

Billboard

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LATIN DEMO

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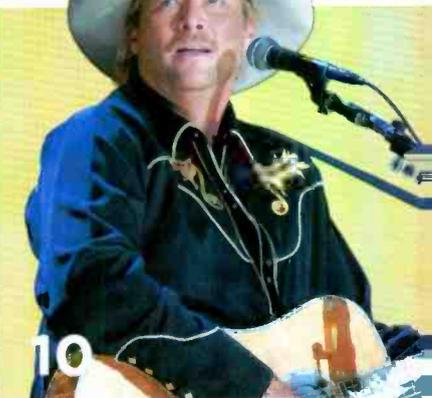
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MOBILE ENTERTAINMENT LIVE!

The official mobile entertainment event of CTIA includes in-depth tracks on mobile music, video, advertising and social networking. Register at mobile-entertainmentlive.com.

REGIONAL MEXICAN

Billboard's **Regional Mexican Music Summit**, the only event dedicated exclusively to this genre of Latin music, features a superstar Q&A, sessions on industry trends, round-table discussions and showcases. billboardevents.com.

Online

In the midst of her U.S. tour supporting her Columbia debut, "19," **Adele** visited Billboard headquarters to share a song and some stories. Visit billboard.com June 17 to watch this intimate performance and interview.



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European Indifference

Why Russia—And Dima Bilan—Scored Big At Eurovision

BY ILYA BUTS

On May 24, Russia won Eurovision, the largest musical TV contest in Europe, for the first time.

Dima Bilan, one of the most successful post-Soviet pop artists of the last few years, has returned home victorious to a country that has been waiting for this moment since 1994. The euphoria of the Russian people was immense, and Bilan was forced to cancel several concerts in his homeland due to the promotional concerts all over Europe that are awarded to all Eurovision winners.

The singer's PR agency has confidently started mentioning his breaking out in Europe, and the Russian media has gladly picked up this good news which, apparently, is not so far from the truth.

Nevertheless, it's hard to say that a victory at Eurovision will definitely lead to serious success. First of all, "Old Europe" hasn't sent any artists with international potential for many years. Great Britain—the undisputed musical trendsetter in Europe—has placed 19th, 22nd, and 25th out of a possible 25 in the last three years of Eurovision.

Secondly, now that more countries participate in the contest, the voting trends have changed.

It's no secret that the Eurovision TV audience, deprived of the right to vote for the artist from its own country, votes first of all for artists from neighboring countries. No matter how good or bad any particular performances are, Serbia will always give most of its points to Bosnia and Herzegovina, Denmark will give theirs to Sweden, Cyprus will vote for Greece, and Ukraine for Russia.

And not only Ukraine. Since 2000, seven new participants from the former Soviet Union have been added to the competition. In addition to Russia's historical "neighbors" (nine out of 43 vot-



BILAN

ing countries) you can count on a lot of votes from Israel and Germany, where Russian-speaking communities make up a large part of the population.

It's most likely no accident that the singer's management added not only Russian figure skater and Olympic champion Evgenie Plyushchenko to the performance, but also Hungarian violinist Edvin Marton. Hungary predictably answered with many points.

All of this, combined with uninspired, third-rate performances from countries that used to compete for first place among themselves, couldn't help but add to some people's sense of pessimism. Terry Wogan, the show's British TV commentator, pointed out from the beginning that "political" voting this year would favor eastern European nations.

He ended by saying that the countries of Old Europe should decide whether to continue participating in a competition in which they don't have the slightest chance of victory.

But it's the musical aspect of Eurovision in the last few years, especially from Old Europe, that testifies to the deep creative crisis of the show.

Great Britain and Germany wouldn't likely complain about low scores and block voting if Amy Winehouse or Tokio Hotel represented them on Eurovision. But this doesn't happen. Most of the performers from the countries of Old Europe are either musical/comedy numbers, '70s variety-show pop or '80s Europop.

None of this reflects the musical predilections of modern listeners and hands over victory to the countries that send actual regional stars looking for international success, even if they are just second-rate American-style pop singers. Eurovision becomes a marketing tool for them, a platform to start a mid-level European career.

That's what happened with the Eurovision 2005 winner, Greek singer Helena Paparizou, whose albums "My Number One" and "The Game of Love" were released in several European countries, South Africa, and Japan by Sony BMG, Bonnier Amigo and Gallo Record Co. soon after her victory. And although the sales of these records have not brought Paparizou huge chart ratings in Europe or the rest of the world, they gave her some international popularity and have strengthened her position as a star in her homeland.

Bilan should expect nothing less, if not more, than that. His victory at Eurovision seems like a perfectly planned marketing scheme to promote "Protiv Pravil" ("Against the Rules"), the album he is releasing June 19 in Russia, on the Misteriya Zvuka label. His management has already revealed that the album will be released in several European countries by Universal.

And, if one victory at Eurovision is not enough for real international success, it will considerably strengthen his status in the domestic market, where he gets paid, according to our sources, an average of €25,000-€30,000 (\$39,000-\$47,000) for a performance. A Russian artist can keep that up only if he can keep the public talking about him, and his victory at Eurovision will certainly do that.

Ilya Buts is deputy editor of Billboard's Russian edition.

FOR THE RECORD

■ In the June 7 issue, a story on rapper Maino incorrectly stated that he recorded his single "Hi Haters" while still under contract to Universal in 2007. Maino was not signed to Universal when the song was originally recorded and released it after signing to Atlantic.

■ In the June 14 Legal Matters column, Kia Kamran was named as the attorney for Destiny Music. He was only authorized to speak on the company's behalf on one occasion in a letter to Epic.

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IN CONCERT
MSG buys stake in Front Line



SING ME HOME
CMA fest shoots down talk of move



THE FINAL CUT
EMI restructuring claims label heads



NEXT STAGE
A chat with Stage Three's Steve Lewis



FRENCH CONNECTION
Bands from France score in U.S.

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>>>REPORT: BERTELSMANN WANTS \$1.5B FOR SONY BMG STAKE

Bertelsmann is valuing its stake in Sony BMG at \$1.2 billion-\$1.5 billion as the German media group escalates its efforts to pull out of its recorded-music joint venture with Sony Corp., the Financial Times reported. According to the report, the companies were keen to reach an accord this summer, although both parties have yet to reach an agreement on price.

>>>COURT ALLOWS PROMO CD SALES

A federal court has permitted an eBay trader to continue selling promotional CDs he bought from music shops and online auctions. The federal District Court in Los Angeles on June 10 denied Universal Music Group's motion for summary judgment, which requested the court to find Troy Augusto liable for copyright infringement. UMG claimed that promotional CDs it sends to journalists and others remain the label's property and may not be sold.

>>>COHL OUT AT LIVE NATION?

Industry speculation that Michael Cohl is out as chairman for Live Nation is premature, but it's apparent that there is plenty of discord atop the world's largest concert promotion company. Even if he remains in place for now, some sources indicate that Cohl's departure from Live Nation is imminent. Sources say Cohl and Live Nation CEO Michael Rapino differ on how aggressively to pursue acquiring new artist deals, as well as how many and what kinds of artists to sign.



BRANDING BY KAMAU HIGH

A CAGEY MATCH

For The WWE, Music Backs The Brand

It broadcasts television shows in 130 countries and in 20 languages. It averages a weekly global audience of 47 million viewers. It aired tongue-in-cheek videotaped messages from Hillary Clinton, John McCain and Barack Obama during an April broadcast. It is a pop culture phenomenon.

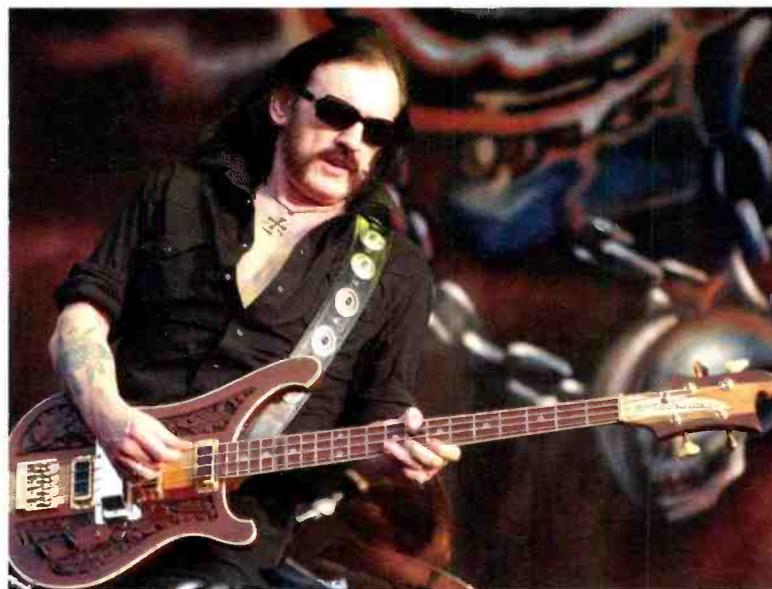
And yet there's something missing that World Wrestling Entertainment still yearns for: the respect of the recording industry.

"One of my frustrations is getting the word out about just how much music is used in our product," WWE music director Jim Johnston says. "The labels will stumble over themselves to get on MTV, but no one's watching MTV."

The WWE is continuing to develop relationships with record labels and publishers to find outside songs to feature in the dozen-plus pay-per-view events it produces each year. Next in line for the WWE treatment: Shinedown, whose single "Devour" from its forthcoming Atlantic Records album "The Sound of Madness" will be featured during the WWE "Night of Champions" June 29 pay-per-view event.

For licensed music used in pay-per-view events and the occasional weekly broadcast, the WWE sometimes showcases songs by such well-known acts as Kid Rock or the Red Hot Chili Peppers. More typically, it seeks out little-known bands willing to provide their music for free, timing the airing of a song around the release of a new album, according to WWE Music Group GM Neil Lawi, who listens to submissions, maintains relationships with labels and frequently scouts new talent.

That impact on sales from a WWE placement can be immediate, even if a band won't get rich from the proceeds. For instance, the March 31



The theme song for **TRIPLE H**, top left, seen taking on **RANDY ORTON** during a WWE event, is "The Game," a song by heavy metal act **Motörhead**, led by singer/bassist **LEMMY KILMISTER**, above.

episode of "Raw" featured the song "Leave the Memories Alone" by veteran hard rock band Fuel as part of a tribute to retired wrestler Ric Flair. Paid U.S. downloads of the song totaled less than 1,000 during the two weeks before the broadcast, but surged to nearly 8,000 during the next two weeks, according to SoundScan.

"I'm not claiming to be changing the face of the music industry," Lawi says. "However, being on our shows makes a significant impact in sales, creates awareness for bands and these songs, and provides a different platform for artists to be showcased on."

Bill McGathy, Shinedown's manager and president/owner of In De Goot Entertainment, says the WWE exposure will help the band reach its target demographic, get out the word about its new single and generate multiple listener "impressions" that could help get the song played on radio. "We feel like it's a three-fold bonus," he says.

Meanwhile, the WWE has established a sizable music business of its own. Theme songs for individual wrestlers are at the core the WWE's use of music. Johnston composes most of the entrance themes used in three weekly shows: "Friday Night SmackDown" on the CW Net-

work (moving to MyNetworkTV in the fall), "Raw" on the USA Network and "Extreme Championship Wrestling" on the Sci Fi Channel.

Since Nielsen SoundScan began tracking U.S. album sales in 1991, the WWE has released 17 albums that have sold a combined 5.9 million units. Many have appeared in the upper rungs of the Billboard 200, including "WWE: The Music, Vol. 8," which peaked at No. 24 on the album chart and has sold 48,000 units since its March release. The top seller overall? "WWE: The Music, Vol. 3," which has sold 1.2 million units in the United States and was released in 1998 when the WWE was still known as the World Wrestling Federation.

There's also a new album in the pipeline: "WWE: Anthology II," a three-CD set of new Johnston music and alternate mixes of older material tentatively slated for release later this year or early next year, Billboard has learned.

But the importance of music to the WWE goes beyond sales totals. Most of its albums are compilations of original songs Johnston composes to accompany the showy entrances that each wrestler makes before every match. These entrance themes are instrumental in shaping the onscreen personas of star wrestlers and in branding the franchise.

On occasion, the wrestlers themselves will enter the recording booth. Fan favorite John Cena released an entire album in 2005 titled "You Can't See Me," which has sold 364,000 units.

"Radio won't play our stuff because their reasoning is that it's promotional," says Johnston. "I'm like, 'Aren't singles a promotion for someone's album?'"

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**>>> PEARL JAM,
VERIZON GO
MOBILE**

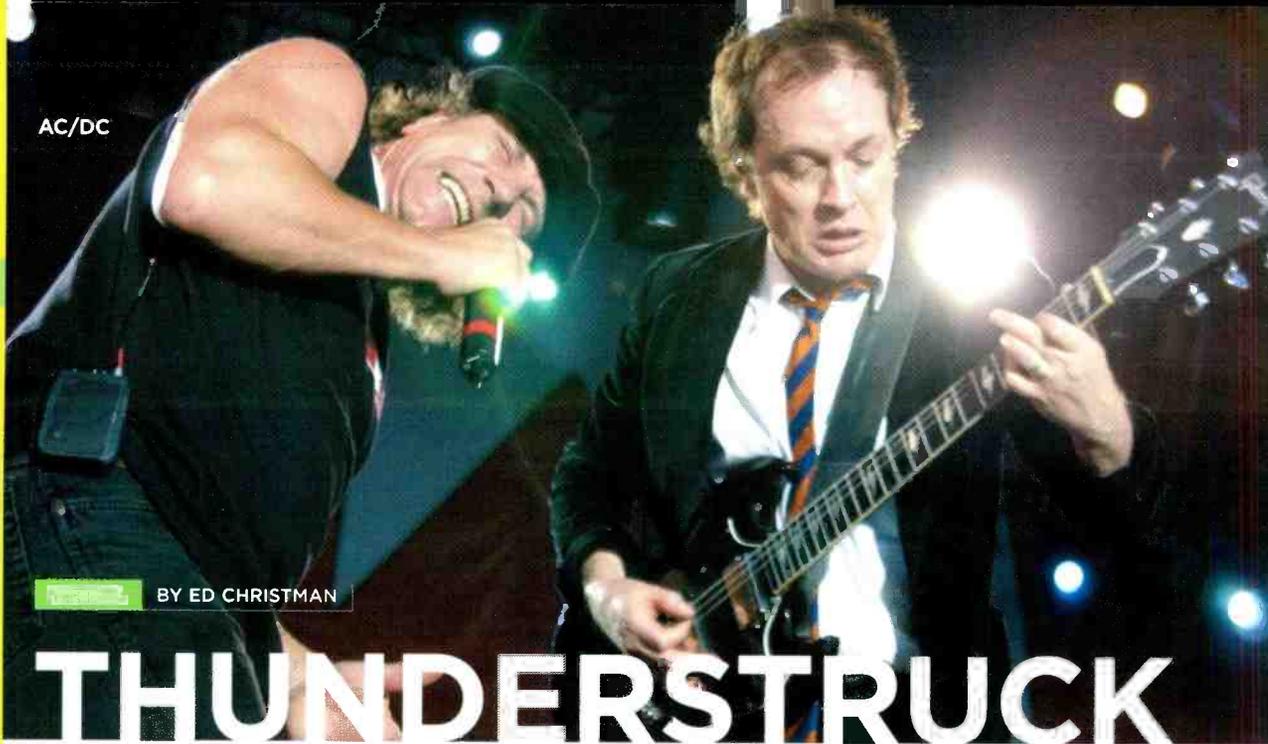
Pearl Jam struck a deal with Verizon Wireless' V Cast service to sell select tracks from the authorized live bootlegs that will be available in conjunction with the band's current summer tour. This extension of Pearl Jam's long-running live bootleg program will result in three tracks from each show (excluding Bonnaroo) immediately being available via V Cast and PearlJamConcerts.com: one as a free mobile download and two others for purchase. All V Cast tracks will be "dual downloads," meaning once purchased, they are sent to the customer's mobile phone and computer.

**>>> EMI DEAL
UNLOCKS BBC
ARCHIVE**

The BBC has handed EMI Music the keys to its treasure-filled broadcast vault. Through an agreement struck between EMI and BBC Worldwide, the commercial arm of the BBC, EMI will now have access to the BBC's archive of TV and radio recordings to create products including DVDs, CDs and digital downloads. On the flip side, BBC Worldwide will be permitted to use EMI artist performances to create new programming for commercial use, including international radio and TV programs.

**>>> FREE MUSIC
TO BE BUNDLED
WITH WALKMAN
DEVICES**

Sony has struck separate deals with Napster and 7digital.com that enable free music to be bundled with certain Walkman-branded portable music devices. Thousands of vouchers will be placed inside the Walkman Wirefree series via the 7digital deal, which consumers can use to download five free music videos. Meanwhile, a range of the Wirefree handsets will come pre-loaded with the Napster service. New Wirefree owners will be offered five free downloadable tracks and a free 14-day trial of the Napster To Go service.



AC/DC

BY ED CHRISTMAN

THUNDERSTRUCK

Retailers Smarting At Wal-Mart's AC/DC Exclusive

While Columbia Records is tap dancing around whether the next AC/DC album will come out exclusively at Wal-Mart, as the Wall Street Journal reported June 9, other merchants say they are resentful for being left out in the cold, both figuratively and literally.

Two days after the story appeared, retailers were still trying to get information out of Columbia on the issue, including how long Wal-Mart would have an exclusive period to sell the album.

"There is nothing to say," a Columbia representative tells Billboard. "I don't know if it's true, I don't know if it's not true. It's very premature."

Albert Productions CEO Tim

Prescott, whose company originally signed AC/DC in the early 1970s and handles its publishing worldwide, referred all questions about Wal-Mart to Columbia in the United States. When pressed on plans for how the album would be issued in Australia and New Zealand, where Sydney-based Albert Productions is the distributor, he says, "It is anticipated that in Australia and New Zealand, the album will be available to all retailers."

Calls to the band's management firm, Prager & Fenton in New York, were not returned by press time.

However, sources within Sony BMG confirm that Wal-Mart will have the new album as an exclusive in the United

States, but they refuse to disclose details of the deal. According to the Wall Street Journal story, the album won't come out until the fall. It will be the first set of new AC/DC material since the band moved to Columbia from the Warner Music Group in 2002. Usually when an exclusive happens, the labels blame the artist managers. But according to the Journal, Columbia "brokered the pact with Wal-Mart."

A Wal-Mart exclusive on the new AC/DC album "is a horrible idea," says Joe Nardone Jr., VP of Wilkes Barre, Pa.-based regional retailer Gallery of Sound. "Maybe it's a good idea for quick cash to the label and band's bottom line, but

this hurts everybody else up and down the line."

Michael Kurtz, who heads up the Music Monitor Network—which includes Gallery of Sound as a member—condemned the AC/DC exclusives as a bad decision in his weekly chart e-mail. "Putting aside the fact that stopping retailers from being able to compete is always a bad idea, in this instance there is a new dynamic," he wrote. "We now have a record label saying to their distribution company, 'You have no purpose, as we will outsource your skills to the largest corporate retailer in the world.'"

While Wal-Mart will be able to sell the album very nicely, he suggests it will hurt Sony's sales efforts with other retail-

ers. Moreover, he says this type of deal helps shrink the account base.

Newbury Comics CEO Mike Dreese says Wal-Mart's use of its economic might to dominate exclusive sales of albums—which in the past few years have included Garth Brooks, the Eagles, REO Speedwagon and, most recently, Journey (see story, page 56)—is beginning to look oligopolistic, if not monopolistic.

"The question is, At what point does that level of exclusivity hurt the public?" Dreese asks. "I don't know yet, but we are getting there. As a society, we want to see creative competition, not monopoly exploitation."

Dreese says that the exclusive activity could attract the Federal Trade Commission's attention. "The industry has been scrutinized once before because of [minimum-advertised-pricing policies]," he says. "I am surprised that events are unfolding the way they are, giving how the FTC's attention can be such an uncomfortable distraction."

But not everybody cares about Wal-Mart having an AC/DC exclusive. One senior executive at a chain concentrating on trying to diversify its product offering says, "Who cares about the music business anymore? If the music business was still important, we would have been on the phone already to complain to Sony." ...

TOURING BY RAY WADDELL

Growing Garden

MSG, Front Line Tie-Up Eyes Touring Gains

Madison Square Garden's acquisition of a minority equity interest in Front Line Management is primarily a reflection of MSG's desire to strengthen its music business, but the potential for significant synergies exists for both sides.

Sources say the MSG stake in Front Line is relatively small. Irving Azoff, Front Line's largest shareholder, and MSG executives declined to comment for the record on the deal (billboard.biz, June 11). But some of the benefits from the acquisition are clear.

Cablevision-owned MSG has been the top-grossing arena in the world for several years running, according to Billboard Boxscore. In terms of album and ticket sales, Front Line, which is partially owned

by IAC (Ticketmaster's parent until a planned spinoff takes place) and Warner Music Group, is easily the biggest management firm in the world, representing such major acts as the Eagles, Jimmy Buffett, Van Halen and Christina Aguilera. The firm also has ties to other management companies representing more than 150 additional artists. Coincidentally or not, Front Line also manages J.D. & the Straight Shot, a band fronted by Cablevision chairman James Dolan.

When there is a choice of venues in New York or other MSG markets for a Front Line act, an MSG venue would presumably get the nod. Meanwhile, MSG has growing media distribution platforms like its cable music network Fuse and

the MSG sports and entertainment channel. With TV exposure hard to come by for artists, MSG's ability to host live televised events featuring Front Line acts would seem an obvious plus for both sides.

Cablevision moved Fuse from its Rainbow division to MSG about a year ago, and has just embarked on a \$15 million re-branding campaign positioning Fuse as the only fully dedicated channel for music. The channel has already aired live performances by the Foo Fighters and the Cure from separate Garden concerts, and will also offer concert programming from the Bonnaroo

festival. And the MSG cable channel, traditionally a regional sports network, is increasingly adding music from MSG venues to its menu.

MSG recently added the Beacon Theatre and the Chicago Theatre to its list of premiere venues. If MSG continues to boost its venue holdings and in-house productions (the company recently announced

an arena tour of the Radio City Christmas Spectacular and says it has other properties in the works), the Front Line deal could become more

about touring, which for many acts will be the most dependable revenue stream in the new millennium. Adding media distribution of concerts on a national level via Fuse is icing on the cake.

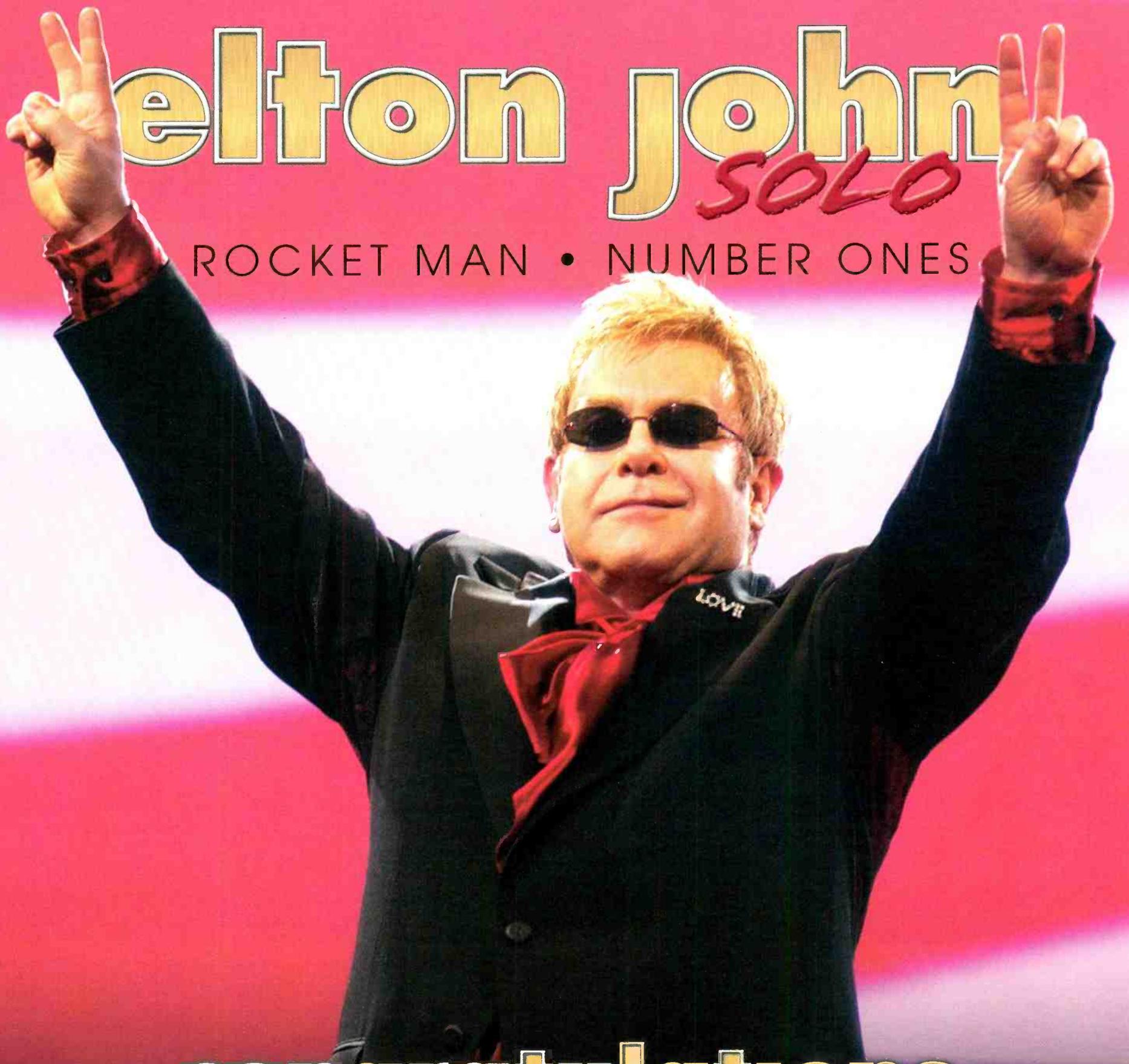
Front Line has long held a close relationship with No. 2 promoter AEG Live, though No. 1 Live Nation promotes

hundreds of shows and even complete tours by Front Line Artists, including the recent \$93 million Van Halen reunion tour. Live Nation has made huge inroads into the multi-rights (touring, branding, merchandising, recorded product) arena through massive deals with such acts as Madonna, U2 and Jay-Z under the Live Nation Artists umbrella.

Live Nation will launch its own ticketing company in a much-publicized split with Ticketmaster next year. There was talk that Live Nation was even in the running at one point to buy into Front Line, with IAC instead getting the nod. If Live Nation is one superpower in this music industry arms race, the Front Line/Azoff axis is surely the other. In an evolving music marketplace, a mega management firm with the leverage of superstar artists and alliances in the ticketing, venue, concert promotion, label and media worlds is a powerful entity, indeed. ...



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TOURING BY MITCHELL PETERS

BOOKING BATTLES

Mergers Reflect Growing Pressures On Boutique Agencies

As more artists turn to the road to make up lost revenue from dwindling recorded-music sales, many boutique booking agencies in the touring business are facing mounting competition for new acts and to keep existing ones.

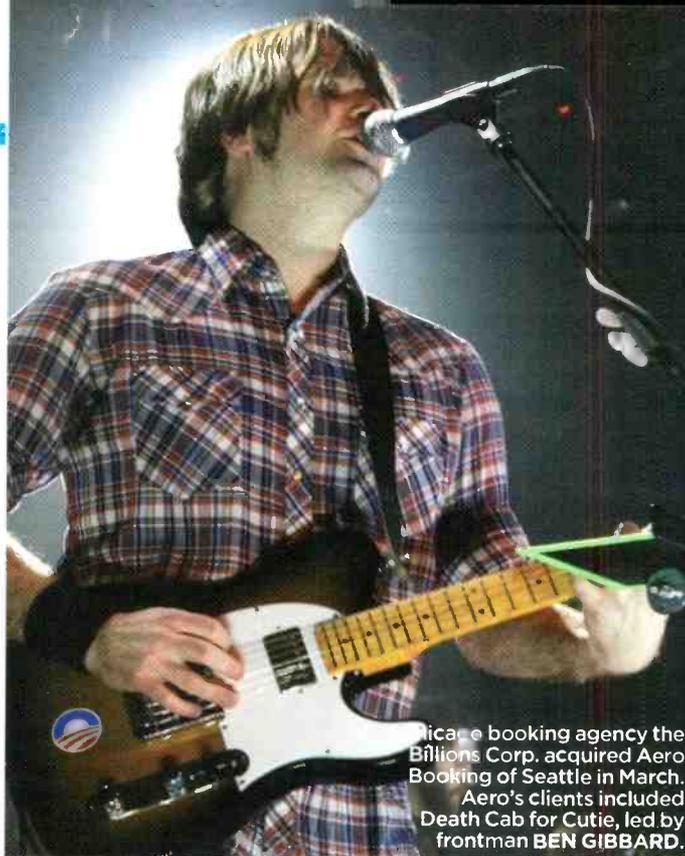
While a handful of remaining smaller booking firms have maintained their independence, others in recent months have merged with larger agencies as a way to focus less on running a business and more on booking bands, while, in some cases, offering clients additional services. The alignments also provide agents additional protection in a fiercely competitive market, some industry observers note.

One such company is Emeryville, Calif.-based the Kork Agency (Atmosphere, Peaches, the Gossip), which the Agency Group (3 Doors Down, the White Stripes, My Chemical Romance) acquired in May. Kork

founder Christian Bernhardt—who brings most of his team and nearly 175 clients to the Agency Group's Los Angeles office, effective July 1—says that part of his decision to merge was based on a changing climate in the music industry.

"With the record companies becoming more obsolete, it's important to have a bigger company that can go into areas a smaller company can't go into," Bernhardt says, adding that his 8-year-old agency had lost clients to larger competitors that offered representation in film, TV, literary and other services. "I think [mergers are] going to become a trend."

Meanwhile, in March, Chicago-based the Billions Corp. (Arcade Fire, the New Pornographers, Vampire Weekend) acquired Seattle-based Aero Booking (Death Cab for Cutie, Postal Service, Midlake). Following the announcement, Aero founder Trey Many told



Local booking agency the Billions Corp. acquired Aero Booking of Seattle in March. Aero's clients included Death Cab for Cutie, led by frontman BEN GIBBARD.

Billboard that he "wanted to be part of something bigger" while "retaining a certain amount of independence."

Although he doesn't see these types of mergers as a "snowballing trend," Billions president David "Boche" Vieceilli admits that the value of touring has risen to an all-time high, which could result in future booking agency integrations.

"A live career has always been an essential building block of an overall music career," Vieceilli says, noting that Billions Corp. doesn't have immediate plans to acquire other firms. "But now

it's even more important, because it drives the revenue."

During the past decade, with the rise in popularity of such groups as Arcade Fire and Death Cab for Cutie, major agencies like Creative Artists Agency and William Morris have become more interested in pursuing independent bands, according to the Windish Agency (Justice, Hot Chip, Animal Collective) president Tom Windish.

"Business is more cut-throat," says Windish, who has had numerous offers through the years to join larger agencies. "There's more competition to book the next big thing, while also booking the current

big thing."

Last summer, full-service talent agency Paradigm completed the shift of boutique agencies Little Big Man (Coldplay, Franz Ferdinand, Avril Lavigne) and Monterey Peninsula Artists (Dave Matthews Band, Aerosmith, Toby Keith) into its fold. "After 14 years, [Little Big Man] would've kept growing and the roster would've gotten bigger, but it didn't feel like that was the logical next step for us," Little Big Man founder Marty Diamond says.

But some boutiques are opting to go it alone. Robin Taylor, who owns Brooklyn-based Inland Empire Touring (Modest Mouse, the Shins, Band of Horses), has been courted by major agencies but prefers the life of an independent agent.

"I'm not freaked out or nervous that if I don't saddle up with somebody that something will happen," Taylor says. "I've never really had bands that left for the next level based on anything I couldn't provide for them. But it's crazy to see all the smaller agents who've gone that route."

>>> CISAC SLAMS CHINA

CISAC president Robin Gibb has called on the Chinese government to end what he says are copyright-law violations. CISAC says that although China amended its copyright law in 2001 to stipulate that any radio or TV station broadcasting a musical work must pay remuneration to copyright owners, this obligation has so far not been respected. The international authors' body says that as a result, copyright owners have lost an estimated \$41 million from unpaid royalties during the past six years.

>>> SIN BANDERA'S SCHAJRIS SIGNS WITH SESAC

Noel Schajris, one-half of soulful Mexican pop duo Sin Bandera, has signed a deal with performance society SESAC for representation of public performance of his works in the United States and Puerto Rico. Schajris' catalog includes some 150 recorded works, many performed by other acts. They will continue to be administered outside the United States and Puerto Rico by SACM, Mexico's society of authors and composers. Sin Bandera is currently playing its final tour.

>>> COLDPLAY TOUR DELAYED

Coldplay has been forced to postpone the start of its North American tour by two weeks due to unspecified "production delays, which mean that the show simply won't be ready" for its planned June 29 kickoff in Philadelphia. The itinerary will now begin July 14-15 in Los Angeles. Tickets for the scrapped dates will be valid for the new ones, but refunds are also available at points of purchase. For an updated itinerary, visit the band's Web site, coldplay.com.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Susan Butler, Leila Cobo, Jonathan Cohen, Steve McClure and Ray Waddell.

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BUSINESS BY CORTNEY HARDING

In Synch

Narnack Records Inks Lionsgate Pact

Lionsgate Entertainment has announced an innovative distribution and publishing agreement with indie label Narnack Records, Billboard has learned. Under the deal, which sources say is the first of its kind, Lionsgate will handle the physical and digital distribution of the Narnack catalog and will administer the publishing rights to all of the label's new releases and some of its catalog. The two sides declined to disclose the financial terms of the pact.

The agreement gives Lionsgate low-cost access to music produced by the Narnack roster for potential placement in its films and TV shows. That, in turn, could help uncover new audiences for Narnack acts, which include the Fall and reggae legend Lee "Scratch" Perry, as well as a host of lesser-known noise and indie bands.

"This is a new type of joint venture which fosters a relationship between a major studio and an independent label, and allows each to draw from the other's strengths while still retaining their own autonomy," Narnack president Shahin Ewalt says.

While acts on Narnack will be compensated for the placements, Lionsgate will not have to pay publishing royalties. The studio—which counts among

its releases "3:10 to Yuma," "Why Did I Get Married?" and the "Saw" and "Hostel" horror franchises—is also free to license Narnack songs to other studios. Lionsgate produces 30 to 34 films per year and has 14 TV shows currently in production. It has a distribution pact with Sony BMG's RED Distribution.

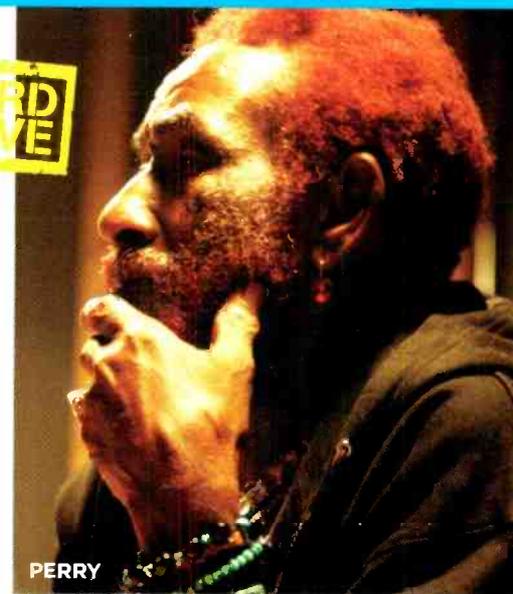
"I'd estimate that there are more than a thousand placement opportunities for bands every year when you add up all of our films and television shows," Lionsgate VP of TV music and A&R Russell Ziecker says. "We see this deal as an opportunity to be able to steer an interesting catalog in there."

In terms of the promotional benefits for the bands tied to each placement, Ziecker says it varies from outlet to outlet. "We always push for songs to be used as part of the promotion and to have ad cards and credits, but in the end, the network makes the decision," he says. "From the film side, we see the possibilities for doing YouTube exclusives or spinning off singles featuring the Narnack bands."

Narnack acts have had a few synch deals in the past, but they didn't constitute a significant part of the label's business. "The deal benefits Narnack by providing more exposure to our label and artists through marketing and placements in Lionsgate's film and television productions," Ewalt says.

An appealing aspect of the deal is that Lionsgate keep the Narnack catalog to itself, Ewalt says. "Our

BILLBOARD EXCLUSIVE



PERRY

catalog will have Lionsgate's team tracking, monitoring and placing our music worldwide in a way that an independent, under normal circumstances, would not have the capacity to facilitate to its full potential," he says.

The first record released under the new deal will be Perry's upcoming album "Repentance," which is co-produced by Andrew W.K. and features such guest artists as Moby, Don Fleming and Chris Stein of Blondie. Other future releases include Restaurant's "Returns to the Tomb of Guiliamo Medidici," out Sept. 30, and IRAN's "Same Song Over & Over," which will be released Oct. 28.

Social Life

Investors See Opportunities In Interactive Sites For Artists

Conventional wisdom has it that digital music services are poor bets for venture capital investments.

Simply providing access to music—be it via download, subscription or ad-supported streaming—is a commodity business, the theory goes. The cost of music licensing is too high, the margins too low and the competitors too many and dominant. (Read: iTunes.)

But while monetizing online music has proved challenging, digital music services can still attract VC dollars if they focus instead on monetizing fan interaction. However, not many recording artists are capitalizing on the opportunity.

That's a shame because musicians with established fan bases are well-suited, more so than actors or other types of celebrities with the possible exception of comedians, to satisfy consumer interest in premium celebrity content with a strong interactive component, according to Tim Chang, principal at VC firm Norwest Venture Partners of Palo Alto, Calif.

"The bulk of those opportunities exist in music today," Chang said on a panel at AlwaysOn's recent OnHollywood conference in Los Angeles. "Musicians are best-suited for this because they require frequent contact with their fans."

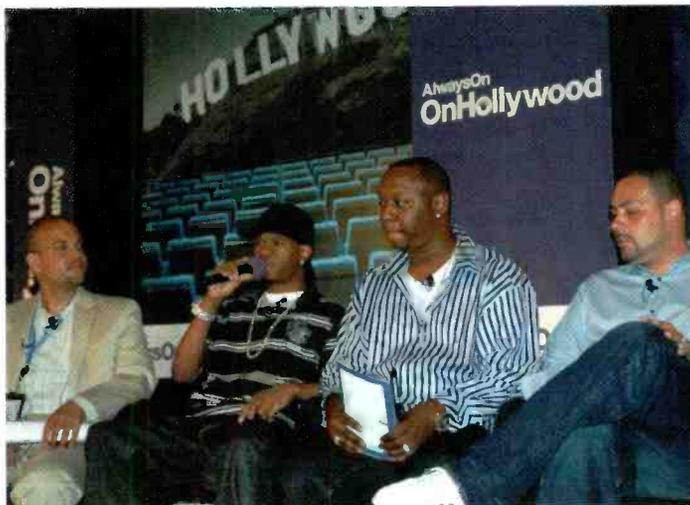
A good example of this mix of premium content, user interaction and branded star power is social networking service BuzzNet, which earlier this year landed a \$25 million financing round that included Universal Music Group as an investor and subsequently acquired music blogs Stereogum and Idolator.

BuzzNet was able to attract that kind of investment because of its ability to draw advertisers. Because the service has so much interactive content—such as reviews, user-submitted photos and artist blogs—the gradual addition of full-song streaming keeps users engaged with not only the content, but also the ads around it. Services structured primarily to let people listen to music is too much of a "lean back" experience for advertisers, BuzzNet CEO/founder Anthony Batt says.

But when it comes to individual artists' online initiatives, few have followed this model. Rapper Chamillionaire, speaking on a different panel at the OnHollywood conference, lambasted the way artists and labels do so little with their artist-specific Web sites, offering only a few streaming songs and a list of tour dates.

"It's just a boring page," he said. "It's a waste of money. That should be a social network."

Fellow panelist Sha Money XL, founder of Money Management Group, pointed to the new thisis50.com—50 Cent's branded social network—as an example of the path ahead. Aside from allowing fans to interact with the artist and each other, it's also a distribution platform to release new content to his biggest fans, buy exclusive content available only to members and ultimately make money from ads on the site that



CHAMILLIONAIRE, second from left, participates in a session about artists and Internet strategy during the OnHollywood conference in Los Angeles.

someone with the stature of a 50 Cent can sell on his own. (This would also allow them to receive all the profits rather than take a percentage of the proceeds from another's site.)

"You have to keep track of your fans," he said. "You can feed them content and make money from all the widgets you put on this site. You've got ad and sponsor downloads. You can sell mixtape downloads. It's immediate and it's direct, and you want to get to these people as fast as possible."

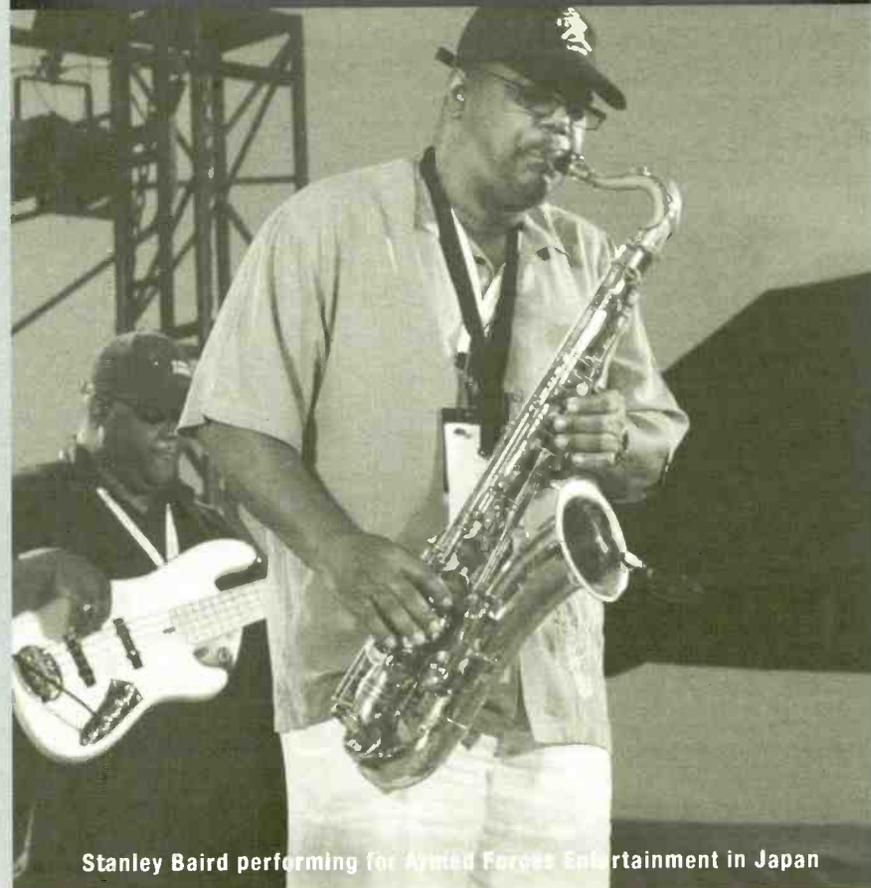
As a result, Chang said he and other VCs are seeing an increase in phone calls from artists and management looking for help funding new branded services. He says these artists want to leverage the Internet for creative control and reach their audience directly. Some are big stars interested in making money outside of their label relationships, while others are dropped acts who have no other outlet.

BuzzNet's Batt says fostering interaction via premium content and online social-networking tools is critical to monetize fan interest—and to draw VC money.

"Investors are looking for products with traction that can be game-changers," he said. "Music is a wide-open field. If you think you can be a game-changer in music, then the cost of licensing is well worth it."

According to attendees at the OnHollywood conference, other areas of interest to VCs when considering digital entertainment investments include multiplatform services that manage content over the Internet and mobile platforms; online video services and watermarking and fingerprinting technologies, now that lock-and-key digital rights management is fading.

"MAN, WE'RE DOING SOMETHING REALLY GOOD HERE, AND I'M NOT JUST TALKING ABOUT OUR GROOVE."



Stanley Baird performing for Armed Forces Entertainment in Japan

"For a North Carolina jazz band like us, traveling across the world to play for the servicemen and women who protect our country has pretty much been a life-changing experience. I mean, we're playing for our troops and visiting historic and far-off places we never thought we'd see. I think you can ask anyone from our group, the most meaningful part if it all has to be when we'd get in a real groove up on stage and look out and see the troops letting loose and dancing. It was really something—it made us feel like, man we're doing something really good here."

— STANLEY BAIRD — JAZZ ARTIST



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REMAKE/ REMODEL

EMI's Restructuring Enters Decisive Phase

EMI's staggered June 11-17 global release of Coldplay's hotly anticipated "Viva la Vida" may soon be known as the demarcation line between the old EMI and the new EMI.

In the coming weeks, the troubled label's bold remake—abandoning the traditional label structure that has dominated the industry for decades—is expected to unfurl in earnest.

With a mandate from EMI chairman Guy Hands, whose private equity firm Terra Firma acquired the major in a leveraged buyout last August, the company is making decisive moves toward a radically centralized management structure built around function and region, rather than by label. To execute these plans, Hands has assigned EMI veterans to new responsibilities, poached top-flight executives from rival labels and recruited fresh talent from outside the music business.

As part of that process, the imminent departure of Capitol Music Group chairman/CEO Jason Flom and the expected reassignment of Blue Note Records president Bruce Lundvall to new duties will allow for the dismantling of the Capitol group and Blue Note into one front-line label group housing multi-

ple imprints organized around job functions.

While the new U.S. structure has begun to take shape with key appointments to some executives—and winks to others, letting them know they have a place in the future—most of the heavy lifting, including layoffs, is expected to take place between now and the end of June, when Capitol Music president Lee Trink will leave his post. Thanks to their recent successes, Capitol Nashville and the EMI Christian Music Group are expected to stay relatively unscathed for the time being, sources say.

Without separate label presidents calling the shots anymore, Nick Gatfield, head of A&R labels for North America and the United Kingdom, and Jean-Francois Cecillon, head of international A&R labels and president of EMEA, will

work with global marketing president Sam van der Feltz to set global priorities. Regional A&R and marketing heads will be responsible for identifying local goals. Sources say the heads of each function in each territory will have two reports—a straight line into the global head of their respective function and a dotted

line into the territory heads.

In the meantime, further staff cuts and an exodus of top brass has been under way at the company worldwide:

The United Kingdom: Just weeks after Miles Leonard and Ferdy Unger-Hamilton were promoted in April to the respective new roles as president of A&R labels, Parlophone and Virgin, Unger-Hamilton apparently walked. EMI won't comment on the situation. Other British-based execs to recently depart include EMI Music U.K. senior VP Mark Collen, EMI manag-

ing director Terry Felgate, senior VP of international marketing Mike Allen and EMI Music U.K. senior VP, commercial Mike McMahon. Most of those posts aren't expected to be filled. The new structure "will be fully up and running by the end of June," the company says.

France: EMI France will cut 21 positions as it is restructured around three divisions: A&R, music services (including marketing, promotion and sales) and "supporting" services (including finances and IT).

Italy: EMI Italy underwent a major downsizing a year ago. The organization, which had consisted of 90 employees, is now down to slightly more than 60, of which half a dozen are managers. Some changes are expected in the next couple of months.

Germany: After EMI closed its Berlin offices, Birgit Adels made a swift exit as CEO of EMI Germany/Switzerland/Austria in early May.

Japan: EMI Music Japan president Shoji Doyama has left his post to join Microsoft Japan as VP in charge of consumer and online business effective July 1.

Sources say a search is on for a new chief and that Doyama may continue in a consultancy role.

New Zealand: Managing director Chris Caddick will leave at the end of this month. The company refuses to comment, but insiders say staff numbers have been halved to nine, with artist managers suggesting decisions will now be made from Sydney. ...

Additional reporting by Leila Cobo in Miami; Christie Eliezer in Melbourne; Steve McClure in Tokyo; Aymeric Pichevin in Paris; Wolfgang Spahr in Cologne, Germany; and Mark Worden in Milan.



HANDS



TRINK

As the dust settles on the hugely successful 37th Country Music Assn. (CMA) Music Festival, producers still must grapple with persistent questions about its future.

Will acts continue to play for free? And will the event ever leave Nashville?

Addressing talk that one day the CMA's annual music fest might move to another city, CMA CEO Tammy Genovese says "there is absolutely no way" that will happen.

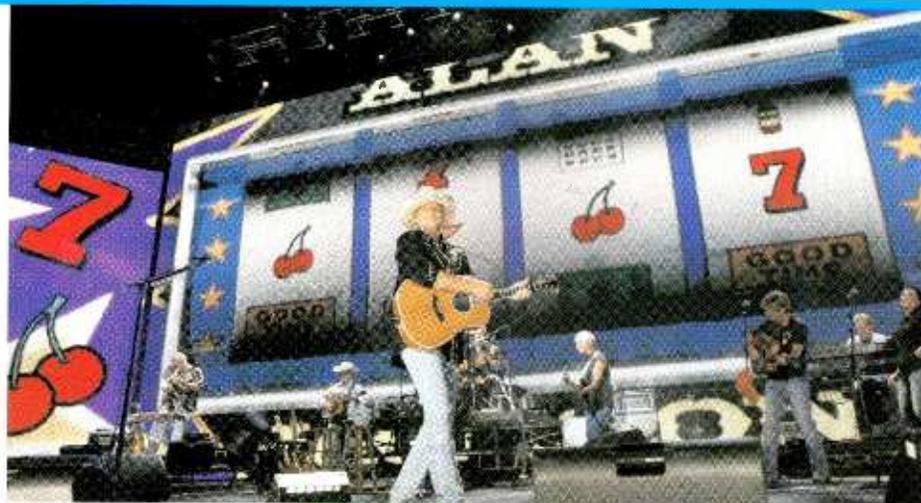
"There were rumors that the CMA board was looking to possibly move this event to another city—that's totally untrue because it couldn't happen in any other city but Nashville," CMA fest executive producer Tony Conway says. "A lot of the artists live here—you've got the bands, the crews, the drivers and everybody here—so it's not like it's a big schlep for them to come down here and do a 30-minute performance."

Genovese adds that the CMA is not looking at putting together a "road" version of the event, either. "We're not in the business to promote and produce festivals," she says. "We do this because it's been a part of our culture since 1972. We do it to promote country music."

Which leads to a second issue: The artists and celebrities participating in the festival are not paid. The CMA donates half the net proceeds from the event to music education on these artists' behalf through a partnership with the Nashville Alliance for Public Education called Keep the Music Playing. To date, CMA has donated more than \$1 million on behalf of the artists who participate in the festival.

Still, the CMA fest falls during prime touring season for artists, and for many of them touring is their primary source of revenue. A day playing the CMA fest—now a hugely profitable event—is a day without a paycheck.

"The way I've always looked at it, once a year



COUNTRY BY RAY WADDELL

ALAN JACKSON performs at the nightly concert on the Vault Concert Stage LP Field during the CMA Music Fest.

Here Today ...

But Tomorrow? CMA Fest Says It's Staying In Nashville

we as a trade organization that promotes country music asks a number of the country music stars to give up a day or 30 minutes of their time for this event for the fans, for the charity, for the television special," Conway says.

Conway, who in his other life is president of Nashville independent booking agency Buddy Lee Attractions, says the talent lineup came together quicker than ever this year. As to whether playing the festival required a tougher sales job, "that depends on who you're talking to," Conway says.

"Let me put it this way: I have not had anybody we've asked to play the music festival tell me they wouldn't play the music festival unless they got their fee," Conway says. He cites multiple performances by such acts as Sara Evans and Martina McBride (11 times

each), Brooks & Dunn (12), Diamond Rio (13), Alan Jackson (14) and Billy Ray Cyrus (a record 15 performances) as evidence that playing the event is its own reward.

"They wouldn't keep doing this if they didn't want to do it," Conway says. "It's amazing the support they give, and of course we're not going to ask them or beg them every year because we know they can't."

Genovese and Conway say they've developed a bit of a rotation so they don't keep going to the well with the same major headliners, and such stars as Toby Keith, Kenny Chesney, George Strait, Tim McGraw and Brooks & Dunn did sit out the 2008 event.

"We don't want to take money out of their pocket because they could be touring," Genovese says, noting that she won't rule

out that one day the CMA may compensate the headliners.

"We want to be proactive and make sure our headliners continue to support the event, and what that means at the end of the day I don't know yet," she says. "We haven't sat down and strategically looked at it, but we will be doing that sometime and looking at where we're going to be in the next five years. Is it something that's going to happen in the next year or so? Probably not."

Meanwhile, with a ticket range of \$150-\$255 for four days, country music fans continue to flock to the CMA festival. Daily attendance at this year's fest, which was held June 5-8, averaged a record-high 52,000, up 9% from last year (billboard.biz, June 9).

About 180 acts performed at a wide range of venues, including LP Field and RiverFront Park. Among the acts were Evans, Jackson, Rascal Flatts, Kellie Pickler, Jewel, Faith Hill, Carrie Underwood, Montgomery Gentry, Keith Urban, Trace Adkins, Josh Turner, Little Big Town, Dwight Yoakam, Kenny Rogers and Miranda Lambert.

Sponsorships, merchandise sales and exhibit sales were all up. ABC will air a two-hour, prime-time special on the event Sept. 8, adding further juice to the CMA fest and country music brands.

Tickets for the 2009 edition, which will be held June 11-14, went on sale during this year's event, and "gold circle" four-day ticket packages sold out in a record 15 minutes. By the festival's final day, advance sales bested sales during the same period in 2007, by 4.2%. Conway says some 14,000 tickets to next year's event have already been sold without any headliners having been announced. ...

Award Tour

Networking Opportunities Abound When The Ad Industry Hands Out Prizes

It's award season in the advertising industry and music sellers should pay attention.

The Clio Awards went down in mid-May in Miami Beach at the new Gansevoort South Hotel. The Assn. of Independent Commercial Producers' AICP Show took place June 3 at the Museum of Modern Art in New York. And Cannes Lions International Advertising Festival will be held June 15-21.

Then there are the One Show, the Art Directors Club Awards, the Best of Brand Activation Awards, the Bessies, the 2008 AICE Awards Show, the Fab Awards, the Ibero-American Advertising Awards and the ADDY Awards.

The first three award shows are the ones that I consider the most relevant to the recording industry. Each give awards for music honoring such categories as best original music, best adaptation and sound design. The events are cool gathering places for those looking to sell their music to advertisers, offering terrific opportunities to schmooze and create business bonds that can make or break your career.

At the AICP, I was like a magnet for those that are seeking musical work. Much of the publishing, licensing and label community attend this sumptuous affair, as do producers, composers and representatives of music production houses from around the world. The AICP is a great way to meet a variety of players in the collaborative matrix of advertising production. I happily judged the category of sound design, and was very pleased and in total agreement about the winners.

At the 49th annual Clios (which are owned by Billboard parent Nielsen), attendees graced the trendy grounds of South Beach to sweat, party and honor their craft. I again was a judge for three music categories: original music, musical adaptation and sound design. The Clios even had a panel called "How the Advertising Music Business Saved the Music Business." Spread out over four days, the event is an exceptional vehicle for

With The Brand

JOSH RABINOWITZ



the musically ambitious.

The upcoming Cannes Lions festival is the crème de la crème. "Best use of music" was the only music category, but in terms of attendance (more than 10,000 paid attendees, and an additional 2,000 plus who just come to hang) it is by far the biggest, grandest event of them all. It is a cross

between MIDEF (coincidentally held in the same town) and the Oscars. The musical presence is truly global, and several fantastic private parties and private showcases are held every year.

Seminars and workshops on the business happen all week as the juries deliberate on the best in a multitude of advertising, branding and marketing categories including film, print, cyber, media, outdoor, and others. As with MIDEF and the Cannes Film Festival, meeting, parties, and general schmoozing are in full effect into the wee hours.

On June 18, my company Grey Group is hosting our second annual music seminar at Cannes Lions called "Talking Music With Tony Bennett," during which we'll speak with the legendary singer and his son Danny, who has expertly managed his father's career for about 30 years. The panel will be moderated by **Tim Mellors**, the worldwide chief creative officer/vice chairman of Grey Group. **Tony Bennett** is also scheduled to perform an exclusive showcase during the festival. Last year's seminar, which featured **John Legend** and **Donovan**, was a real crowd pleaser.

As an experienced late-night schmoozer, my suggestion to nocturnal revelers at Cannes Lions is to be sure to buy a few baguette sandwiches and hide them in secretive, yet accessible places so that you can have something to eat when there's no food available at 3 a.m. Necessary sustenance to the person on the move. ...

Grey Group senior VP/director of music Josh Rabinowitz writes a biweekly column.

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



Clio honorees in music categories for 2008 included, from top, 'Endless Summer' for Coca-Cola, 'Engine' for Nike Brand Jordan and 'Music Pieces' for Sony Walkman.

DVD ASSOCIATION EXCELLENCE AWARDS 2008

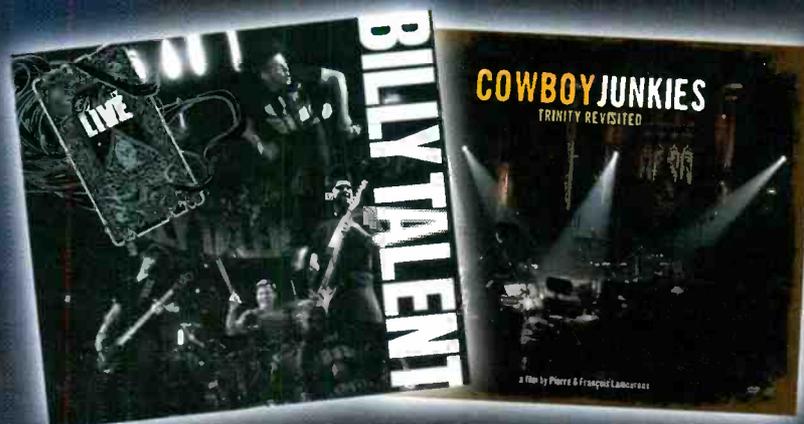


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Café Celia

Old Café Pilon TV Spot Leads To New Cruz-Themed Promo

Around the Miami headquarters of Rowland Coffee Roasters, the parent company of Café Pilon and Café Bustelo, it was a piece of history that had acquired the air of an urban legend.

In 1951, Pilon ran an ad on Cuban TV that featured a jingle performed by the late salsa queen **Celia Cruz**, who was still living in Cuba at the time. The black-and-white spot kicked off with



'Celia: The Life and Music of Celia Cruz' programs will include Café Pilon-branded postcards offering free song downloads at iTunes.

the word "Oye" ["hey" or "listen"] appearing on the screen. The word then turned into a stick figure that danced to a bouncy melody sung by Cruz, who could be heard warbling the tag line, "Sabroso hasta el ultimo buchito." ("Delicious to the last sip.")

While Rowland knew of the ad, no one currently at the company had ever seen the spot or heard the jingle. But that changed in April, when Row-

land sponsored the screening of the Cruz documentary "Celia the Queen" during the Tribeca Film Festival in New York. And that, in turn, led to another Cruz-related sponsorship involving Apple's iTunes store.

During the festival, Pilon executives met **Omer Pardillo**, Cruz's former manager and handler of her estate, who told them that he had discovered an old reel of the TV spot several weeks earlier while sorting through the artist's belongings.

That fortuitous meeting prompted Rowland to sign up Café Pilon as a presenting sponsor of musical "Celia: The Life and Music of Celia Cruz" during the start of its international run at Miami's Adrienne Arsht Center for the Performing Arts. The musical debuts June 18.

Pilon seeks to market its Café Con Leche drink via pro-

motions with Cruz's music.

"It just so happened the musical was coming along," Rowland VP of marketing **J.P. Souto** says. "Music is central to most people's life and we thought a musical promotion with Celia and Pilon was a no-brainer."

The "Celia" promotion was crafted by BMF Media Group, which in the last year has put together some 20 music-themed events to promote

Pilon and Bustelo's canned coffee drinks.

But the "Celia" promotion stands out for the unusual speed at which it was arranged, and because it focuses on the music of an individual performer, instead of a festival.

At the center of the promotion is the iTunes deal, under which Pilon will insert a postcard in every "Celia" program that will encourage those who attend the show to visit CafePilonLovesCelia.com, where they will find links to download six free tracks from iTunes that include Cruz songs as well as collaborations and tracks by other artists on Fania, Cruz's former label. Rowland licensed the songs from Emusica, which acquired the Fania catalog in 2006.

Among the free tracks are "Ausencia," performed by **Willie Colón**; "Ritmo en el Corazón," performed by Cruz with **Ray Barretto**; and "Berimbau," performed by Cruz with Colón. Those who don't attend the show will be able to visit JavaCabana.com to purchase the tracks beginning July 1.

"Celia really hit it big during the Fania years," says Souto, who personally requested tracks he grew up listening to, like "Besito de Coco."

About 24,000 people are expected to attend the show during its three-week Miami run, according to **Brian Feit**, a marketing executive with BMF.

In addition to the card, BMF will set up Pilon coffee tastings at the Arsht Center and host a red carpet reception on opening night.

Oh, and that old Cruz spot from the '50s? Rowland will show it on a plasma screen in the Arsht lobby before performances of "Celia." ...

Latin Notas

LEILA COBO



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THE BILLBOARD Q&A?

Art imitating life has been key to Jenni Rivera's appeal. The banda diva chronicled her relationships and family drama on her last album for Fonovisa, "Mi Vida Loca," and wrote or co-wrote all 12 songs on her next album, "Jenni," set to drop Aug. 26. Rivera, a domestic violence survivor, spoke to Billboard before being honored by Los Angeles' Amanecer Community Counseling Services, which assists victims.

How important is it for your fans to know what you've lived through?

It's a primary part of my career to be able to speak to my fans and be open with my fans, to let them know that I've been through what they've been through and that I'm no better and no worse than they are.



Tell me about your reality show.

We've pitched it to a few networks, but if the money's not right I won't do it. It's just basically just following Jenni around, being not just the artist but the mom and the daughter and the sister and the friend and the entrepreneur and the businesswoman. It would be called "Jenni Rivera: My Crazy Life."

What other business ventures do you have going?

Besides the makeup line, the book should be released at the same time my next album will be released. It's an autobiography, "Mi Vida Loca." Besides that, we're in the process of developing the fragrance and a future clothing line.

What producers are you working with?

I'm actually the producer. I select my own music and my own songs and what type of arrangements I want with my band. I think it's really important for me to have total input on all my albums, because I don't think anyone knows my public better than I do.

—Ayala-Ben Yehuda

SOUTHERN HOSPITALITY

Regional Mexican Acts Scoring In Atlanta

Atlanta may be known as the hub for R&B and hip-hop, but regional Mexican acts are finding a welcoming audience there too.

Market research firm Latin Force's Geoscape data shows Atlanta's Latino population grew more than 900% between 1990 and 2008, to make up nearly 10% of the city's total. The survey named Mexico as the dominant country of origin for Georgia's Latinos. (Charlotte, N.C., which has about one-third as many Latinos as Atlanta, will experience a whopping 1,680% Latino growth from 1990 to 2013, Geoscape projects.)

And in its second year, Cinco de Mayo festival Fiesta Atlanta grew to at least 45,000 attendees from 30,000 last year, organizer Ralph Herrera of Lanza Group says.

The free event at Centennial Olympic Park opened with performances by a rock and a pop group, as well as Cuban singer Albita. But "the major headliners were Mexican regional because that was what our market demands," Herrera says, citing performances by La Dinastia de Tuzantla, Michoacan, El Güero y Su Banda Centenario and Brazeros Musical de Durango.

Herrera, a veteran of sponsorship sales at Los

Angeles' Fiesta Broadway and Miami's Calle Ocho, says Fiesta Atlanta turned a small profit in its second year, with sponsorships "up slightly." Herrera is starting a similar event, Fiesta Georgia, in the Gwinnett County suburbs

outside Atlanta to kick off Hispanic Heritage Month in September. "These secondary markets are exploding," says Carlos Alvarez, central U.S. promotions rep for El Güero's label A.R.C. Discos. The group had played Atlanta two or three times in the 10 months before the May 4 event. "We knew the market had grown a lot and that it was good for our format. But not on the level of that day," Alvarez says.

Atlanta and such secondary markets as Oklahoma City; Kansas City, Mo.; and Indianapolis are benefiting from a developing structure of venues and media outlets, particularly radio, that are catering to the regional Mexican audience.

In 2003, Clear Channel launched Viva, a Latin



An estimated 45,000 people came out to Centennial Olympic Park for this year's Fiesta Atlanta.

pop station in Atlanta, and based on its success converted an English rock station in the market to regional Mexican 105.3 El Patrón (WBZY) at the end of 2006, general sales manager Al Vicente says.

"There is some cannibalization, so Viva stopped growing as much as it was by itself, but that would've happened [anyway]," Vicente says. Ad revenue has risen, particularly from national brands, even as ratings have settled since El Patrón's debut, according to Vicente.

—Ayala-Ben Yehuda

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Songwriters of the Year



Wisin & Yandel



Espinoza Paz

Song of the Year

"De Rodillas Te Pido"

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Siempre Music



Publisher of the Year



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Editora Arpa Musical

Adiós A Mi Amante
Jaime Velázquez
Universal Music-Careers

Alguien Te Va A Hacer Llorar
Luis "Louie" Padilla
SER-CA Publishing, Inc.

Aliado Del Tiempo (2nd Award)
Mariano Barba
Editora Arpa Musical

Angelito
Eliel Lind
Don Omar
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Diego VI Music Publisher

Antes De Que Te Vayas
Marco Antonio Solís
peermusic III, Ltd.

¡Atrévete Te Te!
René Pérez
Residente Music Publisher
Warner-Tamerlane Publishing Corp.

Bendita Tu Luz
Sergio Vallín
Vallincito Songs

Besos Y Copas
Victor Cordero Aurrecoechea (SACM)
Cordova Publishing Company

Chiquilla
Luigi Giraldo
A.B. Quintanilla III
King of Bling Music
Universal-Música Unica Publishing
Warner-Tamerlane Publishing Corp.

¿Cómo Quieres Que Te Olvide?
Edgar Cortázar
Mark Portmann
Mark Portmann Music
Warner-Tamerlane Publishing Corp.

Como Una Mariposa
José María Muneta Gómez (SGAE)
Oscar Varela Llavona (SGAE)
Cinco Rayas Ediciones Musicales SSL (SGAE)
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De Rodillas Te Pido
José A. Sosa
Siempre Music

Detalles
Nacho Hernández
Editora Once Ríos Musical

Detrás De La Puerta
Agustín Cejudo
Editora Arpa Musical

Díganle
Juan "Colorado" García
Peer International Corp.

Dime Quién Es
Gabriel Flores
Máximo Aguirre Music Publishing, Inc.

El Hombre Que Más Te Amó
Abelardo Flores
Golden Huina Publishing Company, Inc.

Entrégame
Miguel Mendoza
SER-CA Publishing, Inc.

Eres Para Mí
Julieta Venegas (SGAE)
EMI-Blackwood Music, Inc.

La Noche Perfecta
Rafael Rubio
Tigres Del Norte Ediciones Musicales

La Tragedia Del Vaquero
Teodoro Bello
Universal-Música Unica Publishing

Le Compré La Muerta A Mi Hijo
Norberto Quintanilla (SACM)
DOS Sound Music Publishing

Me Duele Escuchar Tu Nombre
Edgar Cortázar
Adrián Pieragostino
José Luis Terrazas
APA House Of Music
Warner-Tamerlane Publishing Corp.

Me Encantaría
Jesús R. Rodríguez
Editora Arpa Musical

Me Quedan Todas
Manuel Eduardo Castro (SACM)
Máximo Aguirre Music Publishing, Inc.

Me Voy
Julieta Venegas (SGAE)
EMI-Blackwood Music, Inc.

Mi Amor Por Ti
Alvaro Torres
JAM Entertainment, Inc.

Mil Heridas
Espinoza Paz
Editora Arpa Musical

Ni Así Me Rajo
Manuel Eduardo Castro (SACM)
Máximo Aguirre Music Publishing, Inc.

No Puedo Más
Agustín Cejudo
Editora Arpa Musical

Noche De Entierro (Nuestro Amor)
Victor Cabrera "Tunes"
Héctor Delgado "El Father"
Juan Luis Morera Luna "Wisin"
Francisco Saldaña "Luny"
Llandel Veguilla Malavé "Yandel"
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EMI-Blackwood Music, Inc.
Rompediscoteca Music Publisher
Universal-Música Unica Publishing

Pam Pam
Marcos Masís "Tainy"
Juan Luis Morera Luna "Wisin"
Llandel Veguilla Malavé "Yandel"
Blue Kraft Music Publishing
EMI-Blackwood Music, Inc.
Universal-Música Unica Publishing

Payaso Loco
José Luis Rodríguez

Pegao
Juan Luis Morera Luna "Wisin"
Ernesto Fidel Padilla "Nesty"
Llandel Veguilla Malavé "Yandel"
La Mente Maestra Music Publishing
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Pégate
Ricky Martín
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Artemio García
Cuahtémoc González García
Universal-Música Unica Publishing

Por Ella
Luis "Louie" Padilla
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Espinoza Paz
Editora Arpa Musical

¿Qué Hiciste?
Jimena Romero
Agatulave Music Publishing

¿Quién Me Iba A Decir?
Kike Santander
EMI-Blackwood Music, Inc.
Kike Santander Music LLC

Reencuentro
Gerardo Franco (SACM)
Editora Arpa Musical

Salió El Sol
Don Omar
Crown P. Music Publishing

Se Terminó El Amor
Cuahtémoc González García
Monarca Musical

Si Tu Amor No Vuelve
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Sin Ti Soy Un Loco
Mario Quintero
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Sola
Héctor Delgado "El Father"
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Editora Arpa Musical

Tus Palabras
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6 QUESTIONS

with STEVE LEWIS
by SUSAN BUTLER

As investors outside the music industry began closely eyeing publishing assets five years ago, music veteran Steve Lewis was forming a little publishing company with private equity backing.

Two years later, with additional rounds of funding, London-based Stage Three Music reached across the Atlantic to land the largest publishing acquisition of 2005: Los Angeles-based Mosaic Music Publishing, a catalog that included prime titles by Aerosmith and ZZ Top, as well as dozens of Nashville hits.

Since then, valuations for publishing assets have hit historical highs, feeding a frenzy of catalog sales. Meanwhile, fledgling publishers like Stage Three went to work building their companies.

Now that Stage Three is three years into its international operations, Billboard checked in with managing director Lewis for an update.

1 How is Stage Three doing?

Great. Our 2007 revenues showed 21% growth over 2006, and NPS [net publishers share, or the amount publishers retain after paying songwriters and other rights holders] showed 15% growth—without acquisitions and without the effect of acquisitions. I'm very confident that 2008 will show 6% further growth in revenues and at least 5% growth in NPS.

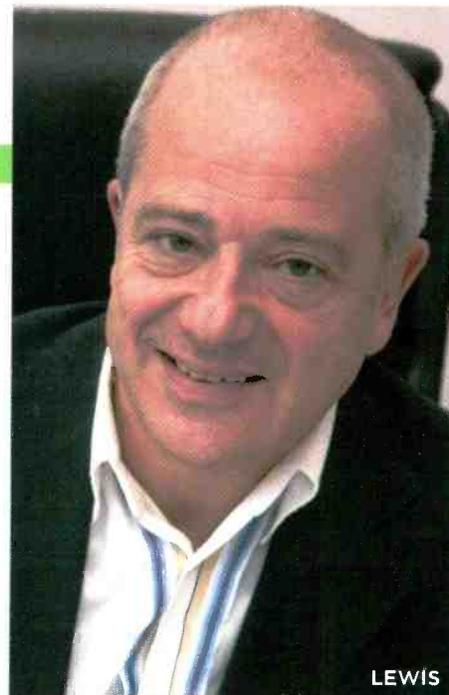
2 Sources estimate that you paid in the range of \$50 million for Mosaic with an NPS of about \$3.5 million. That should make Stage Three's current NPS nearly

double that amount, right?

We're privately funded, and all I can say is NPS is a commercially sensitive issue.

3 To what do you attribute your recent growth?

We just did our job as music publishers. We had a very good year in Nashville in 2006, and the income flowed through to 2007. Last year we more than tripled the number of country music cuts we secured for our writers—revenue that we'll see in 2008 or 2009. We grew A&R with bands like Mattafix and the Decemberists. We've had a number of



LEWIS

songs in the videogames "Guitar Hero," "Singstar" and "Rock Band," and there is a dedicated Aerosmith "Guitar Hero" game to be released imminently.

4 You've been one of the initial bidders for some significant publishing catalogs in the last couple of years, but you haven't acquired any in a while. Why not?

There have been several catalogs we've looked at, signed a [nondisclosure agree-

ment], looked at the books and made offers. On some, I've recommended we not go back into another round of bidding because others have bid so high. For other catalogs, we haven't wanted to bid for numerous reasons, like the quality of the copyrights. My board supports this. We believe there's going to be a correction in the market [pulling prices down]. It's much better to keep our powder dry—to hold back and keep something in reserve—so when the correction comes about, we won't be hampered by catalogs that we've overpaid for.

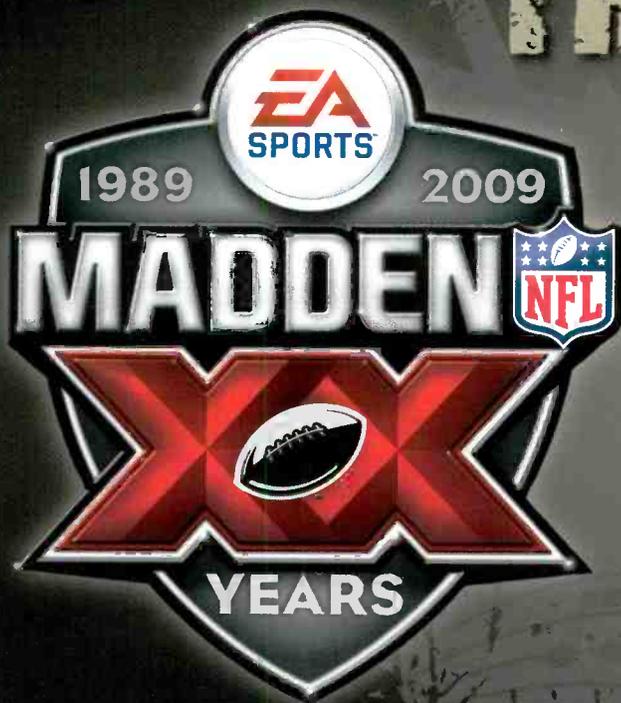
5 What size catalogs are you willing to buy?

My investors would probably do an eight- or nine-figure deal.

6 How do you ensure that you have a stable asset base for your company?

In our writer agreements, I always look for a long retention period [of the copyright]—I don't want to rent songs for a short period of time. I also look for what I believe are acceptable margins—the compensation we're allowed to keep for the job we do. For example, I won't pay a new band 80% of mechanicals. That's a superstar royalty.

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Sneaker Pimps

Converse Recruits Indie Artists For Centennial Campaign

Spend any time at a rock club with a high stage and you'll probably find yourself at eye level with a pair of Chuck Taylors. The iconic sneaker has been the unofficial footwear of the cool crowd for decades, and as its parent Converse celebrates its centennial, the company has decided to make some of those hipsters a part of its new ad campaign. In addition to featuring major acts like **N•E•R•D**, such indie newcomers as U.K. dance-rock band **Does It Offend You, Yeah?**, Deerhunter's **Bradford Cox**, Yacht's **Jona Bechtolt**, the **Fiery Furnaces'** **Eleanor Friedberger** and **Kid Sister** are all included in the promotion.

"Converse are really the ultimate rock accessory," says **Jon Cohen**, co-founder of marketing firm Cornerstone, which curated the talent and coordinated the photo shoot for the campaign. "We came at it from the perspective of really celebrating the fact that the two things most artists really need are their guitars and their Chucks."

The campaign already received advance buzz when it was announced that a song, co-written by **Pharrell**, the **Strokes'** **Julian Casablancas** and indie it-girl **Santogold** would be released

online and used in ads as part of the promotion. The print ads have recently begun appearing in magazines and will run, according to Converse chief marketing officer **Geoff Cottrill**, at least through the end of the year.

"The artists will not be ID'd in the print ads," Cottrill says. "But a big part of the goal of the campaign is to introduce consumers to these new acts. So to that end, we have created a Web site where consumers can scroll over the ad and find out who each artist is, listen to clips of their music and be redirected to their Web site."

"As a brand, we stand for optimistic rebellion," Cottrill continues. "This is about us celebrating our heritage and our role as a brand in helping to be a catalyst for creativity."

As for the bands included in the ads, what do they hope to gain from the new Converse campaign?

"We certainly hope that people see the ad and make a connection," says Startime International founder **Isaac Green**, who is working with indie act **Does It Offend You, Yeah?** "But they are also getting played on [Los Angeles rock station] KROQ right now, and there are all sorts of ways people can find out about them. In the end, it's hard to measure how much just the ad will help."

Green adds that the band is happy with the ad and would consider working on similar ventures in the future. "There is not a stigma anymore when it comes to partnering with a cool band,"

he says. "You have to be open to anything. And hey, the band got free shoes out of the deal, and that's always great."

Mark Kates, one of the managers of **MGMT**, takes a similar view. "I don't see any drawbacks to the band being part of this campaign," he says. "For a long time, it wasn't cool to be in ads, but that time is over."

In fact, Kates says, "For the **MGMT** audience, advertising can be a more credible medium than some of the more traditional ones."

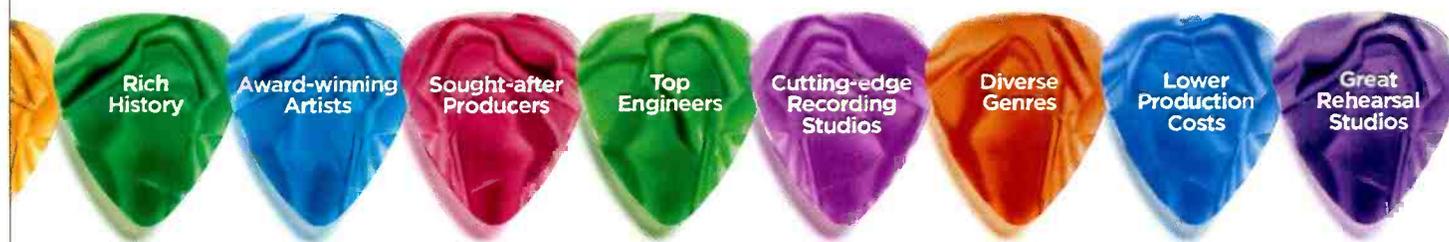
In terms of how the ad might bring in new fans, he says, "There are always more people out there to reach, and this ad brings out another side of the band's personality." Still, he is unsure how the band will measure the success of its participation. "I don't think we're going to be able to leverage the ad in an overt way, because the process from our end is much more passive. We are in the impressions business, and we feel like the ads make a positive impression, especially because the other artists in the campaign are credible."

Bechtolt, the man behind Yacht, listed his goals for the ad: "To expose the underground to the masses through corporate partnerships and to increase awareness, also sales, also touring offers and other stuff." While all those seem attainable, his additional goal of becoming "a better basketball player through some of these new shoes" might be a little beyond the scope of even the savviest campaign.



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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,089,353 (€3,917,242) \$96.38/\$74.62	BON JOVI, GIANNA NANNINI Olympiastadion, Munich, May 24	70,473 sellout	AEG Live, United Promoters
2	\$4,046,421 (€2,697,614) \$111/\$73.50	BON JOVI, NO WAY OUT, SAVIA Estadio Olímpico, Barcelona, June 1	46,255 sellout	AEG Live, Doctor Music
3	\$3,993,759 (€2,588,043) \$81.79	BON JOVI, SKANK, ALANIS MORISSETTE, ALEJANDRO SANZ Rock In Rio-City of Rock, Lisbon, May 31	48,831 sellout	Better World-Rock in Rio Lisbon
4	\$3,540,892 \$56.50/\$51.50	SASQUATCH MUSIC FESTIVAL: R.E.M., THE CURE & OTHERS The Gorge, George, Wash., May 24-26	62,493 66,247 three shows two sellouts	Live Nation
5	\$3,350,126 (€2,155,115) \$96.38/\$57.52	BON JOVI, GIANNA NANNINI Veltins Stadium, Gelsenkirchen, Germany, May 22	38,918 sellout	AEG Live, United Promoters
6	\$3,036,391 \$110/\$77/\$69/ \$24.50	KENNY CHESNEY, BROOKS & DUNN, LEANN RIMES & OTHERS AT&T Park, San Francisco, June 8	34,328 37,033	San Francisco Giants Enterprises, the Messina Group/AEG Live
7	\$2,985,360 (€1,920,463) \$93.27/\$77.73	BON JOVI, GIANNA NANNINI Commerzbank-Arena, Frankfurt, June 3	37,187 sellout	AEG Live, United Promoters
8	\$2,952,905 (€1,899,585) \$88.61/\$79.28	BON JOVI, GIANNA NANNINI Gottlieb-Daimler-Stadion, Stuttgart, May 29	36,768 sellout	AEG Live, United Promoters
9	\$2,837,203 (€1,825,155) \$96.38/\$69.95	BON JOVI, GIANNA NANNINI Zentralstadion, Leipzig, May 25	34,084 sellout	AEG Live, United Promoters
10	\$2,790,580 \$149.50/\$79.50/ \$49.50	VAN HALEN American Airlines Center, Dallas, Jan. 26, April 24	23,949 two sellouts	Live Nation
11	\$2,589,078 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, May 27-28, 31, June 1	17,056 four sellouts	Concerts West/AEG Live
12	\$2,556,254 (€1,305,910) \$107.66/\$44.04	ROGER WATERS O2 Arena, London, May 18-19	24,817 26,000 two shows	3A Entertainment, Live Nation-U.K.
13	\$2,392,643 (€1,539,172) \$96.38/\$69.95	BON JOVI, GIANNA NANNINI HSH Nordbank Arena, Hamburg, May 28	28,947 sellout	AEG Live, United Promoters
14	\$1,915,767 (€969,150) \$69.19	BOYZONE, USS O2 Arena, London, May 30-31	27,690 28,000 two shows	3A Entertainment
15	\$1,712,693 \$77.50/\$39	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO United Center, Chicago, May 23-24	27,423 27,741 two shows	Live Nation
16	\$1,674,891 (€845,828) \$79.21/\$64.36	MARK KNOPFLER Royal Albert Hall, London, May 25-30	22,848 six sellouts	3A Entertainment, Kennedy Street Entertainment
17	\$1,617,157 \$145/\$75/\$45	VAN HALEN Madison Square Garden, New York, May 23	15,154 sellout	Live Nation
18	\$1,313,904 \$75/\$38.50	JAMES TAYLOR Chastain Park Amphitheatre, Atlanta, May 24-26	18,241 20,100 three shows two sellouts	Live Nation
19	\$1,235,836 \$147.50/\$77.50/ \$47.50	VAN HALEN Izod Center, East Rutherford, N.J., May 13	12,116 sellout	Live Nation
20	\$1,122,831 \$99.50/\$55	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Palace of Auburn Hills, Auburn Hills, Mich., May 31	14,981 sellout	Concerts West/AEG Live
21	\$1,118,178 \$149.50/\$79.50/ \$49.50	VAN HALEN Allstate Arena, Rosemont, Ill., May 30	10,310 sellout	Live Nation
22	\$1,068,925 \$149.50/\$79.50/ \$49.50	VAN HALEN Atlantic City Boardwalk Hall, Atlantic City, N.J., May 9	9,931 sellout	Live Nation
23	\$1,004,040 (€512,540) \$68.56/\$34.28	PAUL WELLER, LIAM GERNER, THE DRAYTONES, LITTLE BARRIE Hammersmith Apollo, London, May 21-23	14,946 three sellouts	3A Entertainment
24	\$948,680 \$147.50/\$77	VAN HALEN Schottenstein Center, Columbus, Ohio, May 7	9,789 sellout	Live Nation
25	\$938,938 \$125/\$75/\$49.50	VAN HALEN Mellon Arena, Pittsburgh, April 30	9,542 sellout	Live Nation
26	\$927,802 \$102.38/\$81.38/ \$70.88	KENNY CHESNEY, LEANN RIMES MGM Grand Garden, Las Vegas, June 6	10,654 sellout	MGM Grand, the Messina Group/AEG Live
27	\$926,598 \$147/\$77/\$47	VAN HALEN Scottrade Center, St. Louis, April 26	9,603 sellout	Live Nation
28	\$916,388 \$99.50/\$55	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Van Andel Arena, Grand Rapids, Mich., May 30	11,697 sellout	Concerts West/AEG Live
29	\$906,913 (€466,500) \$97.20	ROGER WATERS Echo Arena, Liverpool, England, May 15	9,335 sellout	3A Entertainment, Live Nation-U.K.
30	\$893,350 \$150/\$50	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Rabobank Arena, Bakersfield, Calif., May 31	10,202 sellout	Ralph Hauser Promotions, Monterrey Artists
31	\$892,374 \$122/\$72/\$46.50	VAN HALEN U.S. Bank Arena, Cincinnati, April 22	9,938 sellout	Live Nation
32	\$883,181 \$183.75/\$131.25	VAN HALEN Mandalay Bay Events Center, Las Vegas, April 19	5,145 sellout	Live Nation
33	\$845,129 \$75/\$39.50	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO HP Pavilion, San Jose, Calif., April 19	12,402 sellout	Another Planet Entertainment
34	\$822,233 (8,533,819 pesos) \$115.62/\$14.45	EMMANUEL Auditorio Nacional, Mexico City, May 22-23	19,097 two sellouts	CIE
35	\$816,933 (\$814,230 Canadian) \$125.42/\$50.17	ALICIA KEYS, JORDIN SPARKS, NE-YO Bell Centre, Montreal, June 3	8,454 sellout	Gillett Entertainment Group, AEG Live



NEW KIDS ON THE BLOCK will perform more than 40 shows on their upcoming tour. After the initial dates sold out, more shows were added in Boston and other cities.

Kids Bop

Jonas Brothers, NKOTB Rock The Road

Live Nation senior VP of touring **Brad Wavra** watched the **Jonas Brothers** blow up the United Kingdom before his very eyes (see cover story, page 24).

It started May 26-27 at Carling Academy in Glasgow, Scotland, where the group was opening for **Avril Lavigne** at the start of a U.K./European tour.

"They walked into Glasgow [May 26], first day of the tour, and nobody had even heard the music," Wavra says. "They played to blank stares the first two songs, and by the third song hands started waving, and by the end of set, I wouldn't say it was on fire yet, but it was good."

Wavra says the act sold £300 (\$591) worth of merch for the first show and there were four people at the back gate when the band left the venue. "We went in the next day, we did £1,000 (\$1,970) worth of merch, the place was on fire from the first song, and there were 50 people at the back gate," he says. "In 24 hours, the word had spread among the kids. The day before, they had absolutely no knowledge of who they were and had not heard the music. By the next day they had all gone on to MySpace and YouTube, they had memorized the words, and the place went crazy. It happened right in front of me. It was pretty trippy."

Calling from London, Wavra says the Jonas Brothers buzz is at a fever pitch in the United Kingdom. "They're doing like five interviews a day. Everybody wants them," he says. "The radio stations are all coming down and the fans are just crazy for them."

Having produced mega tours by the likes of **Backstreet Boys** and **'N Sync** when they were selling out stadiums and arenas, Wavra is no stranger to pop explosions. "I've seen it exactly before, and that's why I'm onboard with this," he says. "The difference between this thing and the old one [is that] these guys are real musicians. This is something we have lived for: somebody who can play every instrument, write the songs themselves and perform them live, not to tracks, and not have the songs written for them. This is **Eddie, Alex and Wolfgang [Van Halen]**. This is a 20-year band."

The Jonas Brothers are booked by **David Zedek** at Creative Artists Agency, another pop superstar veteran who has orchestrated

tours by Backstreet Boys, 'N Sync, **Britney Spears** and **Janet Jackson**.

The sibling trio returns to North America July 4 at the Molson Amphitheatre in Toronto. The threesome will play amphitheatres and arenas throughout the summer, and it will be doing some serious business.

THE OTHER KIDS: Meanwhile, it's deja vu all over again for **Brad Wavra** as he helps orchestrate the upcoming **New Kids on the Block** tour. Initial on-sales for the arena shows, which begin in September, went up a month ago and virtually sold out within minutes, with more shows added for markets including Boston, Chicago and Toronto.

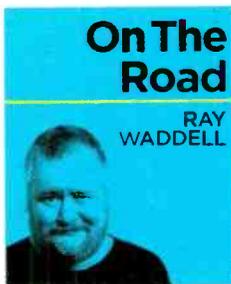
"When they first came to me and said they could do double Bostons, Chicagos and Torontos, I said, 'Are you guys on glue?'" Live Nation's senior VP of touring recalls. "Who does doubles nowadays? We didn't envision the possibility that rolling into doubles could really exist in today's environment, especially for a band that hadn't been around in 15 years."

NKOTB will end up with just over 40 shows, and Wavra thinks

he will see a similar sales pattern across the country. "As I said to some of my guys, 'If we sell out Cleveland, we're selling out everywhere,'" Wavra says, adding that at 7,400 on the on-sale, Cleveland was looking good to go clean. "This is going to be the sleeper tour of the fall, and then it's going to go worldwide. It's off the hook."

A pre-sale forecasted the buzz around the tour, but Wavra and the Live Nation camp were cautiously optimistic that the furor would continue. When the general on-sales began, Wavra saw that the demographic is broader than original New Kids fans.

"What I think you have are people who were New Kids fans back in the day, and for many of them this was the first concert they ever went to," he explains. "Then you have the 25- to 30-year-old girls that knew about the New Kids but didn't get to go see them. They're the ones that are saying, 'I am so going to see the New Kids on the Block.'"



On The Road
RAY WADDELL

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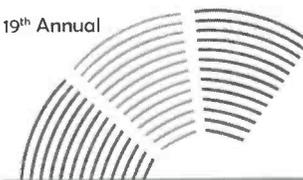
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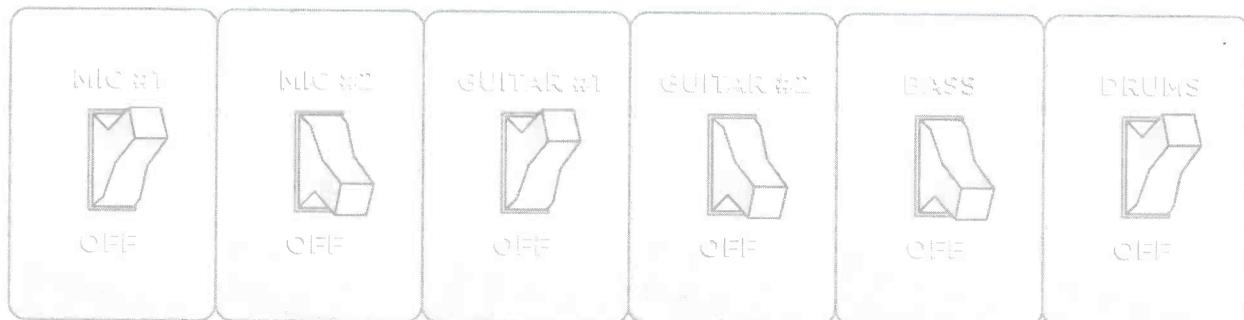
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DIGITAL BY ANTONY BRUNO

MP3 INDUBITABLY

Why A New Six-Channel Digital Music Format Won't Prevail



Ever heard of the Dvorak keyboard? It's an alternative to the standard QWERTY keyboard that rearranges the keys so that typing on it is much quicker and more efficient. Yet few outside of hardcore computer programmers use it because replacing the existing QWERTY standard would be too costly and difficult.

It's for exactly this reason that new digital music formats face an uphill battle replacing the tried-and-true MP3.

The Motion Pictures Experts Group, otherwise known as MPEG, will meet this month in Germany to consider making a new digital audio format called MT9 an international standard. Developed by a South Korean company called Audizen, the MT9 format—commercially known as Music 2.0—splits an audio file into six different channels, such as vocals, guitar, bass and so on. Users playing the track can then raise or lower the volume on the different channels like a producer on a mixing board, to the point of isolating a single item.

According to the Korea Times, its inventors say the new format will replace MP3 as the standard

for all digital music. They're dreaming, and here's why.

From a technical perspective, replacing MP3 with a new digital music standard would be rather easy. Digital retailers in a matter of months could refresh their entire database with music containing the new format—just look at how quickly Napster and Wal-Mart switched from digital rights management to non-DRM formats.

But to do so, these retailers would need their label partners to provide them with music encoded in the new format, meaning all the major labels and the host of independents would need to one day agree to start using a new technology to sell their music.

Then they would need audio manufacturers—most importantly Apple—to start making new products that supported the format and its capabilities. The average life span of today's MP3 player is about eight to 12 months, so it would take time to re-seed the market with new devices.

And then there's the issue of uncertain licensing terms.

The MP3 format is so widespread in part because it is cheap and easy to license. That's not always the case. The mobile industry several years ago developed and agreed upon a standard for mobile DRM, called OMA 2.0, but the administrator set such unworkable licensing rates and terms that no mobile phone manufacturer would agree to them.

The fact is, implementing a new digital music format would require an unprecedented level of cooperation among the labels, digital retailers and manufacturers to implement. Sure, it's possible to attempt a staged rollout... where only a computer can access the full features of the new format while portable devices slowly caught up, but that by default would make it far less interesting to the music fan.

"The value proposition to the consumer is linked to the functionality," says Napster COO Christopher Allen, who oversaw the company's format change to MP3. "So if I can do something on my PC with a client player but I can't do it

on the Web or my device, the value to the consumer of that format is not as exciting as if there were a whole ecosystem that could take advantage of the new format's capabilities."

These issues have combined to thwart new music formats in the past. In 2001 Coding Technologies created the mp3PRO format and licensed it through Thompson, which administers the original MP3 technology. It featured an advanced compression system that allowed encoded files to take up half the storage space of a traditional MP3, with improved sound quality to boot.

However, only the Thompson-owned RCA made products that used it, and as such failed to achieve any traction. Thompson eventually discontinued support for it.

Thompson tried again in 2005 with MP3 Surround, which as the name states added a surround-sound element to playback on compatible devices. This one was much less restrictive, working with any surround-sound device that also supported the original MP3 format. What's more, it was free to any company already licensing the original MP3. However, it is hardly widespread and remains largely marginalized.

Yet despite the difficulties, a new digital music format is exactly what the music industry needs to kick-start digital sales. The incumbent MP3 format doesn't offer digital retailers enough of a differentiated product than what fans get just ripping their CD. The only benefit to buying an MP3 online is a slightly higher-quality file, and that has not yet proven enough to lure customers away from the CD.

But a new digital music format that added lyrics or video to each song that could be displayed on a portable device or computer while playing could change things, as would one that added advanced Pandora-like tagging features making it easier to build custom playlists.

What the industry should do is determine what kind of features it wants from a new music format, and then push for a standard that meets that need, rather than trying to shoehorn some new cool technology into the existing business model.

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

BITS & BRIEFS

ISLANDS IN THE STREAM

Aggregating streamed music from multiple Web sites rather than striking label content deals seems to be the model du jour, and Qbox is the latest to throw its hat into that ring. The beta service streams any music available on Bebo, MySpace and YouTube through its own search and organization tool. Users can save songs in playlists or in streamed "libraries," as well as view the saved songs of others. It also makes music recommendations, and will soon add a browser toolbar that it claims will convert song titles found online into fully streaming music links.

NOTHING BUT NET

As the Net Neutrality issue heats up on Capitol Hill, several acts have joined forces to voice support for an open Internet. The Future of Music Coalition and Thirsty Ear Recordings are issuing a compilation album called "Rock the Net: Musicians for Net Neutral-

ity" that includes tracks from Wilco, Bright Eyes, They Might Be Giants, Aimee Mann, Guster and others. It will be released July 29.



WILCO

MIRACLE GROWTH

According to a new PriceWaterhouse Coopers Global Entertainment and Media report, the Asian music market is going to play an increasingly important role in the next few years. By 2011, the region will make up 33% of the global music market and 40% of all digital music revenue, the report says. Not surprisingly, digital formats will drive the growth, with a 30% compound annual rate compared to a 9% decline annually in physical sales.

YAHOO! MUSIC JUN 21 2008

TOP 20 STREAMS



Rapper is on track to hit No. 1 on the Billboard 200 albums chart next week with his new album "Tha Carter III."

She has sold a strong 3.1 million digital downloads of the songs and remixes associated with her current "Blackout" album.



1	MARIAH CAREY	Bye Bye ISLAND	2,027,583
2	LEONA LEWIS	Bleeding Love SYCO/J	1,737,261
3	LIL WAYNE	Lollipop CASH MONEY/UNIVERSAL	1,989,940
4	RIHANNA	Take A Bow DEF JAM	1,581,526
5	MADONNA	4 Minutes WARNER BROS.	1,557,289
6	USHER	Love In This Club LaFACE	1,504,515
7	JORDIN SPARKS	No Air JIVE	1,461,654
8	MARIAH CAREY	Touch My Body ISLAND	1,441,202
9	RAY J	Sexy Can I KOCH	1,344,274
10	RIHANNA	Don't Stop The Music DEF JAM	1,009,976
11	SARA BAREILLES	Love Song EPIC	906,790
12	TAYLOR SWIFT	Our Song BIG MACHINE	850,281
13	DANITY KANE	Damaged BAD BOY	825,179
14	MARIO	Crying Out For Me J	727,531
15	ALICIA KEYS	No One J	714,540
16	CHRIS BROWN	With You JIVE	685,185
17	SCARLETT JOHANSSON	Falling Down ATCO/RHINO	644,553
18	BRITNEY SPEARS	Break The Ice JIVE	622,970
19	ONEREPUBLIC	Stop And Stare INTERSCOPE	607,381
20	CARRIE UNDERWOOD	Last Name ARISTA	597,518

The top 20 audio and video streams (combined) for the four weeks ending June 6. Source: Yahoo! Music

DRY DOCK

This is certainly a new one.

While most multiroom speaker systems stream music from such Internet-based sources as Rhapsody or Pandora, the Eos system takes a decidedly more pedestrian approach as an MP3-player docking system.

iPods, Zunes, satellite radios and even a home PC or stereo can be plugged into the base station, which then streams music up to 150 feet in 2.1 stereo to the amplified wireless speakers. Each speaker has its own volume control, integrated power and plug-and-play setup.

The Eos bundle ships with one base station and one wireless speaker for \$250. Additional wireless speakers are available for \$130 each. —Antony Bruno



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A KEYNOTE INTERVIEW WITH PUSH PLAY

Teen band Push Play - the only unsigned band to play the Nokia Theatre - will discuss what sets them apart from other artists, and will reveal how they've been able to succeed in the music business. Band members CJ Baran, 18, Derek Ries, 19, Nick Deturris, 18, and Steve Scarola, 17, will also perform at the **Networking Reception** immediately following their interview.



AN "AMERICAN IDOL" AND AT&T MOBILITY CASE STUDY

AT&T Mobility will join FreemantleMedia Enterprises to discuss their program with "American Idol." This case study will explain why they chose to work with this show, and will examine how they measure the success of this brand integration.

JORDAN BERMAN, Executive Director, Media Innovation, AT&T Mobility
SHANNON SWEENEY-PRUITT, VP Integrated Marketing, Sponsorships & Live Events, FreemantleMedia Enterprises



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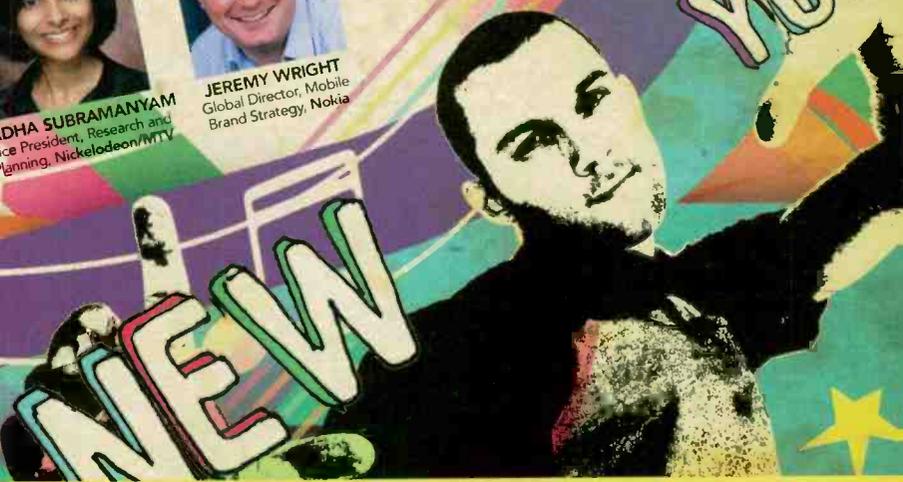


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GLOBAL BY AYMERIC PICHEVIN

BONJOUR, AMERICA

From Apple Ads To Coachella, French Artists Find A U.S. Audience

PARIS—Long considered nigh-impossible to export, a new wave of French music is finally breaking on U.S. shores.

When French-Israeli pop singer Yael Naïm's "New Soul" (Atlantic) hit No. 7 on the Billboard Hot 100 in February, it marked the highest position for a French artist in 40 years—and also indicated a new U.S. openness to music from France.

Through touring, synch placements and Internet savvy, other French acts are hoping to swiftly follow Naïm's lead.

This year's Coachella festival (April 25-27) featured 14 French artist/DJs, including leading names like Justice, Dimitri From Paris and DJ Mehdi. That compares favorably with eight acts appearing in 2007—itsself a sizable improvement on 2006, when Daft Punk was France's sole representative.

"We can now much more easily find bookers [for French acts] in the U.S. than before," Paris-based EMI France international development director Laurence Muller says.

A key role in exposing local talent to U.S. audiences has been the New York-based arm of the French Music Export Office, funded jointly by France's government and music industry bodies. In 2006, it brought programmers from U.S. festivals—including Coachella—to meet French industry execs in Paris.

At its Paris headquarters, executive manager Sophie Mercier notes that while the U.S. market remains hard to crack, "now French artists often tour there twice in the same year, which is

something new."

The taste for Gallic talent comes some 10 years after the "French Touch" scene, spearheaded by electronica acts Daft Punk and Air, briefly drew global attention.

Now, says promoter Donna Busch at Los Angeles-based Goldenvoice, "in Los Angeles, there's this cool French electronic scene that's really exploding." Busch, who assists with booking at Coachella, adds: "There's a hot scene in Paris right now, we just try and stay on top of what's the new thing."

According to Mercier, during 2007, French artists performed more than 1,500 U.S. concerts, up from 980 in 2006, while 700 French album productions were released in the United States, up from 500.

French recordings had a remarkable year in 2005, Mercier recalls, with sales of almost 2.8 million albums in the United States, thanks to a strong release schedule that included names like Daft Punk and Carla Bruni. Sales fell to a more typical 1.5 million units in 2006, but when the office's 2007 album sales are calculated, she expects it to have been "the year French presence in the U.S. skyrocketed."

Mercier says those stats will reflect "unprecedented media attention for French recordings, partly fueled by major synch placements.



Alternative/rock outfit PROTOTYPES is among the new wave of French acts targeting the U.S. market.

Most notably, Naïm's U.S. breakthrough came after "New Soul" was featured in a TV ad for Apple's MacBook Air. Indeed, her French label Tot ou Tard says a U.S. release had not been planned until that campaign came about.

France's other 2008 U.S. TV ad stars have included a pair of electro acts: the Because label's Justice with "Genesis" (Cadillac) and Boxson act Prototypes with "Je Ne Te Connais Pas" (Mitsubishi).

While Mercier says synch placement is the Export Office's next priority, Paris-based specialist Bonus Track has already notched several U.S. successes since its launch in 2003.

"Bonus Track launched [because] we realized there was a lot of interest for French songs in the U.S., but France had a terrible reputation for clearing rights," co-founder Stéphanie Giraud says.

Bonus Track's proactive approach has resulted in U.S. placements for French acts including

Tahiti 80 and Mellow, while Giraud was involved in drawing Apple's attention to Naïm.

French labels also praise the power of the U.S. blogosphere when it comes to spreading the word about their acts.

Tot ou Tard managing director Vincent Frerebeau recalls, "One day—before the synch placement with Apple—the blogger Perez Hilton posted a link to Yael Naïm's page. She received 70,000 visits in 48 hours."

While the strongest U.S. album sales for the current wave of French acts are for Naïm and Justice, there's still been some room for rock.

Along with the success of French-born Latin alt-rockers Manu Chao, melodic rock act Phoenix's latest album, "It's Never Been Like That," has sold 34,000 copies on Astralwerks, while metal band Gojira played 40 U.S. shows during 2007, selling 24,000 copies of current album "From Mars to Sirius" (Prosthetic Records), according to Nielsen SoundScan.

Phoenix is one of a growing number of French acts—including Naïm—to embrace singing in English. "A good song will transcend lyrics," says Jim Powers, owner of Chicago-based label Minty Fresh, "but [singing in English] is a smart move to get more exposure, especially on radio."

Minty Fresh's roster includes Tahiti 80, whose frontman Xavier Boyer sings in English, and electro-pop trio Prototypes, which occasionally features English lyrics.

Looking forward, Frerebeau opines that Naïm's success "certainly opens doors for future opportunities" for French acts. Certainly, he suggests, it could dispel any inferiority complex his countrymen might have when considering the U.S. market. "Now," he says, "we have no hang-ups."

Additional reporting by Andre Paine in London.

LA CRÈME DE LA CRÈME Four Of The Finest French Acts Gaining Momentum

Yael Naïm

From: Paris

Current album: "Yael Naïm" (Atlantic, United States; Tot ou Tard, France)

Nielsen SoundScan sales: 86,000

U.S. booking: Partisan Arts, California



The Paris-born, Tel Aviv-raised singer/songwriter has sold more than 200,000 copies of her self-titled second album in France, according to Tot ou Tard. After her track "New Soul" was chosen for a MacBook Air ad, which began airing in January, it peaked at No. 7 on the Billboard Hot 100 in February; the album, featuring percussionist David Donatien (pictured with Naïm), hit No. 50 on the Billboard 200 in April. Naïm begins a seven-date North American tour June 20 at Philadelphia's World Café Live.

Manu Chao

From: Paris/Barcelona

Current album: "La Radiolina" (National, United States; Because, France)

Nielsen SoundScan sales: 48,000

U.S. booking: Partisan Arts, California

The French-born son of exiles from fascist Spain, Barcelona-based Chao won a 2008 Billboard Latin Music Award for Latin rock/alternative album of the year with "La Radiolina" and played a sold-out 26-date U.S. tour last summer, following a Coachella appearance. The album peaked at No. 71 on the Billboard 200 in September and topped the Top Latin Albums chart. Chao returns to play the Outside Lands Festival in San Francisco Aug. 22 and Austin City Limits Sept. 26.

Justice

From: Paris

Current album: "†" aka "Cross" (Downtown Records, United States; Ed Banger, France)

Nielsen SoundScan sales: 65,000

U.S. booking: Windish Agency, Chicago

Xavier de Rosnay and Gaspart Auge have become one of France's premier electro/dance acts since forming in 2003. A triple 2008 Grammy Award nominee, Justice has remixed Britney Spears, Justin Timberlake and Franz Ferdinand. The album "†" (aka "Cross") debuted at No. 1 on the Top Electronic Albums chart in July. Justice anchored the 18-date branded MySpace Music tour in March and will play Colorado's Monolith Festival Sept. 14 then headline San Francisco's Treasure Island Music Festival Sept. 20.



Yelle

From: Saint-Brieuc, Brittany

Current album: "Pop-Up" (Caroline Records/Astralwerks, United States; Source/EMI, France)

Nielsen SoundScan sales: 11,000

U.S. booking: Kork Agency, California

Combining electro-pop with explicit lyrics, Yelle's debut album, "Pop-Up," has sold 45,000 units domestically, according to EMI France. A September 2007 digital U.S. release was followed by a physical release April 1, which sent "Pop-Up" to No. 8 on Billboard's Top Electronic Albums chart. Yelle, who played Coachella and will tour again in October, "has succeeded by sheer force of personality and charm," Astralwerks/Caroline Music senior project manager Nick Clift says, "despite not singing a word in English."

—Andre Paine, with additional reporting by Aymeric Pichevin



A Passage To India

Music Matters Moves Spotlight Away From China

HONG KONG—International music companies looking to expand into Asia should target India, rather than China, according to executives at the Music Matters conference.

And attendees at the third annual confab June 3-5 were urged not to delay by Peter Mukerjea, Mumbai-based chairman of music entertainment channel INX Media, speaking during a panel discussion about the Indian market.

"Get on a plane and get to India quickly," he said. "If you look at China and miss India, you're missing out."

Many Asian execs agree, saying a key factor in India's favor is the enormous potential for growth of visual media in a country where Bollywood films play a crucial role in disseminating music.

"Unlike other markets, the music industry is not stand-alone and is inextricably linked with films," says Mandar Thakur, Mumbai-based GM of digital content aggregator Soundbuzz India. "Hence it is part of a much larger ecosystem."

Thakur notes that mobile penetration in India hit an estimated 250 million subscribers as of February and is projected to hit 500 million by the end of 2010, when broadband Internet connections should reach 20 million. Thakur adds that with at least six major national carriers and further licenses being issued, new mobile technologies and applications find their way to consumers very rapidly.

"The Indian market could offer better growth opportunities for foreign partners," says Atul Churamani, VP of A&R, publishing and new media at Mumbai-based label Saregama. "Our vast English-speaking population could facilitate the growth of this industry quicker than it might in China."

Churamani says India's copyright system, based on British law, is another plus point for the region, although U2 manager Paul McGuinness, a keynote speaker at the event, said he still holds out hope for Chinese copyright enforcement.

"Why shouldn't China lead the world in terms of enforcing intellectual property rights?" he asked during a press briefing session.

However, less optimism surrounded the talk of opportunities in China, which has traditionally received plenty of attention at Music Matters and from the wider international business community.

"There is no business model that works in China," Warner Music Asia Pacific executive VP Calvin Wong said during the "Markets That Matter: China—Breaking an Artist in the

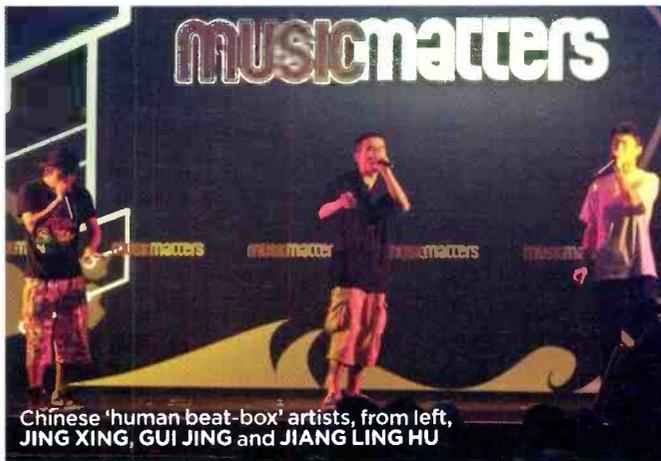
Middle Kingdom" panel. "I want to work with telcos and service providers. But if they don't give us more of a share, I can't work in China."

However, many Western execs remain bullish about Chinese opportunities.

"The economy is there, but it has shifted," Linkin Park manager Rob McDermott said on the same panel. "The economics are only going to come en masse. You need to co-brand the experience."

MUSIC MATTERS IN BRIEF

■ The conference got off to a rocking start with a performance on the main stage of the Grand Hyatt hotel's ballroom by unsigned Chinese "human beat-box" artists Gui Jing, Jing Xing and Jiang Ling Hu. But its amazing, high-energy performance nearly didn't happen—Music Matters president Jasper Donat said the act ran into trouble at the Hong Kong-China border and almost wasn't allowed in.



Chinese 'human beat-box' artists, from left, JING XING, GUI JING and JIANG LING HU

■ Event organizer Branded says attendance was up from last year, as the total number of delegates, including media, climbed 25% to 750, while the number of companies in attendance rose 28% to 320. Sponsorship revenue increased 40%, with new sponsors including Sony Ericsson and Singapore Stadium.

■ IFPI chairman/CEO John Kennedy got big laughs when he told the Music Matters wrap-up session of his dream about what might be on the agenda at Music Matters 2009, prophesizing a keynote speech from "President Obama, calling for greater global respect for intellectual property." He also quipped that Steve Jobs would announce "an Apple subscription, launched with a major advertising campaign around Gloria Gaynor's new recording, 'I Will Subscribe.'"

■ Attempting to read Jobs' mind was also a feature of McGuinness' keynote speech. The U2 manager updated his MIDEM call to arms for Internet service provider responsibility, but also predicted: "Apple will before long reveal a wireless iPod that connects to an iTunes 'all of the music, wherever you are' subscription service. I would like it to succeed, if the content is fairly paid for." ...



MUKERJEA



LANG LANG, left, and MISCHA MAISKY performing during a streamed concert from the 2007 Verbier Festival.

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Classical Concerts Stream Video To Reach Fans

MANCHESTER, England—Classical festivals and orchestras are looking to webcasting to expand the genre's audience for live performances.

Helping lead the way is Medici Arts, a Paris-based producer/distributor of performing arts recordings and videos. Last year, Medici collaborated with Switzerland's prestigious Verbier Festival, named after the ski resort where it is held, to stream 30 concerts online at medici.tv. Such A-list artists as pianist Lang Lang and violinists Joshua Bell and Sarah Chang were among the featured performers.

Medici and Verbier are renewing their partnership for this year's festival, which will be held July 18-Aug. 3. The 2008 online program will feature streaming video of 32 concerts, including one live stream per day. Viewers will

be the first festival to embrace such technology," she says.

Hervé Boissière, director of Medici TV and head of new media and DVD for Medici Arts International, won't disclose the exact size of Medici's initial investment in webcasting, but says it is "in excess of €500,000 [\$772,000]."

Boissière says the idea is yet to make real money but he is confident it will pay off long-term. Medici says all rights-holder payment requirements are being met through a combination of individual agreements and French authors society SACEM.

"We are the pioneers so we are taking a big risk," Boissière says, "but there is money to be made from direct sales, sponsors, subscriptions and advertising, all of which we are investigating at the moment."

Medici has also broadcast a Berlin Philharmonic concert in Moscow and the New York Philharmonic's widely publicized concert in Pyongyang, North Korea, in February.

New York Philharmonic director of new media Vince Ford says the technology is a great way to reach new audiences.

"It removes the mystery in terms of getting access to classical music," he says. "It's like any new product; you don't know what you don't know, so it's much easier to try online."

Ford says the New York Philharmonic is still working on its own webcasting business model, with pay-per-view, subscription and advertising-funded models all under consideration.

And, with classical concerts proving a big draw in the cinecasting business (Billboard, April 19), others are also investigating the possibilities offered by the Web. The Royal Concertgebouw Orchestra of Amsterdam has live streaming of selected concerts on its Web site while Dutch classical music Web site mon-teverdi.tv has also showcased live concerts.

Classical insiders believe webcasting works particularly well for their genre.

"Classical musicians tend not to go on world tours in the same way as rock musicians," Gaynor says. "And the experience of being at a rock concert is very different from classical music. So this is a great way, if nothing else, of getting people listening and watching again." ...

150,000
The number of unique visitors who viewed streamed performances from the 2007 Verbier Festival.

be able to watch the concerts for free for about two months after they are posted online. Since June 7, the Medici site has also made an archive of past concerts available for download purchase for between €5 and €9 (\$8-\$12) each.

"We have very good attendances and our major concerts always sell out very quickly, but there are plenty of people who can't get tickets," festival managing director Kim Gaynor says. "This enables audiences in 173 countries to 'attend' the festival."

According to the fest's official report, 150,000 visitors from 173 countries watched more than 1 million video streams last year at medici.tv.

Gaynor says the festival doesn't make any profit from the deal, adding that "it doesn't cost us anything either." She expects the model to shift to a pay-per-view format in the future. But for now, Gaynor is happy for the festival to be a pioneer in what she claims could be the future of the classical music concert business.

"We have had a huge amount of [coverage] in the international music press on account of

Winding Down Handleman

What To Expect From The Rackjobber's Liquidation

The industry may not harbor the same sentimental feelings for Handleman Co. as it did for Tower Records, but the news that the rackjobber is exiting the music business and probably being liquidated is just as momentous as the demise of the now-defunct retailer. At the same time, Handleman's expected liquidation probably won't be the financial disaster that Tower's closing turned out to be.

On June 2, Handleman announced it was selling inventory and other assets related to its U.S. Wal-Mart business to Anderson Merchandisers and that it had also agreed to sell or transition its Canadian operation to Anderson. The company tried to portray the move as marking its exit from the North American music business. But in an interview, Handleman CEO Al Koch said the plan is to sell off the company's various assets and liquidate.

Founded in 1934, Handleman is downright ancient in the context of the music industry. Depending on who you listen to, it got its start as a drug wholesaler or a condom distributor that replenished dispensing machines in bar restrooms.

Either way, it's got history. In 1958, the company was still called Handleman Drugs, even though it began selling music to accounts in 1953. A decade after getting into music, it went public. During the next 20 years, it diversified, adding books and magazines in 1975, home computer software in 1983 and video in 1985.

But in 1998, Handleman decided to concentrate on music and jettisoned all its other product lines, even as it slashed its account base from more than 100 to just nine chains. While that strategy proved successful short-term, it ultimately proved to be a disaster as music sales peaked in 2000.

By 2003, Handleman was thinking diversification again when it tried to buy Baker & Taylor, but shareholders shot down the deal. In 2005 it bought REPs, a merchandising sales force, and videogame wholesaler Crave. But those moves were too little too late.

Then came a \$53.7 million loss for the fiscal year ended April 30, 2007; a \$31 million loss in the first nine months of the current fiscal year; and a credit crunch from suppliers and the banks. It all proved too much for the Handleman board, which decided to pull the plug and wind down operations while the company is still capable of returning some capital to shareholders.

"It's another chapter in the industry's history closing," Redeye co-owner Tor Hansen says. "It's sad."

But the wind-down of Handleman isn't likely to be as ugly as the closing of Tower Records was. In fact, not only will all suppliers get paid, but the company expects

to have money left over to cover employee severance costs and distribute cash to shareholders.

The company should soon release its year-end numbers, and if its balance sheet is similar to what it was at the end of the nine-month period when receivables exceeded payables by \$30 million, Handleman could pay vendors from receivables alone.

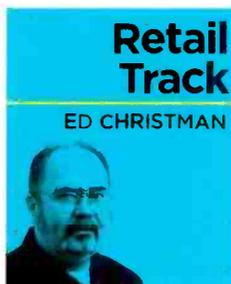
But that scenario is unlikely, considering Handleman also had \$116 million in inventory at that time. While Handleman tries to manage down inventory as it waits for Sears/Kmart, Shopko, Pamida and Best Buy to find replacement suppliers, vendors will likely be paid in a combination of cash and returns, but paid they will be. Koch denies there's any chance that the liquidation will turn into a Chapter 7 or Chapter 11 bankruptcy filing.

The U.S. portion of the Wal-Mart deal could realize Handleman as much as \$34.3 million, including up to \$21.5 million for inventory, \$3.6 million for retail display fixtures and another \$5.2 million for pick, pack and ship costs; warehousing costs; billing; management; and transition costs incurred by Handleman in connection with the closing. Handleman could receive another \$4 million if it identifies, sells or transitions to Anderson any other business that adds value to the U.S. music transaction. Meanwhile, terms of the Canadian deal have not yet been disclosed.

Handleman is required to use 75% of the cash it receives from the Wal-Mart deal to pay down bank debt. At last count, it owed \$63.3 million to Silver Point Finance, which is secured by the company's assets. In order to fund that plan, Koch says the company will continue to shop its Crave and REPs, as well as other assets.

Finally, the wind-down is expected to exact a heavy people toll. The company employs about 2,300. According to a regulatory filing, about 240 employees could become part of Anderson in the 5 states. The Canadian operation employs 236, most of whom are also expected to be hired by Anderson. But 265 employees who work at headquarters will likely be laid off in the next few weeks.

Likewise, expect layoffs at the labels due to Handleman's demise. At the major level, the distribution companies each serviced the account with a team of employees. A number of indie labels have reps dedicated to those accounts too. ...



Retail Track

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EMI Back On Top

Sony/ATV Surges To No. 2, Trailed By Universal, Warner/Chappell

U.S. radio airplay for first-quarter 2008 lands EMI Music Publishing back on top of the quarterly publisher market share chart for the first time since Universal Music Publishing Group took the lead in early 2007. But the more dramatic shift is Sony/ATV Music Publishing surging to the No. 2 slot for the first time—and behind by only 0.01% of the market.

With the two publishers splitting the largest market shares, EMI's current 21.39% is just shy of Universal's three previous highs, which ranged from 23.28% to 23.51%. Still, EMI beat three of its five previous No. 1 shares, which peaked at 23.36% when the Publisher Airplay chart first launched in Q1 2006.

Among the top 100 songs tracked by Nielsen BDS for this chart are EMI shares in **Chris Brown's** "With You," **Alicia Keys'** "No One," **Fergie's** "Clumsy," **Rihanna's** "Don't Stop the Music," **Three Days Grace's** "Never Too Late" and **Brad Paisley's** "Letter to Me."

The Sony/ATV surge marks the greatest single-quarter leap since the chart's inception. The publisher added 5.77 points to land at No. 2 with 21.38% of the market. The publisher has been growing steadily since hitting a low of 7.54% when it came in at No. 5 in Q1 2007. It jumped to 13.08% the following quarter after its acquisition of Famous Music.

Sony/ATV boosted its position with songs like **Flo Rida's** "Low" featuring **T-Pain**, **Timbaland's** "Apologize" featuring **OneRepublic**, **Sara Bareilles'** "Love Song," **Colbie Caillat's** "Bubbly" and **Taylor Swift's** "Teardrops on My Guitar." The publisher shared rights with EMI in "With You" and "Don't Stop the Music."

Universal is now No. 3 with a 17.77% share. Its piece of the market is still significantly greater than its 11.5% share in Q1 2007 before its acquisition of BMG Music Publishing. While the current share is slightly less than the Q1 2007 combined Universal-BMG share, it does beat all previous combined shares of the two companies.

Universal songs included "Low," "No One," **Linkin Park's** "Shadow of the Day," **Sean Kingston's** "Take You There," Brown's "Kiss Kiss" featuring T-Pain and **J. Holiday's** "Suffocate."

Warner/Chappell Music came in at No. 4 with a 10.17% share, its lowest since the chart's inception. The publisher remained at No. 2 from Q1 2006 through Q2 2007, dropping to No. 3 in Q2 2007. It recaptured the No. 2 spot the following quarter. But since reaching its all-time high of 17.56% in Q3 last year, the publisher's share has been steadily dropping.

The publisher's top songs this quarter include "Don't Stop the Music," "Never Too Late," **Buckcherry's** "Sorry," **Mariah Carey's** "Touch My Body" and

Webbie, Lil' Phat & Lil Boosie's "Independent."

S1 Songs/America breaks into the top five for the second consecutive quarter. Its share increased to 3.09% from last quarter's 2.72%. The publisher first hit the chart at No. 9 in Q3 2007 with 1.35%. Songs on the list include **Finger Eleven's** "Paralyzer," **Rascal Flatts'** "Winner at a Losing Game" and **Seether's** "Fake It."

Peermusic makes the chart for the first time. The publisher lands at No. 6 with 2.51%. Its songs include "Suffocate," "Touch My Body" and **the-Dream's** "Falsetto."

Bug Music/Windswept Holdings is back on the chart after slipping off for the first time last quarter. The publisher comes in at No. 7 with 2.06% share. Its hits include shares in **Carrie Underwood's** "All-American Girl," **Trace Adkins'** "You're Gonna Miss This" and **Foo Fighters'** "Long Road to Ruin."

Chrysalis Music Group makes the chart for the



The Publishers Place

SUSAN BUTLER

AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1.	EMI MUSIC PUBLISHING GROUP	21.39%
2.	SONY/ATV MUSIC PUBLISHING	21.38%
3.	UNIVERSAL MUSIC PUBLISHING GROUP	17.77%
4.	WARNER/CHAPPELL MUSIC	10.17%
5.	S1SONGS/AMERICA	3.09%
6.	PEERMUSIC	2.51%
7.	BUG MUSIC/WINDSWEPT HOLDINGS	2.06%
8.	CHRYSLIS MUSIC GROUP	1.99%
9.	KOBALT MUSIC GROUP	1.78%
10.	CHERRY LANE MUSIC PUBLISHING	1.25%

Percentage calculations based upon the overall top 100 detecting songs from 1,551 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period Jan. 1, 2008, to March 31, 2008. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

third time. At No. 8 with 1.99%, the publisher beats its previous shares of 1.01% (No. 9) in Q1 2007 and 1.67% (No. 10) in Q3 2006. The publisher holds interest in songs like "With You" and **Trey Songz'** "Can't Help but Wait."

Kobalt Music Group stays on the chart for the fourth consecutive quarter, but falls to No. 9 with a 1.78% share. The company continues slipping from its all-time high of 2.13% when it first entered the chart at No. 6 in Q2 2007. Songs with a Kobalt interest include **Pink's** "Who Knew" and **OneRepublic's** "Stop and Stare."

Cherry Lane Music Publishing rounds out the top 10 at 1.25%—just as the Songwriters Hall of Fame is honoring its founder/owner **Milt Okun** this month (see stories, pages 31 and 45). The share is shy of its 1.41% last quarter when the publisher first entered the chart. The publisher holds interests in **Fergie's** "Clumsy" and "Big Girls Don't Cry," as well as **Kanye West's** "Good Life" featuring T-Pain. ...



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ARTIST/
FILMMAKER

Neil Young

When he couldn't keep quiet about his distaste for the Iraq War any longer, this rock legend channeled his anger into a controversial album, tour and film.

In the spring of 2006, Neil Young was just a year removed from a near-fatal aneurysm when he became so enraged with the war in Iraq that he quickly wrote, recorded and released the protest album "Living With War." Not two months after its release, Crosby, Stills, Nash & Young launched their Freedom of Speech tour, during which unwitting fans expecting the band's sweeter side were greeted instead with its serrated edge. During a three-hour-plus concert, the band played nearly all of "Living With War" and many of the political anthems on which its legend was built, like "Ohio," "Military Madness" and "Find the Cost of Freedom." Despite CSN&Y's anti-establishment roots, the move angered some fans, while inspiring others. The forthcoming documentary "CSNY: Déjà Vu" charts that friction, portraying fans who saluted the group's efforts and those who felt betrayed by them, while also introducing viewers to Iraqi War vets who are now protesting the war as musicians, politicians and social workers. Directed by Young and due in theaters July 25, the film blends concert and behind-the-scenes footage with short news features created by CNN correspondent Mike Cerre.

One of the film's most powerful scenes shows Atlanta fans angrily filing out of the venue, not before telling you to go to hell, and that's putting it kindly. When you look back on the tour, are there faces and middle fingers in particular that stick out?

I remember some faces. There's one guy I remember for sure, and he's not in the movie. This was a harrowing experience at times, and it's not an experience that I would like to repeat. I think it was a one-off. I think if I did this kind of thing for the rest of my life, I'd become like CNN and I don't really respect that very much. It's like the same thing on a loop. I don't see the need for that. I like to be a full-length program, not a repeating segment.

Besides Atlanta, I know the reaction in Orange County [Calif.] was particularly bad, and even spurred fights. Did the negative reactions cause you to second-guess yourself at all?

There was never any sense of giving up or anything. We went from July 4 to Sept. 10 on the tour, and I remember feeling glad that we weren't playing on Sept. 11. There were moments throughout it where you just shook your head and said, "God, what are we doing?" But the songs were there, the feeling was there, the audience was there, and we were doing it.

Crosby, Stills & Nash play to a different crowd than you do as

a solo artist. You must have also been aware of the fact that there was less preaching to the choir going on than there would have been on your own tour.

I guess so, 'cause they've been pretty mellow for a long time. But if you look at the roots, if you look at the original music—"For What It's Worth," "Ohio," "Military Madness," "Long Time Gone," "Déjà Vu" and all these songs that were written back then—"Immigration Man," "Teach Your Children"—all that stuff is rooted in the same message as this. It's just a different time. Of course, between then and now, they've been singing about things they've believed in, and a lot of love songs, a lot of songs that people enjoy, so it could become kind of like date night, going to see them.

But I put out "Living With War," it had "Let's Impeach the President" on it, and it was on all the networks, and so [the audience members] had to know something about it. We called the tour the Freedom of Speech tour. And we went out and did these songs. They had to know something was happening. So there's still an element of surprise, and you saw that in Atlanta, but a lot of people knew what was going on.

But those guys [Crosby, Stills & Nash] were into it 100%. Stephen [Stills] does not like people to not like him, and I respect him for that. He's a very sensitive guy. He kept saying, "Well, it's like a political cartoon, you have to see it as that,"

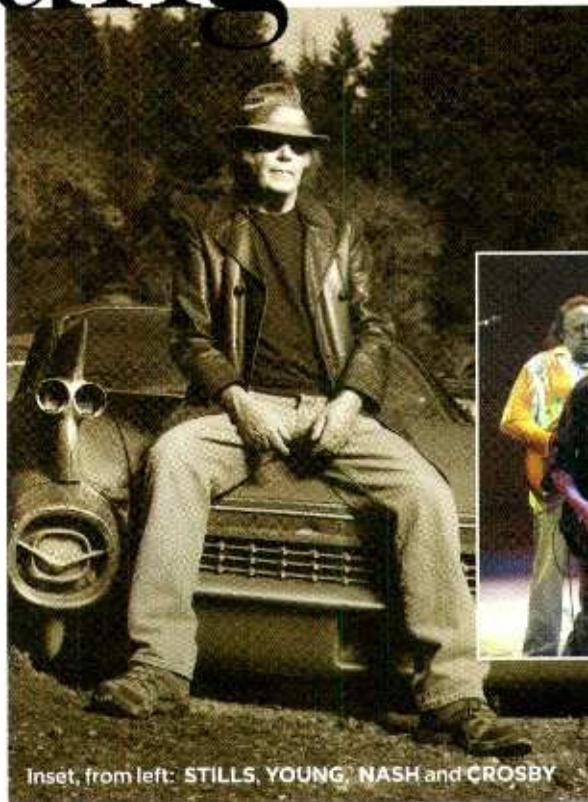
and he was always trying to soften the blow a little, and that's the way he is, and that's cool. But I think he was with us, and he believed in what we were doing, or he wouldn't have been there. And [David] Crosby and [Graham] Nash were right there from the beginning, because they don't care so much how the reaction's gonna be.

As the film's director, did you draft an outline and say to yourself, "I want to get X, Y and Z in this film. I want these people in the film"?

No. I met Mike Cerre, who was a [CNN] correspondent who had been to Iraq and Afghanistan five times. I said, "Embed in this tour and do what you do—travel in one of the buses, come with us everywhere and do whatever you want to do, and cut together 10 episodes, like you were cutting together episodes for CNN or MSNBC, and give 'em to me, and that's it. I'm gonna do whatever I want with them. You do what you do, give 'em to me, and I'll do what I do." That was my direction.

What do you hope to gain from the release of the film?

Discussion. Debate. Open forums. And it does do that to people. You'll see what happens when this film comes out on the Internet—you'll see people talking. It'll be interesting. It'll open up a



Inset, from left: STILLS, YOUNG, NASH and CROSBY



thing, and that's what it does. That's what the music did. That's what happened in the audiences. I saw families

fighting within the families, the kids wanting to stay, and the parents going, "No, we've got to get out of here. This is no good." The parents dragging the kid out, and the kid looking back. And we're not talking a 10-year-old here. We're talking college kids being driven out by just straight-laced fathers, the classic father image, of strength. Not much compassion, but a lot of strength.

Since the '06 tour, you've been working on your "Archives" project. Are you leaving politics alone for the moment?

I'm not really focused on music right now, as far as new music. I have a couple songs in the back of my head, and if they come to the front of my head, I'll write 'em. But as far as my life goes, I'm totally focused on eliminating roadside refueling, with a big car, not some little rinky-dinky thing that you can't get in. An American car that doesn't need oil, that doesn't need gasoline, that doesn't pollute and doesn't need gas stations. That's what I would like to make. We can eliminate roadside refueling and we can change the world. That's bigger than a song. ...

I saw families fighting within the families, the kids wanting to stay and the parents going, 'We've got to get out of here. This is no good.'

For an expanded version of this interview, visit billboard.com.



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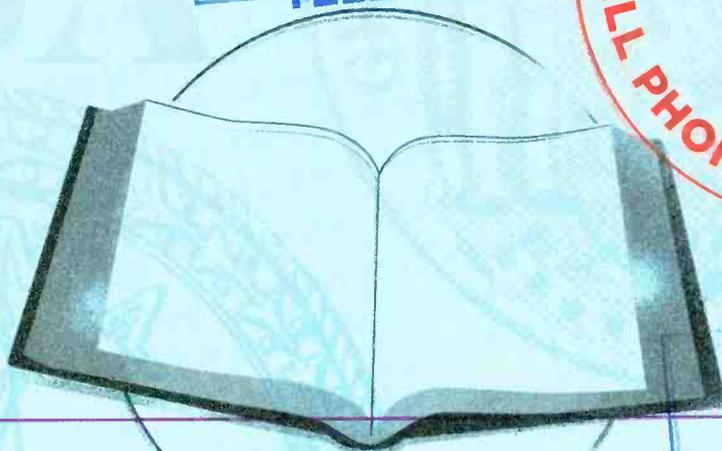
TELEVISION



RADIOS



CELL PHONES



BOOKS



COMPUTERS

THE JONAS BROTHERS

**Dominate
A Multimedia
World**

**BY
ANN DONAHUE**

“Look at him!” shrieks the 11-year-old girl in the shocking pink tutu and stripy tights, as Joe Jonas executes a Marty McFly knee slide across London’s O2 Arena stage. “He’s well lush.”

For British tweens right now, “well lush” (rough translation: “My, what an attractive young man”) is perhaps the ultimate compliment. Trouble is, at a time when much of the old British pop infrastructure (“Top of the Pops,” Saturday morning kids’ TV, Smash Hits magazine) has been axed, there’s been a distinct lack of pop hunks upon whom to bestow the epithet. Which is why much of Avril Lavigne’s crowd of 20,000-odd primped-up “punk” princesses are reacting to the opening band like they’ve just taken hormones.

Homemade banners flutter in the front rows and deafening high-pitched squeals fill the arena every time Nick, Joe or Kevin Jonas venture anywhere near the front of the enormous stage.

“Mum, I need the toilet,” Miss Tutu and Tights’ kid sister demands.

“You’ll have to wait,” Mum snaps, with a scary glint in her eye. “I’m enjoying this.”

And when you’ve got the Mums hooked, you’re really in business.

“It really is a little frightening,” Hollywood Records GM Abbey Konowitch says. “We’ve seen them in shows where they shouldn’t be this good yet, where they shouldn’t be this big yet.”

But they are. And Disney is responding.

All the cogs of one of the world’s biggest entertainment companies are operating to inundate the pop culture scene with the Jonas Brothers’ music and image. A multimedia attack plan has been sketched out for the next eight months—including everything from a new album to a TV movie to an international touring schedule to a theatrical-release 3-D film.

It’s something of a 360 deal writ large, with Team Jonas under a separate contract with each Disney entity: a traditional label deal with Hollywood, and then additional contracts with the TV, theatrical and publishing divisions. “The great thing about Disney is we have relationships with each of those [divisions], and they have relationships with each other,” says Kevin Jonas Sr., the act’s father and manager. “In every single case we found

people that are open to the boys, recognize their talent and found a way to communicate with the other departments to give the boys the best opportunity.”

The Year of Jonas has already begun: The Disney Channel is currently running a 16-episode shortform reality series titled “Jonas Brothers: Living the Dream” that gives a glimpse of life on the road. But the promotional machine hits top gear June 20, when the Disney Channel debuts TV movie “Camp Rock,” starring the Jonas Brothers and featuring a breakout performance by another Disney talent, Demi Lovato (see story, page 27).

But Disney isn’t just debuting the rock romance on its cable platform. During the first weekend, the movie also will air on ABC, ABC Family and disney.com. (As a teaser, the soundtrack premiered June 14 on Radio Disney.) The movie will be piped into Disney theme parks, resorts and cruise ships. Finally, “Camp Rock” will debut internationally throughout the summer.

“It’s what we do,” Disney Channel Worldwide president Gary Marsh says. “For many companies, synergy is a dirty word. For us, it’s really about creating opportunities for the talent and for the properties we’re creating.”

While the full “Camp Rock” soundtrack—and an expanded edition with a behind-the-scenes DVD—will be released June 17, a single CD teaser for the grand-finale song, “We Rock,” already is gaining traction through its exclusive release at Target. Containing the song, a preview of the movie, a ringtone and a poster, the disc retailed for \$3.99 and sold 11,000 copies its first week of release.

Walt Disney Records senior VP/GM Jim Weatherson says the CD single also contained an optional poll that purchasers could take on their computer. The results were surprising: More consumers between the ages of 16 and 18 bought the disc than Disney anticipated.

It’s this older crowd—no doubt driving their little sisters—that are expected to throng to the Jonas Brothers’ 48-date Burnin’ Up tour through North America this summer. Live Nation signed the band in January to a two-year, multimillion-dollar worldwide touring



deal, and Live Nation VP of touring Brad Wavra says that based on the current pace of sales, the amphitheater/arena trek will be entirely sold out. (Two nights at New York’s Madison Square Garden in August have already gone clean.)

“We’re averaging well into the 12,000-14,000 [range of tickets per night] right now, and this is before we see the debut of ‘Camp Rock’ and prior to the album release on Aug. 12,” he says.

Amid all this, the Jonas Brothers are preparing a new album. The group was famously dropped by Columbia in 2007 after its 2006 debut, “It’s About Time,” sold just 65,000 copies in the United States, according to Nielsen SoundScan. (A Columbia representative didn’t respond to a request to discuss the band’s tenure at the label.)

But the act’s self-titled 2007 Hollywood Records debut was a left-field smash, connecting with the younger demographic to the tune of 1.3 million copies sold (see chart, page 26). On the upcoming “A Little Bit Longer,” the band wrote its own music, under the guidance of Hollywood VP of A&R Jon Lind and producer John Fields.

The first four tracks being eyed as singles definitely show a progression for the band. “I think we grew up on the road a little bit,” Joe Jonas says. “It’s not like we were immature and now we’re changing our sound or anything like that, but we’re getting older and I think

TV ON THE RADIO



*Includes sales of the special-edition release.

SOURCE: Nielsen SoundScan, as of the week ending June 1, 2008



we've learned more from life in the last couple of years."

While the catchy power pop hooks remain, the Jonas Brothers show some daring with their songwriting and musicianship. Catchy lead single "Burnin' Up" is reminiscent of Maroon 5 and Justin Timberlake. It's destined to be a crowd pleaser—it's no coincidence that the upcoming tour takes its name from the track.

The next single, "Love Bug," is a complete departure for the band. Stripped down at the beginning—and featuring an interlude with the sound of Joe tap-dancing—it builds to a traditional, catchy pop ending.

"We think that the group will be big enough that we can get radio to react to it instantly, instead of being frightened to death," Hollywood Records president Bob Cavallo says.

Scheduled third for release is "Shelf," which has guitar-driven undertones much like early Weezer. Finally, there's "A Little Bit Longer," a ballad written by Nick Jonas out of fear and frustration when he was diagnosed three years ago with Type 1 diabetes.

"Pretty much we were writing all these songs when we were on tour, and we didn't have time to go into a studio and record," Joe says. "There's a lot of time when you're on the tour bus where there's a lot of waiting around. We have like four hours in each day where we could really do something."

Thus, the majority of the album was written and recorded on a tour bus retrofitted as a recording studio. Sponsored by Gibson Guitars, the vehicle shuttled the trio around during its Look Me in the Eyes tour last year. It's additional proof of the Jonas Brothers' ability to multitask—something that will again come in handy on the Burning' Up tour, which will be filmed for a movie that will be released in theaters in 2009.

Modeled after the hugely successful "Hannah Montana/Miley Cyrus Best of Both Worlds Concert Tour" film—which earned \$65.2 million at the box office, making it the highest-grossing concert film of all time, and featured a guest appearance by the Jonas Brothers—the band's own movie also will be shot in 3-D and feature behind-the-scenes interstitial segments with the brothers.

Art Repola produced the "Hannah Montana" theatrical release and is onboard again with director Bruce Hendricks for the Jonas Brothers feature. The movie will be filmed during the July 13-14 concerts at the Honda Center in Anaheim, Calif., and the day-in-the-life features will be shot during the tour, Repola says.

"We're going to be in rehearsals before the tour opens, watching and picking our camera angles based on the show and the choreography," he says. "We're really excited about shooting these guys in 3-D—they play an amazing show with a lot of physical stunts."

When the tour and film are complete, the Jonas Brothers will settle down in Los Angeles to work on a scripted TV series—tentatively titled "J.O.N.A.S."—that will fea-

The Jonas Brothers (above in a performance clip from the appropriately named Disney reality series 'Living the Dream') are headlining arenas and amphitheaters in North America this summer.

GIRL POWER CHORDS

'Camp Rock' Sets The Stage For Newcomer Demi Lovato

Not long ago, 15-year-old Demi Lovato was sitting in a conference room on Disney's Burbank, Calif., lot with a dozen high-powered executives from across the conglomerate's divisions.

She had submitted an audition tape, and the assembled bosses wanted to talk to her about auditioning for a few upcoming TV pilots. Disney Channel Worldwide president of entertainment Gary Marsh asked on a whim: "I know you sing—would you mind sharing something with us?"

"They kind of put me on the spot," Lovato recalls. "I don't mind it. When people put me on the spot, it's kind of like, 'Hey, I'm not going to get nervous. I'm just going to do what I do.' So I did what I did."

What she did was belt out a spot-on rendition of Christina Aguilera's "Ain't No Other Man." And, with that, she had the lead in the Disney Channel's summer movie "Camp Rock."

"Our jaws just dropped," Hollywood Records senior VP/GM Bob Cavallo says. Lovato signed a record deal, and her first album will drop later this year.

Lovato's sweet show of vocal prowess as Cinderella-with-a-guitar in "Camp Rock" also led to another professional milestone: Now she's teaming up with her co-stars in the movie, the Jonas Brothers, on the music side of her career. Not only will she open for the siblings on their Burnin' Up tour this summer, but Lovato enlisted them in crafting her pop sound for her upcoming album, due in November, by co-producing and co-writing.

"I'm more of a writer whose stuff wouldn't make it on a Disney album," she says, laughing. "It's too dark. My mom's like, 'Oh my gosh, go to therapy.' So I came to [the Jonas Brothers] like, 'Ummm... I need help writing catchy stuff just because, well, my target audience isn't metal music.'"

Don't rule it out just yet, Demi—if there is a sequel, "Camp Heavy Metal" does have a nice ring to it. —AD



ture the brothers as world-beating rock stars who also go to high school.

"What I learned from spending some time with them during 'Camp Rock' and during the shortform series is to let the Jonas Brothers be the Jonas Brothers," Marsh says. "To me, their appeal is their authenticity."

All of this, of course, is targeted at teenage girls, and with that comes the merch targeting teenage girls' wallets. A cavalcade of Jonas Brothers ephemera already is available online and from big-box stores like Wal-Mart: earrings emblazoned with the name of your favorite Jonas, tour lanyards, Jonas Brothers-branded glow sticks, sweatpants and even a shirt dedicated to the youngest brother, 7-year-old Frankie, the "Bonus Jonas." (Frankie has his own band. They do house and club music. No kidding.) In the fall, a coffee-table book will be published by Disney's Hyperion Books imprint with behind-the-scenes photos from the Burnin' Up tour.

"It's killing me, baby—killing me—trying to keep up with these kids," Wavra says.

Behind the BlackBerry-busting schedule, however, are three young guys who seem not to need sleep or regular meals, but instead fuel their metabolism on a diet of music and promotional appearances.

Not that they're complaining. They would never complain. They love what they do and not in a publicist-scripted sort of way. Nick, 15, is the de facto leader of the band, a musical prodigy—he's a vocalist, guitarist and drummer—who took turns on Broadway and recorded solo albums before teaming with his brothers. Joe, 18, is the charming spotlight hog who sings and plays keyboards, and 20-year-old Kevin is the chatty guitarist with a quick wit. But despite their different temperments and stages in life—and the inevitable baggage that comes with being related and working together—they reach a happy medium in their songwriting.

"When we're writing together, we're really open to each other's ideas, which I think is really important when you're writing songs," Nick says. "No one can be closed-minded, because then nothing is going to work. For us, it's really just one of our passions. It's kind of our roots."

Besides their songwriting, the Jonas Brothers take an active role in their online strategy. They blog almost daily on their MySpace page—their review of the London show reads: "Somehow a lot of our fans made their way to the front of the venue and rocked out with us

through the entire concert. They made us feel amazing." They also post their own quick-hit, behind-the-scenes videos to YouTube. (The latest shows them befuddled by a bidet in London. It received almost half a million views in three days.)

And they seem to understand the collaborative spirit of the medium better than most music executives. During almost every performance, they encourage their fans to bust out their cell phones and record videos, then upload it all to YouTube.

"When it came to the live show, when we saw cameras or cell phones or camera phones, it was never anything that concerned us," manager Phil McIntyre says. "We really viewed it as something that was going to expand the boys' reach."

So, on their path to global domination, when do they have a chance to catch their breath? Don't worry about it, Kevin Jr. says. They haven't yet attained a level of point-and-scream fame in Europe yet, so "it is kind of crazy being able to go in a mall," he says with a laugh. They've seen "Indiana Jones and the Crystal Skull" and give a rave review to Shia LaBeouf. They've played a few rounds of golf. And they look forward to filming "J.O.N.A.S.," which means they'll have a regular day-to-day filming schedule on the Disney lot in Burbank, Calif. "It will be weird for us, I think, being in one place for many weeks," Joe says.

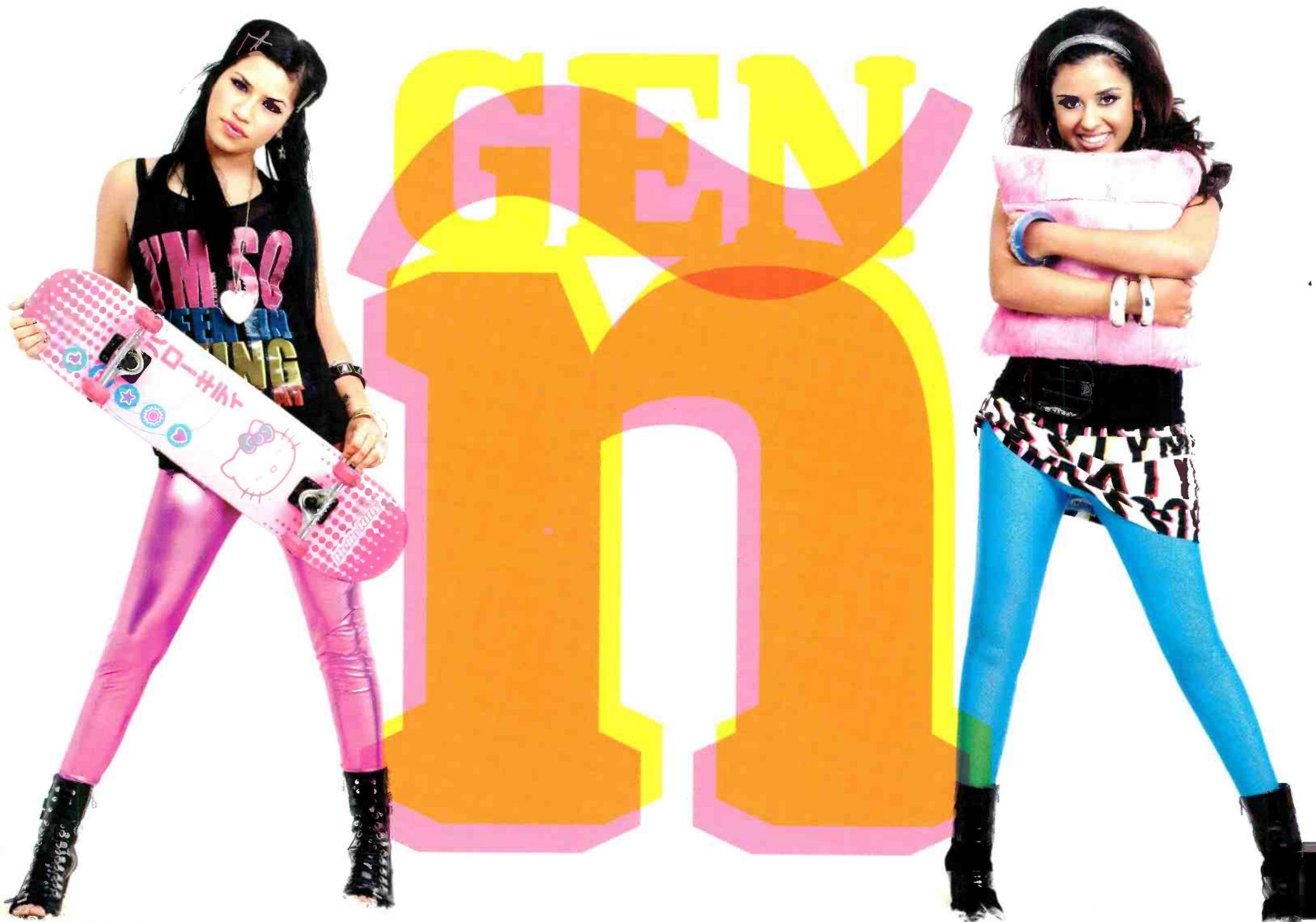
"We have a slogan that we say every night: 'Living the dream, baby, living the dream,'" Kevin Sr. says. "We gather together and shout it out, as a group, because they get to do what very few people could even imagine and dream. But at the same time, we prioritize that they have their own time. It has to be healthy."

(Case in point: All three Jonas brothers were the picture of earnest, professional politeness during their Billboard interviews. Half an hour later, while talking to their father, they sounded like typical loud teenage-boy maniacs in the background.)

Among the immediate family then, they've maintained perspective and a semblance of normalcy. But outside the Jonas unit, the gears of commerce grind unabated.

"They sell. They sell magazines, they sell concert tickets, they sell albums, they sell videos, they sell merchandise," Wavra says. "Every guy on the planet wants to get a taste of this band."

Additional reporting by Mark Sutherland.



The Young Latin Demographic Represents An Alluring—But Elusive—Audience *By Ayala Ben-Yehuda*

On a rainy February night, 20-year-old Elizabeth was living her dream. As a winner of MTV Tr3s' "Rock Dinner," she had her favorite artist, Baby Bash, over to her family's house in the San Fernando Valley for a home-cooked meal and a live performance. ■ The college student and her friends nervously watched the rapper eat the beef enchiladas they'd made, and talked about their Mexican roots. (Bash: "My grandparents are from Zacatecas." Elizabeth: "Zacatecas, that's us right here too!") ■ Meanwhile, Elizabeth's brother Eric watched the taping from a couch on the other side of the dining room. ■ "Do you think you guys could do the same show, but with me and Alicia Keys?" he asked the producers nearby.

With a seemingly endless number of entertainment options in English, Spanish and Spanglish at their fingertips, U.S. Latinos—54% of whom, or about 25 million, are under the age of 30—represent a tantalizing riddle for the music industry. On one hand, Hispanic buying power is expected to top \$1 trillion in 2012, and since 1990 has grown more than twice as fast as that of consumers as a whole, according to a 2007 report by the University of Georgia's Selig Center for Economic Growth. Entertainment spending by Hispanics topped \$21 billion in 2006, according to the Bureau of Labor Statistics, an increase of more than 30% since 2000.

On the other hand, it's a fragmented demo: Some speak English, others prefer Spanish. Some identify strongly with their Latin American roots, while others are very comfortable with their identities as Americans. With marketing budgets finite, where should bets be placed?

Traditionally, for artists, the model has been to firmly establish a career in Spanish and then cross over, as Shakira, Ricky Martin and Enrique Iglesias have done. But with second-generation Latinos representing the fastest-growing segment of the Latino population,

an increasing number of bilingual and bicultural acts are trying to crack the English- and Spanish-language markets simultaneously.

Figuring out a young Latino's language preference in everyday communication, not to mention music, can be tricky. According to 2008 data from Geoscape on language use and acculturation, 42% of Hispanics younger than 18 prefer English, about 28% are equally bilingual, and about 30% prefer Spanish.

"It's an elusive experience, people living simultaneously in two cultures," Prima J manager Jorge Hernandez says. "It's hard to grasp what the opportunity is and what this audience is seeking."

Spanish-language entertainment outlets, not just bilingual acts, are struggling to find the right balance of English to mix in. Telemundo-owned bilingual TV channel mun2 commissioned a study that showed its viewers identified strongly with their individual countries of origin and that the vast majority regularly listened to music in Spanish. Jesus Lara, senior VP of music and talent/artist relations for Spanish-language MTV Tr3s, says that in general his audience also looks to the channel "to program those songs in Spanish. If they want songs in English they can look to other outlets."

Some of those other outlets appear to be radio, at least when it comes to the 12- to 17-year-old demo: With the exception of a small Latin urban format, that age group makes up no more than 6% of Spanish-language radio listenership, according to Arbitron, suggesting that those listeners are migrating to English radio formats or the Internet.

Latin pop radio network Super Estrella switched to a 70/30 Spanish-English format last summer, but among its target audience of 18-34 Hispanics, its ratings stayed essentially flat in its flagship Los Angeles market after the move. Worse, the station slipped from ninth to 11th place in the rankings, according to Arbitron's fall 2007 book. The network has since increased its Spanish content and seen its ratings rise as well.

Meanwhile, Telemundo's "Mas Vale Tarde," a late-night talk show that targeted bilingual Latinos, was canceled May 2 after just a few months on the air.

Beyond the rigid formats of Spanish-language radio and TV, the digital space offers a great opportunity to work bilingual acts.

New acts, not all of them radio darlings, have been featured in MTV Tr3s' "Descubre y Download" program. It offers a free track download,

ACTS TO WATCH

Prima J

Mexican-American cousins Jessica and Janelle Martinez will release their self-titled Geffen debut June 17. They are recording a Spanglish version of the album. Prima J's management has trademarked the word "chilosa," a Latin version of girl power, to create Prima J-branded merchandise. Creative Artists Agency is pitching the brand, and management says it's considering offers for "a denim clothing line, cosmetics, sleepwear, fan merchandise and marketing campaigns with major retailers."

With online video views galore, the girls recently performed at Los Angeles' Fiesta Broadway, and are hitting Latin radio station festivals in Dallas and El Paso, Texas, and Fresno, Calif.

Geffen will work Prima J's first English single, "Corazon (You're Not Alone)," at video channels, mainstream pop and urban radio.

"Where we end up at Spanish-speaking radio is an aspect of this that's very important, but it's not our priority initially," says Geffen Records chairman Ron Fair, adding that duets with Latin artists were in the works.

"What I learned with Christina [Aguilera] is that sometimes that market requires different repertoire . . . when we get there, we may put a different sequence of records out."

The D.E.Y.

Originally due last October, "The D.E.Y. Has Come" is set to arrive July 1 on Epic. Timbaland-produced single "Get the Feeling" failed to chart last year, but Spanglish single "Dame Un Momento" reached No. 20 on the Latin Rhythm Airplay last summer. Current single "Give You the World" went to No. 29 on the Rhythmic Top 40 chart.

"The process of artist development these days and developing from a look to a sound takes time," Epic marketing VP Lee Stimmel says.

The bilingual trio, of Puerto Rican, Cuban and African-American heritage, has a generous sprinkling of Spanish on its album. Promotion includes a 16-market radio tour that included some bilingual stations. The group is pouncing the pavement everywhere from top 40 KIIS-FM Los Angeles' Wango Tango concert to the Teleflora-sponsored NBC special on Mother's Day.

For the bilingual aspect to work, "It can't be two or three guys. Like Fania [Records], it's got to be a big movement," rapper Yeyo says. "We should be able to live in the same space as a Ricky Martin or a Juanes."

Monte Negro

The strategy for breaking the Los Angeles modern rock quartet is to "tour their life away," Epic's Stimmel says. The label is providing tour support as the group hits the road this summer, from June-July dates with I Hate Kate and Luna Halo, to Canada's Pemberton festival with Coldplay and Jay-Z.

"They are out there trying to find sponsors with me. It doesn't feel like I'm by myself," manager Gil Gastelum says of Epic's involvement, which also extends to merchandise. The band's bilingual digital EP "Give Me Love" has moved 3,000 track downloads since Epic released it Jan. 15, according to Nielsen SoundScan. The group is scheduled to release a full-length album in August.



photos, video and interviews. Past artists include Kat de Luna, the D.E.Y., Pacha Massive and Colby O'Donis.

For Prima J, which was featured on the soundtrack to Disney Channel's "Jump In!," its approach to breaking has been largely viral—and English. "Rockstar," the group's song on the "Bratz" soundtrack, has garnered 4.3 million YouTube views via Universal Music Group's upload alone. According to Nielsen SoundScan, the track sold 30,000 ringtones and 166,000 downloads, without being worked at radio. (The song was used in episodes of "Gossip Girl" and "The Hills.")

In the run-up to its release, Prima J covered Alicia Keys' "No One" in Spanglish, calling it "Nadie." The video has since become another online hit, with about 2 million views.

Fittingly, Prima J is the subject of 16 online and on-air segments on mun2, in a series about the making of its album called "Prima J: Inside Out."

Still, a heated debate between new acts and industry veterans at the last Billboard Latin Music Conference showed that the jury is still out on the best way to reach young Latinos.

At a panel sponsored by MTV Tr3s, producer and La Calle Records VP Sergio George insisted, "You have to break in the Latin market first."

George, known as a tropical music innovator who has worked with Marc Anthony and Celia Cruz, counts Spanish-language urban bachata group Xtreme as one of his recent successes.

"You gotta break Latin radio and respect [programmers'] tastes," George advised his co-panelists Kat de Luna and the D.E.Y. "You have to adjust your music to what they are playing . . . and you can branch out from there. You cannot reinvent the wheel."

Barring that, George added, "You're not building a base. You're making noise."

D.E.Y. singer Élan, whose group's debut album is a mix of English and Spanish, said, "I agree when he is talking about your foundation. But we have to think about building new houses . . . if Univision feels they need a more Spanish song, we're going to cut it for them." But don't count on every D.E.Y. song being recut in Spanish, she said. "That

is why the D.E.Y. started, so we can do [both] at the same time."

Bilingual channels are betting hard they can provide a new platform for acts like the D.E.Y. that defy easy categorization. But "it comes back to, is radio going to really support that?" asks mun2 programming VP Flavio Morales, citing mainstream radio support for rapper Pitbull in big cities as a rare example of a big bilingual break.

But too often with new acts, Morales adds, "There's no follow-through. You're solely depending on radio and video to do all the magic. What is going to be the massive means of communication? Is it MTV proper? Is it going to be radio? Is it going to be positioning these artists in a film? It's those same tools that have to be applied to these artists."

Another challenge to breaking a bilingual act, Fuerte Group principal and former Columbia Records executive Jerry Blair says, is poor communication within major-label divisions. Unless mainstream and Latin labels "have a vested interest together from a business and legal perspective," they aren't "setting a foundation as far as marketing and connecting all the dots."

"There is no strategy," Blair says. "They do not operate with the mind-set of . . . let's take an artist and say, 'This is a dollar. We're doing it together.' It's never coordinated from moment one with that process involved."

Sony BMG/Day 1 Entertainment managing director Ruben Leyva cited the bilingual success of "Whine Up" to show what happens when label factions are in sync: The song reached No. 43 on Billboard's Hot Latin Songs chart, thanks to his division promoting the single. Meanwhile, "Whine Up" also went to No. 29 on the Billboard Hot 100, selling 91,000 ringtones and 615,000 downloads, while de Luna's album sold 57,000 copies, according to Nielsen SoundScan.

Leyva says talks have begun about his division working the D.E.Y. "It's not like you can lump all these artists together and say the approach is going to be the same," he says. "Breaking a new act is difficult in one language. If you want to go out multiformat, it's certainly not going to make it easier." •••

First single "Give Me Love (No Llores)" will be pitched to English-language radio in July, but the group plans to play Spanish repertoire for radio programmers at an Entravision Communications convention that month.



Omar Cruz

Under a joint venture with BYI Entertainment, Interscope Geffen will release rapper Omar Cruz's "Sign of the Cruz" in late third-

quarter 2008. Street tracks have been out for a while, but Interscope Geffen A&M (IGA) will handle radio promotion for single "To the Top" featuring Frankie J. Marketing at clubs, stores, car shows and swap meets will be handled by BYI's own team, in much the same way as Latino rappers Lil Rob and Chingo Bling developed their own regional fan bases.

"We do the things that maybe they won't do or don't know how to do," Cruz says. "As a new artist, especially a new Latin artist on a major label on the urban side, you need that push."

At BYI's nexus is famed tattoo artist/entrepreneur Mister Cartoon, whose ventures also include the Joker clothing line, Rhyme magazine, a traveling car show, a Nike shoe model and his own Sidekick design. IGA's deal with BYI will initially focus on Cruz's album, but Geffen head of A&R Thom Panunzio says it could extend to events similar to one held recently in Los Angeles.

"There was tattooing, there was a car show, Mexican women with carts making tamales, and Omar performed," Panunzio says. While the joint venture doesn't apply to Mister Cartoon's existing projects, Cruz-related merchandise that Mister Cartoon would design is part of the deal.

La La

It was a lowrider-themed track, "La La La," on Casey Romero's MySpace page that got her picked up by hip-hop KDAY Los Angeles two years ago. Since then, she's been signed for management by Priority Records founder Bryan Turner, who heads Melee Entertainment, and for publishing by peermusic.

"La La La" is the theme song to MTV Tr3s' "Karlifornia" show; the singer is launching a clothing and accessories line for sale through her MySpace page.

MySpace Records will promote La La's debut album, "Love & Respect," due Aug. 19 on Melee via Universal's Fontana distribution. First single "Sprung on a Thug" featuring the Game has been picked up by urban KPWR (Power 106) Los Angeles and rhythmic KZZA Dallas, among other stations in the west, where La La is touring car shows and rhythmic radio stations in top Latino markets.

"We broke some number on MySpace that's really impressive to labels," La La says. But "every time I go to sit down with a label . . . I have to tell them about the culture and why the music is connecting."

La La partially financed and serviced her own video for her song "Homegirlz" to MTV Tr3s, where it hit No. 1 on the countdown. •••



PRIMA J, above left, is releasing English and Spanglish versions of its new album, while THE D.E.Y., below, mixes languages on its upcoming release.



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**MUSIC LEGEND MILT OKUN HONORED
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BY SUSAN BUTLER

COURTESY OF CHERRY LANE MUSIC PUBLISHING COMPANY, INC.



MILT OKUN, left, was pianist/arranger for singer HARRY BELAFONTE, as seen here in 1961.

Two men stood shoulder to shoulder, singing into microphones hanging in a drab recording studio. One was a cute 20-something, wearing geeky oversized eyeglasses. The other, at 40, was dark and dashing, at times waving his arm about dramatically. Their eyes focused on the sheet music guiding their parts. ■ Suddenly, halfway through their performance, American folk star John Denver and Spanish operatic tenor Plácido Domingo looked at each other. Smiles spread easily across their faces. Domingo threw his arm around Denver's shoulders, then the two men turned their faces back to the microphones and sang on. They knew it was working.

Sitting in the control room was the man whose foresight brought Domingo and Denver together. On that last day of March 1981, record producer Milt Okun was creating another "first" in music with this recording. And it's this career-defining vision that has earned Okun this year's prestigious Abe Olman Publishing Award from the Songwriters Hall of Fame (see story, page 45).

"When Milt suggested 'Perhaps Love' with Plácido Domingo and John Denver singing a duet, I was a little taken aback," says Emmy Award-winning composer Lee Holdridge, who arranged the song and conducted the session. "Two men singing a love duet?"

Not since Frank Sinatra and other Rat Pack crooners had any men recorded such a duet, and certainly no one had paired an emerging opera star with a folk singer.

"In a strange way, matching that great operatic tenor with the beautiful, crystalline folk voice gave birth to that whole era that has since produced the Three Tenors, Josh Groban, Andrea Bocelli," Holdridge says. "They're all an evolution out of that one, simple idea to do that record."

Domingo's album, "Perhaps Love," was the

tenor's first crossover recording and the first of seven such albums produced by Okun.

"Milton is the first person who believed that I could do that kind of music," Domingo says. "Basically, he found my voice, even though operatic, had the elements for a sound that could fit into that repertoire. With the crossover recording, it made me known by many, many other people who came to the opera because of those albums. It was a very special time of my life."

This time was not only important in Domingo's career. Okun, at 57, was at yet another turning point in his.

DOMINGO HITS THE 'LIST'

After producing nearly 20 albums for Denver—and landing the folk singer his first record deal 13 years earlier with RCA Records—Okun had just been fired as Denver's producer by an RCA executive. He didn't like the latest album Okun produced, which included Denver's solo performance of "Perhaps Love." It would not be released.

Okun had been set to produce Domingo's album for CBS Masterworks Records, which included a cover of Denver's "Annie's" **continued on >>p34**

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Toy—Tom Paxton **Can't Help Falling In Love** —

Elvis Presley • **Puff the Magic Dragon**—Peter, Paul &

Mary • **Leaving On A Jet Plane**—Peter, Paul & Mary

Take Me Home, Country Roads—John Denver • **Soul Bossa**

Nova—Quincy Jones • **Rocky Mountain High**—John Denver

Annie's Song—John Denver • **Mister Magic**—Grover Washington, Jr.

Afternoon Delight—Starland Vocal Band • **Anarchy In The UK**—Sex Pistols

Sweet Music Man—Kenny Rogers • **I'm Every Woman**—Chaka Khan • **Last Dance**—

Donna Summer • **Stomp**—Brothers Johnson • **Just The Two Of Us**—Bill Withers & Grover

Washington, Jr. • **One Hundred Ways**—James Ingram • **Perhaps Love**—John Denver & Placido

Domingo • **P.Y.T. (Pretty Young Thing)**—Michael Jackson • **"Nine"**—M. Yeston • **Get Closer**—

Linda Ronstadt • **Yah Mo Be There**—James Ingram • **Solid**—Ashford & Simpson • **Shy Boy**—

David Lee Roth • **A Love Until The End Of Time**—Placido Domingo & Maureen McGovern • **Dr. Feelgood**—

Mötley Crüe • **From A Distance**—Bette Midler • **"Jekyll & Hyde"**—L. Bricusse & F. Wildhorn • **All My**

Life—K-Ci & JoJo • **Happy Hour Hero**—moe. • **When You Believe**—Mariah Carey & Whitney Houston • **"American**

Beauty"—Thomas Newman • **"Pokémon" Theme**—J. Loeffler, J. Siegler • **"Gladiator"**—H. Zimmer, K. Badelt, L. Gerrard

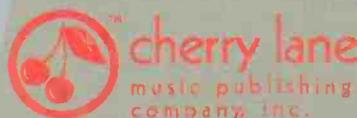
"Shrek"—H. Gregson-Williams, J. Powell • **A Little Less Conversation (JXL remix)**—Elvis Presley • **Across The Nation "RAW"**

(WWE) Theme—J. Johnston, B. Scott, P. Kennison • **Where Is The Love**—The Black Eyed Peas • **"Queer Eye For The Straight Guy"**

Theme—I. Nieman, R. Wehbi • **Let's Get It Started**—The Black Eyed Peas **"The Passion Of The Christ"**—J. Debney • **Ordinary People**—

John Legend • **"Little Women"**—J. Howland, M. Dickstein • **Glamorous**—Fergie • **When You're Mad**—NeYo • **Woman**—Wolfmother • **Big**

Girls Don't Cry—Fergie • **Need to Love You**—Madi Diaz • **American Boy**—Estelle • **Good Life**—Kanye West • **What's Your Name**—Usher



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from >>p32 Song" with Denver on guitar. So Okun played "Perhaps Love" for Domingo, who loved it. Okun suggested the pairing.

After completing Domingo's album, and believing very strongly in the music, Okun met with independent radio promoter Tony Scotti.

"It's very beautiful, but there's no chance at all of this getting on the air," Okun recalls Scotti saying. "When the record comes out, call me, and I'll give you the names of some 'beautiful music' stations that will play it. You won't get it charted, but you'll get some action on it."

When the album was released in September 1981, Okun received a phone call on a Friday afternoon from the president of Masterworks. He said the duet was getting played every hour on the hour in Philadelphia by one of the five biggest stations in the country, Okun recalls.

Okun went to see Scotti, who said he didn't believe it. Scotti called his friend, the owner of the Philadelphia station. The owner said that the PD had been out sick, so all the record company promoters had brought their records directly to the owner. When the CBS rep mentioned Domingo, the owner said his wife was in love with the tenor.

But the station owner couldn't get the record player to work; he gave the album to the DJ to play so he could hear the music on the speakers, Okun says. After "Perhaps Love" hit the airwaves, the station's phones began ringing and never let up all day, he adds.

Scotti brought his entire staff into the office for the weekend and used the story to promote the album to other stations, Okun says. The song entered the Billboard Hot 100 chart four months later, in January 1982. Since then, the album has sold almost 4 million units worldwide, according to Sony BMG Masterworks, and is still at retailers today.

"As an opera singer, you never think of the Billboard list," Domingo says. "Without any doubt, it really helped my following records."

It is this kind of commitment, passion, talent and loyalty that transformed Okun from musician and arranger into music director, conductor, producer and proud owner of Cherry Lane Music Group. Even getting fired spurred his career.



MILT OKUN'S production of a 1981 album by PLÁCIDO DOMINGO, right, gave new crossover power to the opera singer's career.

THE TRIO YEARS

After teaching music in the New York borough of Queens for a few years in the 1950s, Okun landed a gig playing piano and singing with the Belafonte Folk Singers. He later became the group's arranger and conductor. But when Harry Belafonte fired Okun, he found himself working in 1960 with a trio of unknown singers: Peter, Paul & Mary.

The group called Okun its music director. He notated scores

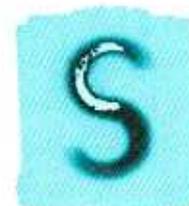
and made suggestions for the trio's vocal arrangements, Noel Paul Stookey recalls. It would be 1962 before the trio made the Hot 100.

"We didn't discover how much help we needed until well into [our] second or third year with Milt," Stookey says. "He was patient. Can you imagine three untrained singers going through every part that they could think of for something that Milt could have written—and did write—for

continued on >>p36

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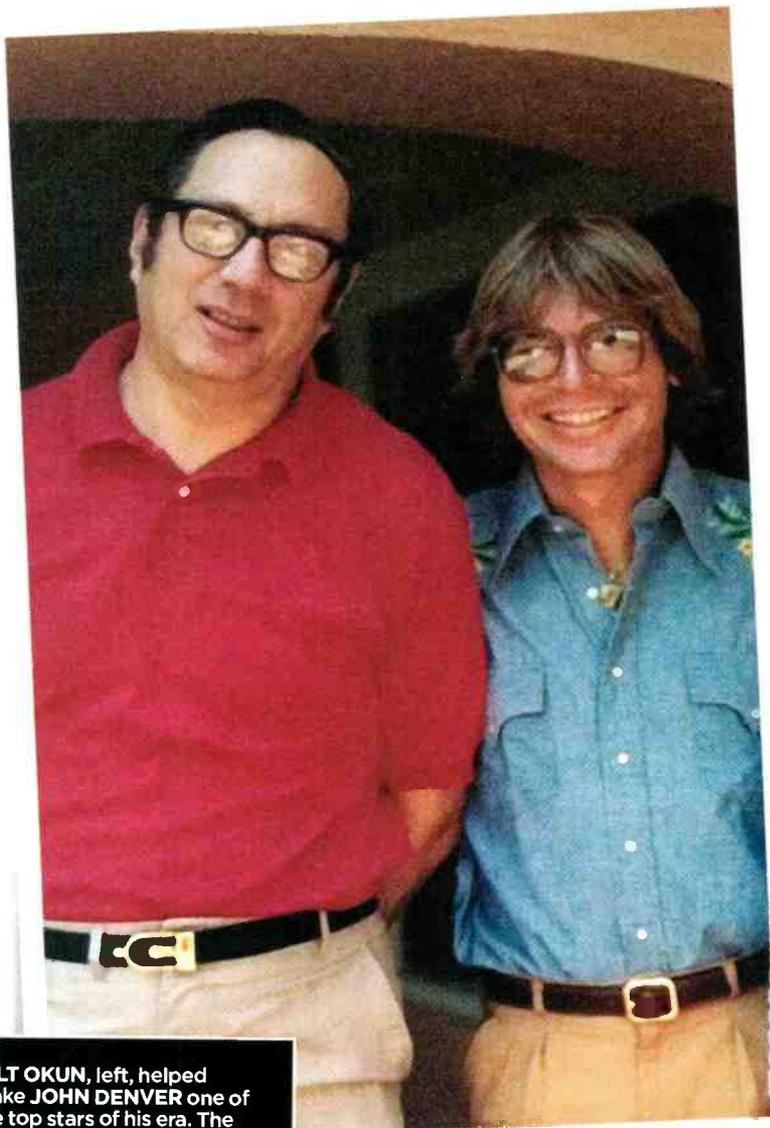
Congratulations on this much deserved honor
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From our days producing in adjacent studios at
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honored to call you friend and colleague.

With deep love and admiration,

— Q —





MILT OKUN, left, helped make JOHN DENVER one of the top stars of his era. The pair is seen in Aspen, Colo.

from >>p34 other artists? He encouraged the special ingredient of the trio, which was to have integrity for each of our parts. It sounded like three people singing melody lines, only two of them were actually singing harmony. Milt made order out of chaos."

As Okun worked with the singers during the next decade, he became more akin to a producer than a music director.

"I was so naïve," Okun says. "I thought the guy with the money was the producer, so I listed myself as music director and arranger. Then I would watch some guy from Warner Bros. walk up and accept awards."

During a six-year period, 19 of the trio's recordings entered the Hot 100. Five made the top 10: "If I Had a Hammer" (1962), "Puff (The Magic Dragon)" (1963), "Blowin' in the Wind" (1963), "Don't Think Twice, It's All Right" (1963) and "I Dig Rock and Roll Music" (1967). But the No. 1 spot eluded the act, at least for a while.

Okun had also been working with other folk groups, like the Brothers Four and the Chad Mitchell Trio. When Chad Mitchell decided to leave the group in 1965, John Denver was among those auditioning. He landed the gig.

Spotting Denver's songwriting talent, Okun signed him to the music publishing company he'd started five years earlier, Cherry Lane Music Publishing. Okun then brought one of Denver's songs to Peter, Paul & Mary.

It was Denver's composition that landed the

trio at the top of the chart. "Leaving on a Jet Plane" was No. 1 as 1969 came to a close.

COUNTRY ROADS

For Denver, it was a slow drive to the top. After beating on practically every label's door, Okun finally found Denver a record deal at RCA around 1968. But Denver wasn't an immediate success, and folk groups were breaking up.

Okun, believing his own career was over, moved his family to London where his daughter attended art school. He would occasionally return to the United States to record solo albums for some of the folk artists, including Denver.

With Denver's fourth RCA album, "Poems, Prayers and Promises," he finally had a hit. The single "Take Me Home Country Roads" entered the Hot 100 at No. 99 in April 1971. By the end of the summer, it reached No. 2. Okun moved back to the States.

Okun doesn't recall the exact number of albums he produced for Denver, but it

comes close to 20. They spawned 27 charting songs. Four made it to No. 1 on the Hot 100: "Sunshine on My Shoulder" (1974), "Annie's Song" (1974), "Thank God I'm a Country Boy" (1975) and "I'm Sorry" (1975). Four more made the top 10: "Take Me Home Country Roads" (1971), "Rocky Mountain High" (1973), "Back Home Again" (1974) and "Calypso" (1975).

"Milt didn't necessarily put a lot of emphasis on trends," says music supervisor/executive music producer Joel Sill, **continued on >>p38**

'We didn't discover how much help we needed until well into our second or third year with Milt.'

—NOEL PAUL STOOKEY OF PETER, PAUL & MARY

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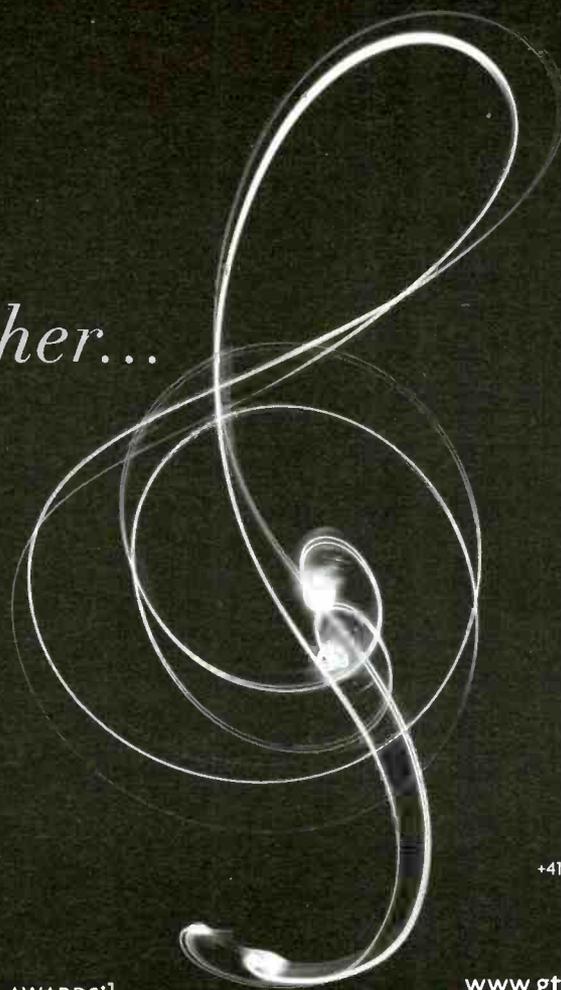
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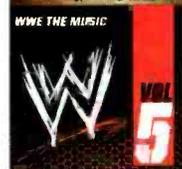
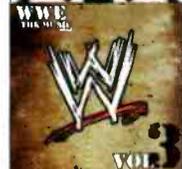
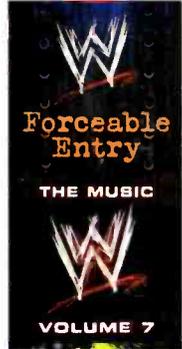
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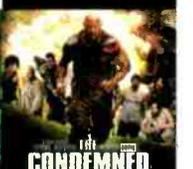
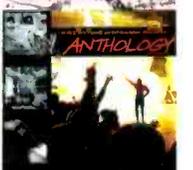
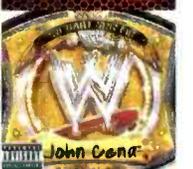
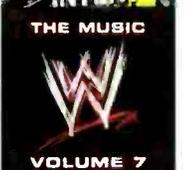
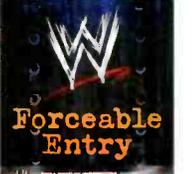
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- Over six million CDs sold worldwide
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Thanks for your help Milt, and congratulations!
— your friends at World Wrestling Entertainment



from >>p36 whose credits appear on dozens of films including "Forrest Gump." "He was almost counterculture. Strangely, he wound up setting a lot of trends."

COMING FULL CIRCLE

Forever the teacher, Okun in 1981 began Cherry Lane's Music Alive! program. Geared for fifth through 10th graders, it consists of a student magazine featuring articles on music, a CD of original artist recordings that provide examples of music described in the magazine and a teacher's guide with music lesson plans.

The program now reaches more than 400,000 students across the United States. With some luck, it will continue to have the same effect that Okun had on his students more than 50 years ago.

"Mr. Okun would come in with his guitar, playing folk music," says Florence Peterson, a Fordham University School of Law adjunct professor and one of Okun's former students. "He opened the cultural world up for us." She and her friends still recall their big musical productions in which everyone could participate, a way Okun encouraged them to aspire to greater heights.

Okun now works with productions on a much grander scale.

Keeping opera ever close to his heart, Okun serves as one of the managing directors of the Los Angeles Opera. He was also instrumental in helping Domingo become general director.

"Milton's great passion is his music, and one of the things he loves the most is opera," Domingo says.

Okun still misses Denver, who died in an experimental aircraft accident in 1997. But he laughs as he recalls taking Denver to hear Domingo perform for the first time.

The two men sat in the fifth row, listening to Domingo's operatic voice resound throughout the theater.

Suddenly, Denver began looking around, scanning the corners of the theater and the balcony above. Okun thought, "Is John wondering if anyone recognizes him?"

"What are you looking for?" Okun asked him.

"Where are the speakers?" Denver asked, looking for the amplification of Domingo's voice.

"There are no speakers, John," Okun replied. "This is live."



Music teacher MILT OKUN holds a Queens, N.Y., junior high classroom's rapt attention in 1955.

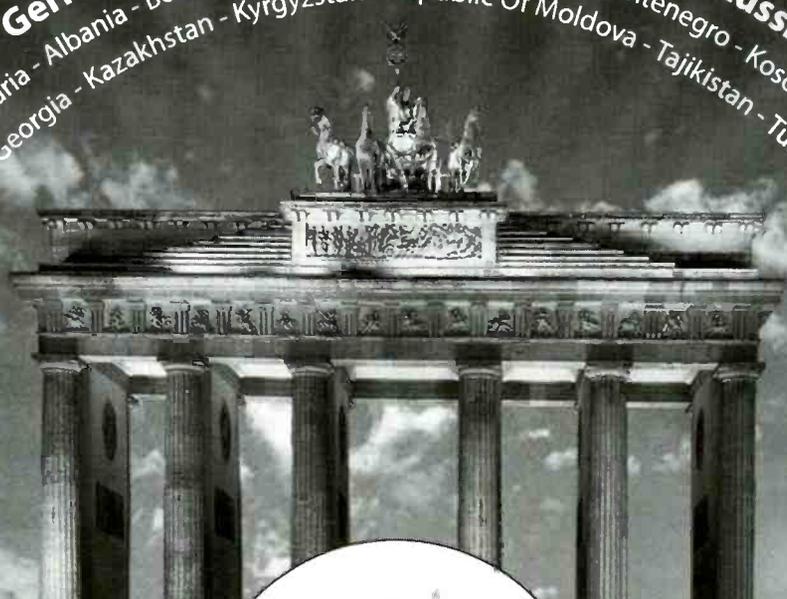
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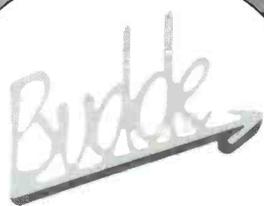
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PLÁCIDO DOMINGO

Dear Milt:

Congratulations on being honored by the Songwriters Hall of Fame with the Abe Olman Publishers Award. Over twenty-five years ago, our first collaboration, the album "Perhaps Love," was a defining moment in my career. Since then, I have been grateful to you for being a marvelous professional partner as well as a great friend to me personally.

As Broad General Director of Los Angeles Opera, I am grateful to you for your leadership as a member of our Board of Directors and your longtime generous support for the Company as a member of the Domingo's Angels. We are particularly indebted to you for your incomparable work chairing our Board's Education Committee. Your commitment and guidance are inspiring and will help instill a future generation's love of music and opera.

With my very best wishes,



Plácido Domingo
Eli and Edythe Broad General Director
LA Opera



Milt Okun and Plácido Domingo after a mid-1980s performance of *Otello* at the Metropolitan Opera.



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Dear Milt,

*Congratulations!
To 25 years
of friendship.*

—Irving Burgie

PLANTING SEEDS

CHERRY LANE FOUNDER MILT OKUN REFLECTS ON A LIFE IN MUSIC

BY TAMARA CONNIFF

Milt Okun sits in his office, located in the front of his modest Beverly Hills, Calif., home. His phone rings off the hook—Cherry Lane executives, artists, some of his former students—calling to congratulate him on being honored by the Songwriters Hall of Fame. His office is decorated with various photos—John Denver, Plácido Domingo—and books from his world travels. His wife, Rosemary, walks in and sits by her husband. They are celebrating their 50th anniversary this year. When asked the secret to a lifelong marriage, Rosemary replies, “Neither of us like to live the hyper life. The hyper life can wear you out.” The two prefer to be under the radar—close to family and friends—far away from the spotlight. Humbled by success, they enjoy the life they have together and the family they have raised. Billboard caught up with Okun about his storied life and career.

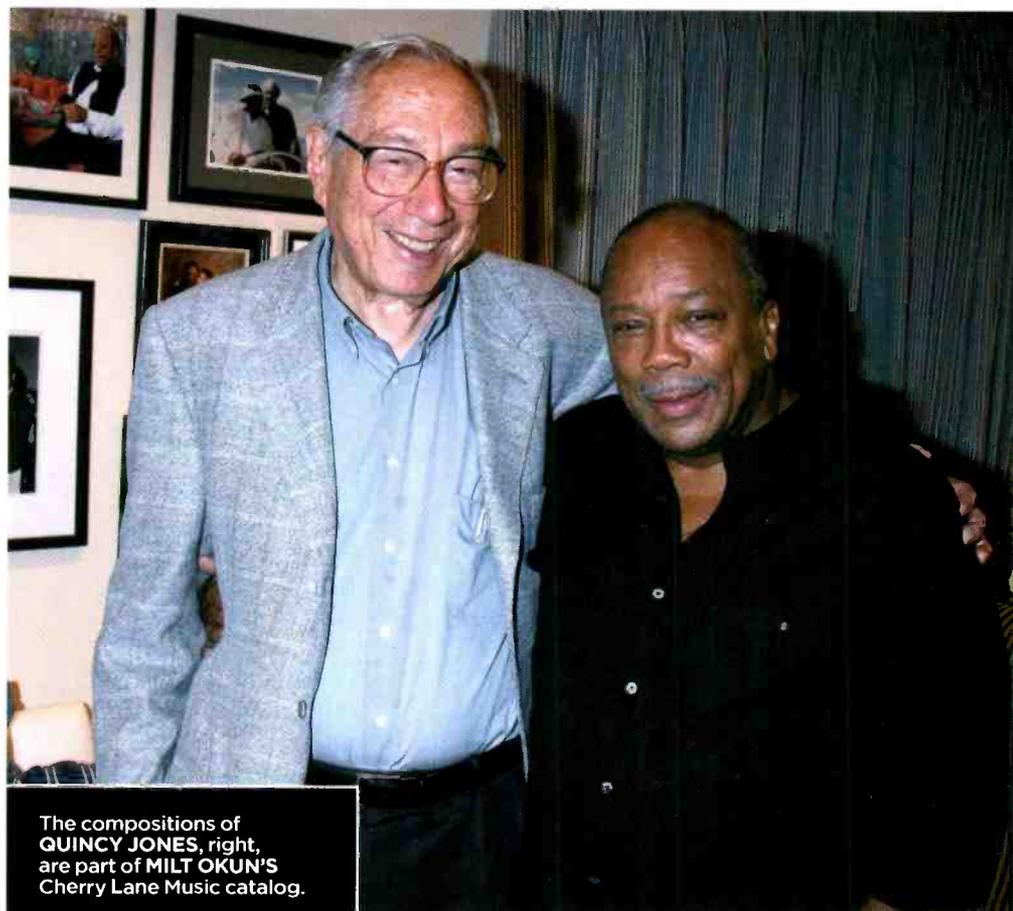
How do you feel about receiving the prestigious Abe Olman Publishing Award from the Songwriters Hall of Fame?

When I heard about this award I started getting all these phone calls of congratulations from Cherry Lane employees. I e-mailed them back and said, “Imagine how good I could be if I worked more than two hours a week?” [laughs] You know, conventional wisdom is that the founder and the originator of the company is a genius, and when the second generation comes to spoil it, the third generation kills it. This is exactly the opposite: Cherry Lane has blossomed under current management far more than when I was running it. It’s great that an independent small company can still be important.

How did you become a music teacher?

Well before I was teaching, I was planning to be a concert pianist, and I got sick when I was 15. That was before there were antibiotics to cure that kidney infection. The cure was to go to bed for two years. I felt no pain though, but when I got up I couldn’t play [at that level] anymore. So I went to a bunch of teachers to try to get it back. I finally found a marvelous man and I went to his studio and he said, “You’re lucky you’re not going to be a concert pianist, it’s a very lonely life.” He was married to a concert pianist. “You spend half your nights in a lonely hotel room. The better you are, the more people resent you. There are a bunch of other ways to make a living in music.” I became a music teacher and I taught for five years and I really enjoyed it. One

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The compositions of QUINCY JONES, right, are part of MILT OKUN'S Cherry Lane Music catalog.

summer I went out as a pianist for Harry Belafonte. He offered me a full-time job, so I quit teaching.

He also fired you, didn't he?

He fired me twice. I was so dumb that I would have done for Harry what I eventually did for myself. I was bringing in artists and writers, but he fired me and I started doing it on my own. So I went from a pianist to a teacher to an arranger to producer. As for my producing life, of all the successful producers I know, I have the widest client list—from the Muppets to Plácido Domingo.

How did you meet John Denver?

I was producing, arranging for the Chad Mitchell Trio. One of the dumb things I had done was to allow the trio to be called the Chad Mitchell Trio, because Chad left. I auditioned dozens of people, and Mike Kirkland of the Brothers Four recommended John. He auditioned and we hired him, and he immediately improved the group. He played guitar, which none of the others did, and he added a light of energy. They couldn't keep the name so they became the Denver Boys, but the whole thing was over anyway.

How did Denver get signed with RCA?

Every label had rejected us because folk was supposedly over. I played Harry Jenkins at RCA the tape and he liked it. He said, "What kind of deal do you want?" I hadn't been prepared, but I said, "I'd like a \$20,000 advance." He looked at me and I quickly added, "That's for four albums." The contract came back with four albums guaranteed. No one had four-album deals back then. John happened on his third album, speaking of luck. The third album had "Take Me Home Country Road" on it.

What's your fondest memory of Denver?

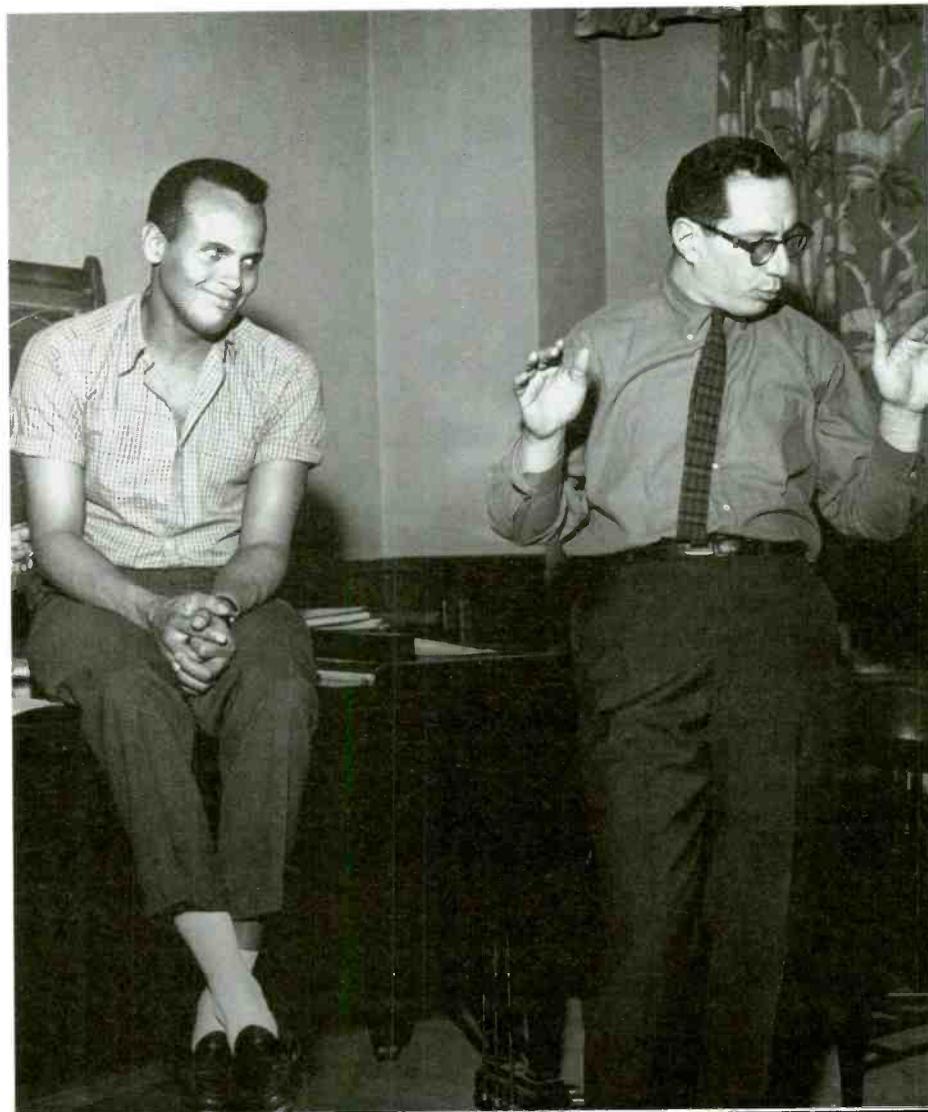
Connecting him with Plácido Domingo. The last concert I heard John do before he died was out in Thousand Oaks [Calif.]. We drove back together. I said, "John, I have never heard you sing so beautifully as you did tonight, and the audience went nuts." He said, "I've been better lately. I learned from Plácido . . . Listen to the way Plácido colors his words with his voice. Everything he sings, he uses his voice to explain the words. I've been getting his opera records, and I don't understand Italian or French, but I know exactly what he's singing, it's so emotional. He's so open. So I've been re-evaluating my singing."

Do you have any projects in the works?

I haven't recorded for 10 years, but I'm doing another album. It's Rosemary's idea. We had such a success with Domingo's crossover album. She said, "Why don't you do an album of all John Denver songs sung by great opera voices?" And we're going to do the "We Are the World" treatment for "Annie's Song"—they're all going to sing and trade lines.

'Cherry Lane has blossomed under current management far more than when I was running it.'

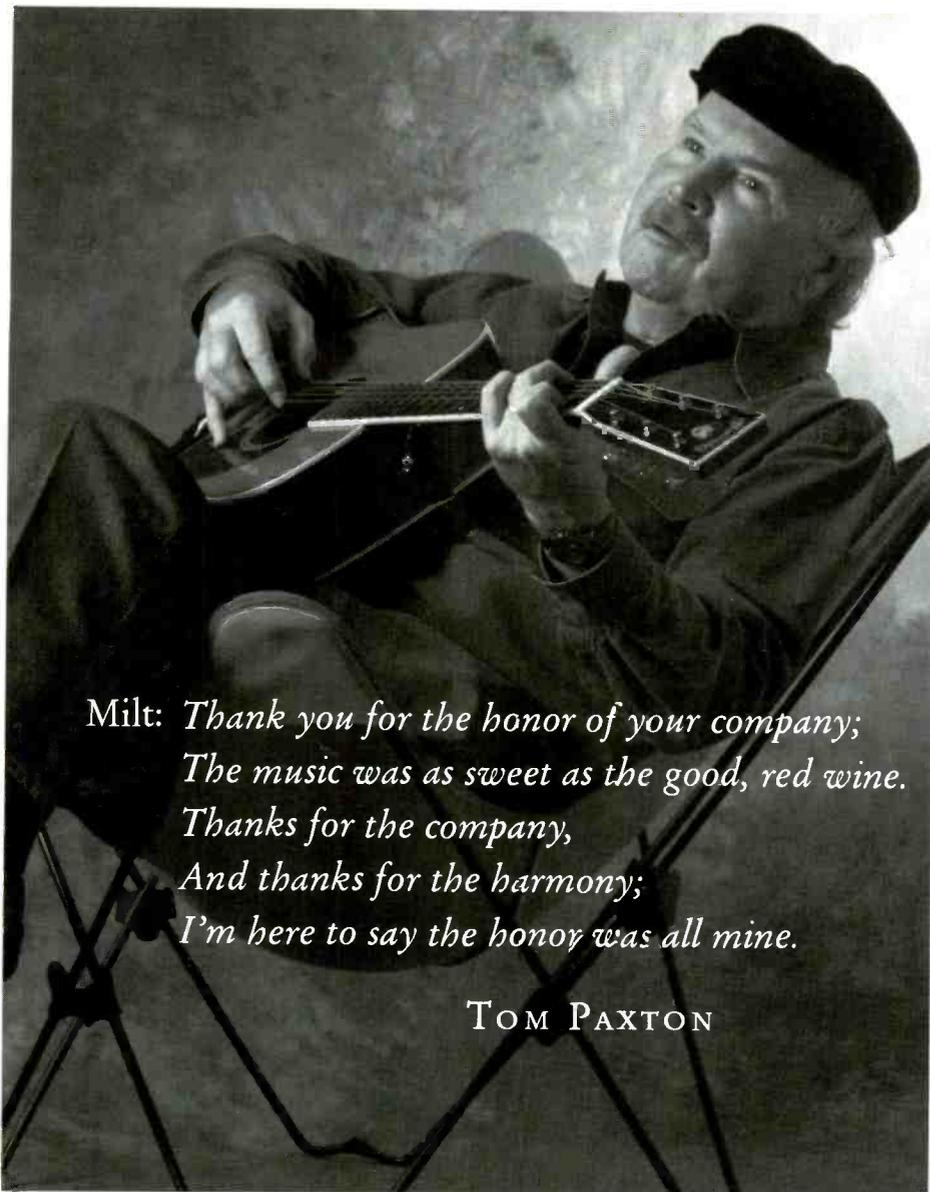
—MILT OKUN, FOUNDER OF CHERRY LANE MUSIC GROUP



Is MILT OKUN showing off a dance move? No wonder HARRY BELAFONTE, his boss at the time (1961), looks a little skeptical. (Okun says Belafonte fired him twice.)

Congrats Milt
*and thanks for a lifetime of
keeping the 'Music Alive'...
see ya at the Tennis Club for the
soup of the day...8:30am sharp!*

*Peter, Mike, Dan, Rich, Phil,
Keith, John and Caroline*



Milt: *Thank you for the honor of your company;
The music was as sweet as the good, red wine.
Thanks for the company,
And thanks for the harmony;
I'm here to say the honor was all mine.*

TOM PAXTON

**Congratulations
to Milt Okun
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OKUN'S TOP FIVE

From all the songs Milt Okun has produced, arranged, directed, published and otherwise influenced throughout his career, here are the five he calls his favorites, and why.

—Susan Butler

'MATTHEW'

Written and performed by John Denver. From the 1974 album "Back Home Again" (RCA). Produced by Milt Okun.

"The song is about John's uncle during the Great Depression. It strikes me as a beautiful piece, with almost the impact of a novel about the period."

'DON'T THINK TWICE, IT'S ALL RIGHT'

Written by Bob Dylan. Performed by Peter, Paul & Mary. From the 1963 album "In the Wind" (Warner Bros.). Music director: Milt Okun

"It has harmonic suspensions that you never hear in pop recordings, and the kids didn't even know what they were doing!"

'PERHAPS LOVE'

Written by John Denver. Performed by Plácido Domingo and John Denver. From Domingo's 1981 album "Perhaps Love" (CBS Masterworks). Produced by Milt Okun.

"Three current opera stars—Rolando

Villazón, David Pittsinger and Kobie van Rensburg—all said in interviews that they listened to this duet and that's what turned them into opera singers."

'ANNIE'S SONG'

Written and performed by John Denver. From the 1974 album "Back Home Again" (RCA). Produced by Milt Okun.

"John came in one night to a session and said, 'I have a great new song.' He went to the piano and played it for me. I said, 'John, the first four measures is a direct steal from Tchaikovsky's Fifth Symphony, second movement. It's already been a pop song 50 years ago—"Moon Love." ' So he sat at the piano for

20 minutes or so and fixed it so it didn't sound like Tchaikovsky. Then it was his idea to do a humming chorus, with him doing all the voices. I just love that record."

'LITTLE BRAND NEW BABY'

Written and performed by Tom Paxton. Published by Cherry Lane Music Publishing. On the 1997 album "Goin' to the Zoo."

"Tom wrote it when my son was born about 40 years ago. It has a great lyric."

MILT OKUN takes a turn at the conductor's podium at the Greek Theater in Los Angeles.



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MILT OKUN, top right, was musical director for hit-making folk trio PETER, PAUL & MARY, seen here in 1962.

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Love,
John Legend

GROWING CHERRY LANE

MILT OKUN'S PUBLISHING COMPANY
SET THE STANDARD FOR PRINT MUSIC

BY SUSAN BUTLER

Not far from New York's Times Square, more than 100 people lined the block leading to the New York Times bookstore. The year was 1970. The "New York Times Great Songs of the Sixties" songbook, with songs arranged by Milt Okun, was about to go on sale. ■ The only problem was that the book wasn't ready yet. The ad placed in the Times had the wrong publication date. The good thing was that the company clearly had a top seller on its hands.

"It was major production, and it was very special," says Herb Nagourney, former head of the book publishing division of the New York Times Magazine. "Milt arranged the music so it was easy for people to play on their guitar, and it had the best songs of the '60s selected all in one book. It sold over 1 million copies for us."

Okun's arrangements became the very foundation of Cherry Lane Music Group, founded in

1960. He had been arranging songs for folk music acts in the '50s, and without thinking much about it, he would take his works to General Music's David Kapp to handle the publishing rights—at least until Okun's wife, Rosemary, began to question him.

"Why are you giving him the publishing?" she asked Okun. "Why don't we do it?"

Cherry Lane was **continued on >>p44**

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with you and Cherry Lane Music.

Congratulations on receiving
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from the Songwriter's Hall of Fame!

Bravo!!



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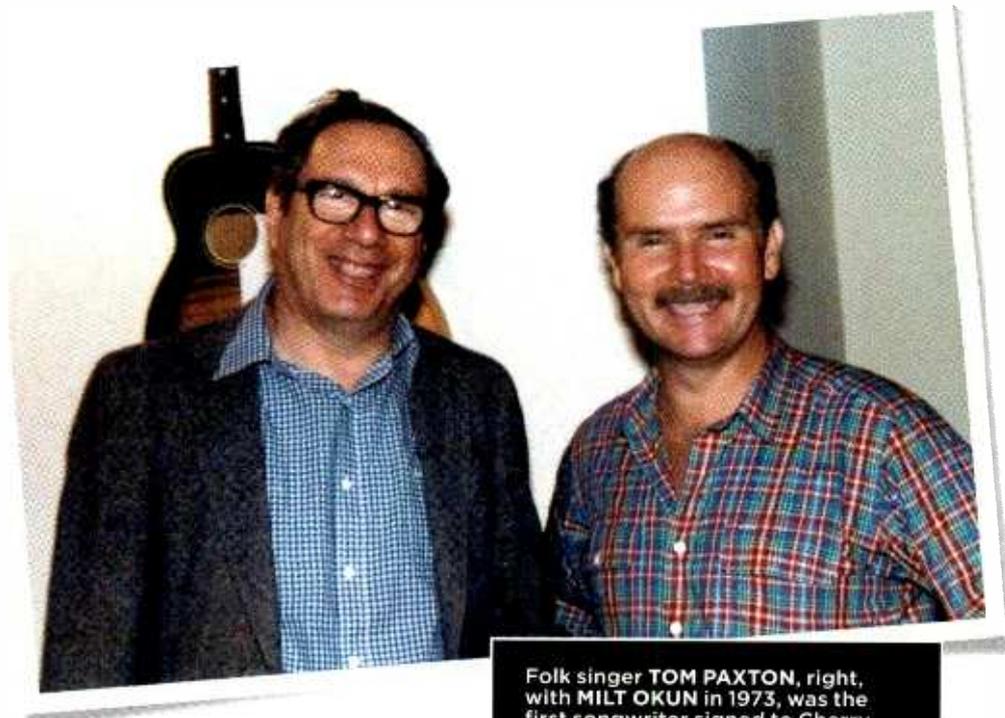


"A marvelous singer with the best arrangements in the world
could be destroyed by an unfeeling producer"
Milt Okun

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Folk singer **TOM PAXTON**, right,
with **MILT OKUN** in 1973, was the
first songwriter signed to Cherry
Lane Music.

from >>p43

formed when Rosemary's sister, Jean Dinegar, left RCA Records to run the publishing company. By September, Okun signed Tom Paxton as the first writer.

Okun met Paxton when he auditioned for the Chad Mitchell Trio. After a week's rehearsals, it was clear that Paxton's voice just didn't blend with the group. But Okun liked a song he had written and sung during rehearsals called "The Marvelous Toy."

"Without exaggeration, I owe my career to this man," Paxton says. "Musicians and writers instinctively love him. He was always honest with us and supportive."

Even though other writers like John Denver would join the Cherry Lane fold, it was Okun's arrangements that would make a mark in history. They forever changed the print music business when Okun began matching the arrangements in song portfolios to the recorded music on albums.

"When the pop and rock scenes took off, it was hard to find sheet music for the songs," says Emmy Award-winning composer Lee Holdridge, who has a co-publishing deal with Cherry Lane. "When you finally found it, it was atrocious. The arrangements were nowhere near close to what was on the record, sometimes not even the right chords."

Perhaps the turning point for Okun came when, while producing Denver's albums, he noticed the same problems with the artist's sheet music.

Denver's print rights were assigned to another company, Okun says, and the songbooks were selling well. But then one Christmas, Okun took all the books with him to London and played the arrangements.

He says he was "appalled": The basslines were all wrong, and the arrangements were haphazardly put together. Denver did not resign with that publisher.

Instead, Cherry Lane had acquired a small

publishing company in New York and began selling its own songbooks.

"I discovered that when you do the arrangements correctly—the right chords and basslines—where kids can play along with record, you sell much more," Okun says. "My new little company had one salesman, and Warner Bros. Publications had many salesmen. We would sell the same songs with new arrangements and outsell Warner's 3-to-1."

Okun would ultimately write arrangements for hundreds of songbooks.

For the first 20 years of Cherry Lane, the signings were mostly a result of Okun's activities as a producer. It functioned primarily as an administrator of copyrights. By the mid-'80s, however, the company was experiencing growing pains. It was also publishing magazines and books.

Okun called in his nephew, Peter Primont, to consult for the company and to make some recommendations on

future operations. Primont later joined the publisher as full-time CEO. By the mid-'90s, the company focused back on music publishing primarily.

In addition to owning Denver's catalog, the publisher today administers songs in the Elvis Presley and Quincy Jones catalogs. Some of its top contemporary signings include co-publishing deals with Grammy Award-winning writer/artist John Legend and Black Eyed Peas co-founder/writer/producer Will.i.am. Among the film music rights it administers are those of DreamWorks Pictures, Icon Productions, the Weinstein Co. and Hans Zimmer's J Free Productions.

"We shaped the company by believing that we have to make the songwriters' lives easy and create income for them," Primont says. "That has been the stamp that Milt put on the company. Next, be honest and forthcoming, and don't make people wait for checks." ...

'Milt arranged the music so it was easy for people to play on their guitar. It sold over 1 million copies.'

—HERB NAGOURNEY

WHERE THE MUSIC BEGINS

Songwriters Hall Of Fame Awards Honor The Craft's Best **BY JIM BESSMAN**

Despite the country's current financial woes, Songwriters Hall of Fame chairman/CEO Hal David is customarily upbeat on the eve of this year's annual awards dinner June 19 in New York. ● "Even in this time of economic problems, we're doing very well," David says. "We seem to have hit a spot in the heart of the music business where it considers our show to be something special. ● "There are so many other awards and shows, and all are very valid and valuable," David adds, "but we're the one organization that deals with songwriters, and that's the underlying basis: There's no record without us. Singers don't have songs to sing and bands don't have songs to play."

Continued on >>>46

Honorees this year include, from left, LORETTA LYNN, JOHNNY RZEZNIK, PAUL ANKA and ANNE MURRAY.



from >>p45

The hall's mission, then, remains the same: "To recognize the songwriter," David says, "and very often it's the unsung songwriter. But there's been a change to one extent in that with the Internet, we can have a virtual museum that's open to everyone. The number of hits we get is enormous."

But Songwriters Hall of Fame president Linda Moran does point to one change in its mission statement. "Besides celebrating and educating the public about accomplished songwriters, our mission is to develop young writers," Moran says. She notes that to this end, the hall offers workshops involving songwriting craft and music business issues, singer/songwriter showcases and networking sessions for developing songwriters. "This year we're offering 'Mastering the Music Business Maze,' 'The Songwriter in the Recording Studio' and 'I Write the Songs' workshops, while continuing the Meet the Songhall Networking Group and Songhall New Writers Showcase events," Moran adds. To be continued, too, are the Meet the Songwriters nights starring established songwriters like Julie Gold, the Master Class showcases that have featured such songwriting legends as Jimmy Webb and David himself, and the hall's new "Words About Music" series of conversations and music focusing on especially admired songwriters, lyricists and composers, which debuted in February with an intimate look at Steven Sater and Duncan Sheik of "Spring Awakening" fame.

Here's a look at the honorees announced for this year's event.



The Abe Olman Publisher Award
MILTON OKUN

Milton Okun has served in numerous sectors of the music business, with music publishing among the most noteworthy (see story, page 31). A musician, teacher, conductor, arranger, producer, music publisher, author and editor, he has worked with such legendary acts as Peter, Paul & Mary, John Denver, Plácido Domingo, Harry Belafonte, Laura Nyro and the Brothers Four.

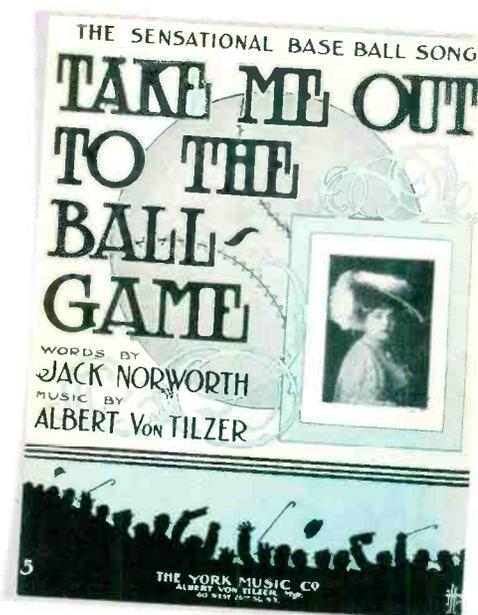
Okun founded Cherry Lane Music in 1959 and has fashioned it into one of the world's leading independent music publishers. Its current roster includes the Black Eyed Peas, John Legend, Quincy Jones, Wolfmother, Ashford & Simpson, Hans Zimmer, Irving Burgie, Maury Yeston and the classic catalogs of Denver and Elvis Presley. Meanwhile, Okun's Music Alive! nonprofit publication reaches more than 400,000 students across the country.

Towering Song

'TAKE ME OUT TO THE BALLGAME'

This year's award goes to baseball's unofficial anthem, which is celebrating its centennial year. Jack Norworth wrote the words in 1908, having been inspired by a baseball advertisement on a New York subway train car. With music from Albert Von Tilzer, it was first performed by Norworth's wife, Nora Bayes. (The Norworth and Bayes pairing was also responsible for hits like "Shine On, Harvest Moon.")

Traditionally sung during the seventh-inning stretch of a ballgame, the song became so popular that it provided the title for the 1949 baseball movie musical directed by Busby Berkeley and starring Frank Sinatra and Gene Kelly, who sang it at the start of the film.



Crowds at the New York Polo Grounds would sing 'Take Me Out to the Ballgame' after the song was written in the city in 1908.



DESMOND CHILD ~~S~~HE BANGS

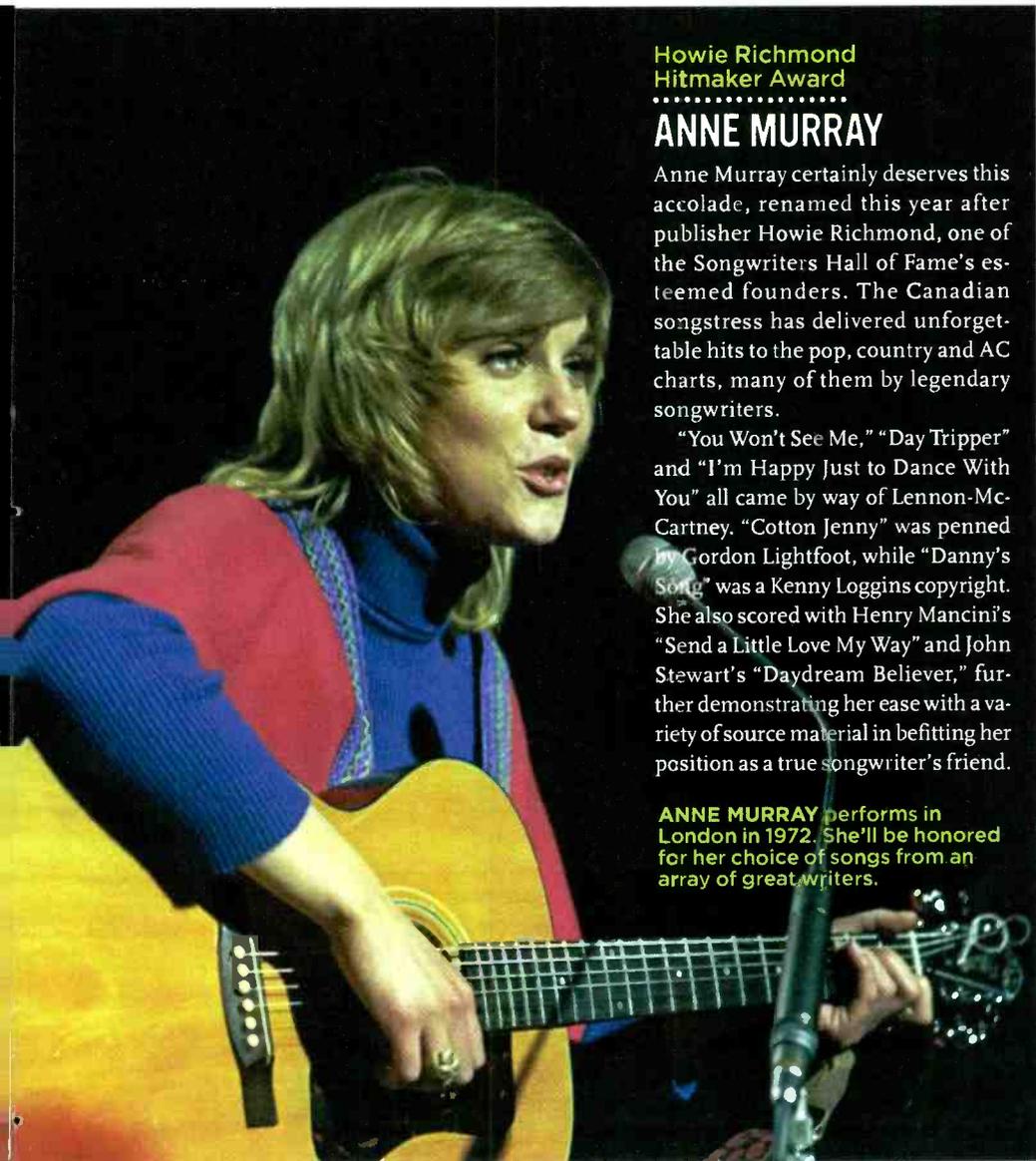
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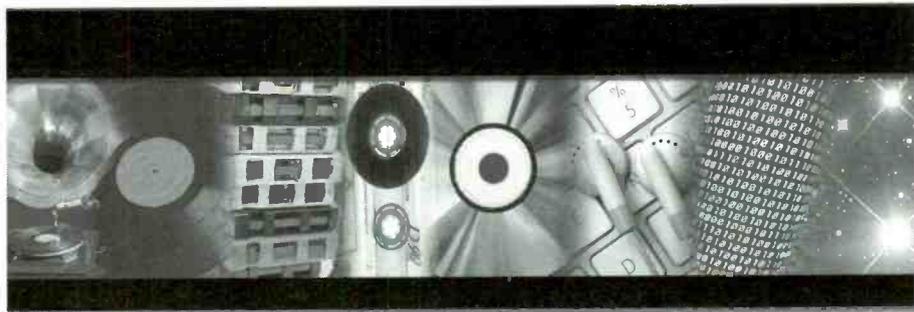


**Howie Richmond
Hitmaker Award**
.....
ANNE MURRAY

Anne Murray certainly deserves this accolade, renamed this year after publisher Howie Richmond, one of the Songwriters Hall of Fame's esteemed founders. The Canadian songstress has delivered unforgettable hits to the pop, country and AC charts, many of them by legendary songwriters.

"You Won't See Me," "Day Tripper" and "I'm Happy Just to Dance With You" all came by way of Lennon-McCartney. "Cotton Jenny" was penned by Gordon Lightfoot, while "Danny's Song" was a Kenny Loggins copyright. She also scored with Henry Mancini's "Send a Little Love My Way" and John Stewart's "Daydream Believer," further demonstrating her ease with a variety of source material in befitting her position as a true songwriter's friend.

ANNE MURRAY performs in London in 1972. She'll be honored for her choice of songs from an array of great writers.



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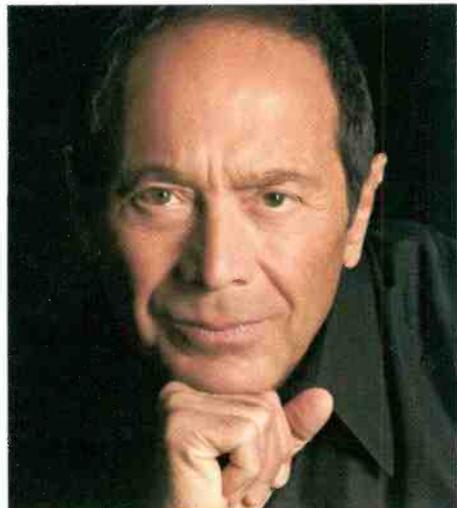


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Johnny Mercer Award
.....
PAUL ANKA

This prestigious award, which is reserved for a songwriter who is already a Songwriters Hall of Fame inductee, goes this year to Paul Anka—whose body of work truly meets the required criteria of high quality and impact set forth by the award's namesake.

Among the rock era's foremost teen idols, Anka matured from such landmark 1950s hits as "Diana" and "Put Your Head on My Shoulder" to continue his hit-making prowess even up to the present. Career landmarks have included his composition of the "Tonight Show" theme, the Frank Sinatra standard "My Way," '70s hits like "(You're) Having My Baby" and his 2005 "Rock Swings" album set of contemporary standards. The versatile tunesmith even returned "Diana" to the charts as a Latin hit in 1996.

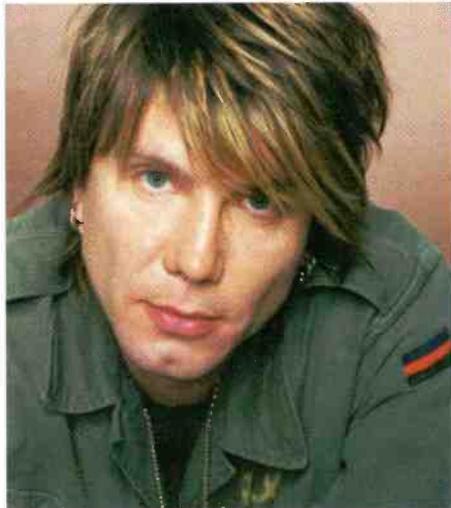


Hal David Starlight Award
.....
JOHN RZEZNIK

This award recognizes gifted young songwriters who are making a significant impact in the music industry, and Goo Goo Dolls guitarist/vocalist John Rzeznik perfectly fits the bill.

His compositions have resulted in a string of hits for the Goo Goo Dolls (including "Name," "Iris," "Slide," "Black Balloon," "Broadway," "Here Is Gone," "Big Machine," "Sympathy," "Better Days," "Stay With You" and "Let Love In") that became hot AC radio mainstays. ("Iris" spent almost a year on Billboard's airplay charts and held down the top spot for 18 weeks.) Currently, he is ensconced in the Buffalo, N.Y.-based group's studio preparing the follow-up to its 2006 top 10 album "Let Love In."

continued on >>p48



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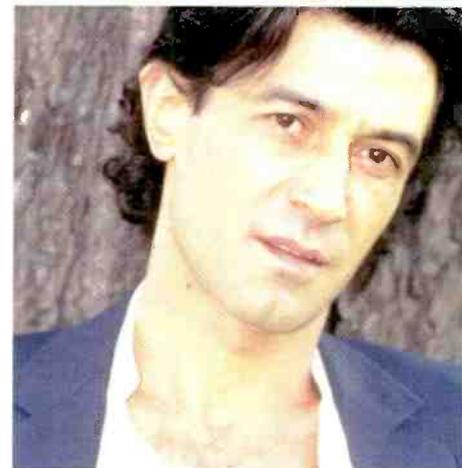
from >>p47

THE INDUCTEES

DESMOND CHILD: Starred in '70s group Desmond Child & Rouge prior to focusing on songwriting, breaking through in 1978 with Kiss' atypical pop hit "I Was Made for Loving You." He quickly solidified his stature on the rock side of pop with huge hits for Bon Jovi ("Livin' on a Prayer") and Aerosmith ("Dude Looks Like a Lady"). But Child has shown remarkable range, delivering hits for Michael Bolton ("How Can We Be Lovers") and Ricky Martin ("Livin' la Vida Loca"), and songs covered by the equally varied likes of Joan Jett, LeAnn Rimes, Iggy Pop and Kelly Clarkson. He had his own solo hit in 1991 with "Love on a Rooftop."



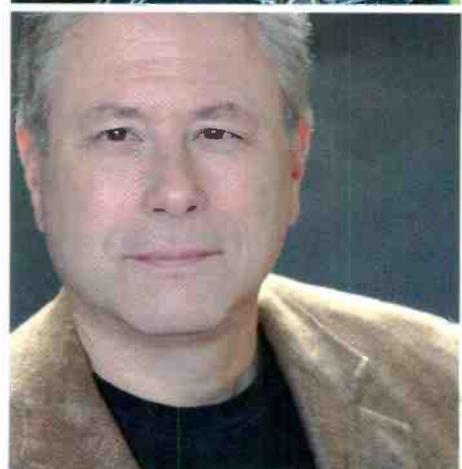
ALBERT HAMMOND: His credits span both sides of the Atlantic, starting with "Gimme Dat Ding," his 1970 novelty hit for the Pipkins. By the end of the decade he had added the Hollies' "The Air That I Breathe" and Leo Sayer's "When I Need You" to a growing catalog that would be sweetened in the '80s with Starship's "Nothing's Gonna Stop Us Now" and the Willie Nelson/Julio Iglesias duet "To All the Girls I've Loved Before," which he co-wrote with Songwriters Hall of Fame chairman David. The English singer/songwriter has had his own hits as well, most notably "It Never Rains in Southern California," which he took to No. 5 in 1972.



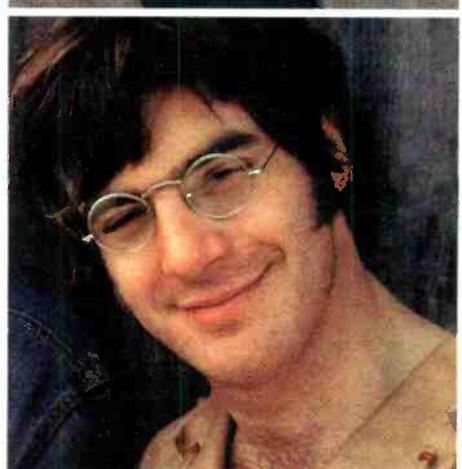
LORETTA LYNN: A beloved member of the Country Music Hall of Fame, thanks to songs like the autobiographical "Coal Miner's Daughter," which became the title of her written memoir and Academy Award-winning biopic, not to mention a Grammy Hall of Fame song. But her 1970 signature hit was just one of many Lynn classics, among others like "You Ain't Woman Enough (To Take My Man)" and "Don't Come Home A-Drinkin' (With Lovin' on Your Mind)," and her many duet hits with Conway Twitty. That the veteran star remains relevant was certified in 2004 when none other than the White Stripes' Jack White produced her acclaimed comeback album "Van Lear Rose."



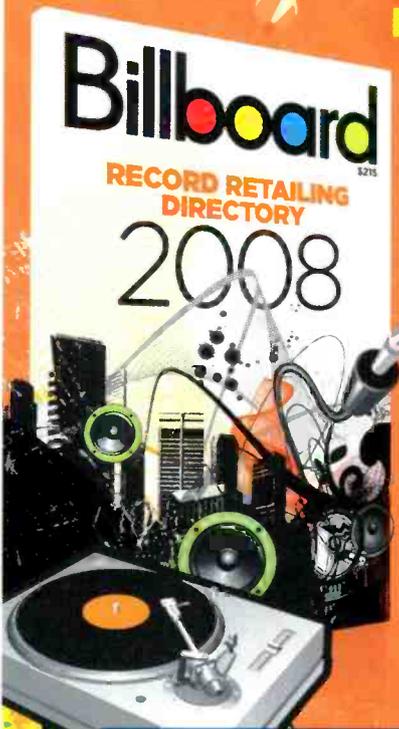
ALAN MENKEN: Composer/lyricist Menken burst upon the scene in 1982 when he converted (along with late playwright/lyricist and long-time Menken collaborator Howard Ashman) the movie "Little Shop of Horrors" into an off-Broadway, then Broadway musical hit. The Academy, Grammy and Golden Globe Award-winner has also collaborated with the likes of Tim Rice, Stephen Schwartz, David Zippel, Lynn Ahrens and Glenn Slater. Other Menken musical theater pieces include "God Bless You, Mr. Rosewater" and "A Christmas Carol," but he is best-known for the music for numerous Disney animated features, among them "The Little Mermaid," "Beauty and the Beast," "Aladdin" (which featured the hit song "A Whole New World") and "Pocahontas" ("Colors of the Wind").



JOHN SEBASTIAN: Will always be known as the frontman of the Rock and Roll Hall of Fame group the Lovin' Spoonful, for which he penned such timeless '60s hits as "Do You Believe in Magic," "(What a Day for A) Daydream," "You Didn't Have to be So Nice" and "Summer in the City." But he also scored a No. 1 hit in 1976 as a solo artist with "Welcome Back," the theme song that he wrote for the TV sitcom "Welcome Back Kotter." More recently he has returned to his roots in folk and jug band music, reuniting for an album collaboration with legendary bluegrass mandolinist—and former college classmate—David Grisman.



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ROOTS MANUVAS
Reggae acts going back to basics



HARD TO PREDICT
Judas Priest takes on Nostradamus



SELF-MADE WOMAN
Judith Owen reveals in the DIY spirit



STREAK SHOOTERS
Disturbed earns third straight No. 1 album



QUICK HITS
Fleet Foxes crack top 100 with Sub Pop debut

50

51

52

55

55

MUSIC

HIP-HOP BY GAIL MITCHELL

'Walk' Hard

Post-Oscar Win, Three 6 Mafia Stays True To Its Roots

What do you do after becoming the first African-American rap group to win an Academy Award for best song? If you're Three 6 Mafia, you stay focused on what brought you to the game in the first place: music.

Fresh off their first European tour, Three 6 Mafia members Jordan "Juicy J" Houston and "DJ Paul" Beauregard are anxious to spread the word stateside about their latest studio album, "The Last 2 Walk." The Hypnotize Minds/Columbia Records project bows June 24.

"We're grateful for the Oscar [for "It's Hard Out Here for a Pimp" from "Hustle & Flow"]," DJ Paul says during a visit to Billboard's Los Angeles office. "But we polished it, put it on the shelf and went back to the same frame of mind we've had the last 18 years."

"It's time for us to shake hands, throw back with the locals and make new friends as we promote this album," Juicy J says. "We had to get back to the main thing: music and our fans."

Right now, the fan base is building around the pair's high-energy dance single "Lolli Lolli (Pop That Body)." Featuring Project Pat, the song's co-producer Superpower and Hypnotize Minds artist Yung D, the song recently picked up adds from L.A. stations KDAY (urban) and KPWR (rhythmic). It's No. 50 on the Billboard Hot 100 this issue.

"It's a different single for us," DJ Paul says. "But all of our singles have been different. We put out various songs over the last year [including "Doe Boy Fresh," "Like Money" and recent street single "I'd Rather"], trying to make sure we got the right one. This is our fastest-growing song in Three 6 Mafia history."

Sparking the "Lolli" momentum was the pair's guest stint on CBS drama series "Numb3rs." In advance of the episode, which aired May 9 during the spring sweeps, CBS mounted a major print, online and TV campaign that utilized the song. In addition, the episode opened with Juicy J and DJ Paul (in their roles as hip-hop artists) performing "Lolli." Earlier that same week, the song was featured on MTV's "TRL" and its video premiered on MySpace.

Preceding "Numb3rs" was the act's 2007 Ashton Kutcher-produced MTV reality show, "Adventures in Hollywood." Both members agree that acting is easier than appearing in a reality show. "It's not as easy as people think," Juicy J says. "From 6 a.m. to 12 a.m., the cameras are right there. It's not about 'Action!' and then 'Cut!' But there's not a second season of 'Hollywood' because we wanted to get back on this music road."

According to Columbia VP of product marketing Liz Hausle, targeting the group's core fans through online and viral means is going to be the label's major thrust.

"There are definitely challenges in terms of marketing music these days," Hausle says. "But the great thing about Three 6 Mafia is their great cult following. It's really diverse and across the board."



THREE 6 MAFIA

A key component in this campaign is the label's deal with KYTE. Using a tiny phone currently available only overseas, KYTE is able to shoot video footage that is comparable to that of a high-definition camera. Through its KYTE channel (similar to YouTube), Three 6 Mafia documented its recent European tour for fans.

An earlier promo sweep in March to the group's core Southern markets will be followed by promotion blanketing the rest of the country starting the week of release into July. Promotional tie-ins with Boost Mobile and Virgin Mobile, a June 10 preorder launch with iTunes and a weekend stint on Sirius Satellite Radio's "Hip-Hop Nation" round out the marketing strategy. The album, set for release overseas at a later date, will also have a deluxe version in the United States that includes a bonus DVD.

Three 6 Mafia's biggest single to date is 2005's "Stay Fly,"

which peaked at No. 9 on Hot R&B/Hip-Hop Songs and No. 13 on the Hot 100. The hit was a spinoff from the group's 2005 album "Most Known Unknown." Selling 1.1 million units, according to Nielsen SoundScan, the album ruled at No. 1 on Top R&B/Hip-Hop Albums and No. 3 on the Billboard 200.

Produced primarily by Juicy J and DJ Paul, "The Last 2 Walk" also features guest stints by Akon, Good Charlotte, UGK and Lyfe Jennings, among others. The album's title is a reference to the group's remaining two members.

"We're the last two dudes to walk," Juicy J says of the former six-member Memphis group that became an indie force in the early '90s. "We've managed to stay true to our plan: making good music and building our label/production company. We are the two people who saw the dream. We'll never stop doing our thing." ...

>>>'LONG' AND LONGER-ER

Maroon 5's latest A&M/Octone album, "It Won't Be Soon Before Long," will be reissued in expanded form July 8. The new edition includes a DVD with four music videos and a full show taped last summer in Montreal, plus five B-sides tacked onto the original album. The group's new single with Rihanna, "If I Never See Your Face Again," is also included. "Won't Be Soon" has sold 1.9 million copies in the United States, according to Nielsen SoundScan.

>>>NAS, NOT YET

Nas' new album has shifted on the Def Jam release schedule yet again, this time moving from July 1 to July 15. Last month, the rapper dropped the disc's original title, "N*gger," and reclassified the album as an untitled project. Its first official track, "Hero," was produced by Polow Da Don. Album contributor Green Lantern has also steered a new Nas mixtape, "The N*gger Tape."

>>>'DEEP' GROOVE

Buddy Guy has Eric Clapton, Robert Randolph, Susan Tedeschi and Derek Trucks in his corner on "Skin Deep," his next Silvertone/Zomba album. Due July 22, the set is led by the title track, which features Trucks. Clapton appears on "Every Time I Sing the Blues," while Randolph guests on "Out in the Woods" and "That's My Home." The album is the follow-up to 2006's "Can't Quit the Blues," which reached No. 2 on Top Blues Albums.

>>>RASCALS ONSCREEN

Rascal Flatts will appear and perform in the upcoming Hannah Montana movie, which is filming in Tennessee. "American Idol" alum Bucky Covington and new artist Marcel, both labelmates with Rascal Flatts on Disney-owned Lyric Street Records, will also appear in the movie. Disney's "Hannah Montana: The Movie" is scheduled for release in 2009 and stars Miley Cyrus and her father, Billy Ray Cyrus.

Reporting by Jonathan Cohen, Hillary Crosley and Ken Tucker.

REGGAE BY PATRICIA MESCHINO

Movement Of The People

Inside Reggae's Roots Rock Renaissance

A widely held perception among music aficionados is that quality roots reggae passed away with Bob Marley in 1981. Although no current reggae acts possess Marley's mesmerizing stage presence and his unparalleled appeal across various social, racial and religious divides, several recent releases from contemporary artists are weaving new strands into reggae's drum-and-bass-dominated fabric, collectively galvanizing a roots revival.

Celebrated Jamaican saxophonist Dean Fraser produced several of the finest CDs constituting this roots rock renaissance, including Tarrus Riley's "Parables," Duane Stephenson's "From August Town" and Luciano's "Jah Is My Navigator," all VP Records releases. Fraser, who estimates he has played on more than 1,000 albums, was for 13 years the musical director for Luciano, the honeyed baritone regarded in the '90s as roots reggae's strongest contender for post-Marley-era glory.

However, sales of Luciano's CDs were modest and the anticipated crossover success never materialized.

As the increasing dominance of computerized dancehall beats nearly relegated authentic reggae rhythms into obscurity in Jamaica, Fraser says roots music "lost it somewhere." Yet he is confident that a new generation of artists—including Riley, Stephenson, Richie

Spice, Etana and Queen Ifrika, each delivering lyrics that excoriate social ills and extol Rastafarian principles—is capable of restoring roots reggae to prominence within the international market.

"We want roots reggae to regain the Marley-period level of appreciation," Fraser says. "Marley was very much about his musical development and artists like Tarrus are trying to emulate what happened during that time."

Any arguments suggesting roots reggae's richly textured instrumentation and lyrical sincerity exclusively belong to a previous generation are immediately quelled after watching Riley perform with his 10- to 15-member band, hand-picked by Fraser to "play our music a cut above how it sounds on the record."

Riley, whose regal female tribute "She's Royal" was the biggest reggae song of 2007, is in great demand at reggae festivals throughout the United States and Europe, but most promoters are reluctant to pay for his large entourage. "I like Tarrus to be backed by a full ensemble, horn section, percussionists, harmonies," Fraser says, "but economics plays a great part in our music not being properly heard. A lot of artists are scared to say, 'I am not going to perform without my musicians,' because they don't want to risk not working. But it is a necessary sacrifice for the development of the music."



FRASER

The scant commercial radio airplay roots music receives presents further challenges in taking it beyond its core audience, VP/director of promo/marketing Cristy Barber says. "With dancehall artists, we can go to urban radio, but with roots reggae, radio does not traditionally offer them airplay," Barber says. "So they must come up with different ways of getting the music out there."

One Jamaican act doing just that is six-member outfit Rootz Underground, whose recently released debut "Movement" (Riverstone/Mystic Urchin Records) provides ample reasons to get



ROOTZ UNDERGROUND

excited about current reggae. The band, which appeared at South by Southwest earlier this year, has concocted several cyber strategies in its pursuit of a global audience, including online distribution of the "Movement Mixtape," the band's collaboration with Philadelphia's Solumonic Sound System.

"Basically we revoiced tracks from 'Movement' on popular riddims in dubplate style and then built them into a mix with other dubs from popular artists,"

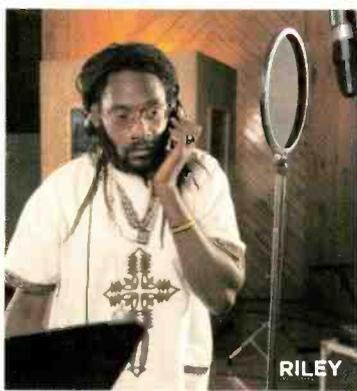
Rootz Underground guitarist Charles Lazarus says. "We created a download link, blasted it on our Facebook, MySpace, imeem, Hi5 sites and recruited friends who run similar sites or blogs to push the download. In three days we had over 1,000 downloads, and it grows every day."

While the band's marketing methods are progressive, Rootz Underground's authentic one-drop beats anchored in rumbling basslines and layered with crunching guitar riffs evoke the synergistic efforts of iconic roots bands like Inner Circle, Third World and Bob Marley & the Wailers. That collective ap-

proach to music-making is so far removed from the dominant practice found in Jamaican studios, where singers and DJs record over premade rhythm tracks, that at home Rootz Underground has been branded an alternative band.

Despite that moniker, "we feel blessed to be at the forefront of a movement of people who are playing instruments and bringing an organic sound back again," Lazarus says.

JAMMYLAND Six Essential Albums Heralding Roots Rock's Resurgence



RILEY

Tarrus Riley, "Parables" (VP Records)

Tarrus Riley's exquisite tenor and well-constructed lyrics; the superb musical accompaniment by Kingston, Jamaica's finest; and Dean Fraser's inspiring production deliver the roots rock revival's quintessential CD. "Parables" includes crossover hit "She's

Royal," but the stirring Rastafarian tribute "Lion Paw" and the breathtaking "Africa Awaits" demonstrate the expanse of Riley's talents.

Rootz Underground, "Movement" (Riverstone/Mystic Urchin Records)

Lead singer Stephen Newland's compelling vocals offer smart, searing commentaries supported by intricately crafted, infinitely durable one-drop rhythms with subtle rock undercurrents. They could all prove invaluable in attracting a much-deserved broad-based following.

Etana, "The Strong One" (VP Records)

Etana's dynamic vocal resonance (think Miriam Makeba meets India.Arie), displayed on her hits "Wrong Address" and "Roots," pres-

ent uncompromising, self-empowering messages and a welcome challenge to the perception of reggae's female vocalists who rarely get to transcend the role of background singer.

Taj Weekes & Adowa, "Diedem" (Jatta Music)

St. Lucia-born singer/songwriter/guitarist Taj Weekes' enigmatic vocals are underscored by somber reggae beats and lyrics emphasizing an array of global calamities on this poignant release.

Duane Stephenson, "From August Town" (VP Records)

Duane Stephenson's solid introductory effort offers beautifully nuanced vocals and heartfelt lyrics that convey romantic longing and the an-

guish of ghetto realities with equal conviction.

Morgan Heritage, "Mission in Progress" (VP Records)

Highlighting its urban edge was a wise move for this Brooklyn-born sibling aggregation's 10th album and its first to top Billboard's reggae chart. The reason? "We listened to our children and updated our sound," keyboardist Una Morgan says. —PM



MORGAN HERITAGE

ROCK BY NICHOLA BROWNE

The Future's So Bright

Judas Priest Rolls Out 'Nostradamus' Concept Album

"Everybody," Judas Priest vocalist Rob Halford says, "is eager to grab the full metal opera."

Halford is talking about "Nostradamus" (Epic), the veteran U.K. metal act's 16th studio album—and its first concept work. The double-disc set, due internationally June 16 and one day later in the United States, tells the story of 16th-century prophet Michel de Nostredame, better-known as Nostradamus.

Firmly targeting physical sales, the album is available in three configurations, London-based Sony BMG VP of international Dave Shack says. "It's an amazing opus that has been a mission of love, so the band wanted to do something special," he says. "The band came up with the [marketing] ideas," he adds, "and it's Judas Priest's way of rewarding their fans. The sets retail at very competitive prices."

Fans can buy the regular version of "Nostradamus" in a jewel case with a 20-page artwork booklet designed in conjunction with artist Mark Wilkinson, who has worked on numerous Judas Priest albums. Or they can choose the "regular deluxe" version, which has the double-CD housed in a 48-page hardbound book.

A third "super deluxe" release includes a triple-album vinyl version of the set and an exclusive poster plus the hardbound CD/booklet package. That version will be available through normal retail channels internationally, but in the States is exclusive to Best Buy stores. Sweetening the pot for fans, select packages will include a code redeemable for a free lawn ticket to see the band on this summer's Live Nation-promoted Metal Masters tour with Heaven & Hell, Motörhead and Testament.

"Judas Priest, in general, might be a little bit of a harder audience

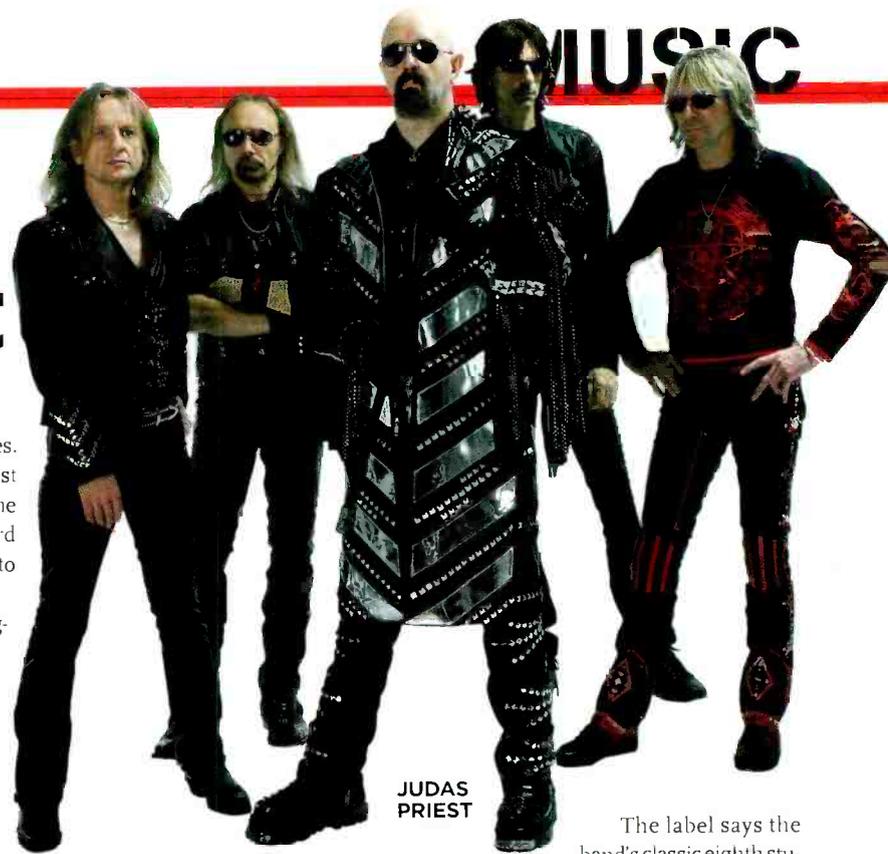
to reach, so you've got to go to a lot of different places. But a large target audience is reached through Best Buy," Epic VP of marketing Scott Greer says. "The band had their best sales there on the last record [2005's "Angel of Retribution"], so it made sense to go back there."

"It's a sign of the times. You have to be really rigorous in all aspects of the way you present something of this size," Halford says. "The consumer, more than ever, has multiple choice. You really have to relate to the experiences that are out there for the listener, and that's what we're doing."

The initial response to the band's new music has been "sensational," Halford adds. "When we recently put the 'Nostradamus' track on the Live Nation Web site, we had about 100,000 hits in a matter of two or three days."

Roadwork forms a major part of the album's promotion. Judas Priest began a world tour June 3 in Finland, with European dates running through July 13, followed by a seven-date North American tour beginning July 22 in Seattle. The band then headlines the Metal Masters bill Aug. 6-31.

"Nostradamus" is the second album since Halford returned to the band in 2003 after doing other musical projects for 12 years. Previous offering "Angel of Retribution" (Epic) has sold 184,000 copies in the States, according to Nielsen SoundScan, with Sony BMG reporting global sales of 500,000.



JUDAS
PRIEST

The label says the band's classic eighth studio album, "Screaming for

Vengeance" (1982)—which has been RIAA-certified double-platinum—has sold 3.1 million units worldwide. In April, it became the first fully downloadable album from videogame "Rock Band."

"We've never been a band to replicate a previous success," Halford says. "It's always a temptation for the industry, but thankfully we have a wonderful relationship with Sony BMG and our management" at London-based Trinifold.

"'Nostradamus' is really ambitious and more than anything shows the passion we have for music still," he adds. "But the music is typical Priest. It's full of melodies and great hooks; it's not a difficult record to listen to."

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> SPARRO FLIES

The emergence of Australian-born London resident Sam Sparro on the U.K. charts represents a textbook artist launch for Island/Universal.

The single "Black & Gold" climbed to No. 2 on the Official U.K. Charts Co. sales survey in early May, and the

swinging soul track has sold 260,000 copies to date, according to the OCC. That set up the May 10 top five U.K. debut of Sparro's self-titled debut album, which has sold 60,000.

The retro-flavored electro-soul of the 23-year-old Sydney native recalls such American acts as Prince,

Funkadelic or Cameo and reflects the fact that as a youngster, Sparro moved with his family to Los Angeles. The vocalist, who is signed to EMI Music Publishing, co-wrote "Black & Gold" with his co-producer Jesse Rogg.

Sparro is signed worldwide to Island, where London-based U.K. product manager Tom March says the success of "Black & Gold" was "no surprise, [but] thankfully Sam delivered a remarkable album to back it up."

Island international product manager Emily Conway says the single is making strides in Germany, Italy and other territories, while the album is rolling out market by market in Europe and beyond to coincide with peak airplay or promotional visits. "21st Century Life" will be Sparro's next U.K. single, due July 21; he is playing British shows throughout June, booked by Coda Music Agency.

—Paul Sexton

>>> INNER STRENGTH

After three whirlwind years, releasing two U.K. chart albums—"The Music" (2002) and "Welcome to the North" (2004) through Virgin/EMI—and touring extensively, British rock quartet the Music was facing burnout.

The rock'n'roll lifestyle was taking its toll on the quartet of 20-year-old former school friends, primarily through singer Rob Harvey's drug and alcohol addiction. But surviving that experience informed much of the act's third album, "Strength in Numbers," released June 16 in the United Kingdom on Polydor/Universal subsidiary Yes Please Recordings.

After the band's initial success—U.K. sales for "The Music" stand at 175,000, with the follow-up selling 90,000, according to the Official U.K. Charts Co.—Polydor senior A&R manager Peter McGaughrin says, "The pressures became immense, and maybe they lost their way slightly. [But] coming back

with that experience and knowing the highs and especially the lows, yet still having ambition? That's the ideal band to work with."

To highlight the act's rock and electronic elements, McGaughrin teamed it with producers Flood (U2, Depeche Mode) and Paul Hartnoll (from U.K. dance act Orbital). The Music's current 18-date U.K. tour, booked by the Agency, runs through July 5. Shows in Korea, Japan and Australia will follow.

The band is a global signing, but McGaughrin says Universal's initial focus is on the United Kingdom, Japan and Australia, adding that "once that starts to grow, we'll look to other territories." The Music is published by EMI Music Publishing.

—Steve Adams

>>> ROCK ON

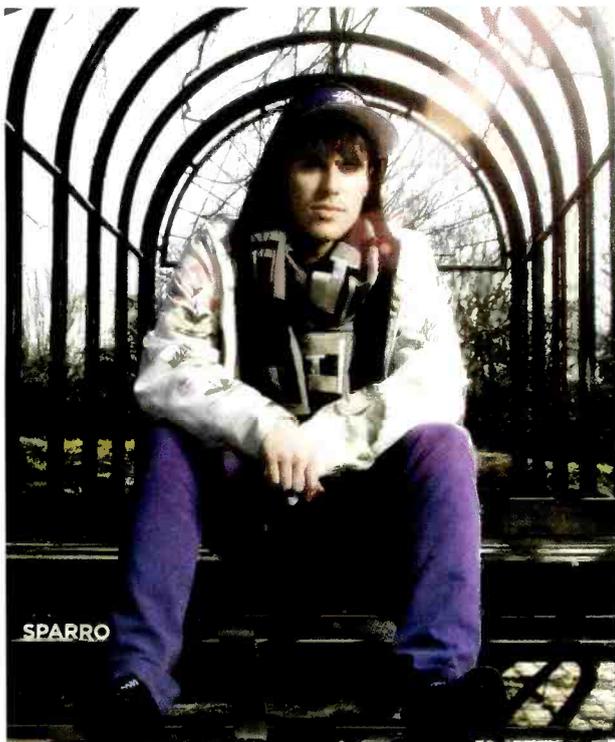
There are some who wonder why rockabilly ever went out of fashion, let alone enjoyed a 1980s revival. Now the classic blues/country/rock'n'roll fusion is back in the United Kingdom, and among the leading pack of new talent spearheading its reinvention is the youthful Kitty, Daisy & Lewis.

The teenage London siblings have been drawing mainstream media attention ahead of the July 28 launch of their self-titled debut album on Sunday Best/PIAS.

The trio's unflinchingly vintage approach mixes 1950s covers with some self-penned gems. The album's lead single, a cover of Canned Heat's "Going Up the Country," appears July 7 in the United Kingdom on vinyl, CD and download. International release plans are not yet finalized. (Publishing is Copyright Control.)

Sunday Best product manager Julian Peck praises the trio's "striking persona—as a band and as individuals." Rather than spending time "experimenting with their 'look'" or trying to impress local scenesters, he adds, "You'll find them arguing about the purity of their recording, the quality of their playing and striving to protect their integrity."

Coda-booked Kitty, Daisy & Lewis will play U.K. festivals this July, including Rise, Bestival and Standon Calling, followed by Belgium's Pukkelpop. —Hazel Davis



JUDAS PRIEST: SONY BMG UK; SPARRO: ALEX LAKE



OWEN

>>> JUDITH OWEN

Contact: Blake Zidell, publicist, blake@blakezidell.com

"I've noticed that very dark people are really funny and every funny person I've met has their dark side," Judith Owen says. This is the perfect summation of the charming singer/songwriter, who has made an impressive career out of baring her tormented thoughts, then allowing herself and her audience to laugh together after each last note.

The Welsh-born entertainer moved to America in the late '90s, signing initially to Capitol but then getting out of her deal in 2000 when the label experienced a shake-up and never released her debut set. Her newest album, "Mopping Up Karma," released earlier this month via her own label Courgette Records, was gathered from the remnants of that dropped album, originally recorded with Glen Ballard.

It too, though, is a page torn from her own personal history book, a recorded diary of her emotional strife to overcome depression and anxiety disorders, and come to grips with the suicide of her mother when Owen was 15 years old. "The most-used word in my music vocabulary is 'mother.' You can literally trace my mental health and coping by listening to every CD I've made," Owen says.

Altogether, she's released eight albums on her own, selling a combined total of 13,000 units in the United States, according to Nielsen SoundScan. "My father, who sings opera, is the reason I sing. He gets so

much joy from it, it was his form of escape. So I sing for him, I write for her."

Being such a personal craft, Owen's songs have a very theatrical quality to them, with big arcs and intense arrangements. Her husky, melodramatic croon has graced several TV and film placements, including "Today" and an episode of "The Simpsons." While she is "proud to say, I didn't sleep my way onto 'The Simpsons,'" it certainly doesn't hurt that her inspiration, "biggest fan" and husband/actor/musician Harry Shearer is one of the animated show's long-standing stars.

The pair met in Britain when Shearer was decked out in his full "This Is Spinal Tap" costume and Owen was singing a "stupid gig" at a hotel in 1993. The pair immediately hit it off and Owen eventually asked Shearer to marry her. They now spend time between Los Angeles and New Orleans. They've whipped up several collaborations, including 2005's "Christmas in July" EP and perform such collaborations live together. "We laugh so much together. He's a devout lover of music. Harry needs music and I need comedy."

Owen will tour in support of "Karma" throughout the summer and may join enduring touring companion Richard Thompson on the road. She has contemplated releasing other artists' music, but concedes that her goal of releasing one album per year "has kept my hands tied." However, she has three projects on tap in the next year or so: a trio album with bassist Sean Hurley and drummer Dave Mattacks, a collection of Welsh ballads and another stint of "Christmas" shows.

>>> TIME MACHINE

Contact: Comel, comel@gitdrecords.com

Imagine living with your workmates at a stay-at-home job. For some, it'd be a nightmare, but for hip-hop trio Time Machine, such conditions are vital to its craft. MCs Biscuit and Jet Set Jay, plus Mekalek, lay down tracks, record other artists, host house parties and run their own label Glow-in-the-Dark out of their house in Los Angeles. "It's a full-time deal. All work, all play," says Biscuit, who began collaborating with Jet Set Jay and Mekalek in Washington, D.C., during college.

Prior to setting up Glow-in-the-Dark, Time Machine released the single "Reststop Sweetheart" via indie Landspeed. But when it came time to go with second single "Personal Ads," the act felt "it wasn't being treated as a priority" and that "if we wanted to do it right, we had to do it ourselves."

Since then, Time Machine has crafted two albums and a few singles, released on its own. The first LP, 2004's "Slow Your Roll," was a batch of bouncy jams and old-school beats, "to appeal to the purists and the partygoers." The group spent time targeting college radio DJs to make the college charts and scored regional press.

For the new "Life Is Expensive," released in late May, the group expanded its approach musically and business-wise. The album mixes in more complex lyrical content, from materialism to the passage of time. The group worked with British artist David Whittle for the stunning animated music video to single "An Unfortunate Twist" and hopes to shoot clips for several other tracks.

This versatility has allowed the crew to tour and share stages with larger and more diverse groups, like the Cool Kids, Giant Panda, Does It Offend You, Yeah? and People Under the Stairs.

According to Biscuit, Time Machine had successful tours in Australia and Japan, where it has licensed the record to Shogun and Miclif, respectively. The act is also featured as part of this month's "Freshman Five" on mtvU. But the group doesn't plan on going it alone much longer. It hopes to find the right manager, or "what we like to call a superdelegate, to throw punches for us in licensing and finding a like-minded label. We've achieved so much on our own, and we do believe in doing it right. But doing right doesn't necessarily mean you're supposed to stay D.I.Y. forever."



TIME MACHINE

>>> THE BROTHER KITE

Contact: Mark Howard, markhoward@gmail.com

The Brother Kite's first two albums, available through micro-indie Clairecords, are enough to prove the group's ability to catch a pop hook and run with it. Washy guitars, gorgeous voice layering and a penchant for soaring, Beach Boys-ian crescendos dominate 2006's "Waiting for the Time to Be Right," while a subtler vocal style is the theme of 2004's "thebrotherkite." The Brother Kite's modern indie-pop has plenty of timeless elements that would appeal to a broader audience than its small Northeast following.

In other words, it's time this Providence, R.I., fivesome has a team.

"We just need more opportunities to tour," guitarist Mark Howard says. The group has played stages with such acts as French Kicks, Frightened Rabbit and the Danielson Famile. "We also realize what an asset it is to have had a label that was OK with us doing our own thing without any timelines."

The group—rounded out by principal songwriter Pat Boutwell, guitarist Jon Downs, bassist Andrea Downs and drummer Matt Rozzero—is in the midst of recording and producing its next full-length in its own studio, with hopes to release it through a fitting label deal this fall.



THE BROTHER KITE

OWEN: DEBORAH ANDERSON; TIME MACHINE: BUDDHABONG; THE BROTHER KITE: RYAN WOLSTENCROFT

THE BILLBOARD REVIEWS

ALBUMS

SOUNDTRACK

VARIOUS ARTISTS

Camp Rock

Producers: various

Walt Disney Records

Release Date: June 17

▶ As the "High School Musical" troupe troops to the big screen, Disney brings forth its next potential franchise concept—"Camp Rock," a summer sojourn to a place where "you can feel the beat running through your feet," as the cast tells us in the opening number, "We Rock." This is ostensibly a vehicle for the fast-rising Jonas Brothers, but 15-year-old Miley Cyrus-like newcomer Demi Lovato is in the breakout seat as the aspiring Mitchie Torres, daughter of the camp cook and looking for her break. Neither Joe Jonas nor Lovato dominate the soundtrack, however, though they each have solo showcases as well as a Big Moment duet ("This Is Me"). The Jonas Brothers get to rock out on "Play My Music," while the rest of the album is a contemporary (if not cutting-edge) pop smorgasbord featuring techy dance tracks, Avril-style chick rock, a touch of hip-hop and "deep" self-affirmations.—MW

POP

N*E*R*D

Seeing Sounds

Producers: The Neptunes

Star Trak/Interscope

Release Date: June 10

LIL WAYNE

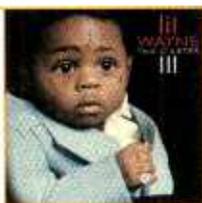
Tha Carter III

Producers: various

Cash Money/Universal

Release Date: June 10

▶ He's the self-proclaimed "best rapper alive," has made more than 40 guest appearances since 1999 and has been the most hyped hip-hop artist in recent time. But with help from A-list guest stars (T-Pain, Robin Thicke) and producers (Kanye West, Swizz Beatz), Lil Wayne backs up the boasts on the oft-delayed "Tha Carter III." In case you were on the fence, he reminds how "ill" his skills are on "A Milli" ("I'm a venereal disease/like a menstrual I bleed"), and he drafts fellow Carter Jay-Z to dismiss the haters atop piano and horns on "Mr. Carter." And while tracks like the played-out-themed "Got Money" and the elementary-sounding "La La" fall short of the mark, others like the "E.T."-inspired "Phone Home" and "Dr. Carter," on which Wayne literally attempts to resuscitate hip-hop, further secure his spot in said genre's pantheon.—MC



▶ Listen to the words on the third album by the Neptunes' side-project rock band and you'll wonder if Pharrell Williams does anything but doubt the motives of the various women crowding the margins of his adventures in clubland. For a less depressing experience, ignore the lyrics and direct your full attention to N*E*R*D's full-color beats, which after a dip in quality on 2004's "Fly or Die" repay close examination here. Dig the way "Yeah You" layers a pop-soul jazz-rap bassline or how "Spaz" answers the long-burning question of what Stereolab would sound like if it were a nü-metal group. Thematically starved, "Seeing Sounds" is nonetheless a sonic feast.—MW

ROCK

THE OFFSPRING

Rise and Fall, Rage and Grace

Producer: Bob Rock

Columbia

Release Date: June 17

▶ It sounds weird to say about a band of brainiac 40-somethings well into their second decade of work, but the Offspring makes an argument for its evolution—and, indeed, relevance—on this ambitious eighth disc, which is utterly devoid of pranksters, fly white guys or summer-barbecue anthems. Sure, the snort-rocket punk band putting on its big-boy clothes thing has been

COLDPLAY

Viva La Vida or Death and All His Friends

Producers: Brian Eno,

Markus Dravs

Capitol

Release Date: June 17

▶ They've got the commercial clout, but now they want the cred. On their fourth album, the members of Coldplay refract their gazillion-selling pop/rock through a more nuanced lens, drafting producers Brian Eno and Markus Dravs to help them craft more diverse, experimental music. Radiohead they ain't; "42" sounds like three different songs awkwardly stitched together in ProTools, and often the layers of production seem to come at the expense of memorable melodies. Two of the best songs are instrumentals: opener "Life in Technicolor" is a propulsive heart-melter that deftly straddles the acoustic/electro divide, and the effects-drenched "Chinese Sleep Chant" finds Coldplay discovering its inner My Bloody Valentine. The rest is closer to the Coldplay we know: a competent blend of heavily orchestrated redemption songs ("Viva La Vida," already the biggest hit of the band's career), swirly arena rock ("Lovers in Japan") and life-stinks-without-you ballads ("Strawberry Swing") likely to resonate despite the new bells and whistles.—JC



done before, and the Offspring don't quite live up to the "American Idiot" here. Lyrically, Dexter Holland focuses more on big-ticket targets in the "shit is fucked up" sort of vein, and producer Bob Rock conjures standard rock crunch on tracks like "A Lot Like You" and the Snow Patrol-channeling "Fix You." There are potent moments like the rise-and-fall ballad "Kristy, Are You Doing Okay?" and the fierce "Nothingtown," but "Rise and Fall, Rage and Grace" sounds more like a tentative step in the Offspring's new direction.—JV

WOLF PARADE

At Mount Zoomer

Producer: Arlen Thompson

Sub Pop

Release Date: June 17

▶ Although Wolf Parade's principal members have kept busy with various side projects (Sunset Rubdown, Handsome Furs, Swan Lake), it's been a few years since the Montreal band's last output of new material. But the time between now and its 2005 Sub Pop debut, "Apologies to the Queen Mary," allowed the group to more fully develop its sound. "At Mount Zoomer" expands upon the bits-and-pieces pop approach of its

debut into a solid set of rock songs. Highlights include the shift from taut opening guitar lines into a woozy bridge heard on "Soldier's Grin," the pounding piano and keyboard-led breakdown of "Language City," the superb dark rock anthem "California Dreamer" and "Kissing the Beehive," which finds Wolf Parade pulling out all the stops for a sprawling 11-minute epic.—JM

SILVER JEWS

Lookout Mountain, Lookout Sea

Producer: David Berman

Drag City

Release Date: June 17

▶ On Silver Jews' "Lookout Mountain, Lookout Sea" lead Jew David Berman channels his inner Shel Silverstein, serving up a set of shiny, country-fried children's songs for adults. Berman's back from the brink and instead of looking inward, he spends much of these 35 minutes proffering colorful moral fables that confront America's obsession with the superficial. At the center of his tales stand party barges, candy jails and "longtime guzzler[s] of hydrogenated crap." But fanciful settings, odd protagonists and smart-as-a-whip rhymes notwithstanding, there

is a wispy, twee quality to many of these songs, and ultimately the most affecting are those that sport the emotional and anthemic heft of the best Jews material, especially the wry yet aching lonely "Suffering Jukebox" and the darkly dreamy "My Pillow Is the Threshold." A warm, enjoyable effort, but perhaps short on the Jews' best asset: Berman himself.—SV

JUDAS PRIEST

Nostradamus

Producers: Glenn Tipton,

K.K. Downing

Epic

Release Date: June 17

▶ The English heavy-metal act's second album since its reunion with iconic frontman Rob Halford is also its first concept set: a two-disc retelling of the life of Nostradamus, the 16th-century French prognosticator. If that sounds like a thrilling way to spend an hour and 40 minutes, you'll probably love the music here, which reflects the album's narrative ambition with a bigger, more flowery sound than on Halford's comeback disc, Priest's "Angel of Retribution" from 2005. (Expect acoustic guitars, strings and keyboards along with K.K. Downing and Glenn Tipton's usual battery of biker-bar riffs.) If, however, that description causes your eyelids to droop, "Nostradamus" isn't likely to surprise you—this is softcore for the hardcore.—MW

THE NOTWIST

The Devil, You + Me

Producer: The Notwist

Domino

Release Date: June 17

▶ The past two decades have seen more than a few incarnations of German musical eclectic the Notwist. Its 1989 debut was driven by hardcore metal influences, making it just about the polar opposite of recent efforts like 2002's "Neon Golden," a dreamy, Technicolor lullaby. "The Devil, You + Me" follows in that album's stunning panorama, combining Markus Archer's hushed vocals and haunting harmonies with a slowly dissolving pace that progresses from the forward-rushing opening track "Good Lies" to the bare and ambling closer "Gone Gone Gone." Throughout, eerie production touches (metallic clinks and synth bleeps on "Where in This World") and organic sounds (acoustic guitars and glockenspiel on the title track) fit seamlessly to form the Notwist's most charming and complex work to date.—LJW

R&B

ANTHONY DAVID

Acey Deucey

Producers: various

Soulbird Music/Universal

Republic

Release Date: June 17

▶ This Atlanta-based singer/songwriter makes his

KATY PERRY

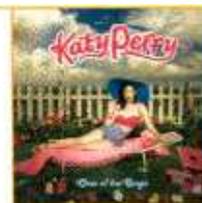
One of the Boys

Producers: various

Capitol

Release Date: June 17

▶ She name-checks Gwen Stefani in her press materials, and the title track here covers similar thematic territory as No Doubt's "Just a Girl." But Katy Perry's true foremother is Alanis Morissette. Not since "Jagged Little Pill" has a debut album been so packed with potential hits. The 23-year-old singer/songwriter updates Morissette's grunge era angst with an energetic, more timeless teen-poppiness, still leveraging it with lines like, "You PMS like a bitch/I would know." The 12 tracks are split between smart chick radio pop ("Hot N' Cold"), sassy novelty tracks for that "She said what?" effect ("I Kissed a Girl," "UR So Gay") and big, swaying ballads that show Perry's exciting mastery of melody ("Thinking of You," "Lost"). Engineered for short attention spans at just 44 minutes, "One of the Boys" is still more than enough to make this one long, hot summer for Perry.—KM



THE BILLBOARD REVIEWS

SINGLES

major-label debut on India.Arie's Soulbird Music imprint, comprising tracks from his two critically acclaimed independent releases, "Three Chords & the Truth" and "Red Clay Chronicles." With blues as his base and guitar as his musical mate, David cultivates an engaging, mellow sound reminiscent of the fertile '70s—but with a contemporary urban patina. His heartfelt honesty on such songs as "Cheatin' Man," "Cold Turkey" and "Red Clay Chronicles" evoke the rhythmic storytelling talent of Johnny "Guitar" Watson, Gil Scott-Heron and Bill Withers. Meanwhile, his husky voice paired with India.Arie (on the brand-new "Words") and Millie Jackson's daughter Keisha ("Lady") recall the magical pairings of Donny Hathaway/Roberta Flack and Marvin Gaye/Tammi Terrell. Something special.—GM

CHRISTIAN

RICHIE McDONALD

I Turn to You

Producers: Richie McDonald, Frank Myers
Loremoma Records

Release Date: June 3

▶ As frontman for Lonestar, Richie McDonald's distinctive voice drove such country and AC hits as "Amazed" and "I'm Already There." He exited the group last year to pursue a solo career and fulfills a longtime goal with the release of his first inspirational project. Most country artists who've tapped the Christian market have recorded familiar hymns and gospel standards, but McDonald delivers a collection of new songs that Christian audiences should eagerly embrace. He wrote nearly every song on

this project. "What Would He Do" is a challenge to Christians to put their faith into action, while the title track is a powerful anthem that celebrates the hope and comfort found in a relationship with God. McDonald should be just as successful in the Christian arena as he's long been in the country field.—DEP

BROADWAY

ORIGINAL BROADWAY CAST RECORDING

In the Heights

Producers: Andres Levin, Kurt Deutsch
Ghostlight

Release Date: June 3

▶ The last thing Broadway needs is yet another revival of "Gypsy" or "Grease." So how refreshing that "In the Heights," nominated for 13 Tony Awards, has potential to make the Great White Way appealing to someone besides tourists. Unlike last hip staging "Rent," "Heights" isn't begging sympathy for slacker kids; instead, it is a vibrant cultural snapshot about a close-knit Latino community at the top of Manhattan. The double-CD soundtrack contains 23 songs written by Puerto Rican show lead Lin-Manuel Miranda, who conceived the story as a one-act in 2000 at Wesleyan University. Supporting cast members are first-rate, and while the soundtrack is more memento than standalone collection—with highlights "When the Sun Goes Down" and "96,000"—it's an exemplary, authentic spectacle of salsa, mambo and rap. A superlative way to live it again.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra Cahill, Jonathan Cohen, Mariel Concepcion, Hillary Crosley, Gary Graff, Kerri Mason, Michael Menachem, Jill Menze, Gail Mitchell, Deborah Evans Price, Chuck Taylor, Susan Visakowitz, Jeff Vrabel, 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.

POP

DAUGHTRY

What About Now (4:10)

Producer: Howard Benson
Writers: B. Moody, D. Hodges, J. Hartzler
Publisher: not listed
19/RCA

▶ Boy, this guy means business. Chris Daughtry has scored five top 10 hits at top 40, rock and adult top 40 since 2006, including two among the five biggest "American Idol" finalist hits ever (both Grammy Award-nominated): "Home," with 11 No. 1 weeks at AC, and "It's Not Over," with nine atop adult top 40. "What About Now" is yet another overachieving rock ballad with a savvy lyric about saving a troubled relationship, co-written by Ben Moody. Daughtry's dexterous voice is ever recognizable, while production from rock hero Howard Benson masterfully blends a blast of guitars and percussion with a slick, runaway hook. "Idol" aligned Daughtry with the industry's best, but it's hard to imagine he wouldn't have found notoriety on his own. If this keeps up, the association with "AI" will be a mere footnote.—CT

COUNTRY

JOSHUA STEVENS

Rock'n'Roll and Pensacola (3:28)

Producers: Joshua Stevens, Jimmy Metts
Writers: J. Stevens, D. Couch, J. McCormick
Publishers: Circle C, ASCAP, Malaco/Peer/Alternator, BMI
Robbins Nashville

▶ Singer/songwriter and "Nashville Star" alum Joshua Stevens bows on Robbins Nashville with a song tailor-made for the season, with a breezy melody and picturesque lyric—with images of hot sand, a gulf breeze, form-fitting concert T-shirt, breakfast at Denny's—about summer love that ended too soon but left memories that linger. Stevens possesses a warm, likable voice and infuses the song with considerable personality, qualities that signal a bright future for this engaging young artist.—DEP

R&B

ALICIA KEYS

Teenage Love Affair (3:10)

Producers: Alicia Keys, Jack Splash
Writers: A. Keys, J. Splash, H. Lilly
Publishers: various
J Records

▶ Alicia Keys reminisces about youth on "Teenage Love Affair," her sweetest, breeziest song yet. The classic R&B cut's nostalgic bass licks alongside simple, crisp drums, accompanied by a catchy, honey-glazed lyric. The butterflies-in-your-stomach feeling is summed up: "I love our secret meetings on the fifth-floor staircase/I'm gonna give you this letter of all the things I can't say." This third single from No. 1 "As I Am" demonstrates Keys' songwriting and admirable musical range, coming off two Grammy Awards for "No One" and successful follow-up "Like You'll Never See Me Again." For all her designer fame, Keys again connects with the real world.—MM

HOY STYLZ FEATURING YUNG YOC

Lookin Boy (3:27)

Producer: Meatball
Writers: J. Robinson, G. Hodges Jr., R. Jones
Publishers: various
Swagg Team/Block Ent/Zomba

JORDIN SPARKS

One Step at a Time (3:26)

Producer: Robbie Nevil
Writers: R. Nevil, L. Evans, J. Jeberg, M. Hanse
Publisher: not listed
Jive

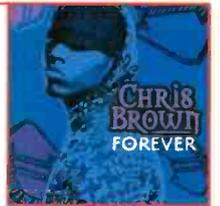
Who knew? While "American Idol" season six champ Jordin Sparks possesses plenty of talent, previous youthful finalists—Katharine McPhee a prime example—have been driven to record painfully mismatched material with disastrous results. Thanks to Jive (now Sony BMG) chief Barry Weiss, Sparks' debut release continues to emit far-reaching pop/R&B vitality. "Tattoo" was a mere hint of her potential, while prodigious No. 3 follow-up "No Air" with Chris Brown will be heard for years to come. "One Step at a Time" is a beautifully blended, soulful number percolating with optimism, produced and co-written by Robbie Nevil, best-known for 1986 smash "C'est La Vie" but more recently involved with "High School Musical" and "Hannah Montana." Sparks has ignited potential to become an enduring name brand, propelling past the "Idol" stamp.—CT

CHRIS BROWN

Forever (4:40)

Producer: Polow Da Don
Writers: C. Brown, J. Jones, B. Kennedy, R. Allen, A. Merritt
Publishers: various
Jive

"Forever" is an apropos title for the latest from Chris Brown, who has proved as 2008's pop/R&B prince that he has talent and charm to command the charts for as long he chooses. His No. 9 debut on the Billboard Hot 100 last issue adds another jewel to his crown, alongside a career total of nine pop top 10s. The 19-year-old singer's latest, if stripped down, is really a love song but bangs with electrified production from Polow Da Don to ignite dancefloors. This marks the fifth single from Brown's latest multiplatinum release, being repackaged as "Exclusive: The Forever Edition"—with four new songs and added DVD material. The song's video is a digital dream about sharing with one who makes your world stop: "I waited my whole life for this one night, it's gon' be me you and the dancefloor/Dance forever." Or at the least, to No. 1.—MM



"Lookin Boy" could just as well be titled "LOL."

The song originally popped up on Hot Stylz's MySpace page and swirled around the Internet until it found distribution with Block/Zomba. Loaded with jokes about mothers, the track cruelly, comically digs into numerous celebrities, as Yung Joc raps, "No Chris No Chris, No Raz B lookin' boy," referring to former B2K member Raz B's allegations that manager Chris Stokes molested him. Yikes. While doubtful "Lookin Boy" will rise above radio's punchy morn-

ing shows, it's a pop culture stitch, nonetheless.—HC

ROCK

WEEZER

Pork and Beans (3:09)

Producer: Jackknife Lee
Writer: R. Cuomo
Publisher: E.O. Smith, BMI
DGC/Interscope

▶ Modern rock quartet Weezer gases up the genre with surprising insta-hit "Pork and Beans," the lead single off its third self-titled album. In the Jackknife Lee-produced serving of power pop, frontman Rivers Cuomo embraces his inner nerd with an incisive critique of commercial pop stardom—as the Harvard grad defiantly responds to label execs who encouraged him to use Rogaine, visit the gym and collaborate with Timbaland. In a chorus that demands mass singalong, Cuomo insists in doing what he wants—while he ain't got nothing to prove. The self-deprecating rant is quickly paying off with a No. 1 rank at modern rock and Weezer's first appearance on the Billboard Hot 100 since "Perfect Situation" reached No. 51 in 2006.—AC

FOR THE RECORD

The producers for "If I Never See Your Face" by Maroon 5 and Rihanna are Mark Endert, Mike Elizondo, Mark "Spike" Stent, Tricky and Maroon 5.



ROCK BY GARY GRAFF

Weapons Of Mass 'Destruction'

Extensive Marketing Campaign Helps Disturbed Top The Billboard 200

A strategy of hitting fans early and often paid off in getting Chicago head-bangers Disturbed their third consecutive No. 1 debut on the Billboard 200.

The successful launch of "Indestructible," with first-week sales of 253,000 copies, came in the wake of a campaign that started rocking as far back as December, according to Warner Bros. senior VP of marketing Rob Gordon.

"With a band like this that has such a strong fan base, you have to let 'em know multiple times," he says. "It would've been a mistake to just put a

[single] out at radio and then drop the album two weeks later."

Warner Bros. began stoking the market for "Indestructible," which was issued on the Reprise imprint, by getting its street teams moving toward the end of 2007, distributing stickers at radio station holiday concerts and other events. The company also partnered with Hot Topic to tag Disturbed merchandise with an album teaser and later provided the clothier with a limited-edition vinyl 7-inch featuring two songs from "Indestructible."

Shortly after the new year the company offered a free ringtone on Disturbed's Web site, then offered a free track from the album, "Perfect Insanity," for new registrants at the site; the

song subsequently spread throughout the Internet as those fans began distributing it. Disturbed then caused its own viral stir March 10 with Operation: MySpace, a live stream of a concert for U.S. troops in Kuwait that featured the first performances of some of the "Indestructible" material.

Gordon says MySpace told Warners that more than 3 million people visited the webcast, which subsequently aired in April on FX and the Armed Forces Television Network.

The announcement of this summer's Rockstar Energy Drink Mayhem Festival gave the album some additional profile and provided a platform for a radio and iTunes blast of the first single, "Inside the Fire," at the end of

March. Warner supported Disturbed's spring tour of secondary markets with TV ads for the album. It also set up a pre-order program with Best Buy (for two free Disturbed song stems for "Rock Band") and through the band's Web site for a CD/DVD edition of the album that comes with a laminate providing access to a special area at Mayhem tour stops.

Just before street date, Hot Topic and Clear Channel held online listening parties, streaming the entire album. The latter reported 12 million cume impressions. And Deeprock Drive hosted an interactive concert from Las Vegas that registered another 25,000 users.

Manager Jesse Battaglia admits that given heavy competition from new releases by Ashanti, Weezer, Journey and others that same week, "it was a little bit of a pleasant shock we sold the amount of units we did. We were all hoping, but it exceeded our expectations."

Warner now has a number of initiatives in place to maintain the momentum, although Gordon notes, "The next phase is mostly all about the [Mayhem] tour and the next single." The latter hasn't been chosen yet, but the decision is "getting close," according to Battaglia, and the single should be out by late July.

After Mayhem, Disturbed is planning to tour in Europe and Australia before coming back to North America in December, mostly likely for a fourth edition of its Music As a Weapon tour. Disturbed will also soon announce a collaboration with the "Metalocalypse" team for a four-episode animated Internet series that won't be about the band but will be Disturbed-"related." ...



RAGS TO RICHES

Mexican teen soap "Lola... Érase Una Vez" spawned a hit album south of the border last year, and after the show began airing stateside, it was only a matter of time before its soundtrack debuted on Billboard's Top Latin Albums chart.

The show, which airs in the United States on Univision, stars Eiza Gonzalez in a modern Cinderella story about an orphan who works in a rich household and forms a band. Recorded by Gonzalez under her TV character's name, Lola, "Érase Una Vez" on EMI Televisa debuted last week at No. 25 on the overall Latin album tally and No. 9 on Latin Pop Albums.

The soundtrack went platinum in Mexico for sales of more than 100,000 copies, according to trade group Amprofon. On it, Gonzalez sings songs by Kara DioGuardi, Mexican pop duo Jesse & Joy, Sin Bandera's Leonel Garcia and other artist/songwriters.

The "Lola" project's origins are similar to those of pop sensation (and labelmate) RBD. Both were spawned from Argentine telenovelas and were adapted and recast for Mexican TV company Televisa by producer Pedro Damian. Roptus promotes concerts for both acts, which are managed by Televisa. They also share producers Carlos Lara and Armando Avila in common.

Gonzalez will tour 28 U.S. cities beginning in September, Roptus CEO Guillermo Rosas says. "We are going to have a couple of characters from the [TV] show travel with her and do special appearances and interact with her in the [live] show," Rosas says. Sponsorships are being negotiated, but "she will be associated with a cell phone company and a candy company."

Complementing her merchandising initiatives in Mexico, a Lola-themed magazine will launch shortly in the United States. Jewelry, clothing and possibly a perfume will also be available for sale at her stateside shows, Rosas says.

—Ayala Ben-Yehuda

HOMETOWN HEROES

As it prepares to celebrate its 20th birthday, venerable Seattle indie label Sub Pop has a fresh hit on its hands with the self-titled debut from hometown rock outfit Fleet Foxes. The set debuted this week at No. 83 on the Billboard 200 with sales of 8,000 units, according to Nielsen SoundScan, and also opens at No. 5 on the Tastemakers chart, No. 10 on Top Independent Albums and No. 29 on Top Rock Albums.

The tally is Sub Pop's second-biggest opening-week sum of the year, behind only Flight of the Conchords' self-titled debut, which shifted 18,000 units in late April.

Fleet Foxes hadn't even played outside of Seattle until a couple of months ago. But the group has been quietly laying a foundation at home since 2006, when it began booking local shows and distributing a self-released, Phil Ek-produced EP that frontman Robin Pecknold, now 22, and his brother would silk-screen in their parents' basement (Billboard, Sept. 23, 2006).

Between then and the time Sub Pop won a label bidding war late last year, the band's sound morphed from uptempo, Love- and Beach Boys-influenced rock to a more folk-inflected style featuring a strong emphasis on Crosby, Stills & Nash-ish vocal harmonies, furthering Pecknold's goal for the music to become "more adventurous."

In the spring, Fleet Foxes hit the road for the first time with Sub Pop labelmate Blitzen Trapper and began selling another EP, "Sun Giant," exclusively at shows. A run of more than 1,100 copies went clean, so Sub Pop moved quickly to make it available first on subpop.com and then at retail via Alternative Distribution Alliance. "We're over 10,000 copies on an EP that was just supposed to be a tour item," Sub Pop director of radio promo/A&R Sue Busch says.

The buzz went to another level entirely after Fleet Foxes' multiple performances at South by Southwest in March, resulting in an avalanche of press at home (Rolling Stone, Spin) and abroad (a five-star lead review in the latest issue of Mojo). "We did a

listening party on AOL, and the album was streamed on MySpace," Busch says. "These are usual suspects for some of our bigger artists, but it's especially great for Fleet Foxes because they're brand-new."

Sub Pop is also enjoying an unprecedented level of commercial radio support for one of its baby bands, according to Busch. "We have an add at [noncommercial] WXPX [Philadelphia], and we have big fans already at KNDD [Seattle] and Indie 103 [Los Angeles]," she says. "That doesn't really happen for us."

A video for emphasis track "White Winter Hymnal," featuring band members rendered as puppets and directed by Robin's brother Sean, will be completed by the end of the month. But the main focus in the coming weeks will be on touring; Fleet Foxes just sold out two U.K. shows the week of June 9, and a handful of dates are already sold out for a North American run that begins June 26 in Seattle.

To cement the band's place in the annals of Sub Pop, the label is featuring Fleet Foxes as part of its upcoming 20th anniversary blowout in Seattle the weekend of July 11. There are also four August support slots for Wilco in the Pacific Northwest, confirmation of which rendered band members in disbelief. "How did we get here? Seriously, what is going on?" reads a Pecknold note next to those show listings on the group's MySpace page.

—Jonathan Cohen



BILLBOARD EXCLUSIVE

LAUGHING STOCK

Inspired by the daytime talk show "Maury," where paternity tests are revealed on-air, rapper Shawty Putt's comical single "Dat Baby (Don't Look Like Me)," produced by Lil Jon, has caused quite a chuckle since being released online a few weeks back.

With minimal promotion, the track from the Atlanta native's currently untitled debut album entered the Bubbling Under R&B/Hip-Hop Singles chart nine weeks ago at No. 24. It is currently No. 5 on the tally as well as No. 34 on the Rap Airplay chart.

The accompanying video has already garnered more than 1 million views on YouTube and has gotten close to 75,000 plays on Shawty Putt's MySpace page. Now, Razor & Tie and Lil Jon's BME Recordings label have jumped aboard the formerly DIY project and are planning to release Shawty Putt's album late this year.

"We were interested in possibly going back and dealing with a smaller company for the project, because we knew we had specific ideas on how we wanted to work the album and single," BME co-owner Vince Phillips says about the decision to team with Razor & Tie, which has turned "Kidz Bop" into a multiplatinum franchise in recent years. "You can be more nimble when working with a small label. Plus, they had a very good reputation for success."



SHAWTY PUTT

Razor & Tie will be involved

with the project creatively and with online, digital and mobile marketing, as well as an upcoming promotional tour. "Dat Baby" will hit all digital providers July 1; it will impact urban radio July 8 and crossover stations a week later.

BME previously released a "very hilarious online video," a key driver behind the track's early popularity. "Jon picked it because it is catchy and funny and because rap's been getting a bad rap lately," Phillips says. "He felt music could use a bit of humor right now."

And while this is a one-album, one-artist deal, Hoffman anticipates Razor & Tie and BME will collaborate on future projects as well.

"It's rare and special when you have the chance to come into a project that has gotten tremendous momentum, building visibility and all the winning elements that are present with this one," Razor & Tie executive VP of legal affairs Dan Hoffman says. "So, our goal is going to be to work with Jon and the BME crew to bring this home to the success that we know it can achieve." —Mariel Concepcion

RETAIL BY ED CHRISTMAN

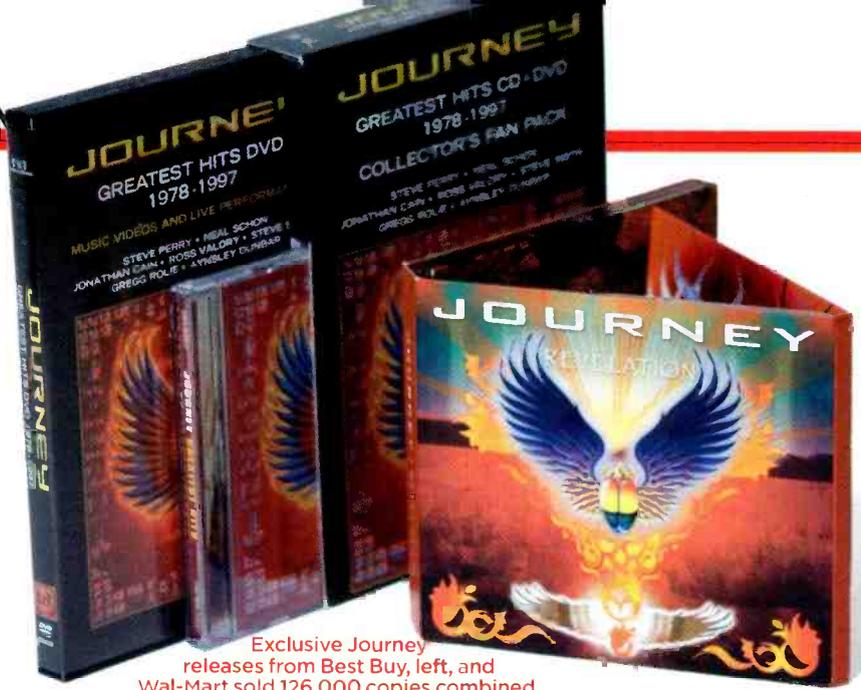
What A Journey!

Exclusive Deals Propel Classic Rockers Up The Charts

It's been a long time since retail has rolled out the red carpet for Journey, but that's exactly what's happening in conjunction with two completely separate yet exclusive packages at Wal-Mart and Best Buy, released June 3.

Like fellow Front Line Management clients the Eagles and Garth Brooks before them, Journey chose to bypass the label system and cut an exclusive deal with Wal-Mart to exclusively feature a triple-disc set, "Revelation."

The release consists of an album of new material, a rerecorded greatest-hits disc and a DVD of live performances, all for \$11.88. For its June 3 street date, it was featured in the June 1 and June 8 Wal-Mart circulars.



Exclusive Journey releases from Best Buy, left, and Wal-Mart sold 126,000 copies combined.

The results have been nothing short of spectacular: Sources say it sold 28,000 on street date and, according to Nielsen SoundScan, moved almost 105,000 in its first week, good enough for a No. 5 debut on the Billboard 200.

It's the band's highest-charting album and best sales week since "Trial by Fire" debuted and peaked at No. 3 with 145,000 in 1996.

Meanwhile, Sony BMG, apparently attempting to cash in on the Wal-Mart package, assembled a new CD/DVD "Greatest Hits" exclusively for Best Buy to sell. The collection repackages a best-of first released in 2006 with a "Greatest Hits" DVD, out since 2003. The new version sold 21,000 copies and jumped 3-1 on Billboard's Top Catalog Albums tally.

Source suggests Sony was initially irked by the Wal-Mart package, but

opted to make lemons into lemonade. In addition to the Best Buy exclusive, the label put the Journey catalog on deal, using its usual tactic of offering discounts aligned with how much retail was willing to do for a promotion.

For the week of June 3, the Journey catalog scanned almost 35,000 units. Moreover, sales could be fueled by a tour this summer that finds Journey playing alongside Heart and Cheap Trick.

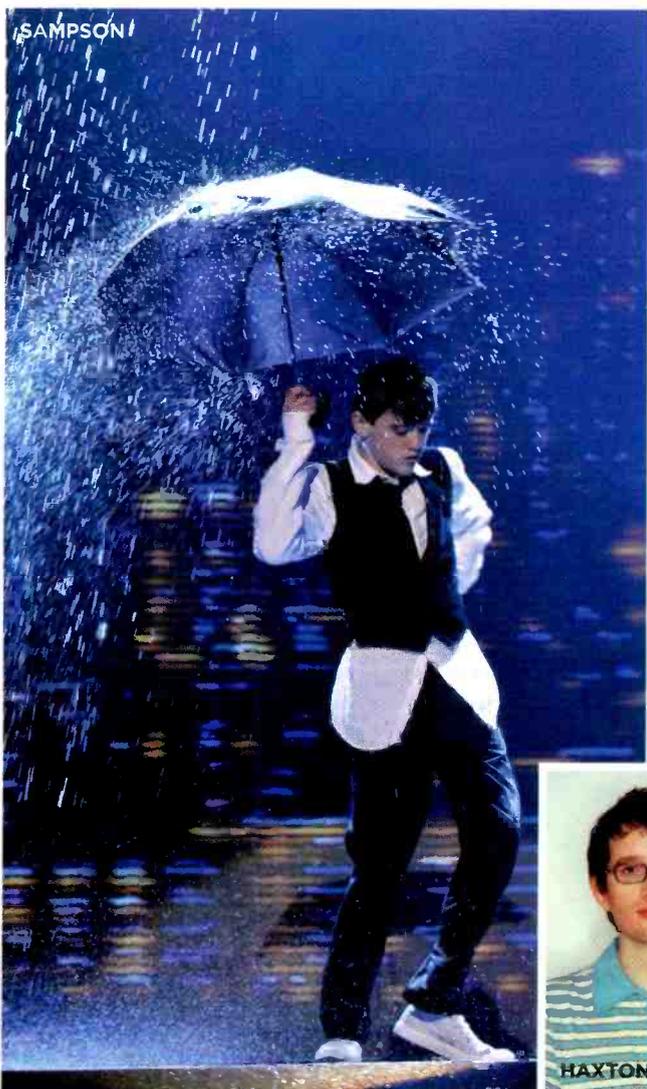
But if Sony BMG is no longer irked by the Wal-Mart exclusive, other labels are. Says one rival: "If I was Sony and I supported Wal-Mart the way they do, I would be annoyed that the chain is selling a rerecorded 'greatest hits' instead of Sony's hits package, especially if they don't put a sticker on it saying it's with a new singer [Arnel Pineda, who Journey discov-

ered on YouTube]."

The Wal-Mart package acknowledges the material has been rerecorded and shows a picture of the band with IDs for the members. So many Journey fans can figure it out for themselves. But a casual fan might not realize it doesn't feature the voice so closely identified with the band, that of Steve Perry.

Still, concern is growing that Wal-Mart will continue to sell new versions of "Greatest Hits" rather than pre-existing catalog versions. If that happens, "Wal-Mart is continually asking us for more margin with one hand and taking margin out of our pocket with the other hand," a sales executive complains.

Sony declined comment on the subject, while Wal-Mart didn't return calls.



SAMPSON

MAKIN' A MINT

Three years after clearance delays scuttled its chart chances, Mint Royale's remix of "Singin' in the Rain" has topped the U.K. singles chart—thanks to TV ratings champ "Britain's Got Talent."

George Sampson, a 14-year-old break-dancer, recently won the ITV1 talent show with a performance backed by Mint Royale's version, which first appeared in a 2005 Volkswagen ad.

The track was originally licensed from Faith & Hope, the indie label set up by the Manchester-based electronic act's Neil Haxton, to Sony BMG imprint Direction. With Direction no longer active, the current download-only release switched to Sony BMG's Syco, although mobile rights remain with Faith & Hope. Syco TV co-produces "Britain's Got Talent," and the label's president Simon Cowell is one of the show's judges.



HAXTON

"We are absolutely delighted," Syco head of media Ann-Marie Thomson says. "With an audience of 13.5 million and 60% share, the song had a huge level of exposure."

In the week after the May 31 final, the track sold almost 46,000 copies, vaulting from No. 28 to No. 1 on the Official U.K. Charts Co. listing. It was rescheduled to TV and radio

June 6 and is playlisted at top 40 network Capital and dance station Kiss 100, while the video has been added at video channels the Box, the Hits and MTV Dance.

Adam Griffin, RCA label group product manager, previously worked at Direction and always believed the track could be a No. 1. He says a three-month delay in obtaining clearance from the estate of Gene Kelly—whose original vocals are featured on the track—"led to a loss of heat" for the 2005 release, although it still reached No. 20.

Haxton didn't watch the show—"I've got two young kids and it was on at bath time," he says—and when he was told it had reached No. 1 on iTunes June 1, he thought it was "a blip."

"The most obvious thing now would be to make some fantastic dance extravaganza video for the track," Haxton says, noting plans to repromote 2005's "See You in the Morning" album and 2007's "Pop!s..." best of, which both feature the track. "We're very happy and it's looking like it's going to be No. 1 again this week."

Syco has also signed female string quartet eScala from "Britain's Got Talent" and is in talks with vocalists Andrew Johnston and Faryl Smith. The company says last year's winner, opera singer Paul Potts, has sold 3 million copies worldwide of his debut, "One Chance." —Andre Paine

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

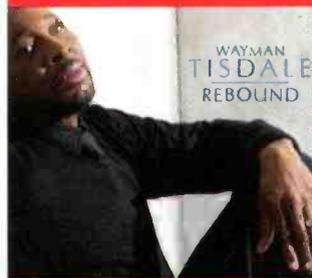


'COOL!' YIELDS HOT

>> Paul Shaffer proclaimed Esperanza Spalding as "the coolest act that we've ever had" on "Late Show With David Letterman." Viewers agreed, because a 29% gain yields her best sales week yet for a 4-2 jump on Top Contemporary Jazz and a 26-12 move on Top Heatseekers.

LUCKY SEVEN

>> Third Day ties MercyMe for most No. 1s on the Christian AC chart since the list launched five years ago this week as "Call My Name" becomes its seventh chart champ. Third Day had been tied with Jeremy Camp and Casting Crowns with six No. 1s apiece.



HE SCORES

>> Bassist Wayman Tisdale earns his third No. 1 on Top Contemporary Jazz Albums with his eighth release, "Rebound." All of his albums have reached the top 10 of the list. And on the Billboard 200, he shoots and scores at No. 121 with 5,000.

CHART BEAT

>> "In the Heights" is exactly where that Broadway cast album is, as it debuts at No. 1 on Top Cast Albums, only the ninth CD in that chart's history to reach the top. "Heights" is new at No. 82 on the Billboard 200, making it the third-highest-ranked Broadway cast album of the millennium, behind "Disney's The Little Mermaid" (No. 26) and "Monty Python's Spamalot" (No. 69).

>> You can bring my Belle back to Hot R&B/Hip-Hop Songs. Regina Belle, that is, who returns to the chart for the first time in more than six years with "God Is Good."

>> Fred Bronson also reports on Carrie Underwood's "Last" being first on Hot Country Songs. "Last Name" is the 180th No. 1 for the "American Idol" franchise and the 31st chart-topper for Underwood.

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

Billboard

CHARTS

Lil Wayne Ready For Big Start; Pop 100 Fine-Tunes

The top of the Billboard 200 rocks, as crunchy **Disturbed** lands its third No. 1 album, but the bigger noise will come next week from rapper **Lil Wayne**.

By all indications, including Nielsen SoundScan's June 11 Building chart, Lil Wayne's "Tha Carter III" will mount the largest sales week so far of 2008, with a serious shot to surpass 900,000 units in its first week.



LIL WAYNE

The Building chart had the album's unweighted first-day sales from nine leading accounts at 423,000, the largest opening sum on the Building lists since **Kanye West's** "Graduation" posted 437,000 from eight accounts in September. That release ended up selling 957,000 units in its first week, the largest sales frame since 2005.

The big chart should greet another hefty sum the week after "Carter" bows,

as **Coldplay's** "Viva la Vida" hits the market June 17. Retailers' pre-orders for "Viva" are up to 1.1 million units at press time; the initial shipment on "Carter" was 1.3 million.

Meanwhile, Disturbed's "Indestructible" opens at 253,000 copies (see story, page 55). Although not its biggest career week, that does top any frame posted by its last album, "Ten Thousand Fists," which moved 239,000 in 2005 when it became the band's second album to bow at No. 1.

POP LIFE: The ongoing growth of the digital song market prompts the first significant revision in chart rules for Billboard's Pop 100 since the list's February 2005 launch. The new rules kick in this issue.

Like the Billboard Hot 100, the Pop 100 ranks songs' popularity by measuring both sales and radio audience. But while the almost 50-year-old Hot 100 monitors airplay from all formats tracked by Billboard and sister magazine Radio & Records, the newer chart's radio panel is confined to mainstream top 40 stations.

While the Hot 100's mission remains to chronicle the most popular songs in

the land, regardless of genre, the Pop 100—as its name suggests—intends to hone in on pop fare. But, the ongoing boom of the digital songs market obscured the Pop 100's goal

in recent months, as songs not supported by mainstream top 40 play became more prominent on the chart strictly on the muscle of digital sales.

Effective immediately, most songs will not be eligible to appear on the Pop 100 unless they reach a base level of 100,000 audience impressions from the 127 mainstream top 40 stations on the chart's radio panel. Previously, the chart had no radio audience requirement.

Exempt from the minimum-audience threshold will be any title that reaches the top 10 on Hot Digital Songs, as that dimension of sales success indicates mass appeal, regardless of an artist's primary radio format.

The sales stipulation would have allowed some of the better-selling "American Idol" tracks that hit Hot Digital Songs after the week's final week to also bow on the Pop 100, but 15 of the 20 "Idol" tracks that bowed on the Pop list in the June 7

issue would not have charted under the new rules.

Aside from the minimum radio audience requirement, the Pop 100's recurrent rules have been adjusted. Songs will leave the Pop 100 after 20 chart weeks unless a title remains in the top 50, while under the original rules, recurrent status happened after 30 weeks for songs ranked lower than No. 30.

The sales/airplay ratio has been shifted, from 54/46 in favor of sales in recent weeks to 60/40 in favor of airplay. And, the component Pop 100 Airplay chart has been expanded from 50 titles to 75, with the list's expanded content available at billboard.biz. The 75-title depth matches the depth of Hot Digital Songs.

The implementation of the new rules leads to odd movement on the chart, as "Last Week" numbers reflect the previous methodology. Thus, **Coldplay's** new "Viva la Vida" shows a 7-10 backward bullet, while **Jordin Sparks** jumps over it 9-8 unbulleted with the older "No Air," oddities caused because the bullets factor what the songs' points would have been a week earlier had the new factors been in place.

Complete chart rules are available from Pop 100 chart manager **Gary Trust** at gtrust@billboard.com.

Over The Counter

GEOFF MAYFIELD



reach a base level of 100,000 audience impressions from the 127 mainstream top 40 stations on the chart's radio panel. Previously, the chart had no radio audience requirement.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,566,000	1,196,000	20,108,000
Last Week	7,237,000	1,176,000	20,498,000
Change	4.5%	1.7%	-1.9%
This Week Last Year	8,752,000	933,000	15,150,000
Change	-13.6%	28.2%	32.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	202,524,000	179,382,000	-11.4%
Digital Tracks	370,271,000	480,886,000	29.9%
Store Singles	906,000	725,000	-20.0%
Total	573,701,000	660,993,000	15.2%
Albums w/TEA*	239,551,100	227,470,600	-5.0%

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

ALBUM SALES



SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	181,359,000	151,087,000	-16.7%
Digital	20,567,000	27,523,000	33.8%
Cassette	163,000	46,000	-71.8%
Other	435,000	726,000	66.9%

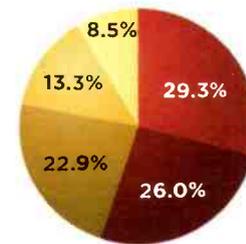
For week ending June 8, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

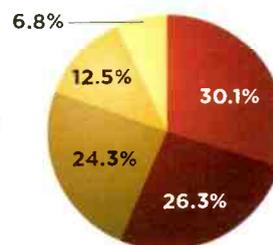
Distributors' Market Share: 04/28/08-06/01/08

UMG Sony BMG WMG Indies EMI

Total Albums



Current Albums



JUN 21 2008 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 DISTURBED REPRISE 411132/WARNER BROS. (18.98)	Indestructible		1
2	2	2	1	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 08144/CAPITOL (18.98)	NOW 28		1
3	1	2	2	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand		1
4	NEW	1	1	WEEZER OGC/INTERSCOPE 011135/IGA (13.96)	Weezer		1
5	NEW	1	1	JOURNEY NOMOTA 4306 EX (14.98 CD/DVD) ⊕	Revelation		1
6	NEW	1	1	ASHANTI THE INC/UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration		1
7	2	2	2	SOUNDTRACK NEW LINE 39114 (16.98)	Sex And The City		1
8	NEW	1	1	JEWEL VALORY 0100 (18.98)	Perfectly Clear		1
9	3	1	3	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		1
10	56	55	31	GREATEST GAINER CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		4
11	5	6	4	LEONA LEWIS SYCO/J 02554/RMG (18.98)	Spirit		1
12	7	8	4	DUFFY MERCURY 010822//DJMG (11.98)	Rockferry		1
13	8	7	3	MARIAH CAREY ISLAND 010272//DJMG (13.98)	E=MC2		1
14	11	9	6	MADONNA WARNER BROS. 421372 (18.98)	Hard Candy		1
15	12	12	35	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		3
16	6	4	4	FRANK SINATRA REPRISE 436652/WARNER BROS. (18.98)	Nothing But The Best		1
17	10	5	4	DEATH CAB FOR CUTIE BARSUK ATLANTIC 452796/AG (18.98)	Narrow Stairs		1
18	14	13	5	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
19	4	2	3	BUN-B J PRINCE/TRILL/RAP-A-LOI 4 LIFE 445884/ASYLUM (18.98)	II Trill		2
20	NEW	1	1	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 08145/CAPITOL (18.98)	NOW That's What I Call Classic Rock		20
21	20	26	35	KID ROCK TOP DOG/ATLANTIC 290556//AG (18.98)	Rock N Roll Jesus		1
22	13	11	4	JASON MRAZ ATLANTIC 448508/AG (18.98)	We Sing. We Dance. We Steal Things.		1
23	NEW	1	1	OPETH ROADRUNNER 617936 (18.98)	Watershed		23
24	22	33	3	VARIOUS ARTISTS WALT DISNEY 001130 (18.98)	Disneymania 6: Music Stars Sing Disney... Their Way!		22
25	15	10	3	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark		1
26	NEW	1	1	RADIOHEAD CAPITOL 16425 (18.98)	The Best Of		26
27	18	15	3	FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98)	Fight With Tools		15
28	9	2	2	AL GREEN BLUE NOTE 48449/BLG (18.98)	Lay It Down		1
29	19	16	33	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 11221/RMG/SBN (18.98)	Carnival Ride		2
30	16	3	3	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
31	17	18	13	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22761/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		1
32	NEW	1	1	AIMEE MANN SUPERGO 026 (16.98)	@%#&*! Smilers		32
33	NEW	1	1	GAVIN ROSSDALE INTERSCOPE 010882/IGA (13.98)	Wanderlust		33
34	21	27	10	JACK JOHNSON BRUSHFIRE 010580//UMRG (13.98)	Sleep Through The Static		1
35	NEW	1	1	VARIOUS ARTISTS SIDEONE/UMMY 1355 (8.98)	Vans Warped Tour '08		35
36	23	23	23	SOUNDTRACK FOX RHINO 410236//AG (13.98)	Juno		1
37	24	29	27	SOUNDTRACK FOX 82986/RAZOR & TIE (16.98)	Alvin And The Chipmunks		1
38	26	32	47	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		5
39	25	22	13	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536//DJMG (13.98)	Trilla		1
40	NEW	1	1	BRET MICHAELS VH1 CLASSIC 00121 (14.98)	Rock My World		40
41	34	35	5	JAMES OTTO RAYBOW/WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man		1
42	36	30	33	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
43	32	47	44	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	Jonas Brothers		1
44	39	44	13	MILEY CYRUS Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert HOLLYWOOD 001250/WALT DISNEY (18.98 CD/DVD) ⊕	Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert		1
45	35	34	20	NATASHA BEDINGFIELD PHONOGENIC/EPIC 11748/SONY MUSIC (17.98)	Pocketful Of Sunshine		1
46	45	56	14	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		1
47	37	25	83	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride		2
48	47	36	3	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits		5
49	40	28	18	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
50	27	19	28	JORDIN SPARKS JIVE 18752/ZOMBA (18.98)	Jordin Sparks		10

A reissue of the album last week with three new songs and a remix lifts the set by 261% with its best sales week (36,000) since February.

At No. 98, Jeremy Camp's "Beyond Measure" shifts 7,000 with an 833% increase thanks to a \$5 sale tag at the influential Family Christian Stores chain.

After having spent two weeks charting solely from vinyl and digital sales, the album debuts on CD, spurring a 279% jump.

Album from show, with a field-leading 13 Tony Award nominations this year, starts with 8,000 and a No. 1 placing on the Top Cast Albums chart.

At No. 51, McEntire's duets set increases in sales by 155% following a repeat of an "Oprah" show dedicated to the singer and this album.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	142	123	38	PACE SETTER REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
52	42	58	28	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕	Para Siempre		38
53	62	75	42	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		53
54	33	20	81	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		4
55	48	43	51	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1
56	44	50	30	ALICIA KEYS MNR J 11513//RMG (18.98) ⊕	As I Am		3
57	31	185	30	WISIN & YANDEL MACHETE 01029 (16.98) ⊕	Wisin Vs. Yandel: Los Extraterrestres		2
58	30	24	29	ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud		14
59	61	49	58	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		6
60	57	46	8	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
61	29	37	6	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change		1
62	60	63	56	LINKIN PARK MACHINE SHOP 44477//WARNER BROS. (18.98) ⊕	Minutes To Midnight		2
63	NEW	1	1	LALAH HATHAWAY STAX 30308 CONCORD (18.98)	Self Portrait		63
64	63	60	27	TRACE ADKINS CAPITOL NASHVILLE 76027 (18.98)	American Man: Greatest Hits Volume II		22
65	53	61	37	KEYSHIA COLE CONFIDENTIAL/IMANI GEFEN 009475//IGA (13.98)	Just Like You		1
66	49	40	5	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		1
67	52	42	5	GAVIN DEGRAW J 06291/RMG (18.98)	Gavin DeGraw		1
68	68	87	116	FLYLEAF A&M/OCTONE 650005/IGA (12.98) ⊕	Flyleaf		57
69	82	81	32	EAGLES ERC 4500 EX (14.95)	Long Road Out Of Eden		7
70	54	54	26	THE-DREAM RADIO KILLA/DEF JAM 009872//DJMG (13.98)	Love/Hate		30
71	67	57	24	RADIOHEAD TRO 21622//ATO (13.98)	In Rainbows		1
72	55	53	65	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428//UMRG (10.98)	Back To Black		2
73	73	65	7	FLIGHT OF THE CONCHORDS HBO 715//SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		1
74	28	104	90	FERGIE WILL I AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess		3
75	77	78	33	SEETHER WINE UP 13127 (18.98)	Finding Beauty In Negative Spaces		1
76	89	99	7	METRO STATION RED INK 10521/COLUMBIA (12.98)	Metro Station		76
77	71	71	140	NICKELBACK ROADRUNNER 413300 (18.98) ⊕	All The Right Reasons		7
78	RE-ENTRY	78	2	HEATSEKER GRADUATE THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
79	65	52	37	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good		2
80	64	62	36	SARA BAREILLES EPIC 94821/SONY MUSIC (11.98)	Little Voice		1
81	NEW	1	1	RADIOHEAD CAPITOL 16424* (24.98)	The Best Of (2-CD Limited Edition)		81
82	NEW	1	1	ORIGINAL BROADWAY CAST RECORDING GHOST/LIGHT/SIX-K-BOOM 84428/RAZOR & TIE (21.98)	In The Heights		82
83	NEW	1	1	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes		83
84	70	64	134	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		7
85	78	72	58	MICHAEL BUBLE 143-REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
86	75	82	55	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		1
87	69	69	50	MILEY CYRUS HOLLYWOOD 000465/WALT DISNEY (22.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		3
88	51	38	4	KEITH SWEAT KEIA/ATCO 106556/RHINO (18.98)	Just Me		10
89	38	14	3	JESSE MCCARTNEY HOLLYWOOD 001942 (13.98)	Departure		14
90	93	91	33	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		1
91	114	117	30	LED ZEPPELIN SWAN SONG 313148/ATLANTIC (19.98) ⊕	Mothership		2
92	74	85	52	PARAMORE FUELLED BY RAMEN 159612//AG (13.98)	RIOT!		15
93	102	95	11	THE RACONTEURS THIRD MALL 156660//WARNER BROS. (18.98)	Consolers Of The Lonely		1
94	66	90	10	R.E.M. WARNER BROS. 418620 (18.98) ⊕	Accelerate		1
95	88	80	104	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		1
96	NEW	1	1	ALESANA FEARLESS 30110 (13.98)	Where Myth Fades To Legend		96
97	76	51	4	10 YEARS UNIVERSAL REPUBLIC 010978/UMRG (11.98)	Division		12
98	RE-ENTRY	10	10	JEREMY CAMP BEC 63723 (17.98) ⊕	Beyond Measure		29
99	58	45	6	TIM MCGRAW CLUB 79486 EX (14.98)	Greatest Hits: Limited Edition		10
100	80	79	53	RIHANNA SRP/DEF JAM 008968//DJMG (13.98)	Good Girl Gone Bad		2

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	9	ATREYU	193	BARENAKED LADIES	169	BUCKCHERRY	104	KENNY CHESNEY	42	RAHEEM DEVAUGHN	124	VICENTE FERNANDEZ	52	FOO FIGHTERS	161	ENRIQUE IGLESIAS	126	JOURNEY	5	CYNDI LAUPER	135	JOHN MAYER	106
10 YEARS	57	RODNEY ATKINS	140	NATASHA BEDINGFIELD	45	BUN-B	19	KEYSHIA COLE	65	NEIL DIAMOND	25	LUPE FIASCO	144	GNARLS BARKLEY	123	IRON MAIDEN	165	TOBY KEITH	58	LED ZEPPELIN	91	JESSE MCCARTNEY	89
BRYAN ADAMS	18	AUGUSTANA	190	THE BLACK KEYS	163	COLBIE CAILLAT	36	COUNTING CROWS	130	DISTURBED	1	FINGER ELEVEN	172	FOXBORO HOTTUBS	154	ALAN JACKSON	46	ALICIA KEYS	18	LEONA LEWIS	11	REBA MCENTIRE	51
TRACE ADKINS	4	AVENGED SEVENFOLD	143	MARY J. BLIGE	105	JEREMY CAMP	38	SHERYL CROW	177	THE-DREAM	70	FIVE FINGER DEATH	172	AL GREEN	28	JAHAMI	175	LIFEHOUSE	170	LIFEHOUSE	170	TIM MCGRAW	99
CLAY AIKEN	12	THE BLACK KEYS	163	ANDREA BOCELLI	180	MARIAH CAREY	13	MILEY CYRUS	44	DUFFY	12	PUNCH	164	JOSH GROBAN	116, 196	LYFE JENNINGS	61	KID ROCK	21	LINKIN PARK	62	METRO STATION	76
ALESANA	56	MARIAH CAREY	13	GARTH BROOKS	48	ASHANTI	6	CASTING CROWNS	136	EAGLES	69	FLEET FOXES	164	ALAN JACKSON	46	JEWEL	8	THE KOOKS	197	MGMT	151	NIGHT	151
GARY ALLAN	162	ANDREA BOCELLI	180	STEVEN CURTIS	10	CHAPMAN	115	CELTIC THUNDER	150	ESTELLE	142	AL GREEN	28	JAHAMI	175	JACK JOHNSON	34	MADONNA	14	LUIS MIGUEL	127	LUIS MIGUEL	127
ASHANTI	6	GARTH BROOKS	48	DEF LEPPARD	120	CHERISH	191	DEATH CAB FOR CUTIE	17	FLO													

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

JUN 21 2008

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	2	14	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
3	3	17	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
4	4	19	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
5	6	10	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES SLIP-N-SLIDE/ATLANTIC)
6	5	19	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
7	7	9	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
8	8	11	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
9	10	14	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
10	13	7	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
11	9	22	LOVE SONG	SARA BAREILLES (EPIC)
12	15	6	HEAVEN SENT	KEYSHIA COLE (MANI/GEFFEN/INTERSCOPE)
13	12	12	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
14	16	7	LOVE IN THIS CLUB PART II	USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)
15	11	17	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
16	18	7	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)
17	17	7	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
18	14	15	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
19	25	8	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
20	19	16	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)
21	21	34	LOW	FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)
22	20	13	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)
23	32	6	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
24	23	13	EVERY DAY	RASCAL FLATS (LYRIC STREET)
25	29	10	LAST NAME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)

1,289 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.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	☆
2	2	22	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
3	3	31	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
4	5	21	STOP AND STARE	ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
5	4	42	LOVE SONG	SARA BAREILLES (EPIC)	☆
6	6	21	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
7	7	17	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)	☆
8	10	12	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
9	9	35	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	☆
10	8	26	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
11	15	8	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
12	13	11	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
13	12	46	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
14	11	25	SAY	JOHN MAYER (AWARE/COLUMBIA)	☆
15	16	15	STAY BEAUTIFUL	THE LAST GOODNIGHT (VIRGIN/CAPITOL)	☆
16	17	12	NEW SOUL	Yael Naim (TOTOU TARD/ATLANTIC)	☆
17	18	7	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
18	19	13	MERCY	DUFFY (MERCURY/IDJMG)	☆
19	21	11	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
20	20	11	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	☆
21	31	2	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
22	24	8	NINE IN THE AFTERNOON	PANIC AT THE DISCO (GOLDMANN/WEA/REPRISE)	☆
23	23	13	ALL OVER YOU	THE SPILL CANVAS (ONE ELEVEN/SIRE/REPRISE)	☆
24	36	2	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
25	26	7	ALL SUMMER LONG	KID ROCK (10P/IMP/ATLANTIC)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 LOVE SONG	SARA BAREILLES (EPIC)	☆
2	4	9	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	☆
3	2	45	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
4	3	22	LOST	MICHAEL BUBLE (143/REPRISE)	☆
5	5	32	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	6	24	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
7	7	23	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
8	8	50	BIG GIRLS DON'T CRY	FERGIE (WILL I.A.M./A&M/INTERSCOPE)	☆
9	11	14	SAY	JOHN MAYER (AWARE/COLUMBIA)	☆
10	10	24	NO ONE	ALICIA KEYS (MBK/JRMG)	☆
11	12	19	IN MY ARMS	PLUMB (CURB/REPRISE)	☆
12	13	15	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
13	14	18	BUSY BEING FABULOUS	EAGLES (EPIC)	☆
14	16	17	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	☆
15	21	3	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
16	18	9	AWAKE	JOSH GROBAN (143 REPRISE)	☆
17	17	14	FALL	KIMBERLEY LOCKE (CURB/REPRISE)	☆
18	19	9	IN GOD'S HANDS	NELLY FURTADO FEAT. KEITH URBAN (MOSLEY/GEFFEN/INTERSCOPE)	☆
19	24	5	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
20	20	16	FORGIVE ME	CNOTÉ (J&H ENT)	☆
21	22	9	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
22	23	7	I THOUGHT I'D SEEN EVERYTHING	BRYAN ADAMS (BADMAN)	☆
23	25	5	AFTER ALL THESE YEARS	JOURNEY (INOXIDIA)	☆
24	27	6	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
25	26	11	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	#1 VIVA LA VIDA	COLDPLAY (CAPITOL)	■
2	3	5	I KISSED A GIRL	KATY PERRY (CAPITOL)	■
3	2	12	LOLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	■
4	5	5	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	■
5	8	16	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	■
6	7	16	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	■
7	12	7	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	■
8	15	10	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)	■
9	9	11	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	■
10	4	3	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	■
11	11	7	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	■
12	10	15	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	■
13	6	2	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	■
14	14	17	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	■
15	44	2	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	■
16	13	22	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	■
17	16	13	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	■
18	17	9	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	■
19	19	13	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	■
20	-	1	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CORPUS/ATL THUGZ/DEF JAM/IDJMG)	■
21	22	11	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES SLIP-N-SLIDE/ATLANTIC)	■
22	25	8	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	■
23	20	7	MERCY	DUFFY (MERCURY/IDJMG)	■
24	21	7	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	■
25	-	1	CREEP	RADIOHEAD (CAPITOL)	■

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	18	5	LAST NAME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
27	28	23	SAY	JOHN MAYER (AWARE/COLUMBIA)	■
28	26	20	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	■
29	27	10	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)	■
30	30	5	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	■
31	23	24	STOP AND STARE	ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	■
32	32	6	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	■
33	46	7	CLOSER	NE-YO (DEF JAM/IDJMG)	■
34	43	4	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYPERDU/ATL MINDS/COLUMBIA)	■
35	-	1	INDESTRUCTIBLE	DISTURBED (REPRISE)	■
36	45	5	GET SILLY	V.I.C. (YOUNG MOGUL WARNER BROS.)	■
37	29	5	VIOLET HILL	COLDPLAY (CAPITOL)	■
38	31	31	LOW	FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)	■
39	33	3	DANGEROUS	KARDINAL OFFISHALL (KONLIVE/GEFFEN)	■
40	41	8	I'M YOURS	JASON MRAZ (ATLANTIC)	■
41	39	11	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	■
42	-	1	YOU AIN'T GOT NUTHIN	LIL WAYNE FEAT. JAZZ SANTANA & FABOLOUS (CASH MONEY/UNIVERSAL MOTOWN)	■
43	38	8	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)	■
44	36	27	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	■
45	24	45	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	■
46	35	4	LOVE IN THIS CLUB, PART II	USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)	■
47	60	3	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	■
48	40	27	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	■
49	55	4	SUMMERTIME	NEW KIDS ON THE BLOCK (INTERSCOPE)	■
50	53	2	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	■

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	37	11	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	■
52	52	28	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	■
53	50	37	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	■
54	-	1	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	■
55	-	1	7 THINGS	MILEY CYRUS (HOLLYWOOD)	■
56	48	4	THERE'S NOTHING	SEAN KINGSTON FEAT. ELAN & JUREL SANTANA (BELUGA HEIGHTS/ROCKAWAY)	■
57	51	31	LOVE SONG	SARA BAREILLES (EPIC)	■
58	54	13	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	■
59	-	1	MR. CARTER	LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)	■
60	56	45	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	■
61	42	2	MOVING MOUNTAINS	USHER (LAFACE/ZOMBA)	■
62	-	1	ISLAND IN THE SUN	WEEZER (DGC/GEFFEN/INTERSCOPE)	■
63	59	12	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)	■
64	57	5	MOVE SHAKE DROP REMIX	DJ LAZ FEAT. FLO RIDA, CASELY & PITBULL (VIRGIN/UNIVERSAL REPUBLIC)	■
65	-	1	HOMECOMING	KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG)	■
66	65	19	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	■
67	-	12	CLOCKS	COLOPLAY (CAPITOL)	■
68	58	13	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)	■
69	-	1	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	■
70	61	13	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	■
71	68	18	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
72	-	1	COCONUT JUICE	TYGA FEAT. TRAVIS MCCOY (THE BONDAGE/WEA/REPRISE)	■
73	-	5	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (5-CURVE)	■
74	66	2	GUNPOWDER & LEAD	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	■
75	63	26	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	■

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	8	#1 PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	☆
2	2	5	HAMMERHEAD	THE OFFSPRING (COLUMBIA)	☆
3	5	10	LET IT DIE	FOO FIGHTERS (RSWELL/RCA/RMG)	☆
4	6	14	GIVEN UP	LINXIN PARK (WARNER BROS.)	☆
5	3	16	RISE ABOVE THIS	SEETHER (WIND-UP)	☆
6	4	10	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	☆
7	7	7	DISCIPLINE	NINE INCH NAILS (THE NULL CORPORATION/RED)	☆
8	8	12	I WILL POSSESS YOUR HEART	DEATH CAB FOR CUTIE (ATLANTIC)	☆
9	10	11	SALUTE YOUR SOLUTION	THE RAconteURS (THIRD MAN WARNER BROS.)	☆
10	9	6	VIOLET HILL	COLDPLAY (CAPITOL)	☆
11	11	11	INSIDE THE FIRE	DISTURBED (REPRISE)	☆
12	13	16	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
13	12	32	PSYCHO	PUDGE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	☆
14	15	12	ADDICTED	SAVING ABEL (SR/DGC/VIRGIN/CAPITOL)	☆
15					

JUN 21 2008 POP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	3	12	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
3	2	13	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
4	4	6	GREATEST GAINER/AIRPLAY I KISSED A GIRL	KATY PERRY (CAPITOL)
5	10	15	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
6	5	16	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
7	19	19	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
8	9	28	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
9	20	20	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
10	7	5	VIVA LA VIDA	COLDPLAY (CAPITOL)
11	12	12	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
12	12	11	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
13	15	13	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
14	15	13	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)
16	18	24	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	19	28	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
18	20	32	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
19	25	22	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
20	24	8	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
21	23	33	LOVE SONG	SARA BAREILLES (EPIC)
22	22	15	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
23	26	17	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
24	21	32	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
25	28	28	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
26	27	30	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
27	45	2	GREATEST GAINER/DUPLICATE WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
28	30	8	MERCY	DUFFY (MERCURY/IDJMG)
29	13	3	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
30	36	5	SUMMERTIME	NEW KIDS ON THE BLOCK (INTERSCOPE)
31	29	17	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
32	31	20	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
33	32	26	SAY	JOHN MAYER (AWARE/COLUMBIA)
34	34	29	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
35	11	11	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
36	33	9	THERE'S NOTHIN	SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELUGA HEIGHTS/EPIC)
37	17	2	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
38	63	3	7 THINGS	MILEY CYRUS (HOLLYWOOD)
39	37	5	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)
40	39	8	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
41	41	1	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
42	43	5	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
43	42	22	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
44	46	15	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
45	44	9	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)
46	48	8	CLOSER	NE-YO (DEF JAM/IDJMG)
47	53	7	BUZZIN'	SHWAYZE FEAT. CISCO ADLER (SURETONE/GEFFEN/INTERSCOPE)
48	50	1	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA)
49	41	7	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
50	60	6	MEET ME AT MIDNIGHT	KATY PERRY (CAPITOL)

POP 100: The top 100 pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
2	4	12	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	☆
3	5	13	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	☆
4	2	16	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
5	3	15	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
6	6	26	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
7	8	9	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
8	7	12	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	☆
9	11	11	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
10	10	16	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
11	15	6	I KISSED A GIRL	KATY PERRY (CAPITOL)	
12	11	9	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
13	16	8	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
14	12	15	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
15	17	11	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)	
16	13	23	LOVE SONG	SARA BAREILLES (EPIC)	☆
17	18	32	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
18	15	27	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
19	21	21	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)	☆
20	22	16	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	
21	14	29	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	☆
22	20	25	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
23	26	12	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)	☆
24	27	21	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	☆
25	23	29	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 WE ROCK	CAMP ROCK CAST (WALT DISNEY)
2	3	3	UR SO GAY	KATY PERRY (CAPITOL)
3	2	3	LOLLIPOP/A MILLI	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
4	1	1	THE ONLY ONE	THE CURE (DUPLICATE/INTERSCOPE)
5	4	6	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
6	10	5	WATER CURSES	ANIMAL COLLECTIVE (DOMINO)
7	7	4	GO SPEED RACER GO	ALI DEE AND THE DEEKOMPRESSIONS (RAZOR & TIE)
8	9	3	I DON'T WANT TO GO TO SCHOOL	THE NAKED BROTHERS BAND (NICKELODEON/COLUMBIA)
9	8	3	I'M LETTING GO	FRANCESCA BATTISTELLI (FERVENT)
10	13	27	DOWN 4 WHAT'EA	LONESOME THUG/LADY (OHIO SOUNDLAB)
11	11	11	SHINE	ANNA NALICK (EPIC)
12	1	1	HIGHWAYS OF GOLD	JAGUAR LOVE (MATADOR/BEGGARS BANQUET)
13	15	10	WE FLY	AG (WRECKLESS ENTERTAINMENT)
14	12	6	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
15	18	3	MUCH LIKE FALLING	FLYLEAF (A&M/OCTONE/INTERSCOPE)
16	17	13	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
17	14	48	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
18	19	3	THAT GREEN GENTLEMAN	PANIC AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/RRP)
19	1	1	POLITIK KILLS	MANU CHAO (BECAUSE/NATIONAL)
20	25	18	IT'S RIGHT HERE	TANIKA TURNER (KOUNTREE BOYZ)
21	15	3	LITTLE BIT	LYKKE LI (LL RECORDINGS)
22	16	5	RINGER	FOUR TET (DOMINO)
23	20	2	KEEP MARCHING	NATE JACOBS FEAT. BEAU DILLY (JANISAN)
24	24	10	HEY SHAWTY	KING B FEAT. D.S.K. (GET IT HOW U LIVE/BJACAMOLE)
25	35	2	LET ME THINK ABOUT IT	IDA CORR VS FEDDE LE GRAND (MOSH)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
POP 100 AIRPLAY	
MARIAH CAREY Bye Bye IDJMG (67.4)	19
GAVIN DEGRAW In Love With A Girl RMG (66.3)	23
3 DOORS DOWN It's Not My Time UNIVERSAL REPUBLIC (71.0)	26
NEW KIDS ON THE BLOCK Summertime INTERSCOPE (67.1)	29
JOHN MAYER Say COLUMBIA (69.7)	32
SIMPLE PLAN Your Love Is A Lie RRP (67.6)	41
PARAMORE That's What You Get RRP (67.9)	45
KARDINAL OFFISHALL FEAT. AKON Dangerous INTERSCOPE (66.6)	49
☆ JORDIN SPARKS One Step At A Time ZOMBA (65.7)	53
SARA BAREILLES Bottle It Up EPIC (67.7)	58
DAVID COOK The Time Of My Life RMG (71.1)	62
BOYS LIKE GIRLS Thunder COLUMBIA (73.6)	65
GOOD CHARLOTTE Where Would We Be? EPIC (72.5)	-
ADULT TOP 40	
GAVIN ROSSDALE Love Remains The Same INTERSCOPE (71.7)	17
DAVID COOK The Time Of My Life RMG (70.0)	21
☆ COLDPLAY Viva La Vida CAPITOL (64.)	24
SARA BAREILLES Bottle It Up EPIC (65.8)	31
DELTA GOODREIN In This Life MERCURY/DECCA (65.0)	40
SIMPLE PLAN Your Love Is A Lie RRP (69.5)	-
ADULT CONTEMPORARY	
PLUM In My Arms CURB/REPRISE (71.4)	11
NEELY BURTON FEAT. KEITH URBAN In God's Hands INTERSCOPE (76.3)	18
LIFEHOUSE Whatever It Takes BEFFEN (70.0)	21
CLAY AIKEN On My Way Here RMG (80.2)	29
MODERN ROCK	
☆ COLDPLAY Violet Hill CAPITOL (72.3)	10
DISTURBED Inside The Fire REPRISE (66.2)	11
THE KOOKS Always Where I Need To Be ASTRALWORKS (68.2)	25
☆ SCARS ON DRAGWAY They Say INTERSCOPE (70.0)	28
☆ COLDPLAY Viva La Vida CAPITOL (71.5)	33

Billboard R&B/HIP-HOP

JUN
21
2008
TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	67	#1 USHER IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) 2 WKS LAFACE 23388/ZOMBA (18.98)	Here I Stand	1	1
2	NOT SHOT DEBUT	1	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration	2	
3	18	16	GREATEST GAINER CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	2	
4	2	1	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill	1	
5	4	8	MARIAH CAREY ISLAND 010272*/DJMG (13.98)	E=MC2	1	
6	NEW	1	LALAH HATHAWAY STAX 30308/CONCORD (18.98)	Self Portrait	6	
7	6	3	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	Trilla	1	
8	5	4	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change	1	
9	8	10	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	4	
10	3	2	AL GREEN BLUE NOTE 48449/BLG (18.98)	Lay It Down	1	
11	7	37	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	
12	9	7	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate	1	
13	10	6	KEITH SWEAT KEIA/ATCO 106556/RHINO (18.98)	Just Me	1	
14	13	15	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	
15	14	8	FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98)	Fight With Tools	1	
16	11	11	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	1	
17	16	14	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest	1	
18	12	12	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	1	
19	7	23	SHAWTY LO D4L 331708/ASYLUM (18.98)	Units In The City	4	
20	20	13	THE ROOTS DEF JAM 011138*/DJMG (13.98)	Rising Down	3	
21	19	21	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	3	
22	23	18	LEDISI VERVE 008909/VG (10.98)	Lost & Found	10	
23	29	34	MINT CONDITION CAGED BIRD 3636/IMAGE (18.98)	E-Life	1	
24	NEW	1	PIMP C J PRINCE WOOD WHEEL/RAP-A-LOT 4 LIFE 461308/RAP-A-LOT (12.98)	Greatest Hits	24	
25	27	25	ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98)	Shine	1	
26	25	27	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)	1	
27	20	13	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin	1	
28	24	17	CHERISH SHO'NUFF 00806/CAPITOL (18.98)	The Truth	1	
29	28	16	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27	1	
30	32	32	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	1	
31	26	28	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday	1	
32	NEW	1	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98)	Tha Carter III	32	
33	43	42	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	1	
34	42	35	WEBBIE TRILL ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2	3	
35	34	24	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/DJMG (11.98)	Self-Made	6	
36	41	30	RAY J DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	All I Feel	1	
37	RE-ENTRY	25	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank	26	
38	15	5	DONNA SUMMER BURGUNDY 22992/SONY BMG (18.98)	Crayons	5	
39	30	31	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse	1	
40	36	36	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	2	
41	39	4	FOXY BROWN BLACK ROSES 5030/KOCH (17.98)	Brooklyn's Don Diva	5	
42	38	38	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	1	
43	33	29	REGINA BELLE PENDULUM 300208500 (14.98)	Love Forever Shines	15	
44	31	22	FRAYSER BOY HYPNOTIZE MINDS 3619 (16.98)	Da Key	27	
45	37	37	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad	3	
46	47	44	JANET ISLAND 010735*/DJMG (13.98) ⊕	Discipline	1	
47	54	52	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	1	
48	50	43	SCARFACE J PRINCE/RAP-A-LOT 4 LIFE 99351/RAP-A-LOT (12.98)	The Best Of Scarface	11	
49	49	47	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMG (13.98)	Graduation	7	
50	45	51	CHRISSETTE MICHELE DEF JAM 008774/DJMG (10.98)	I Am	1	
51	35	40	MARIO 3RD STREET/J 21569/RMG (18.98)	Go	1	
52	NEW	1	PROZAK STRANGE 47/RBC (18.98 CD/DVD) ⊕	Tales From The Sick	52	
53	51	33	BIZZY BONE AFTER PLATINUM 7935 (15.98)	A Song For You	28	
54	44	46	JAY-Z ROC-A-FELLA/DEF JAM 010229*/DJMG (13.98)	American Gangster	1	
55	40	55	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	7	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	48	41	DAY26 BAD BOY 444540/AG (18.98)	DAY26	1	1
57	17	2	CALVIN RICHARDSON SHANACHIE 5773 (18.98)	When Love Comes	17	
58	53	49	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	The Odd Couple	14	
59	46	39	LIL MAMA FAMILIAR FACES/JIVE 12331/ZOMBA (17.98) ⊕	VYP: Voice Of The Young People	1	
60	62	60	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna	3	
61	55	53	CECE WINANS PURESPRINGS GOSPEL 84966/EMI GOSPEL (17.98)	Thy Kingdom Come	12	
62	58	58	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com	1	
63	60	63	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You	1	
64	56	2	TWISTA PRESENTS SPEEDKNOT MOBSTAZ KOCH 5586 (17.98)	Mobstability II: Nation Bizness	56	
65	63	45	ATMOSPHERE RHYMESAYERS 0096*/LG (14.98) ⊕	When Life Gives You Lemons, You Paint That Shit Gold	13	
66	59	56	BRIAN CULBERTSON GRP 010927/VG (13.98)	Bringing Back The Funk	18	
67	61	62	FAT JOE TERROR SOUAD 14619/IMPERIAL (18.98)	The Elephant In The Room	3	
68	66	16	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster	3	
69	57	57	PRODIGY AAD 40701/VOX (17.98) ⊕	H.N.I.C. Pt. 2	3	
70	68	65	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'	1	
71	64	54	PASTOR TROY SICNESS.NET 47 (17.98)	ATL: A-Town Legend	38	
72	67	59	MJG REAL TALK 48 (17.98)	MJG: Pimp Tight	33	
73	65	48	LIL SCRAPPY REAL TALK 49 (17.98)	Prince Of The South	22	
74	RE-ENTRY	10	MARY J. BLIGE MATRIARCH/GEFFEN 871315 EX/IGA (12.98)	Mary J. Blige & Friends	8	
75	52	50	VARIOUS ARTISTS MTS 29/RBC (13.98)	We The Best	33	

 ▶▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com
TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	64	#1 STEPHEN MARLEY 14 WKS GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	1
2	1	3	VARIOUS ARTISTS VP 1820* ⊕	Soca Gold 2008	1
3	3	49	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	1
4	5	5	VARIOUS ARTISTS GREENSLEEVES 312	Ragga Ragga Ragga 2008!	1
5	6	8	MORGAN HERITAGE VP 1779*	Mission In Progress	1
6	7	37	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAD	Radio	1
7	10	9	CAS HALEY CARTIÈL DIGITAL EX	Cas Haley	1
8	8	9	ELEPHANT MAN VP/BAD BOY 182524/AG	Let's Get Physical	1
9	4	4	RICHEL SPICE VP 1809*	Gideon Boot	1
10	9	16	REBEL SOULJAHZ GO ALOHA 1009	Nothing To Hide	1
11	12	30	SHAGGY BIG YARD 1793*/NP	Intoxication	1
12	11	52	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	1
13	14	5	LOS CAFRES LUAR 330011/MACHETE	Barrilete/Hombre Simple	1
14	RE-ENTRY	1	REBELUTION HILL KID 00005/REBELUTION	Courage To Grow	1
15	13	65	MATISYAHU ONE HAVEN/DR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	1

 BETWEEN THE BULLETS rgeorge@billboard.com
ASHANTI GRABS HOT SHOT DEBUT

Usher's "Here I Stand" has another week at No. 1 on Top R&B/Hip-Hop Albums while Ashanti inks the Hot Shot Debut at No. 2. Her "The Declaration" also lands at No. 6 on the Billboard 200, shifting 86,000. Her last studio effort, 2005's "Concrete Rose," also started as the R&B Albums runner-up and at No. 7 on the big chart with 254,000 sold the week before Christmas. Lalah Hathaway hits new



ASHANTI

benchmarks with "Self Portrait," her first top 10, at No. 6 on R&B Albums and best launch on the Billboard 200 at No. 63. Of her previous five albums, Hathaway's 1990 debut offered her best rank on either, rising to No. 18 on the R&B chart.

The late Pimp C opens at No. 24, and Lil Wayne's "Tha Carter III" breaks early at No. 32 on street-date violations.—Raphael George

JUN 21 2008 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	9	#1 HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	1	13	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
3	2	14	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
4	4		TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)	☆
5	5	11	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	☆
6	8	15	TEENAGE LOVE AFFAIR	ALICIA KEYS (MBK/JRMG)	☆
7	9	7	LOVE IN THIS CLUB PART II	USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	☆
8	6	16	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
9	7	18	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
10	11	19	LAST TIME	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
11			A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
12	10	14	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
13	13	19	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
14	16	10	GET SILLY	V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆
15	12	17	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	☆
16	15	21	CUSTOMER	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
17	14	20	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)	☆
18	17	32	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
19	19	8	GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
20	26	6	LOOKIN BOY	HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	☆
21	20	21	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
22	23	37	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
23	18	21	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
24	27	5	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/DJMG)	☆
25	24	33	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/JRMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	29	5	GAME'S PAIN	THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	☆
27	28	40	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
28	22	35	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
29	25	19	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)	☆
30	31	10	MUSIC FOR LOVE	MARIO (3RD STREET/JRMG)	☆
31	30	9	FOOLISH	SHAWTY LO (D4L/ASYLUM)	☆
32	37	5	NEED U BAD	JAZMINE SULLIVAN (J/RMG)	☆
33	49	4	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)	☆
34	33	7	BYE BYE	MARIAH CAREY (ISLAND/DJMG)	☆
35	41	9	CLOSER	NE-YO (DEF JAM/DJMG)	☆
36	34	36	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
37	36	41	CRYING OUT FOR ME	MARIO (3RD STREET/JRMG)	☆
38	32	16	THE RIVER	NOEL GOURDIN (EPIC)	☆
39	44	10	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
40	55	2	MOVING MOUNTAINS	USHER (LAFACE/ZOMBA)	☆
41	43	6	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
42		1	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
43	56	3	GOT MONEY	LIL WAYNE FEATURING T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	☆
44	38	27	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
45	39	29	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
46	46	19	SOMETIMES	ANGIE STONE (STAX/CMG)	☆
47	42	6	NO MATTER WHAT	T.I. (GRAND HUSTLE/ATLANTIC)	☆
48	47	27	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	☆
49	35	13	STAY DOWN	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
50	40	9	I'VE CHANGED	JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	37	#1 WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
2	2	31	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
3	4	25	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)	☆
4	3	34	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
5	6	35	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
6	13	7	TEENAGE LOVE AFFAIR	ALICIA KEYS (MBK/JRMG)	☆
7	8	15	THE RIVER	NOEL GOURDIN (EPIC)	☆
8		19	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
9	7	31	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/JRMG)	☆
10	5	29	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
11	10	17	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	☆
12	12		SOMETIMES	ANGIE STONE (STAX/CMG)	☆
13	11	25	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
14	18	6	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
15	14	33	MY LOVE	JILL SCOTT (HIDDEN BEACH)	☆
16	16	8	I'M CHEATIN'	DWELE (RT/KOCH)	☆
17	17	10	I'VE CHANGED	JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	☆
18	19	9	LET GO	LALAH HATHAWAY (STAX/CMG)	☆
19	15	20	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEI/ATCO/RHINO)	☆
20	20	18	IN THE MORNING	LEDISI (VERVE FORECAST/VERVE)	☆
21	22	9	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
22	28	4	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
23	21	10	STAY WITH ME (BY THE SEA)	AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)	☆
24	23	8	FEELS GOOD	RAHSAAN PATTERSON (ARTISTRY)	☆
25	25	6	WORDS	ANTHONY DAVID FEAT. INDIA ARIE (SOULBIRD/UNIVERSAL REPUBLIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	2	13	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
3	3	19	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)	☆
4	4	20	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
5	6	6	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
6	5	8	GET SILLY	V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆
7	8	9	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
8	7	7	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
9			GAME'S PAIN	THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	☆
10	17	3	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	☆
11	12		PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/DJMG)	☆
12	16	4	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)	☆
13	13	4	LOOKIN BOY	HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	☆
14	10	28	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
15	15	7	FOOLISH	SHAWTY LO (D4L/ASYLUM)	☆
16	11	12	FINER THINGS	DJ FELLI FEL FEAT. KANYE WEST, JERMAINE DUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG)	☆
17	19	3	HOMECOMING	KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/DJMG)	☆
18	14	32	INDEPENDENT	WEBBIE FEAT. LIL PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
19	20	6	NO MATTER WHAT	T.I. (GRAND HUSTLE/ATLANTIC)	☆
20	18	20	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/DJMG)	☆
21	21	10	LIFE OF DA PARTY	SNOOP DOGG FEAT. TOO SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
22	24	2	THE BUSINESS	YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)	☆
23	22	5	THAT'S GANGSTA	BUN-B FEAT. SEAN KINGSTON (J PRINCE/TRILL/RAP-A-LOT 4 LIFE/ASYLUM)	☆
24	23	6	I LIKE THE WAY SHE DO IT	G UNIT (G UNIT/INTERSCOPE)	☆
25			HI HATER	MAINO (HUSTLEHARD/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	2	11	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
3	3	18	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
4	5	20	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
5	4	17	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
6	7	14	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	☆
7	6	1	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)	☆
8	12	9	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
9	9	8	BYE BYE	MARIAH CAREY (ISLAND/DJMG)	☆
10	8	17	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
11		7	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
12	13	8	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)	☆
13	10	6	LOVE IN THIS CLUB PART II	USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	☆
14	15	7	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)	☆
15	18	6	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	☆
16	14	13	DAMAGED	DANITY KANE (800 BOY/ATLANTIC)	☆
17	16	8	CLOSER	NE-YO (DEF JAM/DJMG)	☆
18	20	21	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
19	17	13	FINER THINGS	DJ FELLI FEL FEAT. KANYE WEST, JERMAINE DUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG)	☆
20	19	17	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	☆
21	22	4	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
22	21	8	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	☆
23	26	3	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	☆
24	23	8	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
25	24	5	GET SILLY	V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
KEYSHIA COLE Heaven Sent INTERSCOPE (82.1)	1
CHRIS BROWN Take You Down ZOMBA (80.8)	4
THE-DREAM I Luv Your Girl IDJMG (80.7)	5
ALICIA KEYS Teenage Love Affair RMG (84.4)	6
USHER FEAT. BEYONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.2)	7
TREY SONGZ Last Time ATLANTIC (86.7)	10
LIL WAYNE A Milli UNIVERSAL MOTOWN (78.0)	11
V.I.C. Get Silly WARNER BROS. (66.4)	14
HOT STYLZ FEAT. YUNG JOC Lookin Boy ZOMBA (66.9)	20
YOUNG JEEZY FEAT. KANYE WEST Put On IDJMG (73.9)	24
☆ THE GAME FEAT. KEYSHIA COLE Game's Pain INTERSCOPE (69.4)	26
MARIO Music For Love RMG (81.7)	30
RIHANNA Take A Bow IDJMG (69.0)	33
NE-YO Closer IDJMG (66.5)	35
☆ PLEASURE P. Did You Wrong NOT LISTED (75.0)	70
☆ STATIC MAJOR FEAT. LIL WAYNE I Got My UNIVERSAL MOTOWN (76.3)	-
COLBY O'DONIS FEAT. AKON What You Got INTERSCOPE (65.0)	-
BUSTA RHYMES Don't Touch Me (Throw Da Water On 'Em) INTERSCOPE (67.8)	-
RHYTHMIC AIRPLAY	
MARIAH CAREY Bye Bye IDJMG (74.3)	9
KARDINAL OFFSHALL FEAT. AKON Dangerous INTERSCOPE (67.3)	11
RIHANNA Take A Bow IDJMG (73.9)	12
USHER FEAT. BEYONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)	13
NE-YO Closer IDJMG (73.1)	17
CHRIS BROWN Forever ZOMBA (69.2)	21
V.I.C. Get Silly WARNER BROS. (66.7)	25
☆ THE GAME FEAT. KEYSHIA COLE Game's Pain INTERSCOPE (73.4)	28
CHRIS BROWN Take You Down ZOMBA (77.3)	29
ALICIA KEYS Teenage Love Affair RMG (82.2)	33
☆ LIL WAYNE A Milli UNIVERSAL MOTOWN (78.1)	34
KEYSHIA COLE Heaven Sent INTERSCOPE (82.6)	35
☆ YOUNG JEEZY FEAT. KANYE WEST Put On IDJMG (73.3)	39
☆ STATIC MAJOR FEAT. LIL WAYNE I Got My UNIVERSAL MOTOWN (75.5)	-
HOT STYLZ FEAT. YUNG JOC Lookin Boy ZOMBA (66.8)	-
☆ BUSTA RHYMES FEAT. LINKIN PARK We Made It INTERSCOPE (72.3)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 77 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT RAP SONGS: 82 R&B/Hip-Hop and 77 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2008 Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	5	7	13	LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		1
2	1	1	18	I'M STILL A GUY F. ROGERS (K. LOVELACE, B. PAISLEY, T. MILLER)	Brad Paisley	ARISTA NASHVILLE		1
3	2	4	16	EVERY DAY D. HUFF/RASCAL FLATTS (J. STEELE, A. MORENO)	Rascal Flatts	LYRIC STREET		1
4	6	6	12	BETTER AS A MEMORY B. CANNON, K. CHESNEY (S. CARUSO, L. GOODMAN)	Kenny Chesney	BNA		4
5	8	8	20	HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER, GILLES)	Blake Shelton	WARNER BROS./WRN		5
6	9	9	16	BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P. O'DONNELL, T. WILLMON)	Montgomery Gentry	COLUMBIA		6
7	3	5	36	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum	CAPITOL NASHVILLE		1
8	7	3	34	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto	RAYBAW/WARNER BROS./WRN		1
9	10	12	9	GOOD TIME K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE		1
10	12	11	22	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE		10
11	11	10	18	I SAW GOD TODAY T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait	MCA NASHVILLE		1
12	14	16	23	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert	COLUMBIA		12
13	13	20	7	PUT A GIRL IN IT T. BROWN, R. DUNN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Brooks & Dunn	ARISTA NASHVILLE		13
14	17	19	19	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOL, S. J. SELLEFS)	Keith Anderson	COLUMBIA		14
15	16	17	23	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood	MCA NASHVILLE		15
16	13	14	19	SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON)	Toby Keith	SHOW DOG NASHVILLE		13
17	19	22	34	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin	LYRIC STREET		17
18	23	27	3	AIR POWER ALL I WANT TO DO B. GALLIMORE, K. BUSH, J. NETTLES (J. Q. NETTLES, K. BUSH, B. PINSON)	Sugarland	MERCURY		18
19	20	21	19	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EVING)	Reba McEntire	MCA NASHVILLE		19
20	22	23	12	AIR POWER LEARNING HOW TO BEND M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)	Gary Allan	MCA NASHVILLE		20
21	18	18	15	KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)	Tim McGraw	CURB		16
22	24	24	16	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers	BNA		22
23	25	25	19	I CAN SLEEP WHEN I'M DEAD D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll	ARISTA NASHVILLE		23
24	27	34	4	SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT)	Taylor Swift	BIG MACHINE		24
25	26	26	23	THIS IS ME YOU'RE TALKING TO G. FUNOIS (K. ROCHELLE, T. L. JAMES)	Trisha Yearwood	BIG MACHINE		25
26	29	28	15	THAT SONG IN MY HEAD O. MALLORY (J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough	MERCURY		26
27	28	11	11	DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne	VALORY		27
28	32	33	14	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan	CAPITOL NASHVILLE		28
29	42	3	3	GREATEST GAINER YOU LOOK GOOD IN MY SHIRT D. HUFF, K. URBAN (T. MARTIN, T. SHAPIRO, M. NESLER)	Keith Urban	CAPITOL NASHVILLE		29
30	33	38	8	DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker	CAPITOL NASHVILLE		30

His ninth top 10 gains 476,000 impressions in 22nd chart week, his third-longest top 10 climb to date.

Second single from "Living Hard" gets Airpower honors in 12th week. Lead single "Watching Airplanes" peaked at No. 2 in March.

First single gets Hot Shot Debut with 706,000 impressions at 32 monitored stations.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	31	31	10	JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH)	Heidi Newfield	ASYLUM/CURB		31
32	30	29	12	LIFE IN A NORTHERN TOWN NOT LISTED (N. LAIRD, C. LOWES, G. GABRIEL)	Sugarland Feat. Little Big Town & Jake Owen	MERCURY		28
33	36	36	6	ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)	Chuck Wicks	RCA		33
34	57	-	2	TROUBADOUR T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER)	George Strait	MCA NASHVILLE		34
35	35	39	7	RELENTLESS M. KNOX (J. P. WHITE, J. LEBLANC)	Jason Aldean	BROKEN BOW		35
36	41	-	2	COME ON OVER J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS)	Jessica Simpson	EPIC/COLUMBIA		36
37	38	41	12	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK)	Crystal Shawanda	RCA		36
38	37	37	14	GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, B. DALY)	LeAnn Rimes	ASYLUM/CURB		35
39	39	40	14	I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)	Jo Dee Messina	CURB		31
40	34	32	16	IF YOU DIDN'T LOVE ME W. KIRKPATRICK (G. LEVOX, W. MOBLEY, J. SELLERS)	Phil Stacey	LYRIC STREET		28
41	44	46	5	LOVE REMEMBERS P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)	Craig Morgan	BNA		41
42	43	43	16	IN COLOR THE KEIT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson	MERCURY		42
43	48	47	24	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band	REPUBLIC SOUTH/UNIVERSAL SOUTH		43
44	46	45	9	INVISIBLY SHAKEN T. HEWITT, R. ATKINS (R. ATKINS, B. KIRSCH)	Rodney Atkins	CURB		43
45	51	49	8	HIS KIND OF MONEY (MY KIND OF LOVE) J. JOYCE (E. CHURCH, C. BEATHARD, S. MINOR)	Eric Church	CAPITOL NASHVILLE		45
46	52	52	6	CRAZY DAYS B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)	Adam Gregory	NSA/MIDAS/NEW REVOLUTION		46
47	56	56	3	DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler	BNA		47
48	47	53	5	NO AIR N. CHAPMAN (J. E. FAUNTEROY II, E. R. GRIGGS, H. J. MASON, JR., S. L. RUSSELL, D. E. THOMAS)	Rissi Palmer	1720		48
49	50	50	1	I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington	LYRIC STREET		4
50	49	48	1	I'M ABOUT TO COME ALIVE F. LIDDELL, M. WRUCKE (P. MOHANN, J. STAFFORD, S. UNDERWOOD, C. COLIN, R. HOTCHKISS, C. BENNETT)	David Nail	MCA NASHVILLE		49
51	58	55	4	SOUNDS SO GOOD B. CANNON (A. SHEPHERD)	Ashton Shepherd	MCA NASHVILLE		51
52	55	51	6	BEST MISTAKE I EVER MADE B. CHANCEY (K. FOWLER, B. POUNOS)	Kevin Fowler	EQUITY		51
53	54	54	10	LET ME LOVE YOU LONESTAR, J. NIEBANK (C. WISEMAN, D. MATKOSKY)	Lonestar	LONESTAR/C05		50
54	60	60	3	VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young	RCA		54
55	45	42	15	ROCKS IN YOUR SHOES J. STOVER (E. WEST, D. BERGA, T. ATE)	Emily West	CAPITOL NASHVILLE		39
56	HOT SHOT DEBUT	1	1	ANYTHING GOES M. WRIGHT, C. ANDRETTI, III (B. LONG, J. W. WIGGINS)	Randy Houser	UNIVERSAL SOUTH		56
57	NEW	1	1	MY KIND OF BEAUTIFUL M. HUMMON (M. HUMMON, D. SCOTT, A. GRIGGS)	One Flew South	DECCA		57
58	RE-ENTRY	4	4	ALL SUMMER LONG KID ROCK, J. CAVALLO (R. J. RITCHIE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELL, R. WACHTEL, W. ZEVON) TOP: ODS/ATLANTIC	Kid Rock	ODS/ATLANTIC		58
59	58	58	5	OUT THE WINDOW B. GALLIMORE (M. GREEN, A. MAYO, C. LINDSEY, H. LINDSEY)	Ashley Gearing	CURB		55
60	NEW	1	1	LOOKIN FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum	CAPITOL NASHVILLE		60

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	10	GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	20
CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	1	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	12	JIMMY WAYNE Do You Believe Me Now VALORY (81.5)	27
RASCAL FLATTS Every Day LYRIC STREET (91.4)	3	BROOKS & DUNN Put A Girl In It ARISTA NASHVILLE (80.6)	13	DARIUS RUCKER Don't Think I Don't Think About It CAPITOL NASHVILLE (88.1)	30
KENNY CHESNEY Better As A Memory BNA (84.8)	4	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	14	CHUCK WICKS All I Ever Wanted RCA (76.7)	33
BLAKE SHELTON Home WARNER BROS. (81.5)	5	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	15	CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	37
MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	6	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	17	ERIC CHURCH His Kind Of Money (My Kind Of Love) CAPITOL NASHVILLE (88.1)	45
ALAN JACKSON Good Time ARISTA NASHVILLE (86.9)	9	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	19		

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UNDERWOOD SCORES ANOTHER HAT TRICK

Carrie Underwood tops Hot Country Songs for a sixth time, as "Last Name" gains 2.9 million impressions and rises 5-1. No solo female has scored three chart-topping singles from the same album since Underwood herself did so with three tracks from "Some Hearts" (2006-07). Before Underwood's first triplet of "Jesus, Take the Wheel," "Before He Cheats" and "Wasted," Jo Dee Messina was the last woman to go the distance with three No. 1s from one album. She led with three



UNDERWOOD

songs from "I'm Alright" in 1998-99: "Bye Bye," the title track and "Stand Beside Me."

Rosanne Cash was the last solo female to send a quartet of tracks to the summit from the same album, with four songs from "King's Record Shop" in 1987-88. Cash's feat has yet to be matched, but Underwood came as close as one could on her "Some Hearts" run, when third single "Don't Forget to Remember Me" peaked at No. 2 in August 2006.

—Wade Jessen

JUN 21 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	31	#1 TE QUIERO <small>10 WKS</small> DOMINGUEZ (F.DANILLO GÓMEZ)	Flex EMI TELEVISIÓN	1
2	2	2	11	SI NO TE HUBIERAS IDO FOLYERA (M.A. SOLÍS)	Mana WARNER LATINA	1
3	3	3	16	DONDE ESTAN CORAZON C. PAUCAR, E. IGLESIAS (E. IGLESIAS, C. SOROKIN)	Enrique Iglesias UNIVERSAL LATINO	1
4	12	13	16	GREATEST GAINER AMANTES ESCONDIDOS L.E. PAXAN (W. CASTILLO)	German Montero UNIVISION	4
5	5	5	11	HASTA EL DIA DE HOY D. CASTRO (G. RAMÍREZ FLORES)	Dareyes De La Sierra DISA	5
6	6	6	11	CADA QUE... NOT LISTED (NOT LISTED)	Belanova UNIVERSAL LATINO	6
7	8	7	23	GOTAS DE AGUA DULCE G. SANTOALLA, J. JUANES (J. E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1
8	7	10	11	LA DERROTA J. SEBASTIAN (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	7
9	4	15	7	A PUNTO DE LLORAR NOT LISTED (M.X. MUÑOZ, G. FLORES)	Los Rieleros Del Norte FONOVISA	4
10	10	9	16	PEGADITO T. TORRES (D. WARNER, L. LEVIN, T. TORRES)	Tommy Torres WARNER LATINA	4
11	11	11	15	AHORA ES NOT LISTED (J. L. MORERA, LUNA, L. VEGUILLA, MALAVE, E. F. PADILLA, V. MARTINEZ)	Wisín & Yandel MACHETE	5
12	15	19	11	SI TU TE ATREVES L. MIGUEL, M. ALEJANDRO (M. ALEJANDRO)	Luis Miguel WARNER LATINA	12
13	22	30	7	POSE NOT LISTED (NOT LISTED)	Daddy Yankee EL CARTEL	13
14	9	4	21	TE LLORE C. PRIMAVERA (R. BARBA)	Cpnjunto Primavera FONOVISA	2
15	19	22	7	YO NO SE PERDONARTE L. FONSI, N. SCHAIRIS (L. FONSI, N. SCHAIRIS, C. BRANT)	Victor Manuelle KIVAYI VM	15
16	13	18	14	INOLVIDABLE NOT LISTED (J. CHAVEZ ESPINOZA PAZ)	Jenni Rivera FONOVISA	13
17	20	21	7	TU ADIOS NO MATA R. MUÑOZ, R. MARTINEZ (D. VILLARREAL)	Intocable EMI TELEVISIÓN	10
18	23	24	7	PERMITAME M. MASIS (T. FELICIANO, L. VEGUILLA, MALAVE, M. E. MASIS)	Tony Dize WY / MACHETE	18
19	16	14	23	SOBRE MIS PIES R. CAMACHO (I. CHAVEZ ESPINOZA PAZ)	La Arrolladora Banda El Limón DISA / EDMÓN SA	3
20	34	42	7	PARA SIEMPRE J. SEBASTIAN, J. R. CÁRDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	20
21	17	26	4	VIVE Y DEJAME VIVIR NOT LISTED (NOT LISTED)	Cuisillos MUSART BALBOA	17
22	14	16	11	TOMAME O DEJAME A. LIZARRAGA, J. LIZARRAGA (J. C. CALDERÓN)	Banda El Recodo FONOVISA	8
23	24	23	20	POR QUIEN ME DEJAS A. RAMÍREZ, CORRAL (E. SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA / EDMÓN SA	9
24	30	44	7	ESTA SOLEDAD M. GIL (K. GARCÍA)	Kany García SONY BMG NORTE	24
25	35	36	4	YA NO LLORES (LET ME LOVE YOU) GIE (A. GARCÍA)	Baby Boy 786 / SIENTE	25



This 22-year-old newcomer from Sinaloa in Mexico rockets into the top five on a 53% increase. Song also becomes his first No. 1 on Regional Mexican Airplay (4-1).

Latin Christian innovator makes first appearance on this chart with ballad that vaults 20-13 on Latin Pop.



Kon's 49th chart entry is his first streak of three straight top 20 hits since 2000-01. Parent album returns to No. 1 on Top Latin Albums in its 38th week.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	31	35	11	LA IMAGEN DE MAL VERDE J.L. TERRAZAS (M.A. FERNÁNDEZ)	Grupo Montez De Durango DISA	26
27	21	12	11	SIN TU AMOR D. URBINA JR., R. URBINA, R. AVITIA (J. LUGARDO DEL TORO, O. SANCHEZ)	Alacranes Musical UNIVISION	9
28	29	29	11	ERES A. BAQUEIRO (J. FONSECA)	Alejandro Fernandez SONY BMG NORTE	28
29	27	28	11	AMIGA POR FAVOR G. GLESS (G. GLESS)	Pedro Fernandez MACHETE	25
30	33	38	11	HE VENIDO NOT LISTED (NOT LISTED)	MJ MACHETE	30
31	28	34	11	SUFIRAS C. CABRAL, JUNIOR* (J. R. MARTINEZ, S. SALINAS)	Palomo DISA	28
32	32	33	11	COMO YO J. L. GUERRA SEJAS (J. L. GUERRA SEJAS)	Juan Luis Guerra Y 440 EMI TELEVISIÓN	32
33	26	31	11	ENREDAME B. OSSA (J.F. FONSECA)	Fonseca EMI TELEVISIÓN	26
34	49	-	1	SIGUELO NOT LISTED (NOT LISTED)	Wisín & Yandel MACHETE	34
35	25	27	11	DONDE ESTAN ESOS AMIGOS NOT LISTED (NOT LISTED)	El Chaval MAS / VENEMUSIC	25
36	37	32	11	PERDONO Y OLVIDO PAGUIAR (L. GARCÍA)	Pepe Aguilar EMI TELEVISIÓN	32
37	36	39	11	RUMBO AL SUR LOS TIGRES DEL NORTE (F. VALDEZ LEAL, R. ORTEGA CONTRERAS)	Los Tigres Del Norte FONOVISA	13
38	47	50	11	EL PRESENTE J. VENEGAS (J. VENEGAS)	Julietta Venegas SONY BMG NORTE	38
39	NOT SHOT DEBUT	-	1	AMARTE NOT LISTED (NOT LISTED)	Abraham MACHETE	39
40	43	-	2	PIENSO EN TI J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART BALBOA	40
41	45	-	2	DE QUE ME PRESUMES R. MELENDEZ (R. MELENDEZ)	Lupillo Rivera ASL	32
42	44	46	11	NO TE VAYAS J. M. LUGO (O. ALFARRO)	Gilberto Santa Rosa SONY BMG NORTE	42
43	RE-ENTRY	-	1	AMOR DESPERDICADO NOT LISTED (NOT LISTED)	Frank Reyes M.P. JVR / J & N	35
44	NEW	-	1	SI TU TE VAS NOT LISTED (NOT LISTED)	Los Temerarios FONOVISA	44
45	NEW	-	1	DULCE VENENO NOT LISTED (NOT LISTED)	Uranio Musical ASL	45
46	RE-ENTRY	-	1	FLOR DE LAS FLORES B. SANCHEZ MOTA (B. SANCHEZ MOTA)	Cardenales De Nuevo Leon Y Dinora ASL	39
47	NEW	-	1	SE VA MURIENDO MI ALMA NOT LISTED (NOT LISTED)	Conjunto Atardecer CAMPANARIO	47
48	39	40	11	TE AMO A. TERRAZAS, V. TERRAZAS (M.A. SOLÍS)	Los Horoscopos De Durango UNIVISION	19
49	NEW	-	1	MOVE SHAKE DROP THE DIAZ BROTHERS (A. PEREZ, T. DILLARD, H.A. DIAZ, L.A. DIAZ, J.C. CASELY, L. MENDOZA)	DJ Laz Featuring Flo Rida, Casely & Pitbull VIP / UNIVERSAL REPUBLIC	49
50	RE-ENTRY	-	1	LOLA S. DE PEYRECAVE (S. DE PEYRECAVE, P. NAMELOW, E. SALGADO)	Chayanne SONY BMG NORTE	30

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	38	#1 VICENTE FERNANDEZ <small>2 WKS</small> SONY BMG NORTE 13602 (15.98) +	Para Siempre	2	1
2	1	7	11	WISIN & YANDEL MACHETE 010293 (16.98) +	Wisín Vs. Yandel: Los Extraterrestres	2	1
3	3	2	11	MANA WARNER LATINA 481788 (17.98) +	Arde El Cielo	1	1
4	6	5	11	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) +	95/08	2	1
5	4	3	11	LUIS MIGUEL WARNER LATINA 503996 (18.98)	Complices	1	1
6	5	4	11	FLEX ASTERISCO SDAD 15221/EMI TELEVISIÓN (13.98)	Te Quiero	1	1
7	9	6	56	GREATEST GAINER MARCO ANTONIO SOLÍS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion	2	2
8	8	-	7	TIERRA CALI VENEMUSIC 653429/UNIVERSAL LATINO (12.98)	Mas Alla De La Distancia	8	8
9	10	8	11	JUAN GABRIEL & ANA GABRIEL SONY BMG NORTE 24734 (14.98)	Los Gabriel... Cantan A Mexico	3	3
10	11	9	11	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idoló	1	1
11	7	-	11	LOS RIELEROS DEL NORTE FONOVISA 353575/UG (12.98)	Pos' Que No... Claro Que Si	7	7
12	12	10	11	AVENTURA DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) +	Kings Of Bachata. Sold Out At Madison Square Garden	3	3
13	13	11	11	CAMILA SONY BMG NORTE 78272 (14.98) +	Todo Cambio	1	1
14	NOT SHOT DEBUT	-	1	VARIOUS ARTISTS DISA 729405/UG (10.98)	Duranguense # 1's	14	14
15	16	17	8	PEPE AGUILAR VENEMUSIC 653411/UNIVERSAL LATINO (14.98)	La Historia... Mis Exitos	15	15
16	14	12	11	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS EMI TELEVISIÓN 08677 (14.98)	Planeta Kumbia	4	4
17	18	14	11	JUANES UNIVERSAL LATINO 010159 (17.98) +	La Vida... Es Un Ratico	1	1
18	15	15	11	VARIOUS ARTISTS FONOVISA 353625/UG (10.98)	Banda #1s	15	15
19	RE-ENTRY	-	1	MJ MACHETE 011151 (10.98)	Mi Sentimiento	19	19
20	20	16	11	CUISILLOS MUSART BALBOA (15.98)	Vive Y Dejame Vivir	13	13
21	25	-	2	PACE SETTER SOUNDTRACK EMI TELEVISIÓN 08153 (13.98)	Lola: Erase Una Vez	21	21
22	17	19	11	DUELO UNIVISION 311263/UG (12.98)	Historias De Valientes	17	17
23	RE-ENTRY	-	1	LA FACTORIA UNIVERSAL LATINO 080862 (8.98)	Nueva Metas	20	20
24	19	21	11	GRUPO MONTEZ DE DURANGO DISA 721161/UG (12.98)	Vida Mafiosa	19	19
25	22	20	11	JUAN GABRIEL & ANA GABRIEL DISCOS 605 17489/SONY BMG NORTE (14.98)	Los Gabriel... Simplemente Amigos	9	9

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	21	18	11	TONY DIZE WY 010736/MACHETE (14.98)	La Melodia De La Calle	8	8
27	23	23	11	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s	6	6
28	27	24	11	LOS CUATES DE SINALOA SONY BMG NORTE 22511 (12.98) +	Puros Exitos Chacas	14	14
29	29	32	11	LA APUESTA SERCA 6865 (11.98)	10 Exitos De Oro	29	29
30	40	45	11	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	2	1
31	NEW	-	1	VARIOUS ARTISTS FONOVISA 311333/UG (10.98)	Norteno # 1's	31	31
32	28	27	11	K-PAZ DE LA SIERRA DISA 726917/UG (14.98 CD/DVD) +	En Vivo Desde El Auditorio Nac	1	1
33	32	26	11	AKWID UNIVISION 311070/UG (12.98)	La Novela	10	10
34	26	30	11	LOS TIGRES DEL NORTE FONOVISA 353488/UG (12.98)	Raices	1	1
35	24	22	11	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +	K.O.B.: Live	2	2
36	36	34	11	EL TRONO DE MEXICO DBC 8701 (11.98)	Cruzando Fronteras	9	9
37	37	37	11	LOS TUCANES DE TIJUANA UNIVISION 311175/UG (13.98)	20 Aniversario	12	12
38	NEW	-	1	MONCHY & ALEXANDRA J & N 50212/SONY BMG NORTE (13.98) +	En Vivo Desde Bellas Artes	38	38
39	41	43	11	LOS BUKIS FONOVISA 353293/UG (10.98)	30 Recuerdos Inolvidables	12	12
40	30	-	2	BANDA PEQUENOS MUSICAL FONOVISA 353584/UG (12.98)	Pa'l Rancho Con Amor	30	30
41	31	29	11	PEDRO FERNANDEZ MACHETE 011108 (11.98)	Dime Mi Amor	17	17
42	34	36	11	K-PAZ DE LA SIERRA DISA 721130/UG (12.98)	Capaz De Todo Por Ti	1	1
43	45	41	11	VARIOUS ARTISTS FONOVISA 353170/UG (10.98)	30 Corridos: Muy Perrones	24	24
44	35	33	11	LA ARROLLADORA BANDA EL LIMON DISA 721127/UG (12.98)	Y Que Quede Claro	9	9
45	38	-	2	VARIOUS ARTISTS MOCK & ROLL 60302/SONY BMG NORTE (16.98) +	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2008	38	38
46	46	-	1	GRUPO BRYNDIS DISA 724124/UG (12.98)	La Historia	46	46
47	NEW	-	1	EL TIGRILLO PALMA SONY BMG NORTE 30459 (12.98)	Fiesta Privada Con Banda	47	47
48	39	40	11	DAREYES DE LA SIERRA DISA 721149/UG (11.98)	Con Banda	39	39
49	50	46	11	TIERRA CALI VENEMUSIC 653349/UNIVERSAL LATINO (12.98) +	Grandes Exitos Originales	45	45
50	48	25	11	WILLY CHIRINO EVENTUS LATINUM 20101/SONY BMG NORTE (13.98)	Pa'lante	25	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	49	48	11	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
52	33	28	11	DIANA REYES MACHETE 112209 (11.98)	Grandes Exitos	28	28
53	44	31	11	LUPILLO RIVERA ASL 730081/MACHETE (12.98)	Tiro De Gracia	15	15
54	43	38	11	CAIFANES/JAGUARES SONY BMG NORTE 22877 (14.98)	De Caifanes A Jaguares	30	30
55	42	35	11	DIANA REYES DBC 8700 (11.98)	Insatisfecha	2	2
56	60	56	11	LOS CAMINANTES SONY BMG NORTE 05302 (12.98) +	La Historia... Lo Mas Chulo, Chulo, Chulo	2	2
57	55	50	11	CARDENALES DE NUEVO LEON DISA 724134/UG (12.98)	25 Aniversario: Edicion Limitada	22	22
58	57	57	11	JOSE ALFREDO JIMENEZ SONY BMG NORTE 06005 (10.98)	Tesoros De Coleccion: 30 Grandes Canciones	52	52
59	58	54	11	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo	13	13
60	53	59	11	EL CHAPO DE SINALOA DISA 729333/UG (8.98)	15 Autenticos Exitos	21	21
61	51	49	11	ALEXIS & FIDO SONY BMG NORTE 06187 (14.98)	Sobrenatural	11	11
62	56	52	11	LOS TUCANES DE TIJUANA UNIVISION 311175/UG (13.98)	La Mejor... Coleccion: De Corridos	9	9
63	52	47	11	ESPINOZA PAZ ASL 730073/MACHETE (10.98)	El Canta Autor Del Pueblo	47	47
64	54	44	11	LOS HOROSCOPOS DE DURANGO UNIVISION 311271/UG (12.98)	Ayer Hoy Y Siempre	8	8
65	RE-ENTRY	-	1	GILBERTO SANTA ROSA SONY BMG NORTE 12033 (16.98)	Contraste	12	12
66	61	51	11	GRUPO MONTEZ DE DURANGO DISA 724115/UG (12.98)	Agarrese!	1	1
67	68	66	11	K-PAZ DE LA SIERRA DISA 729311/UG (8.9			

LATIN

Billboard DANCE

JUN 21 2008

LATIN AIRPLAY POP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SI NO TE HUBIERAS IDO	MANA (WARNER LATINA)
2	2	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	3	CADA QUE...	BELANOVA (UNIVERSAL LATINO)
4	4	TE QUIERO	FLEX (EMI TELEVISION)
5	6	SI TU TE ATREVES	LUIS MIGUEL (WARNER LATINA)
6	5	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
7	7	PEGADITO	TOMMY TORRES (WARNER LATINA)
8	10	ESTA SOLEDAD	KANY GARCIA (SONY BMG NORTE)
9	9	ERES	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
10	8	ME ENAMORA	JUANES (UNIVERSAL LATINO)
11	11	ENREDAME	FONSECA (EMI TELEVISION)
12	16	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
13	20	AMARTE	ABRAHAM (MACHETE)
14	14	PERDONO Y OLVIDO	PEPE AGUILAR (EMI TELEVISION)
15	17	YO NO SE PERDONARTE	VICTOR MANUELLE (KIVAVI/VM)

LATIN ALBUMS POP™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MANA	ARDE EL CIELO (WARNER LATINA)
2	3	ENRIQUE IGLESIAS	95/08 (UNIVERSAL LATINO)
3	2	LUIS MIGUEL	COMPLICES (WARNER LATINA)
4	4	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
5	5	CAMILA	TODO CAMBIO (SONY BMG NORTE)
6	6	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISION)
7	7	JUANES	LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
8	9	SOUNDTRACK	LOLA: ERASE UNA VEZ (EMI TELEVISION)
9	8	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
10	10	CAIFANES/JAGUARES	DE CAIFANES A JAGUARES (SONY BMG NORTE)
11	11	ALEJANDRO FERNANDEZ	15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
12	13	BELANOVA	FANTASIA POP (UNIVERSAL LATINO)
13	14	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
14	12	RICARDO ARJONA	QUEEN DIJO AYER... SPECIAL EDITION (SONY BMG NORTE)
15	15	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)

TROPICAL™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	TE QUIERO	FLEX (EMI TELEVISION)
2	1	DONDE ESTAN ESOS AMIGOS	EL CHAVAL (MAS/VENEMUSIC)
3	5	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
4	3	YO NO SE PERDONARTE	VICTOR MANUELLE (KIVAVI/VM)
5	9	AMOR DESPERDIADO	FRANK REYES (M.P./JUN./N.)
6	10	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
7	7	AHORA ES	WISIN & YANDEL (MACHETE)
8	4	SIN PERDON	HECTOR ACOSTA (VENEMUSIC)
9	6	PA'LANTE	WILLY CHIRINO (EVENTUS/LATHIUM)
10	19	QUIERO DECIRTE QUE TE AMO	DLG (LA CALLE/UNIVISION)
11	11	ELLA MENEA	NG2 (SONY BMG NORTE)
12	28	POSE	DAWDY YANKEE (EL CARTEL)
13	16	COMO YO	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
14	20	NO TE VAYAS	GILBERTO SANTA ROSA (SONY BMG NORTE)
15	17	TU ME CONFUNDES	CHARLIE CRUZ (SONY BMG NORTE)

TROPICAL™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	AVENTURA	KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 605/SONY BMG NORTE)
2	2	VARIOUS ARTISTS	BACHATA # 15 (LA CALLE/UG)
3	3	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
4	-	MONCHY & ALEXANDRA	EN VIVO DESDE BELLAS ARTES (J & N/SONY BMG NORTE)
5	4	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2008 (MOCK & ROLL/SONY BMG NORTE)
6	5	WILLY CHIRINO	PA'LANTE (EVENTUS/LATHIUM/SONY BMG NORTE)
7	6	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
8	10	GILBERTO SANTA ROSA	CONTRASTE (SONY BMG NORTE)
9	13	FONSECA	GRATITUD (EMI TELEVISION)
10	8	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
11	7	EL CHAVAL	YA ME CANSE (MAS)
12	-	OLGA TANON	EXITOS EN 2 TIEMPOS (LA CALLE/UG)
13	11	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISION)
14	-	VARIOUS ARTISTS	PUTUMAYO PRESENTS: CAFE CUBANO (PUTUMAYO)
15	12	MILLY QUEZADA	...SOLO FALTAS TU (VENEMUSIC/UNIVERSAL LATINO)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	AMANTES ESCONDIDOS	GERMAN MONTERO (UNIVISION)
2	2	HASTA EL DIA DE HOY	DA REYES DE LA SIERRA (DISA)
3	1	A PUNTO DE LLORAR	LOS RIELEROS DEL NORTE (FONOVISA)
4	3	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
5	5	INOLVIDABLE	JENNI RIVERA (FONOVISA)
6	10	TU ADIOS NO MATA	INTOCABLE (EMI TELEVISION)
7	8	SOBRE MIS PIES	LA ARRULLADORA BANDA EL LIMON (DISA/EDIMONSA)
8	9	VIVE Y DEJAME VIVIR	CUISILLOS (MUSART/BALBOA)
9	6	TOMAME O DEJAME	HANDA EL RECORDO (FONOVISA)
10	13	POR QUIEN ME DEJAS	LOS CREADORES DEL PASO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
11	12	EL VASO DERRAMA	EL POTIRO DE SINALOA (MACHETE)
12	16	LA IMAGEN DE MAL VERDE	GRUPO MONTEZ DE DURANGO (DISA)
13	11	SIN TU AMOR	ALACRANES MUSICAL (UNIVISION)
14	7	TE LLORE	CONJUNTO PRIMAVERA (FONOVISA)
15	15	SUFRIRAS	PALOMI (DISA)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
2	3	TIERRA CALI	MAS ALLA DE LA DISTANCIA (VENEMUSIC/UNIVERSAL LATINO)
3	4	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... CANTAN A MEXICO (SONY BMG NORTE)
4	5	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
5	2	LOS RIELEROS DEL NORTE	POS QUE NO... CLARO QUE SI (FONOVISA/UG)
6	-	VARIOUS ARTISTS	DURANGUENSE # 1'S (DISA/UG)
7	7	PEPE AGUILAR	LA HISTORIA... MIS EXITOS (VENEMUSIC/UNIVERSAL LATINO)
8	6	VARIOUS ARTISTS	BANDA #1'S (FONOVISA/UG)
9	10	CUISILLOS	VIVE Y DEJAME VIVIR (MUSART/BALBOA)
10	8	DUELO	HISTORIAS DE VALIENTES (UNIVISION/UG)
11	9	GRUPO MONTEZ DE DURANGO	VIDA MAFIOSA (DISA/UG)
12	12	LOS CUATROS DE SINALOA	PUREOS EXITOS CHACAS (SONY BMG NORTE)
13	14	LA APUESTA	10 EXITOS DE ORO (SERCA)
14	-	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
15	-	VARIOUS ARTISTS	NORTENO # 1'S (FONOVISA/UG)

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	DISCO LIES	MOBY MUTE
2	5	SAME OLD FUCKING STORY	CYNDI LAUPER EPIC
3	4	WHAT'S DONE IS DONE	TRACY YOUNG FEATURING CEEVOX FEROSH
4	7	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)
5	9	TURN IT UP	MARK PICCICOTTI PRESENTS BASSTOY BLUEPLATE
6	13	STAMP YOUR FEET	DDIVINA SUMMER BURGUNDY
7	6	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA
8	1	LEAVIN'	JESSE MCCARTNEY HOLLYWOOD
9	14	ALL I SEE	KYLIE FEATURING MIMS ASTRALWERKS/CAPITOL
10	11	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
11	12	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDOUL & RANDY JACKSON DREAM MERCHANT 21/CME
12	8	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
13	17	SHAKE IT	MIANE FEAT TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY
14	18	STAND BY ME	MR. TIMOTHY FEAT. INAYA DAY SILVER LABEL/TOMMY BOY
15	16	FUNFLEX	THE B-52S ASTRALWERKS/CAPITOL
16	30	FALL	KIMBERLEY LOCKE CURB/REPRISE
17	25	HANDLE ME	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
18	24	GREAT DJ	THE TING TINGS COLUMBIA
19	10	THIS IS NOT REAL LOVE	GEORGE MICHAEL & MUTTA EPIC
20	26	SET U FREE	PLANET SOUL STRICTLY RHYTHM
21	29	SPICE UP YOUR LIFE 2008	SPICE GIRLS VIRGIN
22	22	BLEEDING LOVE	LEONA LEWIS SYCD/J/RMG
23	20	ROCK WITH U	JANET ISLAND/DJMG
24	36	GIVE PEACE A CHANCE	ONG MIND TRAIN/TWISTED
25	33	WHERE THE MUSIC TAKES YOU	ARI GOLO FEATURING SASHA ALLEN GOLD 18/CENTAUR

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	19	THE RIGHT LIFE	SEAL WARNER BROS
27	41	TAKE A BOW	RIHANNA SRP/DEF JAM/DJMG
28	15	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
29	32	KILL 100	X-PRESS 2 SILVER LABEL/TOMMY BOY
30	12	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON WITH AKON LEGACY/EPIC
31	35	LITTLE MISS OBSESSIVE	ASHLEE SIMPSON WITH TOM HIGGINSON GEFEN/INTERSCOPE
32	39	MY LIFE	CHRIS THE GREEK PANAGHI DJG/JRA
33	28	EVERYTHING IS BEAUTIFUL	STATIC REVENGER FEATURING TAJ BELL D-DUB/SOLMATIC
34	27	CRAZY	CHANTAL CHAMANDY NINEMUSE
35	42	CITIES IN DUST	JUNKIE XL ARTWERK/NETTWERK
36	43	WORK IT	GIDEON JAMES GMC
37	44	REACH 08	LIL MO YIN YANG STRICTLY RHYTHM
38	47	WE BREAK THE DAWN	MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
39	34	LOVE REVOLUTION	LEE GENESIS BERGER PLATTERS/MUSIC PLANT
40	40	WORK IT	DJ KIL0 CARRILLO MUSIC
41	46	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA
42	31	TOUCH MY BODY	MARIAH CAREY ISLAND/DJMG
43	38	I GOT AWAY	RANDY FREISS HMSP
44	HOT SHOT DEBUT	SURRENDER ME	DEBBY HOLIDAY DANCE MUSIC PRODUCTIONS
45	50	THE DANCE	EVELYN "CHAMPAGNE" KING BIG DAY/JAGGO
46	45	RIDE	CARY BROTHERS PROCRASTINATION/BLUHAMMOCK
47	23	ME	TAMIA SILVER LABEL/PLUS 1/IMAGE/TOMMY BOY
48	NEW	HOW MANY WORDS	BLAKE LEWIS 19/ARISTA/RMG
49	NEW	REPEAT PERFORMANCE	RACHEL PANAY ACT 2
50	21	DAYLIGHT	KELLY ROWLAND FEAT. TRAVIS MCCOY MUSIC WORLD/COLUMBIA

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	IC/RT
1	1	METRO STATION	METRO STATION: RED INK 10521/COLUMBIA	
2	2	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG	
3	15	LADYTRON	VELOCIFERO NETWORK 30790	
4	3	SANTOGOLD	SANTOGOLD LIZARD KING 70034/DOWNTOWN	
5	5	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
6	4	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001106	
7	6	NINE INCH NAILS	GHOSTS I-IV THE NULL CORPORATION 26*	
8	7	RICHE RICH & TREVOR SIMPSON	ULTRA WEEKEND 4 ULTRA 1696	
9	20	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
10	11	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
11	16	BENNY BENASSI	ROCK N'RAVE ENERGY 1695/ULTRA	
12	12	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089	
13	18	KASKADE	STROBELITE SEDUCTION ULTRA 1715	
14	10	MOBY	LAST NIGHT MUTE 9383*	
15	22	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG	
16	14	M83	SATURDAY = YOUTH MUTE 9384	
17	6	VARIOUS ARTISTS	VERVE/REMIXED4 VERVE 010928/VG	
18	13	ARMIN VAN BUUREN	IMAGINE ARMADA 1666/ULTRA	
19	19	JASON NEVINS	THRIVEMX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 90782/THRIVE	
20	17	CUT /// COPY	IN GHOST COLORS MODULAR 050	
21	NEW	JONATHAN PETERS	JONATHAN PETERS PRESENTS: PACHA NEW YORK ULTRA 1708	
22	23	CASCADA	PERFECT DAY ROBBINS 75079	
23	20	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
24	21	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
25	24	VARIOUS ARTISTS	ULTRA TRANCE 08 ULTRA 1669	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
2	3	BLEEDING LOVE	LEONA LEWIS SYCD/J/RMG
3	8	DAMAGED	GANTY KANE BAD BOY/ATLANTIC
4	2	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
5	6	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA
6	5	I CAN'T HELP MYSELF	HELLA TRAX FEATURING SOPHIA MAY NERVOUS
7	9	TAKE A BOW	RIHANNA SRP/DEF JAM/DJMG
8	7	LET ME THINK ABOUT IT	IDA CORR VS FEDOE LE GRAND MINISTRY OF SOUND
9	19	AMERICAN BOY	ESTELLE FEAT. KANYE WEST HOME SCHOOL/ATLANTIC
10	8	NOW YOU'RE GONE	BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS ULTRA
11	11	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)
12	10	ANTHEM	FIL0 & PERI FEATURING ERIC LUMIERE ULTRA
13	14	DISCO LIES	MOBY MUTE
14	13	ROCK WITH U	JANET ISLAND/DJMG
15	17	CLOSER	NE-YO DEF JAM/DJMG
16	NEW	WE BREAK THE DAWN	MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
17	18	FIX ME	VELVET ROBBINS
18	21	LEAVIN'	JESSE MCCARTNEY HOLLYWOOD
19	23	BACK TO ZERO	ROBBIE RIVERA JUICY
20	DE-ENTRY	LIKE A STAR	KIRA SOZZI ULTRA
21	16	TOCA'S MIRACLE 2008	FRAGMA ULTRA
22	12	DEEP AT NIGHT	ERCOLA VS. HEIKKI L. NERVOUS
23	NEW	LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY LAFACE/ZOMBA
24	24	CLUB LA LA	SIRENS NERVOUS
25	NEW	SENSUAL	PHONJAXX & COSI COSTI STARLET

HITS OF THE WORLD Billboard

JUN
21
2008

JAPAN 		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) JUNE 10, 2008
1	2	KISEKI TOSHINORI YONEKURA PIONEER LDC
2	1	KISEKI (FIRST LTD VERSION) GHEEEN UNIVERSAL
3	NEW	KOI-UTA/PROGRESS (CD/DVD) TACKEY & TSUBASA AVEV TRAX
4	NEW	AISHITERU (FIRST LTD VERSION) SHOTA SHIMIZU SDNY
5	6	NIJI AQUA TIMEZ EPIC
6	5	DREAMS COME TRUE HEY! SAY! JUMP J-STORM
7	NEW	NAMIDA O TODOKETE TORTOISE MATSUMOTO WARNER
8	NEW	VIVID-KISSING YOU, SPARKLING...(CD/DVD) BOA AVEV TRAX
9	NEW	KOI-UTA/PROGRESS TACKEY & TSUBASA AVEV TRAX
10	NEW	YOKU ARU HANASHI - MOFUKU... (FIRST LTD) KOU SHIBASAKI UNIVERSAL

UNITED KINGDOM 		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JUNE 8, 2008
1	NEW	SINGIN' IN THE RAIN '08 MINT ROYALE SYCO
2	1	TAKE A BOW RIHANNA SRP/DEF JAM
3	2	THAT'S NOT MY NAME THE TING TINGS COLUMBIA
4	3	WARWICK AVENUE DUFFY A&M
6	7	CLOSER NE-YO DEF JAM
6	15	LOVE SONG SARA BAREILLES SONY BMG
7	14	SWEET ABOUT ME GABRIELLA CILMI ISLAND
8	4	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
9	6	BLACK AND GOLD SAM SPARRO ISLAND
10	5	HEARTBREAKER WILL.I.AM FT. CHERYL COLE INTERSCOPE

GERMANY 		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JUNE 10, 2008
1	1	LOVE IS YOU THOMAS GODOJ SONY BMG
2	2	SUMMER LOVE MARK MEDLOCK SONY BMG
3	3	MERCY DUFFY A&M
4	5	SO SOLL ES BLEIBEN ICH + ICH POLYDOR
NEW	NEW	BETTER IN TIME LEONA LEWIS SYCO
6	6	HELDEN 2008 REVOLVERHELD SONY BMG
7	4	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
8	10	FEEL THE RUSH SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND
9	13	BRINGT IHN HEIM OLIVER POCHER UNIVERSAL
10	7	VALERIE MARK RONSON FT. AMY WINEHOUSE COLUMBIA

EURO DIGITAL SONGS 		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 21, 2008
1	8	SINGIN' IN THE RAIN MINT ROYALE FAITH & HOPE/DIRECTION/ABSOLUTE
2	RE	VIVA LA VIDA COLDPLAY PARLOPHONE
3	2	TAKE A BOW RIHANNA SRP/DEF JAM
4	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
13	13	LOVE SONG SARA BAREILLES EPIC
4	4	MERCY DUFFY A&M
7	3	THAT'S NOT MY NAME THE TING TINGS COLUMBIA
5	5	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
6	6	VIOLET HILL COLDPLAY PARLOPHONE
10	11	CLOSER NE-YO DEF JAM
15	15	BETTER IN TIME LEONA LEWIS SYCO
12	7	WARWICK AVENUE DUFFY A&M
13	16	SWEET ABOUT ME GABRIELLA CILMI ISLAND
14	9	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
17	17	FOREVER CHRIS BROWN JIVE/ZOMBA
16	12	BLACK AND GOLD SAM SPARRO ISLAND
10	10	HEARTBREAKER WILL.I.AM WILL.I.AM/INTERSCOPE
18	NEW	FEEL THE RUSH SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND
19	NEW	HELDEN 2008 REVOLVERHELD COLUMBIA
20	NEW	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC

FRANCE 		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JUNE 10, 2008
1	1	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
2	5	MERCY DUFFY A&M
3	4	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA
4	6	C'EST CHELOU ZAHO CAPITOL
5	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
6	3	ASSIS PAR TERRE LOUISY JOSEPH WARNER
7	7	DANS L'ESPACE BEBE LILLY HEBEN
8	8	RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC
9	NEW	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
10	12	ALLO LE MONDE PAULINE CAPITOL

AUSTRALIA 		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) JUNE 8, 2008
1	1	SWEET ABOUT ME GABRIELLA CILMI MUSHROOM
2	3	NO AIR JORDIN SPARKS FT. CHRIS BROWN I9 RECORDINGS/ZOMBA
3	4	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
4	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
5	6	TAKE A BOW RIHANNA SRP/DEF JAM
6	5	LOW FLO RIDA FEAT. T-PAIN JIVE/ZOMBA
7	7	PERFECT VANESSA AMOROSI UNIVERSAL
8	8	DREAM CATCH ME NEWTON FAULKNER ICH + ICH
9	11	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
10	10	LOVE SONG SARA BAREILLES SONY BMG

CANADA 		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JUNE 21, 2008
1	27	I KISSED A GIRL KATY PERRY CAPITOL/EMI
2	2	TAKE A BOW RIHANNA SRP/DEF JAM/UNIVERSAL
3	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS./WARNER
4	3	BLEEDING LOVE LEONA LEWIS SYCO J.SONY BMG
5	5	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD PHONOGENIC/EPIC/SONY BMG
6	16	SHAKE IT METRO STATION RED INK/COLUMBIA/SONY BMG
7	12	VIVA LA VIDA COLDPLAY PARLOPHONE/EMI
8	13	DANGEROUS KARDINAL OFFISHALL FT. AKON KONLIVE/GEFFEN/UNIVERSAL
7	7	NEVER TOO LATE HEOLEY UNIVERSAL
10	8	VIOLET HILL COLDPLAY PARLOPHONE/EMI

EURO DIGITAL SPOTLIGHT IRELAND 		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 21, 2008
1	NEW	SINGIN' IN THE RAIN MINT ROYALE FAITH & HOPE/DIRECTION/ABSOLUTE
2	1	TAKE A BOW RIHANNA SRP/DEF JAM
3	2	THAT'S NOT MY NAME THE TING TINGS COLUMBIA
4	3	FOREVER CHRIS BROWN JIVE/ZOMBA
5	RE	VIVA LA VIDA COLDPLAY PARLOPHONE
6	5	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
7	NEW	LOVE SONG SARA BAREILLES EPIC
8	6	HEARTBREAKER WILL.I.AM WILL.I.AM/INTERSCOPE
9	7	VIOLET HILL COLDPLAY PARLOPHONE
10	9	CLOSER NE-YO DEF JAM

ITALY 		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JUNE 9, 2008
1	1	A TE JOVANDTTI UNIVERSAL
2	NEW	NON TI SCORDAR MAI DI ME GIUSY FERRERI SONY BMG
3	NEW	CRY NOVECENTO NICOLOSI
4	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
5	NEW	CHI (WHO) ARAM QUARTET SONY BMG
6	NEW	PER ELISA ARAM QUARTET SONY BMG
7	NEW	REMEDIOS GIUSY G. SONY BMG
8	3	MERCY DUFFY A&M
9	NEW	OCEANO ILARIA SONY BMG
10	5	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC

SPAIN 		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JUNE 11, 2008
1	1	THE ONLY ME THE CURE UNIVERSAL
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	5	BABY LET'S PLAY HOUSE ELVIS PRESLEY RCA
4	4	ESTA NO SERA OTRA CANCION LA HABITACION ROJA MUSHROOM PILLOW
5	3	BE MINE THE CAST OF HIGH SCHOOL EMI
6	8	MAR DE DUDAS FALSAMARMA BOA
7	NEW	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON EPIC
8	6	THE AGE OF THE UNDERSTATEMENT THE LAST SHADOW PUPPETS DOMINO
9	12	EUROPA MONICA NARANJO SONY BMG
10	NEW	ROCK WITH YOU MICHAEL JACKSON EPIC

MEXICO 		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) JUNE 11, 2008
1	1	LUIS MIGUEL COMPLICES WARNER BROS.
2	3	VICENTE FERNANDEZ PARA SIEMPRE SONY BMG
3	2	MANA ARDE EL CIELO WARNER BROS.
4	4	MADONNA HARD CANDY WARNER BROS.
5	5	TIMBIRICHE VIVO EN VIVO EMI TELEVISITA
6	8	EMMANUEL RETRO EN VIVO UNIVERSAL
7	10	JONAS BROTHERS JONAS BROTHERS UNIVERSAL
8	6	ENRIQUE IGLESIAS 95-08 EXITOS DELUXE UNIVERSAL
9	12	ZOE 281107 EMI TELEVISITA
10	11	JORGE MUNIZ SERENATA TEMI

SWITZERLAND 		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JUNE 10, 2008
1	3	BRING EN HEI BASCHI UNIVERSAL
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	1	LOVE IS YOU THOMAS GODOJ SONY BMG
4	4	MERCY DUFFY A&M
5	5	THIS IS THE LIFE AMY MACDONALD VERTIGO

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	ALANIS MORISSETTE FLAVORS OF ENTANGLEMENT MAVERICK
2	NEW	SIDO ICH UND MEINE MASKE UNIVERSAL
3	1	AMY MACDONALD THIS IS THE LIFE VERTIGO
4	3	GOELAE TAEITDD - BEST OF BAERNDOETSCH EMI
5	2	MADONNA HARD CANDY WARNER BROS.

FINLAND 		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) JUNE 11, 2008
1	4	SUMMER WINE VILLE VALO/NATALIA AVELON WARNER
2	1	BACK AGAIN WALDO'S PEOPLE SONY BMG
3	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
4	8	VIELA ON KESAA JALJELLA MAMBA WARNER BROS.
5	5	RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	OPETH WATERSHED ROADRUNNER
2	NEW	DISTURBED INDESTRUCTIBLE RCA
3	1	VON HERTZEN BROTHERS LOVE REMAINS THE SAME DYNASTY
4	2	JUHA VAINIO LEGENDAN LAULUT - 48 MESTARITIEDSTA WARNER
5	3	DUFFY ROCKFERRY A&M

POLAND 		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWIZEK PRODUCCENTOW AUDIO VIDEO) JUNE 6, 2008
1	9	VARIOUS ARTISTS THE BEST KIDS... EVER! POMATON
2	1	FEEL GORGIO
3	6	MUZYKA FILMOWA 39 I POL MAGIC
4	2	MARYLA RODOWICZ JEST CUDNIE SONY BMG
5	3	BLOG 27 BEFORE ILL DIE MAGIC
6	7	VARIOUS ARTISTS MINI MINI KLUB - WESDLA ZABAWA! MAGIC
7	4	MADONNA HARD CANDY WARNER BROS.
8	14	DUFFY ROCKFERRY UNIVERSAL
9	8	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA 2008 SONY BMG
10	17	JUSTYNA STANCIKOWSKA PUCHOWE KOLYSANKI S.O.S.

WALLONIA 		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JUNE 11, 2008
1	1	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA
2	2	TIRED OF BEING SORRY (LAISSE LE DEST...) ENRIQUE IGLESIAS FT. NADIYA INTERSCOPE
3	4	ALLO LE MONDE PAULINE CAPITOL
4	3	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
5	5	THIS IS THE LIFE AMY MACDONALD VERTIGO

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
2	3	MAXIME LE FORESTIER RESTONS AMANTS POLYDOR
3	12	RADIOHEAD THE BEST OF PARLOPHONE
4	5	DUFFY ROCKFERRY A&M
5	17	ALANIS MORISSETTE FLAVORS OF ENTANGLEMENT MAVERICK

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 11, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	MERCY	DUFFY A&M
2	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	8	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY LAFACE/ZOMBA
4	3	TAKE A BOW	RIHANNA SRP/DEF JAM
5	4	LOVE IS YOU	THOMAS GOOJ SONY BMG
6	5	TIRED OF BEING SORRY	ENRIQUE IGLESIAS INTERSCOPE
7	9	NO STRESS	LAURENT WOLF FT. ERIC CARTER COLUMBIA
8	NEW	SINGIN' IN THE RAIN '08	MINT ROYALE SYCO
9	7	THAT'S NOT MY NAME	THE TING TINGS COLUMBIA
10	6	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
11	15	LOVE SONG	SARA BAREILLES EPIC
12	10	SUMMER LOVE	MARK MEDLOCK SONY BMG
13	52	BETTER IN TIME	LEONA LEWIS SYCO
14	13	VIOLET HILL	COLDPLAY PARLOPHONE
15	11	WARWICK AVENUE	DUFFY A&M

ALBUMS

JUNE 11, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	DUFFY	ROCKFERRY A&M
2	2	MADONNA	HARD CANDY WARNER BROS.
3	NEW	ALANIS MORISSETTE	FLAVORS OF ENTANGLEMENT MAVERICK
4	4	AMY WINEHOUSE	BACK TO BLACK ISLAND
5	NEW	RADIOHEAD	THE BEST OF PARLOPHONE
6	NEW	PAUL WELLER	22 DREAMS ISLAND
7	3	USHER	HERE I STAND LAFACE/ZOMBA
8	NEW	SIDO	ICH UND MEINE MASKE UNIVERSAL
9	5	NEIL DIAMOND	HOME BEFORE DARK COLUMBIA
10	NEW	MARK MEDLOCK	CLOUD DANCER SONY BMG
11	NEW	CLUESO	SO SEHR DABEI FOUR MUSIC
12	7	AMY MACDONALD	THIS IS THE LIFE VERTIGO
13	8	ICH + ICH	VOM SELBEN STERN POLYDOR
14	9	LEONA LEWIS	SPIRIT SYCO
15	15	FRANCIS CABREL	DES ROSES ET DES ORTIES COLUMBIA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 11, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	MERCY	DUFFY A&M
2	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	3	LOVE SONG	SARA BAREILLES EPIC
4	4	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
5	6	VIOLET HILL	COLDPLAY PARLOPHONE
6	5	WITH YOU	CHRIS BROWN JIVE/ZOMBA
7	7	STOP AND STARE	ONEREPUBLIC MOSLEY INTERSCOPE
8	9	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY LAFACE/ZOMBA
9	8	RUN THE SHOW	KAT DELUNA FT. BUSTA RHYMES EPIC
10	10	BETTER IN TIME	LEONA LEWIS SYCO
11	11	I'LL BE WAITING	LENNY KRAVITZ VIRGIN
12	12	TAKE A BOW	RIHANNA SRP/DEF JAM
13	14	TOUCH MY BODY	MARIAH CAREY ISLAND
14	15	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC
15	13	BLEEDING LOVE	LEONA LEWIS SYCO

SALES DATA COMPILED BY

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TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	58	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	■
2	2	37	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC	
3	3	15	MELODY GARDOT	WORRISOME HEART VERVE 010468/VG	
4	6	38	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG	
5	5	8	VARIOUS ARTISTS	JAZZ SIGNATURES: GREAT PERFORMANCES BY JAZZ MASTERS UNIVERSAL SPECIAL MARKETS 006387/EXSTARBUCKS	
6	12	8	VARIOUS ARTISTS	MILES FROM INDIA: A CELEBRATION OF THE MUSIC OF MILES DAVIS FOUR QUARTERS 1808	
7	5	6	MICHAEL BUBLE	A TASTE OF BUBLE (EP) 143/REPRISE 462716/EX/WARNER BROS.	
8	8	37	QUEEN LATIFAH	TRAVLIN LIGHT FLAVOR UNIT/VERVE 009203/VG	
9	7	3	YELLOWJACKETS FEATURING MIKE STERN	LIFECYCLE HEADS UP 3139	
10	11	37	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15320/SONY BMG	
11	4	8	DIANNE REEVES	WHEN YOU KNOW BLUE NOTE 89658/BLG	
12	0	56	PINK MARTINI	HEY EUGENE! HEINZ 3*	
13	RE-ENTRY		TAYLOR EIGSTI	LET IT COME TO YOU CONCORD JAZZ 30330/CONCORD	
14	14	4	BILL FRISELL	HISTORY, MYSTERY NONESUCH 435964/WARNER BROS.	
15	13	3	JAMES CARTER	PRESENT TENSE EMARCY 010965/DECCA	
16	15	4	SIMONE	SIMONE ON SIMONE HIGH PRIESTESS MELODIES 4494/KOCH	
17	RE-ENTRY		LIONEL LOUKE	KARIBU BLUE NOTE 02465/BLG	
18	24	17	FRANK SINATRA	VOICE IN TIME (1939-1952) LEGACY/COLUMBIA 96692/SONY BMG	
19	RE-ENTRY		CHARLES LLOYD QUARTET	RABO DE NUBE ECM 010663/UNIVERSAL CLASSICS GROUP	
20	RE-ENTRY		VARIOUS ARTISTS	UPRIGHT, GRAND AND ALL RIGHT MASTERS OF JAZZ PIANO UNIVERSAL MUSIC SPECIAL MARKETS 006144/EXSTARBUCKS	
21	19	5	BRIAN BLADE FELLOWSHIP	SEASON OF CHANGES VERVE 010696/VG	
22	21	11	BRAD MEHLDAU TRIO	LIVE NONESUCH 376252/WARNER BROS.	
23	NEW		ART TATUM	PIANO STARTS HERE: LIVE AT THE SHRINE SONY CLASSICAL 22218/SONY BMG MASTERWORKS	
24	16	3	STANLEY JORDAN	STATE OF NATURE MACK AVENUE 1040	
25	17	3	JOHN MCLAUGHLIN	FLOATING POINT MEDIA STARZ 11/ABSTRACT LOGIX	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	2	9	#1 HILARY HAHN SWEDISH RADIO SYMPHONY ORCHESTRA (SALONEN)	SCHOENBERG: VIOLIN CONCERTOS DG 010858/UNIVERSAL CLASSICS GROUP	
2	5	5	WENDY SUTTER	PHILIP GLASS: SONGS AND POEMS FOR SOLO CELLO ORANGE MOUNTAIN 0037	
3	4	9	ANDRE RIEU	ANDRE RIEU IN WONDERLAND DENON 17698/SLG	
4	15	13	PIERRE-LAURENT AIMARD	BACH: THE ART OF FUGUE DG 010765/UNIVERSAL CLASSICS GROUP	
5	3	18	LANG LANG	THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP	
6	10	4	PLACIDO DOMINGO/ORQUESTA DE LA COMUNIDAD DE MADRID (ROA)	PASION ESPAOLA DG 010989/UNIVERSAL CLASSICS GROUP	
7	7	40	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG	
8	12	39	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
9	6	74	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
10	19	9	EMERSON STRING QUARTET	BACH: FUGUES DG 010855/UNIVERSAL CLASSICS GROUP	
11	13	5	WILLIAM KAPELL	KAPELL RECOVERED: THE AUSTRALIAN BROADCASTS RCA RED SEAL 08560/SONY BMG MASTERWORKS	
12	25	6	INGRID FLITER	CHOPIN: RECITAL EMI CLASSICS 14899/BLG	
13	1	2	GUSTAVO DUDAMEL/LA PHILHARMONIC	DG CONCERTS: BERLIOZ SYMPHONIE FANTASTIQUE DG DIGITAL EX/UNIVERSAL CLASSICS GROUP	
14	NEW		ROBERT SPANO/ATLANTA SYMPHONY ORCHESTRA AND CHORUS (MACKENZIE)	BRAMMS: EN DEUTSCHES REQUIEM TELARC 80701	
15	8	37	SIMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS TELARC 80692	
16	RE-ENTRY		ANDRAS SCHIFF	BETWEEN THE PIANO SONATAS VOLUME IV SONATAS OP. 54, 57, 78, 79 & 81A EMI CLASSICS 010814/UNIVERSAL CLASSICS GROUP	
17	9	7	ROLANDO VILLAZON	CIELO E MAR DG 010871/UNIVERSAL CLASSICS GROUP	
18	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA (HAITINK)	MAHLER: 6 CSO RESOUND 901804/HARMONIA MUNDI	
19	11	19	JUAN DIEGO FLOREZ/ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO)	VOCE D'ITALIA: ARIAS FOR RUIHINI DECCA 010302/UNIVERSAL CLASSICS GROUP	
20	22	13	JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (ARMILIATO)	ROMANTIC ARIAS DECCA 010837/UNIVERSAL CLASSICS GROUP	
21	RE-ENTRY		SIMON RATTLE/BERLINER PHILHARMONIKER	MAHLER: SYMPHONY 9 EMI CLASSICS 01228/BLG	
22	14	33	ANDRE RIEU	MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
23	RE-ENTRY		CINCINNATI POPS ORCHESTRA (KINZEL)	RAVEL: BOLERO/BORODIN: MUSIC FROM KISMET BIZET: SUETS FROM CARMEN TELARC 80703	
24	20	30	CECILIA BARTOLI	MARIA DECCA 009989/UNIVERSAL CLASSICS GROUP	
25	RE-ENTRY		WIENER PHILHARMONIKER (POLLINI)	MOZART: PIANO CONCERTOS K. 414 & 419 DG 010994/UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	NEW		#1 WAYMAN TISDALE	REBOUND RENDEZVOUS 5139	
2	4	4	ESPERANZA SPALDING	ESPERANZA HEADS UP 3140	
3	1	37	HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009791/VG	
4	3	18	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD	
5	7	2	RETURN TO FOREVER	THE ANTHOLOGY CONCORD 30847	
6	5	6	BRIAN CULBERTSON	BRINGING BACK THE FUNK GRP 010927/VG	
7	2	2	VARIOUS ARTISTS	VERVE/REMIXED4 VERVE 010928/VG	
8	6	6	EARL KLUGH	THE SPICE OF LIFE 861 4500/KOCH	
9	11	2	DAVID BENOIT	HEROES PEAK 30605/CONCORD	
10	9	18	PAUL HARDCASTLE	HARDCASTLE 5 TRIPPIN' N' RHYTHM 24	
11	10	15	MARCUS MILLER	MARCUS 3 DEUCES CONCORD JAZZ 30264/CONCORD	
12	12	15	LIZZ WRIGHT	THE ORCHARD VERVE FORECAST 010292/VG	
13	NEW		SOUL ROBBERS	PLAY: ESPRESSO, BISTRO BEATS, CAFFEINATED JAZZ GMG 520014	
14	13	5	MINDI ABAIR	STARS 23 PEAK 30637/CONCORD	
15	4	4	PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ	TOKYO DAY TRIP LIVE EP NONESUCH 467580/WARNER BROS.	
16	14	10	VICTOR WOOTEN	PALMYSTERY VIXLIX 3135/HEADS UP	
17	18	14	JESSY J	TEQUILA MOON PEAK 30499/CONCORD	
18	15	19	PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ	DAY TRIP NONESUCH 376828/WARNER BROS.	
19	16	12	THE SAX PACK	THE SAX PACK SHANACHIE 5159	
20	19	43	NAJEE	RISING SUN HEADS UP 3129	
21	24	35	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230	
22	22	57	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD	
23	21	19	AL JARREAU	LOVE SONGS REPRISE WARNER BROS. 401532/RHINO	
24	20	47	EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG	
25	RE-ENTRY		DAVE KOZ	AT THE MOVIES CAPITOL 11405	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	5	#1 JOSH GROBAN	AWAKE LIVE 143/REPRISE 412668/WARNER BROS.	
2	2	3	SOUNDTRACK	INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL CONCORD 30825	
3	4	19	ANDREA BOCELLI	VIVERE: LIVE IN TUSCANY SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP	
4	3	83	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.	■
5	5	32	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP	
6	6	20	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG	
7	7	3	WILLIAM JOSEPH	BEYOND 143/REPRISE 455228/WARNER BROS.	
8	8	12	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG)	CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
9	9	38	PAUL POTTS	ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC	
10	10	31	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/EMI 653534/UNIVERSAL CLASSICS GROUP	
11	12	55	SOUNDTRACK	LA VIE EN ROSE DEEON/EMI CLASSICS 67822/BLG	
12	11	81	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	
13	15	13	ROYAL PHILHARMONIC ORCHESTRA	ORIGINAL AMERICAN CLASSICS: THE MOST BEAUTIFUL LOVE SONGS (DIRECT SOURCE SPECIAL PRODUCTS) 9194	
14	13	4	THE CITY OF PRAGUE PHILHARMONIC ORCHESTRA	THE INDIANA JONES TRILOGY: NEW RECORDINGS OF THE CLASSIC SCORES SILVA SCREEN 3018	
15	16	17	THE ROYAL SCOTS DRAGOON GUARDS	SPIRIT OF THE GLEN UCI 597/FONTANA INTERNATIONAL	
16	14	36	JOSH GROBAN	NOEL 143/REPRISE 231518/WARNER BROS.	
17	17	10	AHN TRIO	LULLABY FOR MY FAVORITE INSOMNIAC RCA RED SEAL 27208/SONY BMG MASTERWORKS	
18	20	11	MIKE OLDFIELD	MUSIC OF THE SPHERES DECCA 010925/UNIVERSAL CLASSICS GROUP	
19	19	37	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT SURFDOG 211388/WARNER BROS.	
20	21	14	THREE GRACES	THREE GRACES DECCA 009914	
21	RE-ENTRY		MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	
22	RE-ENTRY		HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
23	23	4	JOHN BAYLESS	CIRCLE OF LIFE: THE MUSIC OF ELTON JOHN IN THE SYLLE OF BACH ANGEL 34970/BLG	
24	18	10	VARIOUS ARTISTS	ANDREW LLOYD WEBBER: A CLASSICAL TRIBUTE DECCA 010909/UNIVERSAL CLASSICS GROUP	
25	22	8	RYANDAN	RYANDAN DECCA 010849/UNIVERSAL CLASSICS GROUP	

CHARTS LEGEND

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 Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
 CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
 Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES
 Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are 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. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS
 The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

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.

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 CERTIFICATIONS

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 multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS
 ● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS
 ● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

JUN 21 2008 ALBUMS

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT.
1	3	761	#1 GREATEST GAINER JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85899/SONY BMG (18.98/12.98) Ⓢ	◆
2	1	26	VARIOUS ARTISTS	I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (19.98)	●
3	2	947	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/8.98) Ⓢ	◆
4	4	220	GUNS N' ROSES	GREATEST HITS GEFEN 001714/IGA (16.98)	◆
5	5	250	MICHAEL JACKSON	THRILLER 25 LEGACY EPIC 17986*/SONY BMG (19.98)	◆
6	7	63	MICHAEL JACKSON	NUMBER ONES MJJ: EPIC 89998/SONY MUSIC (18.98/12.98)	◆
7	6	174	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ	◆
8	9	71	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS RHINO 73271 (18.98)	●
9	14	67	LIL WAYNE	THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	◆
10	10	260	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/A&M (18.98/12.98)	◆
11	11	114	RASCAL FLATTS	ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)	◆
12	13	590	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
13	29	87	DISTURBED	TEN THOUSAND FISTS REPRISE 49433/WARNER BROS. (18.98) Ⓢ	◆
14	HOT SHOT DEBUT		JOURNEY	ESCAPE COLUMBIA/LEGACY 85897/SONY BMG (11.98)	◆
15	16	830	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98) Ⓢ	◆
16	15	276	BON JOVI	CROSS ROAD MERCURY 528013/UMG (18.98/11.98)	◆
17	34	91	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE 88062*/ZOMBA (18.98) Ⓢ	◆
18	17	706	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
19	18	482	DEF LEPPARD	VAULT — GREATEST HITS 1990-1995 MERCURY 528718/UMG (18.98/11.98)	◆
20	21	734	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
21	49	221	DISTURBED	THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)	◆
22	24	76	THE BEATLES	LOVE APPLE 79808*/CAPITOL (18.98) Ⓢ	◆
23	23	114	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
24	19	3	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS GEFEN 010327/UMG (13.98)	◆
25	22	195	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	◆
26	23	199	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
27	46	66	COLDPLAY	X&Y CAPITOL 74786 (18.98)	◆
28	20	163	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/DECCA (18.98)	◆
29	16	11	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
30	26	35	CELINE DION	ALL THE WAY...A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	◆
31	27	844	METALLICA	METALLICA ELEKTRA 61113*/JAG (18.98/11.98)	◆
32	8	98	USHER	CONFESSIONS LAFACE 63982/ZOMBA (18.98/12.98)	◆
33	30	169	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	◆
34	RE-ENTRY		COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	◆
35	43	35	BOSTON	GREATEST HITS LEGACY/EPIC 67622/SONY MUSIC (11.98)	◆
36	32	117	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓢ	◆
37	33	231	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
38	28	254	KENNY CHESNEY	GREATEST HITS BNA 67976/SBN (18.98/12.98)	◆
39	12	76	JACK JOHNSON	IN BETWEEN DREAMS J&K JOHNSON BRUSH FIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	◆
40	40	231	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	◆
41	36	36	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
42	RE-ENTRY		RADIOHEAD	OK COMPUTER CAPITOL 55229 (11.98/17.98)	◆
43	44	46	POISON	THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98) Ⓢ	◆
44	35	203	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ	◆
45	39	85	SOUNDTRACK	HANNAH MONTANA WALT DISNEY 861698 (18.98) Ⓢ	◆
46	47	144	BRUCE SPRINGSTEEN	GREATEST HITS COLUMBIA 67060*/SONY MUSIC (10.98 EQ/17.98)	◆
47	RE-ENTRY		COLDPLAY	PARACHUTES NETTWERK 30162/CAPITOL (18.98)	◆
48	45	45	KORN	GREATEST HITS VOL. 1 IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) Ⓢ	◆
49	37	42	NIRVANA	NIRVANA DGC/GEFFEN 493507/UMG (18.98)	◆
50	RE-ENTRY		WEEZER	WEEZER DGC/GEFFEN 424629/UMG (10.98/11.98)	◆

TOP POP CATALOG: Catalog Albums are 18-month-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
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 SoundScan

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT.
1	NEW	1	#1 WEEZER	Weezer	4	◆
2	NEW	1	DISTURBED	Indestructible	1	◆
3	2	2	SOUNDTRACK	Sex And The City	7	◆
4	1	2	USHER	Here I Stand	3	◆
5	5	4	DEATH CAB FOR CUTIE	Narrow Stairs	17	◆
6	NEW	1	JEWEL	Perfectly Clear	8	◆
7	NEW	1	RADIOHEAD	The Best Of	26	◆
8	6	4	JASON MRAZ	We Sing. We Dance. We Steal Things.	22	◆
9	NEW	1	ASHANTI	The Declaration	6	◆
10	4	3	3 DOORS DOWN	3 Doors Down	9	◆
11	7	4	DUFFY	Rockferry	12	◆
12	NEW	1	AIMEE MANN	@#%&*! Smilers	32	◆
13	NEW	1	VARIOUS ARTISTS	NOW 28	2	◆
14	NEW	1	GAVIN ROSSDALE	Wanderlust	33	◆
15	14	8	FLOBOTS	Fight With Tools	27	◆

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 200 RANKING	CERT.
1	NEW	1	#1 DISTURBED	Indestructible	1	◆
2	NEW	1	JOURNEY	Revelation	5	◆
3	NEW	1	WEEZER	Weezer	4	◆
4	NEW	1	OPETH	Watershed	23	◆
5	NEW	1	JEWEL	Perfectly Clear	8	◆
6	1	2	USHER	Here I Stand	3	◆
7	NEW	1	AIMEE MANN	@#%&*! Smilers	32	◆
8	5	2	SOUNDTRACK	Sex And The City	7	◆
9	NEW	1	ORIGINAL BROADWAY CAST RECORDING	In The Heights	82	◆
10	3	4	DUFFY	Rockferry	12	◆
11	12	2	AL GREEN	Lay It Down	28	◆
12	2	2	THE NEW BROADWAY CAST RECORDING	Rodgers & Hammerstein's South Pacific	132	◆
13	15	13	VARIOUS ARTISTS	I Can Only Imagine: Platinum Edition	—	◆
14	4	4	DEATH CAB FOR CUTIE	Narrow Stairs	17	◆
15	7	6	MADONNA	Hard Candy	14	◆

TOP CAST ALBUMS FROM .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 IN THE HEIGHTS	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
2	2	128	JERSEY BOYS	ORIGINAL BROADWAY CAST RECORDING (RHINO)
3	1	7	RODGERS & HAMMERSTEIN'S SOUTH PACIFIC	THE NEW BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/SONY BMG MASTERWORKS)
4	3	7	WICKED	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
5	8	47	LEGALLY BLONDE: THE MUSICAL	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
6	4	128	MAMMA MIA!	ORIGINAL CAST RECORDING (DECCA BROADWAY/DECCA)
7	7	7	DISNEY'S THE LITTLE MERMAID	ORIGINAL BROADWAY CAST RECORDING (DISNEY BROADWAY/WALT DISNEY)
8	9	78	SPRING AWAKENING	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
9	10	116	THE LION KING	ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)
10	11	128	AVENUE Q: THE MUSICAL	ORIGINAL BROADWAY CAST RECORDING (RCA VICTOR)
11	5	2	A CATERED AFFAIR	ORIGINAL BROADWAY CAST RECORDING (PS CLASSICS)
12	14	128	MONTY PYTHON'S SPAMALOT	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
13	13	106	THE PHANTOM OF THE OPERA: HIGHLIGHTS	ORIGINAL LONDON CAST RECORDING (POLYDOR/UNIVERSAL CLASSICS GROUP)
14	6	2	PASSING STRANGE: THE STEW MUSICAL	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
15	12	25	THE NEW MEL BROOKS MUSICAL: YOUNG FRANKENSTEIN	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	HOT SHOT DEBUT	1 WK	#1 WAYMAN TISDALE	RENDEZVOUS 5139 (18.98)	Rebound	
2	1	13	SAVING ABEL	SKIDDCC 06053/VIRGIN (12.98)	Saving Abel	
3	46	3	GREATEST GAINER LADYTRON	NETTWERK 30790 (17.98)	Velocifero	
4	2	20	MGMT	COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
5	6	45	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	The Way Of The Fist	
6	5	2	SPIRITUALIZED	SPACEMAN 542/FONTANA INTERNATIONAL (12.98)	Songs In A&E	
7	8		WE THE KINGS	S-CURVE 52001 (8.98)	WE the Kings	
8	NEW		PROZAK	STRANGE 47/RBC (18.98 CD/DVD) ⊕	Tales From The Sick	
9	NEW		BRENDAN JAMES	VELDOR 010825/DECCA (13.98)	The Day Is Brave	
10	30	3	THE COOL KIDS	C.A.K.E. 59/CHOCOLATE INDUSTRIES (13.98)	The Bake Sale	
16	76		DRAGONFORCE	SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
12	26	3	ESPERANZA SPALDING	HEADS UP 3140 (11.98)	Esperanza	
13	NEW		SAM PHILLIPS	INDONESIA 257020/WARNER BROS. (18.98)	Don't Do Anything	
14	10	3	BONNIE "PRINCE" BILLY	DRAG CITY 367* (15.98)	Lie Down In The Light	
15	NEW		SHEARWATER	MATADOR 777* (14.98)	Rook	
16	20	5	JUSTIN NOZUKA	GLASSNOTE 0102 (11.98)	Holly	
17	23	2	WILLIAM JOSEPH	143/REPRISE 455228/WARNER BROS. (15.98)	Beyond	
18	4	2	36 CRAZYFISTS	FERRET 098 (13.98)	The Tide And Its Takers	
19	4		EMMURE	VICTORY 449 (13.98)	The Respect Issue	
20	28		SONNY LANDRETH	LANDFALL 0001 (16.98)	From The Reach	
21	4	5	LUDO	REDBIRD/ISLAND 009497/IDJMG (9.98)	You're Awful, I Love You	
22	31	3	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
23	27	3	THE BLACK ANGELS	LIGHT IN THE ATTIC 033* (12.98)	Directions To See A Ghost	
24	18	3	MASON JENNINGS	BRUSHFIRE 011240*/UMRG (13.98)	In The Ever	
25	9	3	SCARLETT JOHANSSON	PERIWINKLE/ATCO 454524/RHINO (18.98)	Anywhere I Lay My Head	

Released in April, the set was reissued last week with three additional songs and music videos, pushing a 232% increase for the album.

The Virgins (No. 29), which have earned fans through their music being heard in TV's "Gossip Girl," make their Billboard chart debut.

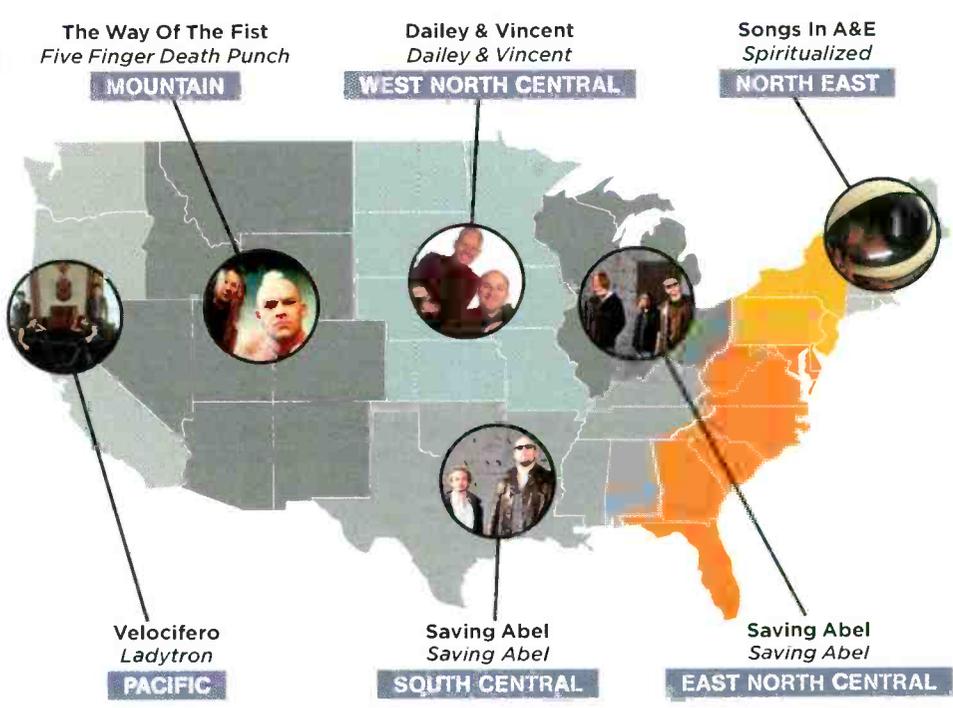
Duo opens for Nine Inch Nails during string of dates in late July and early August. Meanwhile, album sees its second straight gain (up 36%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
26	3	3	CHARLOTTE SOMETIMES	GEFFEN 011134/IGA (9.98)	Waves & The Both Of Us	
27	NEW		THE FUTUREHEADS	NULL 01 (13.98)	This Is Not The World	
28	11	3	A SKYLIT DRIVE	TRAGIC HERO 036/EAST WEST (14.98)	WIRES And The Concept Of Breathing	
29	NEW		THE VIRGINS	ATLANTIC 480572/AG (13.98)	The Virgins	
30	RE-ENTRY		MJ	MACHETE 011151 (10.98)	Mi Sentimiento	
31	22	16	BON IVER	JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	
32	17	4	KIDZ IN THE HALL	MAJOR LEAGUE 2075/DUCK DOWN (16.98)	The In Crowd	
33	29	5	CUISILLOS	MUSARTI 5050/BALBOA (15.98)	Vive Y Dejame Vivir	
34	13	3	MATES OF STATE	BARBUK 74 (13.98)	Re-Arrange Us	
35	34	5	CHRIS SLIGH	BRASH 0042 (13.98)	Running Back To You	
36	33	7	TOKYO POLICE CLUB	SADDLE CREEK 116* (13.98)	Elephant Shell	
37	49	2	BENNY BENASSI	ENERGY 1695/ULTRA (18.98)	Rock N' Rave	
38	RE-ENTRY		KASKADE	ULTRA 1715 (16.98)	Strobelite Seduction	
39	32	4	BOONDOX	PSYCHOPATHIC 4400 (12.98)	Krimson Creek	
40	21	3	FRAYSER BOY	HYPNDTIZE MINDS 3619 (16.98)	Da Key	
41	25	6	9TH WONDER & BUCKSHOT	DUCK DOWN 2070* (16.98)	The Formula	
42	36	3	ADELE	XL/COLUMBIA EX/SONY MUSIC (9.98)	19	
43	38	5	THE LAST SHADOW PUPPETS	DOMINO 181* (13.98)	The Age Of The Understatement	
44	7	2	H2O	BRIDGE NINE 092 (12.98)	Nothing To Prove	
45	RE-ENTRY		CRYSTAL CASTLES	LIES 200962/LAST GANG (13.98)	Crystal Castles	
46	43	8	M83	MUTE 9384 (15.98)	Saturdays=Youth	
47	RE-ENTRY		JAMES MCMURTRY	LIGHTNING ROD 9502 (16.98)	Just Us Kids	
48	15	2	KATAKLYSM	NUCLEAR BLAST 2115 (16.98)	Prevail	
49	45	22	THE SPILL CANVAS	DNE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
50	4	17	LOS CUATES DE SINALOA	SONY BMG NORTE 22541 (12.98) ⊕	Puros Exitos Chacas	

TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	NEW	1 WK	#1 DISTURBED	INDESTRUCTIBLE REPRISE 411132/WARNER BROS.		
2	NEW		WEEZER	WEEZER OGC/INTERSCOPE 011135/IGA		
3	NEW		OPETH	WATERSHED ROADRUNNER 617938		
1	2		USHER	HERE I STAND LAFACE 23388/ZOMBA		
5	NEW		FLEET FOXES	FLEET FOXES SUB POP 777*		
6	2	4	DEATH CAB FOR CUTIE	NARROW STAIRS BARBUK/ATLANTIC 452796/AG		
7	3	6	PORTISHEAD	THIRD GO! DISCS/MERCURY 011141*/DJMG		
8	NEW		ASHANTI	THE DECLARATION THE INC./UNIVERSAL MOTOWN 011318/UMRG		
9	NEW		LADYTRON	VELOCIFERO NETTWERK 30790		
10	5	2	AL GREEN	LAY IT DOWN BLUE NOTE 48449/BLG		
11	7	4	DUFFY	ROCKFERRY MERCURY 010822*/DJMG		
12	NEW		ANGIE MATTSON	GIVEN TO SUDDEN PANIC AND NOISY RETREAT RADIO NINE 028		
13	9	3	FLOBOTS	FIGHT WITH TOOLS UNIVERSAL REPUBLIC 001258/UMRG		
14	4	3	BUN-B	II TRILL J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM		
15	NEW		THE TING TINGS	WE STARTED NOTHING COLUMBIA 28925*		

REGIONAL HEATSEEKER #1s



MID ATLANTIC

- Jonathan Peters
Jonathan Peters Presents: Pacha New York
- El Chaval
Ya Me Canse
- MGMT
Oracular Spectacular
- Ladytron
Velocifero
- Wayman Tisdale
Rebound
- H2O
Nothing To Prove
- Spiritualized
Songs In A&E
- Brendan James
The Day Is Brave
- Kidz In The Hall
The In Crowd
- Five Finger Death Punch
The Way Of The Fist

SOUTH ATLANTIC

- Wayman Tisdale
Rebound
- MJ
Mi Sentimiento
- Saving Abel
Saving Abel
- 9th Wonder & Buckshot
The Formula
- Ladytron
Velocifero
- Willy Chirino
Pa'lante
- Destiny Praise
Driven
- BONEZ
Game On Lock
- Baby D
A-Town Secret Weapon
- Abraham
Por Ti

BREAKING & ENTERING

William Joseph, a discovery of producer David Foster, rockets to No. 17 on Top Heatseekers with "Beyond." Find out more about Joseph on billboard.com/breaking and how his album not only boasts a 72-piece orchestra, but covers from Led Zeppelin and Ennio Morricone.



JOSEPH

PROGRESS REPORT

Ludo, "You're Awful, I Love You"
The band's album makes its fourth gain out of the past six weeks, moving 41-21 on Top Heatseekers. Ludo, which played Universal Music Group Distribution's presentation at NARM, also sees "Love Me Dead" rise 19-17 on Modern Rock.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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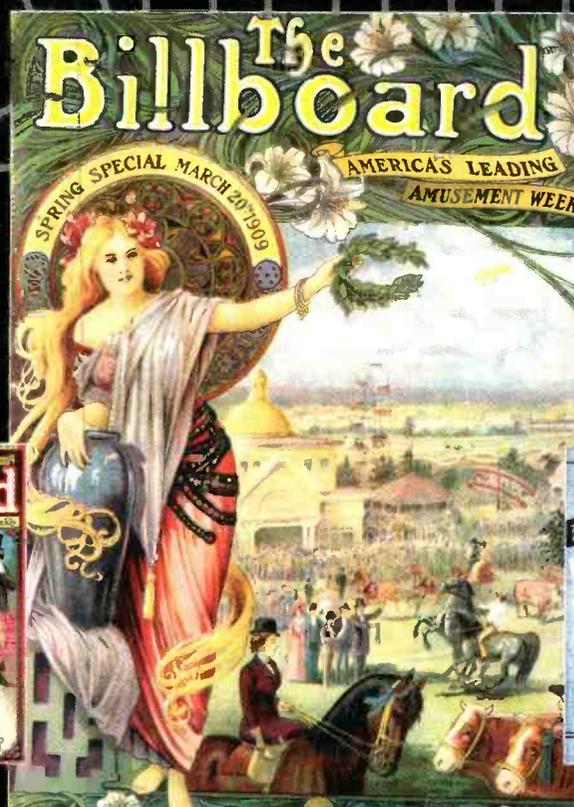
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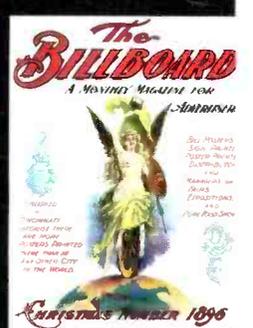
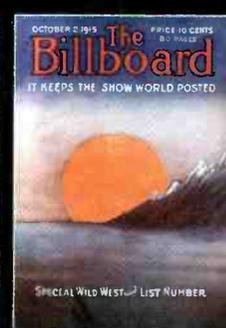
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EXECUTIVE TURNTABLE

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PUBLISHING: EMI Music Publishing taps **Kenny McGoff** to be senior VP/head of A&R in the United Kingdom. He was senior VP.

Downtown Music Publishing appoints **Sean McGraw** director of licensing administration and **Jeremy Yohai** manager of copyright relations. McGraw was synchronization licensing manager at Spirit Music Group, and Yohai was manager of writer/publisher relations at ASCAP.

BMI names **David Claassen** associate director of writer/publisher relations in Atlanta. He was owner/president of RFS Marketing Group.

The Harry Fox Agency elects new publishers to its seven-member board of directors: Warner/Chappell Music CEO **Dave Johnson**, Major Bob Music's **Bob Doyle**, Demi Music's **Dean Kay** and Secret Sauce Music's **Evan Medow**.

DISTRIBUTION: Redeye Distribution promotes **Steve Dixon** to GM. He was national sales director.



TOURING: Live Nation names **Noah Maffitt** executive VP/GM of LiveNation.com. He was director of e-commerce strategy at Office Depot.

TV/FILM: Lionsgate Music expands its creative team with the promotion of **Russell Ziecker** to the newly created position of VP of TV music and A&R. He previously oversaw music for Lionsgate's TV slate.

MTV Tr3s appoints **Nancy Tellez** to VP of research and consumer insights. She was VP/director of media and strategic planning at Hispanic ad agency Siboney USA.

LEGAL: Philadelphia-based law firm of Bochetto & Lentz, P.C. taps **Kevon Glickman** as special counsel. He has previously provided personal and lifestyle management services to such artists as Rick Ross, Trina and Flo Rida.

RELATED FIELDS: More Music and Media names **Andreas Bergmann** business development manager in the United States. He was CEO of ETT Event & Travel Touristik AG in Germany.

—Edited by Mitchell Peters

GOODWORKS

R&B SINGER MARIO TOURS BOYS & GIRLS CLUBS

Having grown up with a mother who was addicted to heroin, 21-year-old R&B singer Mario knows what it's like to have a troubled childhood. As such, in conjunction with his current tour, which launched June 12 at Six Flags in St. Louis, Mario will visit local Boys & Girls Clubs across the country. "I felt like my story and who I am as an artist would be an inspiration for a lot of kids who may have experienced the same thing," says Mario, who is touring in support of his third studio album, "Go!"

The Grammy Award-nominated singer/songwriter/actor will also use the approximately 20-date trek, which wraps July 20 at Six Flags in Chicago, to help spread the word about his recently launched Mario Do Right Foundation (mariodoright.org), which is designed to educate and inspire at-risk kids who are affected by drug abuse. Along with short musical performances and a Q&A session, the singer will also screen his film documentary, "I Won't Love You to Death: The Story of Mario and His Mom."

BACKBEAT



Music Rising co-founders music producer **Bob Ezrin**, right, and U2's **the Edge**, center right, present a photograph to Hard Rock Cafe CEO **Hamish Dodds**, left, as musician **Aaron Neville**, center left, looks on at the Icons of Music Auction II to benefit the organization, which was held at the Hard Rock Cafe New York. Music Rising has aided over 2,400 professional musicians of the Gulf Coast region in regaining their livelihood after the devastation of Hurricanes Katrina and Rita. PHOTO: COURTESY OF HARD ROCK CAFE/STUART RAMSON



Donna Summer celebrated the launch of her new album, "Crayons," with a party held at Mansion in New York on June 3. Pictured from left: Sony BMG VP of marketing **Anthony Eills**, Sony BMG VP, special projects & business operations **Malti Raisinhangani**, Sony BMG president **John Ingrassia**, Summer, Summer's manager **Bruce Sudano**, Sony BMG senior VP, marketing & product development **Matt Stringer**, Sony BMG senior director of marketing and publicity **Angela Barkan**, **Randy Cohen** and Sony BMG senior director of marketing **Iris Maenza** (in front). PHOTO: COURTESY OF RYAN BARKAN/FRESH BREAD PHOTOGRAPHY



Steve Wozniak, co-founder of Apple Computer, gave the keynote address to Leadership Music's graduating class of 2008 and the program's alumni in Nashville. The event was sponsored by independent online music publisher Kobalt Music Group and American Roots Publishing. Pictured at the Nashville Public Library from left: Grammy award-winning producer/musician **Steve Fishell**, Kobalt Nashville's senior VP of creative **Whitney Daane**, Wozniak, and Kobalt Nashville's creative coordinator **Jeff Skaggs**.



MISSISSIPPI-THE BIRTHPLACE OF AMERICA'S MUSIC CELEBRATES ITS GRAMMY LEGACY

Musicians, industry insiders and fans celebrated Mississippi-born Grammy Award winners at "Mississippi-The Birthplace of America's Music Celebrates Its Grammy Legacy" on May 29. The event, hosted by Gov. Haley Barbour and first lady Marsha Barbour, was held at the Jackson Marriott's Windsor Ballroom in Jackson, Miss. The celebration honored Grammy winners and nominees hailing from Mississippi and served as the first time the Recording Academy has allowed the use of the Grammy name for such an event.

LEFT: From left, Peavey Electronics founder **Harley Peavey**, **Brandy** and Gov. **Haley Barbour**. Brandy was presented with the Peavey Award at the Governor's Mansion in Jackson prior to the "Mississippi Celebrates Its Grammy Legacy" event.

BELOW: From left: **Jon Hornyak**, the Record Academy's Memphis chapter senior executive director, **Brandy**, **James Burton**, **Mavis Staples**, Gov. **Haley Barbour**, **Marsha Barbour**, **Paul Overstreet** and the Recording Academy's director of membership services **Angela Bill Sanders** (who is, coincidentally, a native Mississippian).



INSIDE TRACK

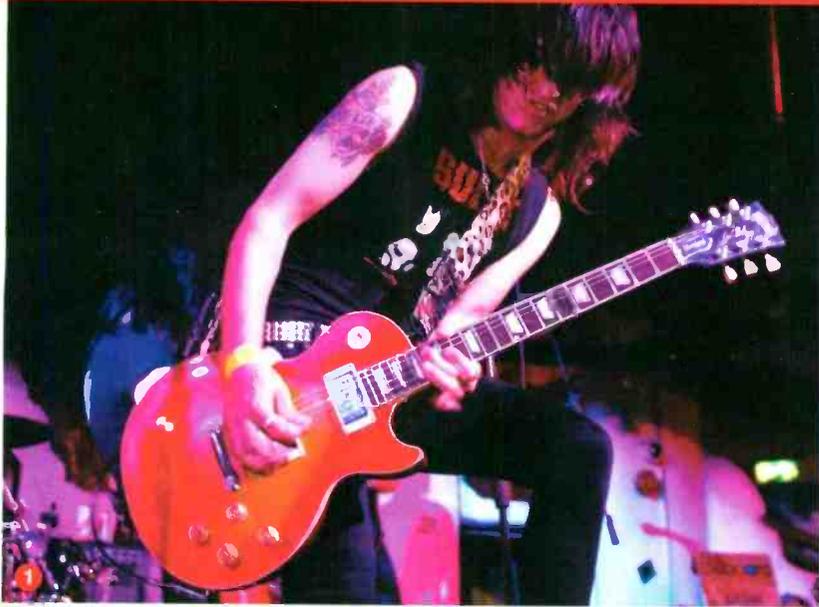
THE RIGHT 'TIME'

Country star **John Michael Montgomery** is "feeling great" following a 28-day stint in rehab and has a new album ready to drop in September. Montgomery checked himself into the Cumberland Heights facility in Nashville in May, citing sleep disorder and severe anxiety attacks. He calls it the result of 25 years of "roadin' and drinkin'," as well as the cumulative effect of surgeries on his legs and hips that led to some painkiller addictions. "Just life in general started catching up with me," Montgomery, who's had six No. 1 country hits, tells Track. "I just needed

to take a break from it all, kind of just get away from the world for a little while and figure out where I'm at physically, mentally, emotionally. I definitely feel like I've done that. Now it's just taking one step at a time, moving forward." He is certainly doing that in music as well. He's released a pair of singles this year, "Mad Cowboy Disease" and the current "If You Ever Went Away," both of which will appear on "Time Flies," Montgomery's first new album in five years and his first for his own label, Stringtown Records. The set is due to drop Sept. 9.



MONTGOMERY

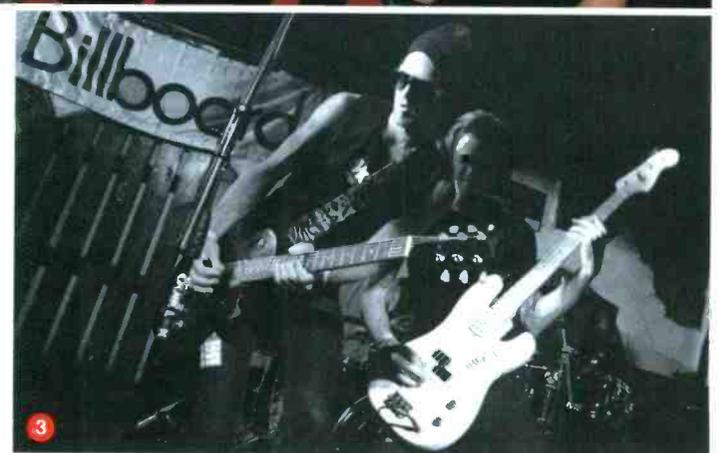


LONDON'S CITY SHOWCASE

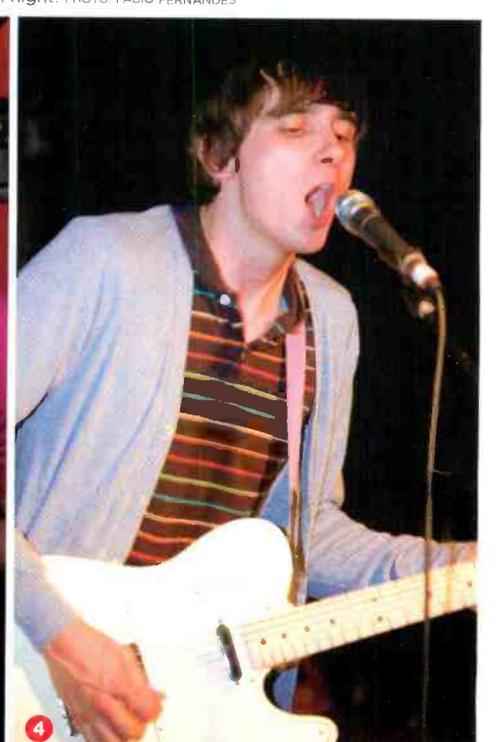
Billboard threw its support behind London's City Showcase, an annual festival of music that provides a platform for rising new artists that was held June 2-6.

An eclectic mix of international acts took part in a string of day- and-nighttime gigs, including Canada's Land of Talk, South Africa's Parlotones, Sweden's Mustasch and New Zealand's Over the Atlantic. The nonprofit City Showcase, which launched in 2003, has played a hand in breaking Amy Winehouse, Newton Faulkner, Keane, Razorlight, Hot Chip and Lady Sovereign, among others.

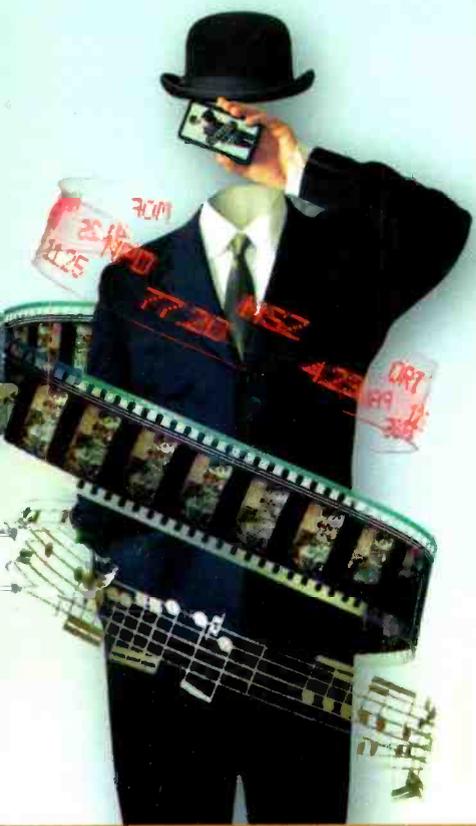
PHOTOS: COURTESY OF JAMES SELLAR EXCEPT OTHERWISE NOTED



- 1 Hair and metal was the order of the night when the Swedes took over the Borderline. Shown is Babylon Bombs' guitarist **Jon**. PHOTO: FABIO FERNANDES
- 2 Johannesburg-based Parlotones made a quick stopover in London June 2 to play Billboard's Global Pulse Night at the Metro. From left are Parlotones drummer **Neil Pauw**, Billboard London bureau chief **Mark Sutherland** and deputy global editor **Tom Ferguson**, Parlotones guitarist **Paul Hodgson** and frontman **Kahn Morbee**, Billboard global news editor **Lars Brandle** and Parlotones bassist **Glenn Hodgson**.
- 3 Hell N' Diesel cranked up the volume during the Real Rock of Sweden event, held June 5 at the Borderline. Pictured are guitarist **Sledge**, left, and bassist **Sudden**. PHOTO: RICARDO VARGAS
- 4 Over the Atlantic frontman **Nik Brinkman** prepares to take flight during the June 4 New Zealand Music Night at the Metro.
- 5 Montreal's Land of Talk headlined Billboard's Global Pulse Night. Billboard global news editor **Lars Brandle**, second from right, caught up with, from left, Land of Talk bassist **Chris McCarron**, singer **Elizabeth Powell** and drummer **Brian Moen**.
- 6 Walk the Moon's singer and keyboardist **Nicholas Petricca** set the tone for the Global Pulse Night with an upbeat set.
- 7 Wellington's **Batrider** found an extra gear at the New Zealand showcase.
- 8 Mustasch rhythm guitarist **Hannes Hansson** is caught on camera during the Real Rock of Sweden night. PHOTO: FABIO FERNANDES



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