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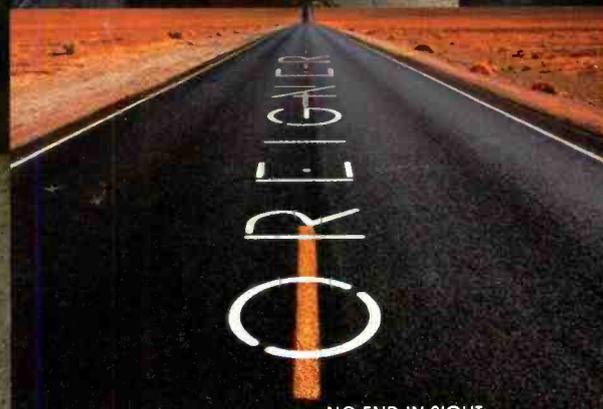
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# TALK ABOUT A CHART ATTACK...

#1

## BON JOVI - THE LOST HIGHWAY

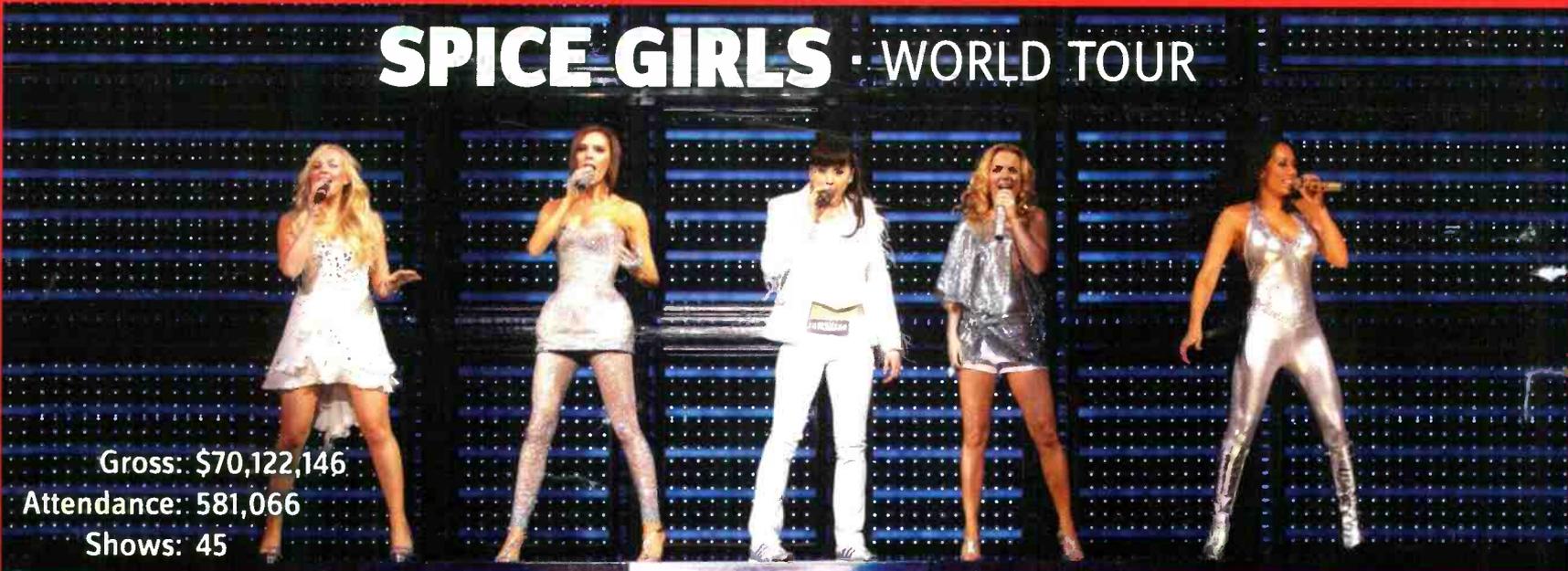
Gross: \$112,471,918  
Attendance: 1,164,945  
Shows: 70



#2

## SPICE GIRLS - WORLD TOUR

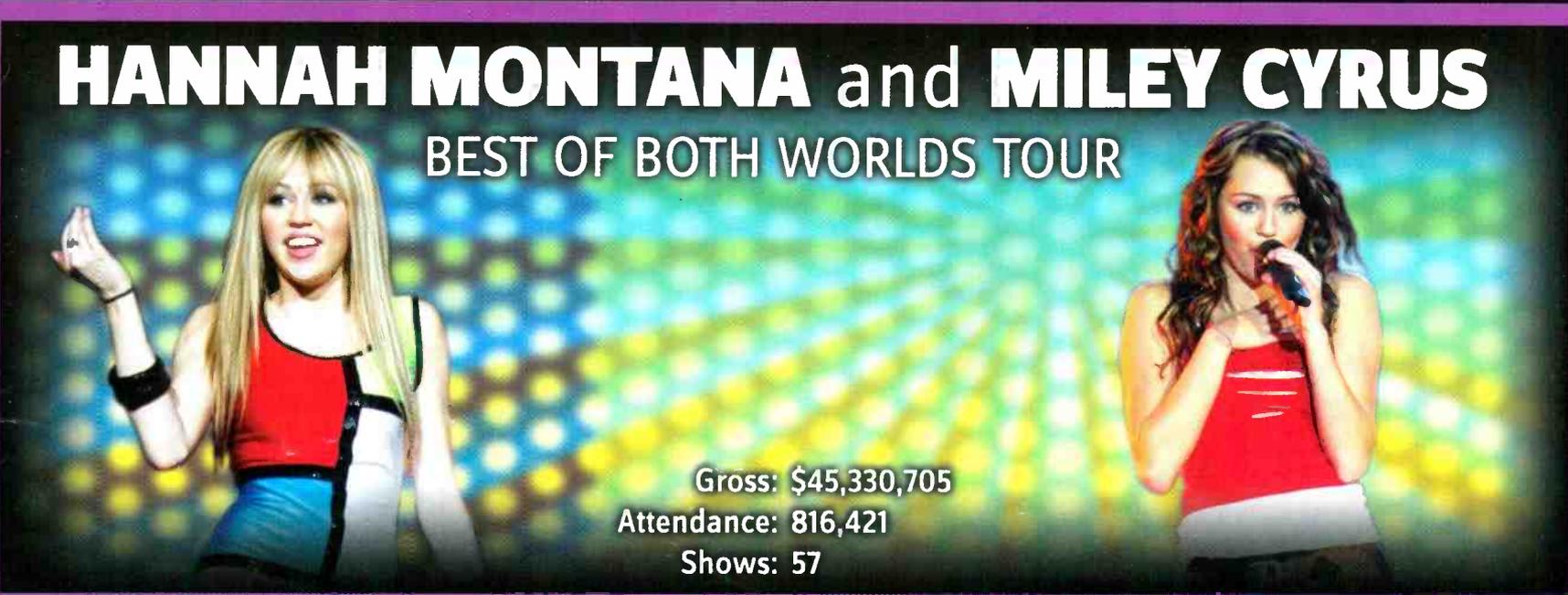
Gross: \$70,122,146  
Attendance: 581,066  
Shows: 45



#4

## HANNAH MONTANA and MILEY CYRUS BEST OF BOTH WORLDS TOUR

Gross: \$45,330,705  
Attendance: 816,421  
Shows: 57



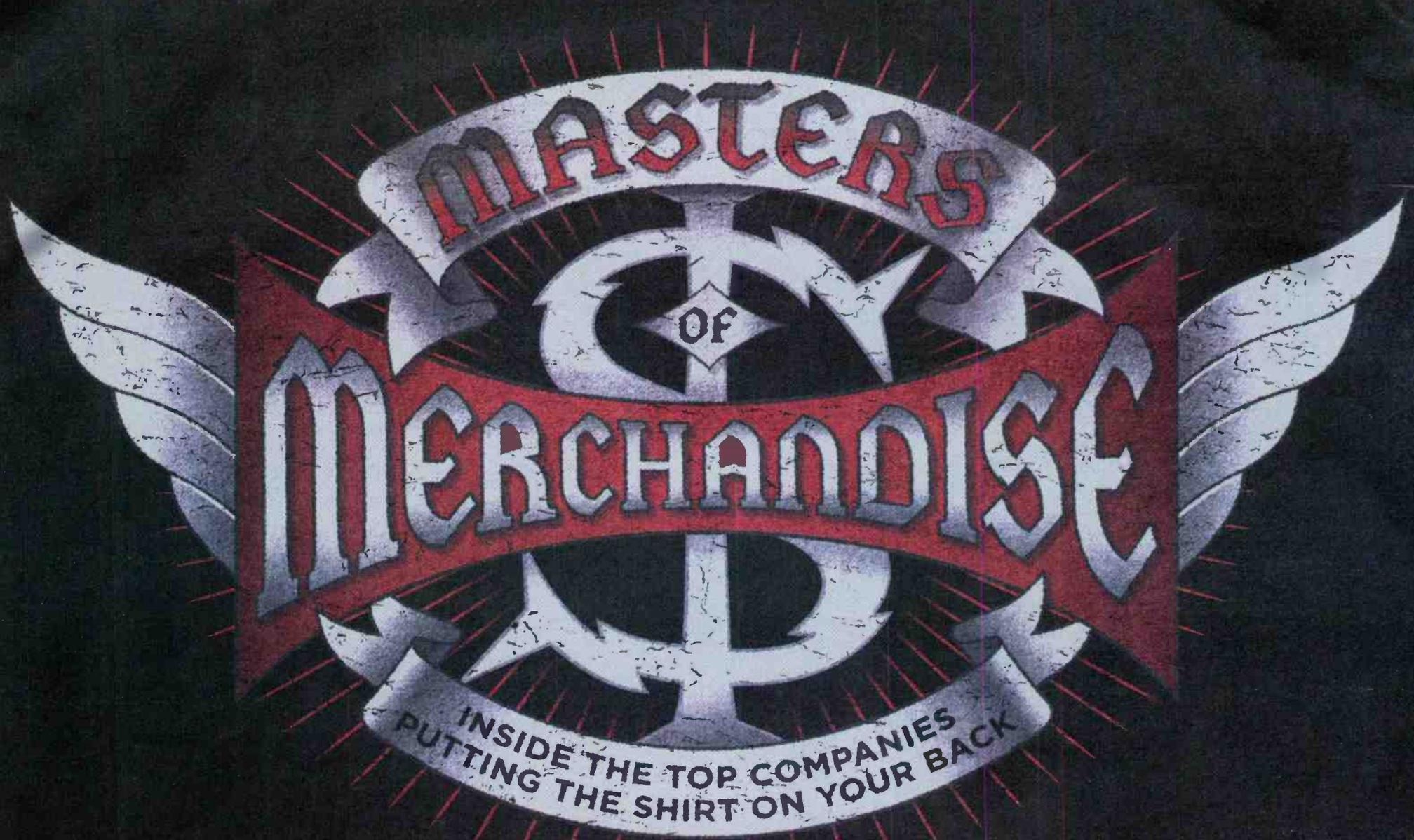
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CASSETTE TAPES FOR PRISONERS >P.19 PUBLISHERS PUSH BRANDED SOUNDTRACKS >P.12  
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# Billboard

JUL  
26  
2008



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AUGUST 4, 1958

The Billboard's Music Popularity Charts . . . POP RECORDS

The Billboard

# HOT 100

FOR THE WEEK  
ENDING  
AUGUST 10

THREE WEEKS AGO	TWO WEEKS AGO	ONE WEEK AGO	THIS WEEK	★ STAR PERFORMER THIS WEEK	TITLE	Artist, Company, Record Number	WEEKS ON CHART
			1		POOR LITTLE FOOL	Ricky Nelson, Imperial 5528	1
			2		PATRICIA	Perez Prado, RCA Victor 7245	1
			3		SPLISH SPLASH	Bobby Darin, Atco 6117	1
			4		HARD HEADED WOMAN	Elvis Presley, RCA Victor 7280	1
			5		WHEN	Kalin Twins, Decca 30642	1
			6		ROUISER		1
			31		CHANTILLY LACE	Big Bopper, Mercury 71343	
			32		BLUE BLUE DAY	Don Gibson, RCA Victor 7010	
			33		THE FREEZE	Tony and Joe, Era 1075	
			34		DON'T ASK ME WHY	Elvis Presley, RCA Victor 7280	
			35		ROCK-IN' ROBIN	Bobby Day, Class 229	
			36		NO CHEMISE, PLEASE		

★ THE STAR PERFORMER designation shows the outstanding upward changes of position in The Hot 100 since last week's chart. Its purpose merely is to provide quick visual identification of the sides which moved up most dramatically or to new entries which first entered the chart at an unusually high position.

★ THE STAR PERFORMER designation shows the outstanding upward changes of position in The Hot 100 since last week's chart. Its purpose merely is to provide quick visual identification of the sides which moved up most dramatically or to new entries which first entered the chart at an unusually high position.



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# No. 1

ON THE CHARTS

ALBUMS	PAGE	ARTIST / TITLE
THE BILLBOARD 200	62	LIL WAYNE / THA CARTER III
TOP CHRISTIAN	73	RELIENT K / THE BIRD AND THE BEE SIDES
TOP COUNTRY	69	TAYLOR SWIFT / TAYLOR SWIFT
TOP DIGITAL	64	BECK / MODERN GUILT
TOP ELECTRONIC	73	METRO STATION / METRO STATION
TOP GOSPEL	73	MARVIN SAPP / THIRSTY
TOP HEATSEEKERS	65	SAVING ABEL / SAVING ABEL
TASTEMAKERS	65	BECK / MODERN GUILT
TOP INDEPENDENT	64	JOURNEY / REVELATION
TOP INTERNET	64	COLDPLAY / VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS
TOP LATIN	72	LOS TEMARARIOS / SI TU TE VAS
TOP R&B/HIP-HOP	70	LIL WAYNE / THA CARTER III

SINGLES	PAGE	ARTIST / TITLE
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HOT 100 AIRPLAY	67	RIHANNA / TAKE A BOW
HOT DIGITAL SONGS	67	KATY PERRY / I KISSED A GIRL
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ADULT TOP 40	68	LEONA LEWIS / BLEEDING LOVE
HOT CHRISTIAN AC SONGS	73	THIRD DAY / CALL MY NAME
HOT COUNTRY SONGS	69	BLAKE SHELTON / HOME
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HOT DANCE AIRPLAY	73	KATY PERRY / I KISSED A GIRL
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ADULT R&B	70	MARVIN SAPP / NEVER WOULD HAVE MADE IT
MAINSTREAM R&B/HIP-HOP	70	THE-DREAM / I LUV YOUR GIRL
HOT RAP SONGS	70	LIL WAYNE / A MILLI
RHYTHMIC	70	LIL WAYNE FEATURING STATIC MAJOR / LOLLIPOP
HOT RINGMASTERS	14	LIL WAYNE FEATURING STATIC MAJOR / LOLLIPOP

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TOP POP CATALOG	#1 BILLY JOEL / THE STRANGER: 30TH ANNIVERSARY LEGACY EDITION
TOP CLASSICAL	#1 THE CISTERCIAN MONKS... / CHANT: MUSIC FOR THE SOUL
TOP CLASSICAL CROSSOVER	#1 JOSH GROBAN / AWAKE LIVE
TOP JAZZ	#1 WILLIE NELSON WYNTON MARSALIS / TWO MEN WITH THE BLUES
TOP CONTEMPORARY JAZZ	#1 SERGIO MENDES / ENCANTO
SMOOTH JAZZ SONGS	#1 BRIAN CULBERTSON / ALWAYS REMEMBER
POP 100	#1 KATY PERRY / I KISSED A GIRL
TOP WORLD	#1 GAELIC STORM / WHAT'S THE RUMPUIS
TOP DVD SALES	#1 VANTAGE POINT
TOP TV DVD SALES	#1 THE CLOSER: THE COMPLETE THIRD SEASON
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360 DEGREES OF BILLBOARD

## HOME FRONT

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Billboard's Regional Mexican Music Summit—the only event dedicated to this Latin music genre—features a superstar Q&A, sessions on industry trends, round-table discussions and artist showcases. More at [billboardevents.com](http://billboardevents.com).

**MOBILE ENTERTAINMENT LIVE!**  
The official entertainment event of CTIA offers in-depth tracks on mobile music, video, advertising and social networking. Submit proposals for panels and speakers at [mobile-entertainmentlive.com](http://mobile-entertainmentlive.com).

**TOURING**  
Billboard's Touring Conference & Awards unites promoters, agents, managers, venue operators, merch companies and production pros for panels, parties and an awards reception. More at [billboardevents.com](http://billboardevents.com).

### Online

**FLY DELTA**  
Australian star Delta Goodrem is back on the U.S. charts with "In My Life," which she performed during an intimate session at Billboard HQ. For this performance and an interview, visit [billboard.com](http://billboard.com).

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POINT/COUNTERPOINT

## Last.fm V. The Indies?

The treatment of indies in the digital music space became a hot topic again after Last.fm flipped the switch on its new Artist Royalty Program, offering to pay indie and unsigned artists who join the program a cut of ad revenue gained from their streams. While on the surface a good deal, rights aggregators like Merlin and the Independent Online Distribution Alliance are encouraging members to decline and let them negotiate in force on their behalf for a better deal. Below, IODA and Last.fm sidestep the elephant in the room—what are fair rates—but deliver their respective viewpoints.

### Worth The Wait

BY KEVIN ARNOLD

What's the problem, indies? Our market share is growing. The barriers to brick-and-mortar retailers that allowed the majors to elbow independent releases off the shelves are moot, thanks to the unlimited shelf space in the digital world. Social networks and viral buzz now allow artists to break through the noise based purely on the merits of their music and the enthusiasm of their fans.

Yet people keep telling you not to rush into the arms of the latest generation of digital music services like imeem, Last.fm, Lala.com and MySpace Music. So, what's all the fuss about?

New online music models pop up every day, many pushing the limits of the "value of music" debates to new levels while amassing audiences of millions of fans. Meanwhile, the majors are shrinking, losing superstar artists, developing fewer



ARNOLD

new ones and desperately attempting to redefine themselves to stay in the game. So majors have decided that maybe they should be in the digital business. The problem is they want to operate in the new digital world the same way they did in the old one—where they control the content, distribution and marketing networks and the money

artists earn. Having seen the returns digital content services can reap from attracting millions of users, they are now willing to accept reduced rates for their content on the front end in exchange for equity for their shareholders on the back end.

The Independent Online Distribution Alliance (IODA) and its peers in the indie world work differently. In a nutshell, we aim to get the most for our labels and artists—the best promotional opportunities, the best access to data and user feedback so they can focus their limited marketing dollars, the best exposure to new fans and certainly the best financial terms. We'd prefer a fair royalty rate generating robust and reliable revenue. If equity is part of the equation, we can make that work too.

The opportunities these new online services open up to independents is a huge leveling force, and one that should be embraced, but with patience and appropriate caution. These companies are not philanthropists. They are building businesses and shouldn't be expected to act in the selfless interest of labels and artists. The standard deals we've seen offered to the market by most of them usually leave room for improvement on royalty rates and revenue models, length of term and a score of other important details.

I'm not against these companies in principle. I stream. I scrobble and playlist. I want to sample and discover music as freely as the next guy. IODA, like most independents, has been on the cutting edge of working with new digital models, and we give our clients the ability to choose if they want to participate in each new service. But it's important to remember that these services need music at least as much as the music needs exposure. Regardless of how groundbreaking a business model might be, it's nothing without great music and fans. These companies, along with labels independent and major, are laying the foundation for how the industry is going to function in the future. It's worth the time to think through the blueprints before the bricks are set into place.

Kevin Arnold is founder/CEO of IODA.

### Cash For All

BY MARTIN STIKSEL

The idea for Last.fm grew out of an independent online label Felix Miller and I ran at the beginning of the decade. This online label was essentially a promotional platform for some of our favorite unsigned bands. We wanted to find a more effective way to get the right music to the right listeners. The solution was finding out what music people liked and exposing them to new artists that most closely matched their taste. This solution evolved into Last.fm.

The site's foundation was built on music made by artists outside the traditional system. By using our unique recommendation service, we gave artists an unparalleled promotion service by matching their music with the right ears. As Last.fm grew, we realized we needed to address the commercial realities of being in an unsigned band.

We are able to license music from major and independent labels by using the "ecosystem" of licensing agencies, collecting societies, publishers and more. Last.fm works with this ecosystem to ensure that relevant royalties are received by copyright holders and content creators. But if you're an artist working outside of this ecosystem, what do you do?



STIKSEL

Our Artist Royalty Program was conceived to address this problem. Most unsigned bands are unable to collect the royalties they're owed on their own, and—as a global platform—Last.fm has music uploaded from every remote corner of the world, where in some cases no collecting societies even exist.

Until we launched ARP, it seemed the unspoken response to this problem was, "Well, why should unsigned bands collect royalties like established bands?" As far as we're concerned, if money is being made from music, the content creator—whether signed or unsigned—should be rewarded. This is an established model that U.K. terrestrial radio, for example, has been following for years. Of course, Last.fm isn't as big as the BBC, but that was no reason to not attempt a replication of this model online, for musicians who might never get radio airplay.

The ARP was the best solution we could find to create an accessible licensing framework for the DIY musician. It is a significant step toward building a new ecosystem for musicians that works, whether they are part of the traditional industry or striking out on their own in the manner of Radiohead. The program has proved hugely popular, with hundreds of thousands of new, free on-demand tracks added to Last.fm, all of which are now eligible to earn money when listened to on the site.

We started out by bringing fans to our favorite unsigned bands; the process has evolved into Last.fm empowering artists so they can promote themselves and enabling them to completely control the direction of their careers. In a way, it's emblematic of how the Internet has altered the music industry as a whole. We see this as a hugely positive step forward for all musicians everywhere.

Martin Stiksel is co-founder of Last.fm.

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New ways to enjoy music on the iPhone



**EXIT PLAN**  
Bertelsmann nears Sony BMG stake sale



**FACE-LIFT**  
eMusic prepares to revamp its look



**BEYOND LABELS**  
South Africa's BLK JKS cuts deals



**C30 C60 C90 GO!**  
Pack Central's steady biz selling cassettes

8

8

10

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**>>> EC PROPOSES EXTENDED COPYRIGHT TERM**

The European Commission has proposed extending copyright protection for recorded performances from 50 to 95 years, rewarding the tens of thousands of British artists and the trade bodies that had lobbied intensively for the extension. Europe's internal market and services commissioner Charlie McCreevy stepped up as a crusader for artists' rights when he pledged in February to back industry calls for an extension in copyrights. In a joint statement, the IFPI and European independent companies' trade body Impala said they were "gratified that the commission has moved to close this copyright gap."

**>>> WMG EXPANDS MOBILE OFFERING**

Warner Music Group is licensing its catalog to SendMe Mobile, a direct-to-consumer mobile content distributor. The deal includes ringtones, video ringers and images, as well as exclusive content that is expected to debut in the coming months. The deal also extends to SendMe's mobile sweepstakes service SoLow.com.

**>>> EMI OFFLOADS U.K. DISTRO**

EMI Music has agreed to outsource CD and DVD distribution in the United Kingdom to European logistics firm CEVA in the spring of 2009. EMI declined to comment on how many employees it will lay off at its 16-year-old distribution operation in Leamington Spa in the Midlands of England.

# UP FRONT

LABOR BY ANTONY BRUNO

## Strength In Numbers

Moves Are Afoot To Improve Recording Artists' Collective Leverage

Will the music industry ever get organized?

With digital distribution of entertainment as the focal point, the TV/film and music industries are embroiled in several disputes between those who create the content and those who distribute it. But while those disputes in Hollywood are well-documented—with powerful unions like the Writers Guild of America and the Screen Actors Guild staging high-profile negotiations and, in some cases, strikes—the perception in the music industry is that artists are largely left to themselves to fight for whatever they can get on their own.

In fact, there are unions for music artists today, such as AFM and AFTRA. Instrumentalists are covered under AFM, while vocalists, including rap artists, are covered by AFTRA. Artists signed to a major label are automatically enrolled in one or the other, sometimes both.

These unions use collective bargaining to negotiate contracts between recording artists and their labels, which apply to every major-label deal. However, union contracts are largely limited to basic provisions covering minimal payments, health insurance and other benefits. Big-ticket items like royalty rates, advances and digital rights are left to separate contracts negotiated individually between artist and label.

To date, the bulk of artist-label disputes have centered on de-

tails contained in individual contracts, leaving artists with few options to engage their union for support.

"The only existing recourse for artists is to take on the record companies on an individual level," says attorney Mark Passin, who is representing Poison in a royalties dispute with EMI. "Artists need to get together as a group, as a joint force, to negotiate for better agreements and fairer treatment."

Take the revenue split for digital downloads. The standard practice is that labels pay artists the same cut they get under their contract for CD sales—around 15% after recoupable costs. However, many artists, managers and their lawyers argue digital sales should be treated as a third-party license, in which case they would get 50% of digital revenue.

"Every artist contract is an individual situation, and the labels use that to their advantage," says Perry Resnick, a business manager with RZO who audits labels on behalf of artists. "Labels haven't budged on this issue at all... I can't think of any way to address it other than through the courts."

That's exactly what's happening. Sony BMG is facing a class action lawsuit initiated by the Allman Brothers and Cheap Trick over this issue for digital downloads and ringtones, and Universal Music Group faces a non-class status suit by some



The Writers Guild strike crippled Hollywood last year, but no related organization exists to represent musicians. Inset: Cheap Trick's RICK NIELSEN, whose band is suing Sony BMG over digital royalties.



artists regarding a similar issue.

According to AFTRA national executive director Kim Roberts Hedgpeth, the unions have stayed out of that particular fight because they wanted to let the legal process take its course. However, she anticipates unions will take a much larger role in the near future.

The existing AFTRA contract is up for renegotiation in 2010, at which point the union intends to incorporate details historically left to one-on-one negotiations into a standardized individual contract for artists that can be used as a starting point for all artist-label contracts.

"Over time, issues that might have been appropriate to address on an individual basis become issues that you recognize need to be on the collective basis," she says. "We are at one of those moments in time. This contract we're in now is really a transitional one."

Digital rights are among the key provisions that AFTRA wants to include in a standardized contract. However, artists have yet to agree on exactly what those provisions should be. That could prove to be a headache for unions intent on increasing the collective leverage of recording artists.

"This period of time between 2008 and 2010 is a window of opportunity for artists to come together through their union to address an issue collectively that heretofore they have looked at as an individual issue," Hedgpeth says. "It's going to be very complicated and is going to need the input of artists as well as their managers."

And that's where the challenge lies. Sources at various artist groups say they are frustrated by the modest level of artist participation in their programs. Few volunteer to testify at hearings in Washington, D.C., and many are unaware they are even

union members. What's more, the fragmented nature of the existing union structure means artists in the same band often find themselves represented by different organizations, causing confusion.

But managers are getting more organized themselves through such groups as the Music Managers Forum and are increasingly encouraging their clients to get more engaged in addressing their shared interests for the mutual good of all.

"Artists don't think in business terms," says Barry Bergman, an artist manager and president of the MMF's U.S. branch. "They want to make music, tour and play and do what artists do... [But] they have to understand the world as it is today rather than as it used to be. In order for anything to change, they have to start to think as a group or a collective, and not individually, about themselves."

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**>>> STARS BOLSTER SAMSUNG OUTING**

Mariah Carey, Gavin Rossdale, LeAnn Rimes, Nelly, Nas and other artists will perform during the second annual Samsung AT&T Summer Krush, a free summer concert series. Krush begins July 31 in Los Angeles with a performance by Carey and continues Aug. 7 with a performance by former Bush frontman Rossdale in Seattle. They will be followed by Rimes Aug. 13 in Dallas, Nelly Aug. 19 in Atlanta and Nas Aug. 27 in New York.

**>>> MTV FLIPS SWITCH ON 'SOUNDTRACK' SITE**

MTV unveiled an online, interactive music guide designed to help viewers learn more about the songs they hear on various MTV channels. Soundtrack.mtv.com will provide a real-time listing of all music played on every MTV show and every MTV channel. The guide will also keep an archive of all songs played, including listings by day, show and time, as well as a look ahead to what songs will be played in the next 24 hours at any given time.

**>>> INDUSTRY VET STARTS NEW LABEL**

Veteran producer and label executive James Stroud has launched an independent label, Stroudavarious Records, which will be distributed by Sony RED. The former president of the Nashville division of Giant Records, Stroud headed DreamWorks Nashville when it launched in 1997. When Universal Music Group shuttered DreamWorks in 2005 after acquiring it in 2003, Stroud became co-CEO of UMG Nashville with Luke Lewis. Stroud left UMG in early 2007. Singer/songwriter Darryl Worley and singer Lorrie Morgan are believed to have signed with Stroudavarious, although the label declined to comment.

# UPFRONT

DIGITAL BY ANTONY BRUNO

## Outfitting The iPhone

New Ways To Access Music Via Apple's App Store

When it was unveiled in June, Apple's new iPhone didn't appear to offer anything new for music fans.

But thanks to the subsequent launch of the App Store on iTunes, iPhone users can download a host of applications to add new functions to the device. Many of them are music-oriented and all are made specifically for the iPhone.

The weekend after the new iPhone's release, more than 10 million applications were downloaded through the App Store. Some are free, some carry a fee, and most also work on the Wi-Fi-compatible iPod Touch.

Here, Billboard lists some of the more notable music apps available. All are free, unless otherwise noted.

**PANDORA**  
The personalized Internet radio service created an app for the iPhone that allows Pandora users to access and stream all their stations, as well as create new ones. It quickly became the third-most-popular free download in the App Store's first week.

**AOL RADIO**  
This app lets users stream any AOL or CBS Radio stations via the iPhone's Wi-Fi connection. CBS stations can also be streamed over the wireless network connection on new models, and the company plans to add wireless-network support for AOL Radio streams soon.

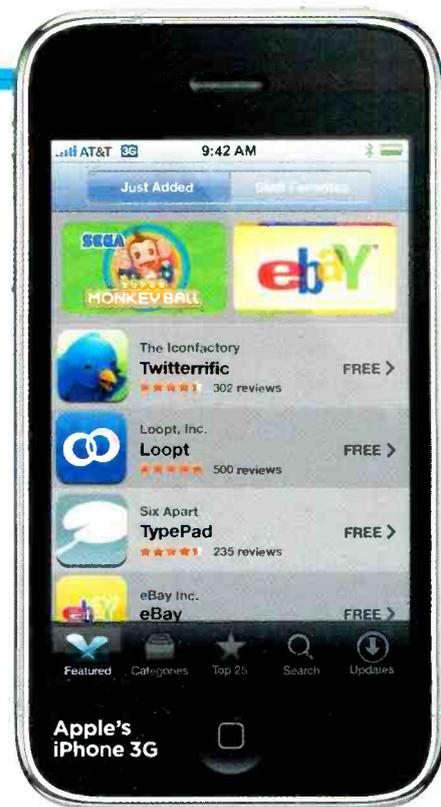
**LAST.FM**  
The streaming music site offers an app that provides access to the same catalog of full-song streaming as the Web-based version of the service, as well as links to purchase tracks on iTunes via a Wi-Fi connection, the ability to share songs with other Last.fm users and access to artist info like bios, upcoming events, etc.

**SHAZAM**  
A pioneer in the music ID market, Shazam allows users to learn the title and artist of virtually any song by simply holding up the iPhone's microphone to a music source. Users can tag songs they like to a saved list of favorites, buy them straight from iTunes, find related music videos on YouTube and send track details to friends.

**MIDOMI MOBILE**  
This music discovery engine lets fans find songs by singing or humming a few bars, saying or typing the name of a song or artist, or playing a recording through the iPhone's microphone. Once a song is identified, the app allows users to buy it on iTunes, watch the song's video on YouTube or view an artist's bio, photos or other related info.

**MOOCOWMUSIC: BAND**  
This \$9.99 app generated a lot of excitement when demonstrated at a recent Apple conference. Users can create their own music using virtual instruments on the iPhone's touch screen, such as guitar strings and piano keys. Final tracks can be mixed and saved for later playback.

**INTUNA, GUITARTOOLKIT**  
InTuna (\$4.99) and GuitarToolkit (\$9.99) turn the iPhone into a guitar tuner, using the device's built-in microphone to recognize chords and notes. GuitarToolkit includes a metronome function.



**TAP TAP REVENGE**  
A sort of "Guitar Hero" for the iPhone. Players must tap keys or shake the device in one direction or another to the rhythm of the playing song.

**JAMD**  
Getty Images has been making its catalog of celebrity photos available to the public through its Jamd.com Web site. Under the Jamd banner, Getty has created an app to enable iPhone users to browse and buy celebrity photos on the device.

LABELS BY LARS BRANDLE and WOLFGANG SPAHR

## THE COMING SPLIT

Bertelsmann Nears Exit From Sony BMG

The clock is quickly ticking down on a process that could see German media giant Bertelsmann offload its 50% stake in Sony BMG Music Entertainment in the coming months to its joint-venture partner Sony Corp.

Sources say the Sony Corp. board will meet July 29 to discuss the future of the 4-year-old deal. Bertelsmann's 12-person supervisory board convened in early July to examine the possibility of getting out of the venture, which is due to expire in August 2009. Although the company had originally considered a target sale price of about €1.8 billion (\$2.8 billion) for its 50% stake, the difficult economic climate and tough credit conditions mean that a price tag closer to €1 billion (\$1.5 billion) is far more likely. That's sharply below the \$2.7 billion that Bertelsmann paid in 2002 for the remaining majority stake in Zomba Music Group that it didn't already own.

Since Hartmut Ostrowski assumed the post of Bertelsmann CEO Jan. 1, he has sounded a "go for growth" battle cry. Bertelsmann's move out of recorded music is part of a broader effort to exit businesses that don't fit Ostrowski's high-growth focus. In a related move, the company said July 11 that it agreed to sell its Direct Group North America unit to Najafi Cos., a Phoenix-based private equity firm.

Sony appears to be the only serious party inter-

ested in acquiring Bertelsmann's stake in Sony BMG. Unlike EMI Group, which British private equity fund Terra Firma acquired last year for £2.4 billion (\$4.7 billion), Sony BMG doesn't include a lucrative music publishing business that might attract other private equity bidders.

Drew Lipsher, a partner at Greycroft in New York, says Sony's buyout of Bertelsmann's stake is a necessary move if the Japanese electronics giant is to have any hope of building its music business.

"By controlling the whole show, they stand a chance," Lipsher says, noting that "a single parent with a single perspective is better-positioned to make far more aggressive and, especially over the short

term, unpopular decisions."

A Sony Corp. spokesman in New York declined to comment on whether Sony will buy out Bertelsmann's stake. A Bertelsmann spokesman says only that the company continues to mull three possible scenarios: a sale of its BMG stake, the buyout of Sony's stake or maintaining the status quo.

Any spinoff of Bertelsmann's stake would also have to be approved by U.S. and European regulators, who could raise concerns about vertical integration at Sony, given that its hardware business includes a joint venture with handset giant Ericsson for Walkman music-enabled mobile devices. Another potential sticking point: Reinhard Mohn, whose family owns a controlling stake in Bertelsmann, is understood to be keen on retaining German repertoire label Ariola.

Regardless of the outcome, European independent music companies trade group Impala vows it will continue to oppose the merger that led to Sony BMG's formation. On July 10, the European Court of Justice threw out a lower court ruling annulling the European Commission's 2004 approval of the merger of Sony's and Bertelsmann's label operations. Impala's appeal of that decision led to the lower court's annulment of the merger two years ago.

"A change of ownership will not change our position on whether or not the creation of the company in the first place was an issue," Impala's Brussels-based executive chairwoman Helen Smith says. "Certainly we feel it was a step too far in terms of concentration in the market."



OSTROWSKI

Additional reporting by Ed Christman.



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07 June - Los Angeles  
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09 June - Mexico City  
Auditorio Nacional - Sold Out

10 June - Mexico City  
Auditorio Nacional - Sold Out

13 June - Monterrey  
Monterrey Arena - Sold Out

14 June - Guadalajara  
Auditorio Telmex - Sold Out

**Muito Obrigado, Roberto !!!**

Special thanks to Dody Sirena @ DC Set Management and the Roberto Carlos Tour Staff,  
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DIGITAL BY CORTNEY HARDING

## UNDER THE INFLUENCE

Music Sites Draw Traffic And Buyer Interest

A U.K. consumer survey released in early July by e-commerce consultancy Avail Intelligence found that people who buy music are more likely to be swayed by online recommendations than by professional music critics.

It's little wonder that music sites have been attracting both traffic and interest from acquisitive media companies. CBS picked off Last.fm last year. Yahoo acquired FoxyTunes in February. And so far this year, Buzznet has snapped up Stereogum, Idolator and Absolute Punk and announced a partnership deal July 9 with heavy metal site the Gauntlet.

What other influential music sites could make for interesting portfolio additions? Here are four possibilities. (Except for SOHH, the sites would not comment on whether they were in talks with potential buyers or partners.)

### SOHH

**Unique visitors** (in June, as measured by Nielsen Online): 295,000

**What it is:** Support Online Hip-Hop is a slick site that features news updates, exclusive downloads, columns and lively discussion boards. Founder/president Felicia Palmer confirms that SOHH is in talks with several media companies regarding "strategic investments and joint ventures."

**What it offers:** The site offers an entry to the hip-hop space and the opportunity for a company like Buzznet to help

articulate its vertical strategy, says Drew Lipsher, a partner at Greycroft in New York. "It would fill a hole in their coverage," he says.

### MOG

**Unique visitors:** 339,000

**What it is:** MOG allows users to upload and share the contents of their digital music libraries. The site hosts thousands of blogs, some written by stars like Death Cab for Cutie's Ben Gibbard and Ahmir "Questlove" Thompson of the Roots. MOG also has



a streaming music pact with Rhapsody and counts Universal Music among its investors.

**What it offers:** Want all the content of a blog without the hassle of paying the writers? MOG has an army of people who'll happily provide content for the sheer pleasure of it. But Lipsher thinks the site isn't well-executed. "It would not be my target," he adds.

### BROOKLYN VEGAN

**Unique visitors:** insufficient sample size

**What it is:** More a news aggregator than anything else, Brooklyn Vegan features lots of posts about New York concerts and indie rock tour dates and news. The site's influence is greater than its modest traffic numbers would suggest—it has sponsored live shows at CMJ and South by Southwest and has a radio show on Sirius.

**What it offers:** "Brooklyn Vegan offers a lot of credibility" for a buyer, Lipsher says, warning that a buyout "might

wind up hurting Brooklyn Vegan, because they could lose a certain cachet with their core audience."

### PANDORA

**Unique visitors:** 3.3 million

**What it is:** An online radio station that uses the site's Music Genome Project to program stations based on a user's favorite artists or songs. The company is staunchly opposed to the Copyright Royalty Board's new performance royalty rate structure for Internet radio broadcasters, warning that it could spell the end for the service.

**What it offers:** The Music Genome Project's technology is widely regarded as being extraordinarily valuable. Even if the online streaming were to disappear, an acquirer could plug the technology into other ventures. Lipsher adds that Pandora's massive user base could be an asset, providing there is not too much overlap between the two sites.

### >>> FUSE GEARS UP FOR LOLLAPALOOZA

Cablevision's Fuse music channel has signed on as one of the sponsors of this year's Lollapalooza festival. Much as it did during the recent Bonnaroo festival earlier this year, Fuse will broadcast Lollapalooza-related content before, during and after the three day-festival, which begins Aug. 1 in Chicago.

### >>> SIMMONS TO SERVE AS JUDGE ON 'JINGLES'

Gene Simmons will act as a judge on "Jingles," CBS' upcoming game show on which amateur composers will create jingles for advertisements. Simmons will have an advisory panel on the show consisting of advertising and marketing executives, but the Kiss frontman will have the final say in which contestants will be eliminated. "Jingles" is executive-produced by Mark Burnett and is scheduled to debut later this year.

### >>> IMEEM, TREASURE ISLAND FEST PARTNER FOR CONTEST

Ad-supported free streaming music service imeem has begun an online contest that will give two artists a performance slot at the second annual Treasure Island Music Festival, to be held Sept. 20-21 near San Francisco. To enter the Mutiny and Mayhem competition, artists must submit a live performance clip to the Treasure Island Music Festival's official page on imeem by July 28.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Ann Donahue, Kamau High, Mitchell Peters and Ken Tucker.

## 6 QUESTIONS

with DAVID PAKMAN  
by ANTONY BRUNO

On July 22, eMusic will begin revamping the look and feel of its indie-focused music subscription service. The overhaul will start with redesigned album entries and eventually include new artist pages, search and browsing functions and a redesigned home page. New features will include links to off-site content like YouTube videos, Wikipedia entries and Flickr photos. Also coming is an eMusic widget that lets members embed links to song clips and eMusic's editorial content.

eMusic CEO David Pakman discusses this strategy and other topics in an interview with Billboard.



than the majors because in many ways they define the future. All innovation starts with the indie space, so there's no reason why indie music should be discriminated against on any terms in a deal. They just traditionally have not been very well-organized.

### 5 You recently raised rates on your basic tier of service. Why?

The stated intention of eMusic to our labels since we bought the company was a continued rise in the payouts. We've more than doubled them in four years. We continue to bring both more revenue and more price-per-download every quarter to labels. One way we do that over time is to raise prices.

### 6 On that note, an admittedly small, but vocal, number of indie labels have complained about their payout from eMusic, with some even pulling content from the service. How does your stated goal address these concerns?

I think the model has shown some great traction. We're not right for everyone, but we're right for the overwhelming majority of labels that work with us. If once or twice a year [one] label out of 33,000 [leaves us], I've been frustrated that that gets blown out of proportion because no one ever reports when they come back. [Editor's note: Indie labels Silva Screen, Vice Records and Relapse Records have recently renewed lapsed licensing deals with eMusic. ATO, New West Records and the Militia Group have all begun restoring albums that they previously had withheld from the service.]

### 1 Your relaunch is taking a decidedly Web 2.0 approach. Why is that, and what elements of social networking are essential to include versus what elements are not?

The whole Web is changing. Their discovery behavior is changing and sites like Last.fm and MOG are redefining how people learn about music. This is our response to that. Don't force people to rebuild social networks. You want to play nice with what exists. So we'll let them export anything they find [on eMusic] into their friend map and import as much as those sites will let you.

### 2 Why roll it out over five months rather than just doing the full relaunch at once?

Just to get stuff out as soon as it's ready. That's another way that Web 2.0 has impacted the way you deliver features to customers. You deliver them when they're ready, rather than keeping them together and bundle them up. Why should we wait until November?

### 3 What do you think about the DIY movement

### among indie artists today, and what tools are you offering them to get their music on eMusic on their own?

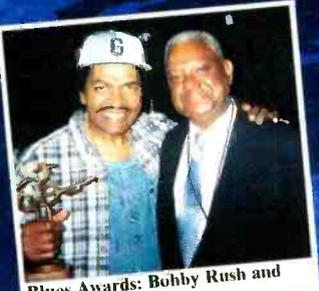
We don't discriminate on eMusic—we'll take anybody's music. We have deals with hundreds of distributors, from [the Internet Online Distribution Alliance] and the Orchard down to TuneCore and CD Baby. I think [DIY] is great, but it's not a part-time job to manage your relationship with fans and manage a direct-to-consumer career. I'm excited by businesses like Topspin that artists need to go direct. But I would caveat it all by saying only certain types of artists will be commercially successful by going direct only.

### 4 What do you think about indie aggregators like IODA or Merlin discouraging members from negotiating with indie sites directly, and rather allow them to strike the deals?

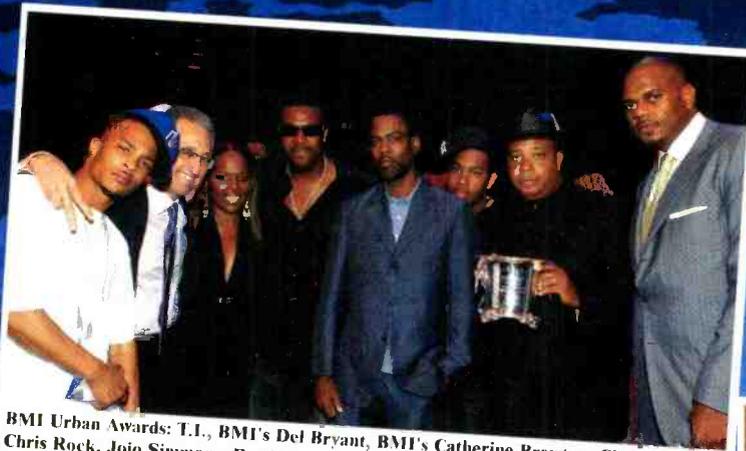
We're staunch advocates that indies should be treated the exact same way as majors and as any other artist. Our argument is that the indies are more important

# BMI<sup>®</sup> CELEBRATING

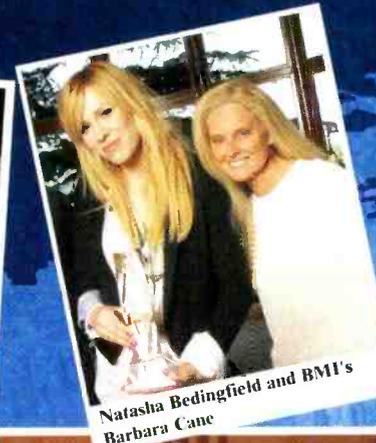
*another great year with the world's best  
Songwriters, Composers and Music Publishers*



Blues Awards: Bobby Rush and BMI's Thomas Cain



BMI Urban Awards: T.I., BMI's Del Bryant, BMI's Catherine Brewton, Chris Tucker, Chris Rock, Jojo Simmons, Rev Run, EMP's Big Jon Platt



Natalasha Bedingfield and BMI's Barbara Cane



BMI Country Awards: Jeffrey Steele; BMI's Jody Williams; Martin Bandier, Chairman & CEO of Publisher of the Year Sony/ATV Music Publishing; Willie Nelson; BMI's Del Bryant; and Troy Tomlinson, President & CEO of Sony/ATV Music Publishing Nashville



Univision Awards: Gloria Estefan and BMI's Jake Cavazos



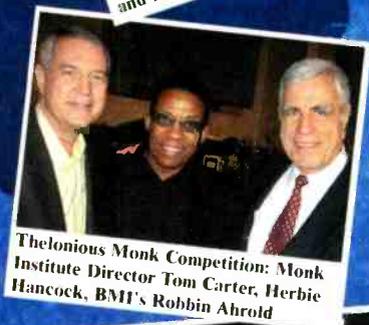
BMI Latin Awards: BMI's Delia Orjuela, Espinoza Paz, Gustavo Santaolalla, Alejandro Garza, publisher of Editoria ARPA Musical, and BMI's Del Bryant



BMI Film/TV Awards: BMI's Doreen Ringer Ross, Christopher Young and BMI's Del Bryant



BMI London Awards: BMI's Phil Graham, Peter Gabriel, BMI's Del Bryant and Brandon Bakshi



Thelonious Monk Competition: Monk Institute Director Tom Carter, Herbie Hancock, BMI's Robbin Ahrold



BMI's Nick Robinson, KT Tunstall and BMI's Tabitha Capaldi



BMI's John Cody, Senator Edward M. Kennedy, Victoria Reggie Kennedy and BMI's Fred Cannon



BMI Country Awards: BMI's Del Bryant, Emmylou Harris, Keith Urban, Willie Nelson, Kris Kristofferson, Toby Keith, Josh Turner and BMI's Jody Williams



BMI Pop Awards: Daryl Hall & John Oates



Songwriter's Circle: (l-r, seated) Kylie Sackley, Tina Shafer, Jeff Cohen, John Oates, (standing) Rickie Trudeau, Shai Navon, guest, Hugh Prestwood and BMI's Charlie Feldman



BMI Student Composer Awards: Ellen Taaffe Zwilich and BMI's Ralph Jackson



Latin Grammy nominee Alejandra Alberti and BMI's Porfirio Pina



BMI Christian Awards: BMI's Phil Graham, Publisher of the Year Universal Music Publishing's Dale Matthews, Songwriter of the Year Ed Cash and BMI's Jody Williams



BMI's "How I Wrote That Song" (l-r, front): BMI's Myles Lewis and Barbara Cane; Chris Daughtry; BMI's Catherine Brewton; Ann Powers; Anthony Hamilton; BMI's Tracie Verlinde and Byron Wright; (back row) BMI's Samantha Cox; Hinder's Cody Hanson; Rodney Jerkins; Hinder's Austin Winkler; BMI's Ian Holder; Polow Da Don; Brian Howes; Ben Moody; Fat Joe; BMI's Phil Graham and Malik Levy

# Publish Or Perish?

Publishers Look To Branded CDs To Help Expose Their Music

When I was in college I bought a pair of Dr. Martens shoes. This was unremarkable except for the fact that as the counter clerk passed me my coveted shoes part of the package was a CD titled "Dr. Martens Shoe Pie." It featured such acts as **Lush**, **the Breeders** and **His Name Alive**.

The year? 1997. At the time the CD, which was all 4AD artists, represented the cutting edge of electronica and alternative. To this day, while I no longer wear Dr. Martens, I occasionally put the disc in for a listen.

I bring this up because there seems to be a flood of branded CDs hitting the market. The difference? Instead of coming from such labels as 4AD, today's promo CDs are coming from music publishers that are partnering with brands in an effort to expose not only music they control but also their songwriters.

For example, in the next few months Cherry Lane Music Publishing will release "Hello World," a disc of music that revolves around Japanese corporation Sanrio's Hello Kitty character, a mouthless kitten that has been applied to objects ranging from lunchboxes to vibrators. Artists on the disc include actress **Keke Palmer**—and someone who sounds suspiciously like **Gwen Stefani**, who is published by her own company, Harajuku Lover Music. Asked about the similarities, a Cherry Lane representative would only say, "I know Gwen is a fan of Hello Kitty, but the only official artist on this album is Keke Palmer."

The 11-track disc is the first CD offering from Sanrio. (A musical, "Hello Kitty's Fantastical Adventure," is playing in Japan with music and lyrics administered by Cherry Lane—although whether an album will be released has not yet been determined.)

One question that hangs over the "Hello World" disc is whether it will be released this

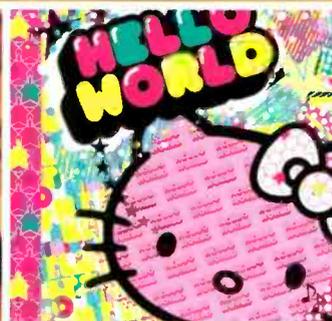
September or in January 2009. The holdup is Target, a person close to the situation says, as Cherry Lane is negotiating with the big-box retailer over releasing the disc exclusively with the chain for a set period of time. Should Target agree to the terms, the disc will come out in September and be accompanied by a marketing blitz that would include point-of-sale promotions and Hello Kitty-branded areas of Target's toy section.

"The closer you can have kids' music to toys the more chance of selling you have," Cherry Lane senior VP of creative services and marketing **Richard Stumpf** says. "It has to do with the parent traffic. They may not go in wanting to buy music, but if it's packaged with a bracelet or a stuffed toy, then they may buy the album."

Cherry Lane is not the only publisher to see a revenue stream in partnering with brands. Earlier this year Primary Wave released a Lancome-branded CD featuring only music it controlled. The disc was given away with purchases at cosmetics counters, and the music video for one of the artists featured, **Pacifika**, played in Lancome stores equipped with TVs in June and July.

Primary Wave is pursuing several other brands that it hopes will release a branded CD, including a large sports enterprise that it declines to name.

However, for Primary Wave the branded CD



Publishers are the driving force behind branded compilations for Lancome and Hello Kitty.

Primary Wave partner/chief marketing officer **Adam Lowenberg** says. "Brands are finally realizing their true power and how much weight they carry out there."

And it's not just independents like Primary Wave and Cherry Lane looking to maximize their revenue. Earlier this year Sony/ATV France put out a CD sampler featuring only Sony/ATV-controlled music for Ben & Jerry's.

"In an aggressive move to counter declining traditional physical and digital album sales in their market, [we] created a digital sampler of cutting-edge covers of Sony/ATV classics, such as 'Girls Just Want to Have Fun,' performed by **Etan**, and 'Tutti Frutti,' performed by **Les Fils du Dentistes**," Sony/ATV Music Publishing senior VP of global marketing **Rob Kaplan** says. "The [album] is available only online and can be downloaded by up to 100,000 consumers."

**.biz** For 24/7 branding news and analysis, see [billboard.biz/branding](http://billboard.biz/branding).

## With The Brand

KAMAU HIGH



PUBLISHING BY ED CHRISTMAN

# 2 Live Tunes

EverGreen Acquires Assets Of Lil' Joe Wein Music

EverGreen Copyrights continued its acquisition spree by purchasing the assets of the Lil' Joe Wein Music publishing catalog, which includes the entire output of 2 Live Crew and

songs by the Poison Clan and 69 Boys, **Billboard** has learned.

Terms of the deal were not disclosed but **Billboard** estimates that EverGreen paid about \$3 million for the 700-plus-song catalog. The move bolsters the hip-hop component of the 75,000 songs the company has purchased through a series of acquisitions since its inception in 2005. The Lil' Joe Wein Music deal marks the 19th acquisition by EverGreen in building a catalog that now throws off \$7 million in net publisher's share annually, according to EverGreen co-CEO David Schulhof.

Besides such 2 Live Crew songs like "Me So Horny," "Pop That Pussy," "Hoochie Mama" and

**BILLBOARD EXCLUSIVE**

"Get It Girl," the EverGreen catalog includes works by Tupac Shakur, Bunny Sieglar, MC Hammer, Teddy Riley, Full Force and Schoolly D. "Together we will work with [Lil' Joe Records] to grow the catalog in film and television," Schulhof says. Lil' Joe Records owner Joe Weinberger retains ownership of the label's master recordings.

In addition to its New York and Los Angeles marketing offices, EverGreen is calling upon synch agent/music supervisor P.J. Bloom to represent the catalog. Bloom is COO of Hunnypot Unlimited, which joined EverGreen in a publishing, placement and marketing venture earlier this

year (**Billboard**, March 1).

Weinberger said in a statement that he picked EverGreen as the new home for the songs "because they have a keen interest and proper film/TV and marketing resources to continue building upon the legacy of these artists and their amazing songs."

While the Lil' Joe Wein acquisition strengthens EverGreen's presence in hip-hop, Schulhof points out that its catalog is diverse, including works by Todd Rundgren, Nick Drake, Fairport Convention, Bruce Fisher and Bill Monroe. EverGreen is financed by the Lehman Brothers Merchant Banking III fund and also has a line of credit from SunTrust Banks.

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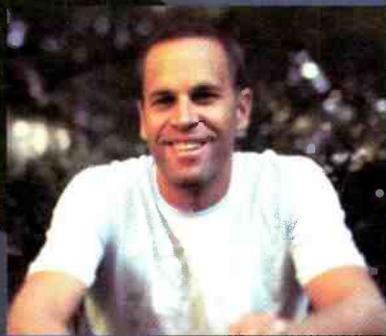
Mariah Carey



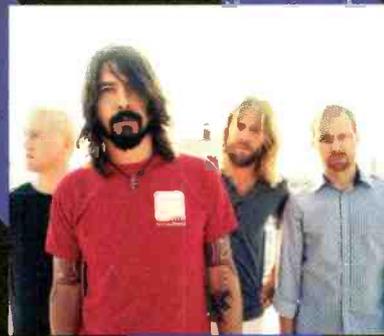
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## A Place For My Stuff

Home Servers Will Anchor Digital Entertainment Libraries

Converting to a fully digitized entertainment library is a good way to cut down on clutter in the house. So what replaces the CD rack once you do?

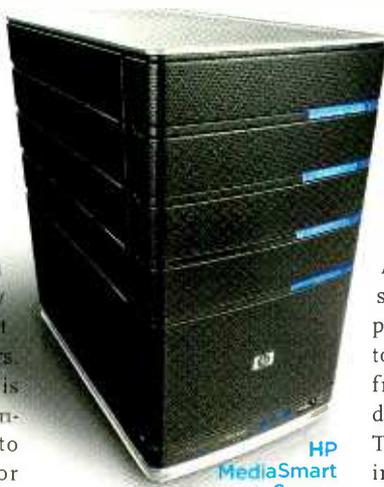
The 500 GB hard drive that comes standard on most home computers today? Soon, even that won't be big enough to store and organize the massive amount of digital music, video and photography that consumers are accumulating as part of the emerging "terabyte lifestyle."

That opens the door to a new market, one that for now remains a niche afterthought to most people: home servers.

Most digital media today is stored on an individual computer and then synched to one device or another or streamed through a home network to an entertainment system or other appliance. The drawback with such a system is that all files will be lost should the hard drive crash, and it's very difficult to synchronize files across multiple computers, devices and users without overlap.

By contrast, a home server acts as a central storage hub

for all the content in the home, and multiple devices can link to it in order to stream or otherwise access music, video or other content. A home server will even automatically backup and recon-



HP MediaSmart Server

pile content stored on any connected device. And servers are far less prone to crashes.

The home server market is currently all potential, with only an estimated 400,000 U.S. households employing one today, according to multiple analyst reports, dominated primarily by tech enthusiasts and IT pros installing them in

their homes.

But Forrester Research projects the U.S. market will grow to more than 4.5 million households by 2012, while the Diffusion Group predicts it surging to as high as 21.5 million in all of North America by 2015.

Driving this growth, of course, is digital content. It's hard to measure just how much content is now stored on home computers, but based on reported activity, it's certainly on the rise. A Forrester Research survey shows that the number of people viewing or managing photos on their computers rose from 26% of survey respondents in 2002 to 47% in 2007. The percentage of those owning an MP3 player went from 3% to 36% during the same time frame.

"The digital assets that people have are clearly climbing, and with that comes the potential need for a home server," analyst J.P. Gownder says. Diffusion Group senior analyst Ted Theocheung notes that the average computer user will have up to 2 terabytes of content stored by 2010.

But increased storage capacity is not enough to jumpstart the market. The real appeal of the home server is its synching, streaming and management capabilities. The more devices in the house that need access to the same content, the more need there is for a home server.

According to Forrester, the number of homes with multiple computers increased from 25.8 million in 2002 to 47.8 million last year. These computers are increasingly being connected via a home network, the penetration of which has doubled in the same time period from 12% to 24%. And that's not even including the proliferation of iPods, mobile phones and other portable devices that need access as well.

"There needs to be something beyond backup to make the home server story come alive for consumers," Gownder says. "The server category has to demonstrate application extensibility where it's projecting things you couldn't do previously rather than just being a source of backup and storage. It needs to proactively help people with their media."

Hewlett-Packard's MediaSmart Server line, for instance, allows users to store their entire iTunes library on a server, from which any computer in the home network can then stream music. French company LaCie offers its Ethernet Disc Mini Home Edition service that does much the same.

Microsoft, and its Windows Home Server software that it launched in January, is expected to rule the home server market for the next five years, during which PC-based servers will be the dominant solution. But Theocheung says the real spike in consumer adoption won't come until after consumer electronics companies begin building server-like functions into their entertainment system products, which will overtake the PC as the primary source of such store-and-synch capabil-

ity. In particular, he expects cable operators to be leaders in this transition, doing for servers what they did for DVRs by including the functionality in set-top boxes.

"That changes the whole model," Theocheung says. "If you have to buy these yourself, the trend is going to be slower. But when service providers latch onto this and let you just add \$5 to your \$100 monthly cable bill, it's not a noticeable impact. Then you're going to see some action."

Perhaps when this market

begins to expand, music subscription services like Rhapsody and Napster will place support for their technology on these home servers. Rhapsody in particular has been aggressive about making its service compatible with non-PC music appliances. Meanwhile, the move to digital rights management-free downloads for purchased content will also be a key step toward ensuring that digital music takes advantage of the coming media server boom.

### KNOCK ON WOOD

For the closet rock gods out there who just can't get their game on with a flimsy plastic controller, Peak Products has introduced the Starpex—a full-sized wooden guitar controller for the PlayStation 2 and 3 versions of the "Guitar Hero" and "Rock Band" videogames.

It features all the buttons and controls as the default guitar controller for both games, but also includes a button that launches the "Star Power/Overdrive" modes for both games, as well as a 10 fret-button design that adds extra buttons along the neck for easier access while playing.

The guitar features wired and wireless connections and is fully customizable. It will be available this month at Circuit City and other retailers for around \$180.

—AB



## SNAPSHOT

A Host Of Options For The Home Server Inclined

### PC-BASED

- **HP MediaSmart Server (\$600):** Five hundred GB of storage on a single hard drive; supports up to four additional drives; features a Gigabit Ethernet connection and four USB 2.0 ports.
- **Fujitsu Siemens SCALEO Home Server (Europe only):** Choice of two 500 GB or two 750 GB of storage; includes a Gigabit local area network and four USB 2.0 ports.

### CONSUMER ELECTRONIC

- **Seagate Mirra (\$350):** Five hundred GB of storage; provides network file backup to connected PCs; monitors any folders users choose to back up and synch via a LAN; includes remote access.
- **Apple Time Capsule (\$300/\$500):** Choice of 500 GB or 1 terabyte of storage; integrated with Mac OS Leopard software for automatic file backup; offers built-in extension to the Airport Extreme Wi-Fi base station.

- **LaCie Ethernet Disk Mini-Home Edition (\$200):** Five hundred GB of storage; doubles as a home networking hub; can stream to multiple devices and provide remote access to content via any Web browser; includes USB 2.0 ports and Gigabit Ethernet networking functions.

### COMBO

- **Sony HES-V1000 (\$3,500):** Five hundred GB of storage with 200-disc Blu-ray DVD changer; integrates with Sony PlayStation 3 and Sony TVs that include the XrossMediaBar, a multi-option, onscreen menu that offers access to content from home networked devices and Internet-based sources like online music and movie services.
- **Harman Kardon DMC 100 Digital Media Center (\$3,500):** Two hundred fifty GB of storage; delivers up to four streams of music, video and photos at the same time to up to four devices; automatically rips inserted CDs to the hard drive for digital backup; records and plays content from various media cards and USB devices.

—AB

## HOT RINGMASTERS™ JUL 19 2008 Billboard

TITLE	WEEKS ON CHART	ORIGINAL ARTIST
<b>#1 LLOLLOPOP</b> LIL WAYNE FEATURING STATIC MAJOR	16	
<b>2 I KISSED A GIRL</b> KATY PERRY	8	
<b>3 TAKE A BOW</b> RIHANNA	12	
<b>4 BUST IT BABY PART 2</b> PLIES FEATURING NE-YO	16	
<b>5 A MILLI</b> LIL WAYNE	3	
<b>6 LOLLI LOLLI (POP THAT BODY)</b> THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER	9	
<b>7 GET SILLY</b> VIC	15	
<b>8 GET LIKE ME</b> DAVID BANNER FEATURING CHRIS BROWN	8	
<b>9 PUT ON</b> YOUNG JEEZY FEATURING KANYE WEST	5	
<b>10 ALL I WANT TO DO</b> SUGARLAND	4	
<b>11 BLEEDING LOVE</b> LELENA LEWIS	19	
<b>12 FOREVER</b> CHRIS BROWN	11	
<b>13 NEVER WOULD HAVE MADE IT</b> MARVIN SAPP	4	
<b>14 LOOKIN BOY</b> HOT STYLZ FEATURING YUNG JOC	4	
<b>15 SEXY CAN I</b> RAY J & YUNG BERG	20	
<b>16 WHEN I GROW UP</b> THE PUSSYCAT DOLLS	3	
<b>17 POCKETFUL OF SUNSHINE</b> NATASHA BEDINGFIELD	10	
<b>18 BARTENDER SONG (AKA SITTING AT A BAR)</b> REHAB	6	
<b>19 GOT MONEY</b> LIL WAYNE FEATURING T-PAIN	4	
<b>20 HEAVEN SENT</b> KEYSHIA COLE	12	

Based on major retailers sales data reported by Nielsen. RingScan a service of Nielsen MediaScan. Chart endorsed by CRIA - The Wireless Association and Music Entertainment Forum. MEF CTIA

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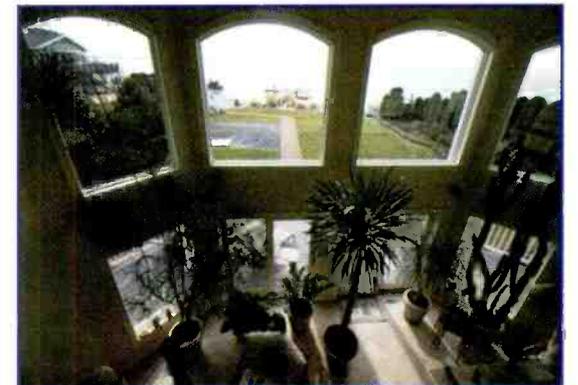
### "If You Like"

Miniature golf around  
flowing creek  
and bridges



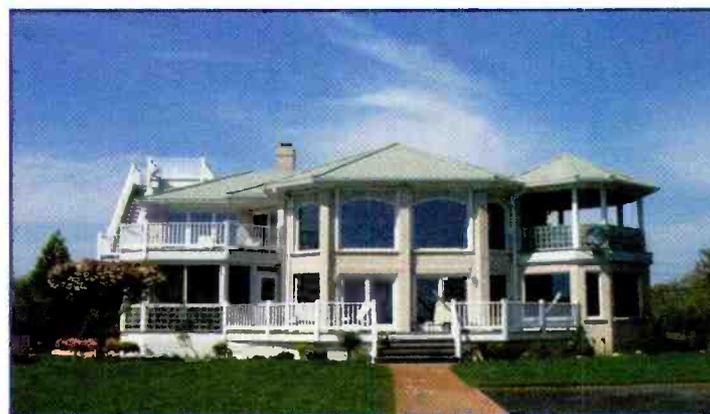
### "If You Like"

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room

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# Come Together

Iglesias, Aventura Join For Rare Pop-Tropical Combo

Co-headliners of different genres are no longer an oddity in the U.S. Latin market. Nonetheless, the Kings tour, which kicks off Sept. 4, stands out for its daring pairing of Spanish pop star **Enrique Iglesias** and urban/bachata group **Aventura**. Its results will be closely watched by a Latin touring industry where probably fewer than 20 acts can consistently embark on large arena tours.

Iglesias is, well, Iglesias. As for Aventura, the New York-based group plays a romantic, urban version of traditional Dominican bachata, a music most non-Latins haven't a clue about. But today Aventura is one of the top Latin acts in the market, and its album "Kings of Bachata" was the second top-selling Latin album of 2007, according to Nielsen SoundScan.

While tropical and pop sounds

don't often intermingle on Latin radio or onstage, the two acts have a common youth appeal that promoters

and management hope will translate into a shared audience.

The 15-stop Kings tour, which ends Oct. 5 in Rutherford, N.J., is being produced by Live Nation. The company also produces **Marc Anthony's** Juntos en Concierto tours, which feature a variety of acts from different Latin genres.

While those tours have opened the doors to experimentation, pairing pop with something like urban bachata hadn't occurred before to **Kate Ramos**, Live Nation senior VP of touring alliances. But when the artists themselves pitched her the idea, it made sense, she says, enthusing that "Enrique and Aventura are young and sexy and energetic."

While Iglesias just finished a 30-date arena tour through Europe and Latin America, he hasn't done a U.S. arena tour in at least two years. His last U.S. show was a sellout at Los Angeles' 6,700-seat Nokia Theater in December.

"I wanted to do something completely different, that went beyond the typical tour," Iglesias says. "And I love Aventura musically."

Aventura has played some 25 dates in the States during the past six months, but not as part of an organized tour. Of four shows reported to Billboard Boxscore, the group tallied combined attendance of 23,000 and two sellouts.

By teaming with Iglesias, the group gains a "marquee value" it now lacks,

Aventura manager **Johnny Marines** says.

"As popular as we are, we've been on an indie label pretty much all our life, and we've worked on a smaller scale," Marines says. "We're hoping this opens the industry's eyes and they say, 'These guys are bigger than the credit we give them.'"

What Aventura brings Iglesias, in turn, is its current hot status. The group's single "Mi Corazoncito" won Hot Latin Song of the year at the 2008 Billboard Latin Music Awards, in response to airplay in multiple formats across the country.

A Caribbean artist with Aventura's broad youth appeal hasn't emerged since **Elvis Crespo** had a succession of hits a decade ago, promoter **Lázaro Negret** says.

"If you put groups together that aren't that hot, nothing will happen, no matter how good they are," Negret says. "In this case, they both have a track record."

## Latin Notas

LEILA COBO



ENRIQUE IGLESIAS is teaming with AVENTURA (inset) for a 15-stop U.S. arena tour that kicks off Sept. 4 in Laredo, Texas, and ends Oct. 5 in Rutherford, N.J.



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## EN BREVE

### RIAA LOWERS LATIN'S GOLD, PLATINUM REQUIREMENTS

In response to the precipitous decline registered for Latin shipments in the past 18 months, the RIAA has quietly lowered the requirements to obtaining gold and platinum certifications for Latin albums. Now, a gold album in the United States is certified after having shipped 50,000 copies, down from 100,000. Likewise, the certification to obtain a platinum album has been reduced from 200,000 units shipped to 100,000. This places the requirements for gold and platinum albums only slightly above the standards set by Mexico's Assn. of Record Producers. The requirements for a gold album in Mexico are 40,000 shipped units, down from the 50,000 required in 2003, and the requirements for platinum albums are 80,000 units, down from 100,000 required five years ago. Shipments of Latin music fell 18.6% in 2007, according to RIAA numbers.

### JAGUARES PREPS FIRST SET FOR EMI

After a three-year hiatus, Mexican rock band Jaguares will release its first studio album on EMI, after a spending its entire career until now at BMG and later, Sony BMG. Titled "4S," the 10-track set is due Sept. 2 in the United States and Latin America but will also be available in digital format as of July 16. The album's physical release coincides with the start of Jaguares' 2008 North American tour, which kicks off Sept. 5 in Mexico and includes 30-plus dates. In the States, most of the stops will be theater or club dates, including the Nokia Theater in New York and the Fillmore in San Francisco and Miami. Jaguares—made up of Saúl Hernández, Alfonso André, César "Vampiro" Lopez and Marco Rentería—is one of Mexico's seminal rock bands and sprung from Caifanes, the '80s group that included Hernández and André as core members. Jaguares signed a three-album deal with EMI Mexico in June. —Leila Cobo

# On Their Own

Latin Alternative Bands Pursue New Strategies

Though Latin alternative artists have been able to push creative boundaries with label support, this year's Latin Alternative Music Conference in New York showed that many of the acts' business strategies are catching up to their art.

Attendees at the conference, held July 8-12 at New York's Roosevelt Hotel, heard from artists who are deploying a wide range of tactics to get their music heard.

Folk-pop/funk artist Alexis Puentes, who performs under the name Alex\*Cuba, told the gathering that he had written about "a million songs" while looking to get signed. The British Columbia-based Puentes initially licensed his music in other countries and then signed to an indie that

tried to steer him in a more tropical-sounding direction.

"They completely missed the point," he recalled. So Puentes formed his own label, Caracol, and with an artists' grant from the Canadian government, he recorded his album "Agua del Pozo" and hired a publicist. He secured independent physical distribution in a few big Canadian cities. And with digital aggregator Indie Pool, he put his music on iTunes stores around the world, where he scored several "single of the week" features. He has won two Juno Awards and for a second run of the album got a pressing and distribution deal with EMI Canada.

Puentes was considering a license offer from Blue Note that suddenly went into limbo

as parent company EMI went through yet another round of restructuring. "I don't think it's safe for any artist in the world" to count on a label deal, said an unfazed Puentes, who is touring festivals into the fall. "To me, that's history."

Most artists interviewed by Billboard were resigned to the necessity of having to pursue a DIY career strategy. But singer/songwriter Bea Cennena of New York group Bea Ba acknowledged that her band is looking to get signed by a label. "We've been pushing ourselves for 10 years as independent artists," she said, adding that gigs still don't cover the cost of traveling to them and that "no musician really wants to spend his day in an office."

Los Amigos Invisibles gui-



PUENTES

tarist Jose Luis Pardo told a conference panel that he spends plenty of time nowadays dealing with business for his band's own Gozadera Records label, which Los Amigos formed after the group parted ways with Luaka Bop. The band is working on its third tour-financed album.

Meanwhile, Chile's Gonzalo Yañez, formerly on Warner, now goes directly to stores via FERIA La Oreja,

the label associated with Chilean retail chain FERIA del Disco (the company also has a booking agency). Today in Chile, "the multinationals have fewer staff than my label," Yañez said.

As Pistolera lead singer Sandra Velasquez put it, "All you need is a great manager, publicist, booking agent and distribution. We have everything we need."

—Ayala Ben-Yehuda

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# BLK JKS DIY

Without A Label, South African Band Cuts Deals



BLK JKS

To say the old adage "It's not what you know, it's who you know" applies to fast-rising South African rock band **BLK JKS** would be only half true.

The band clearly knows how to make interesting music that channels the **Mars Volta** and more traditional sounds in equal measure. But it also happens to know plenty of heavy hitters and tastemakers, and with their support, BLK JKS has begun to strike big-time deals without being signed to any label. The act has also just released an EP, produced by **Brandon Curtis** of the **Secret Machines**, who came to the project as a fan of the band and secured studio time for it at New York's Electric Lady Studios. Not bad for a band that hadn't been to the United States before last spring.

BLK JKS' story begins with a chance meeting with uber-producer **Diplo**, best-known for helping break **M.I.A.** in the States. "Diplo was touring in South Africa, and people started telling him about the band," BLK JKS manager **Knox**

**Robinson** says. "He wound up meeting with them at the airport for half an hour and initially wanted to sign them to his label. He called me from Kenya and told me I had to check them out. While Diplo wound up moving on to other projects, I decided to come on as their manager."

Rather than seek a traditional label deal, Robinson and the band decided to chart their own course and connect with influential media outlets, including the **Fader**, where Robinson was once an editor. "Those outlets are predicated on calling things before they happen, and all the elements in the story of this band added up to a perfect-storm situation," Robinson says. The **Fader** put BLK JKS on the cover of its March issue, and the band flew to New York to play an issue release party before proceeding to Austin for South by Southwest.

Robinson says these shows were crucial not only for exposing the band to brands, but making the group comfortable with the concept of branding. The approach has paid off, guitarist **Mpumi Mcata** says. "Branding has been and is ace, especially if they understand the band on a

personal level," Mcata says. "It's mutually beneficial because people can feel the sincerity or lack thereof, which is important to us. So support from such folks like Edun, Converse, Fader and certain private investors whom we've met on the road, especially in the U.S., are invaluable."

Leveraging the **Fader** cover and the blog hype, Robinson and the band next hooked up with Edun, a clothing company created by **Bono** and his wife, **Ali Hewson**. "A mutual friend introduced us to BLK JKS, and the timing was perfect, because we were rebranding the Edun Live component of the business," Edun global marketing director **Bridget Russo** says. "We gave the band blank shirts to silkscreen, and we've been talking about co-designing shirts. We see them as a band whose star is rising, and they are perfect for our brand. Africa is sexy and modern, and these guys have such a good look."

Robinson says the band has also attracted attention from Converse, and while the shoe company didn't confirm anything on the record, a

source says that BLK JKS is on the radar for a future project. "I think it's cool that they're not signed," he adds. "It's great that they do it their way."

Robinson says the band would consider joining forces with a label, "if they bankrolled everything, which is pretty unlikely." Mcata adds, "I guess thus far we've remained unsigned because we

haven't heard from a record label that shares our views, and seeing as we're not willing to compromise as much as people who are putting in more money than spirit and energy would have us do, we've decided to swim our way."

When it came time to get the band's music in stores, Robinson connected with a tastemaker to get things rolling. He played the songs for **Josh Madell**, co-owner of New York's **Other Music**, and Madell liked what he heard. "We were the first to have the download and we featured them in the download store," he says. "They're doing well saleswise, especially for a nonlocal band. It looks like there are good things to come." ◆◆◆

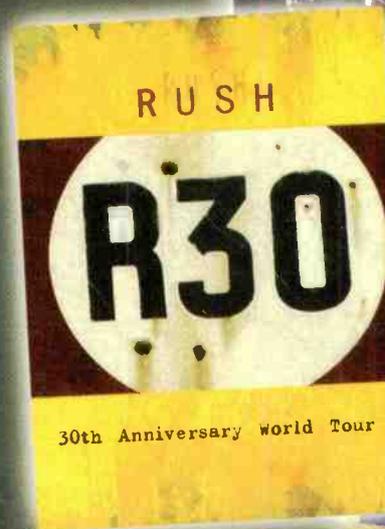
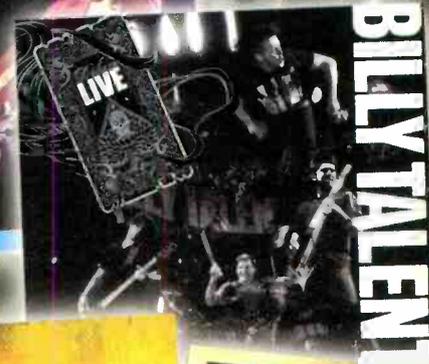
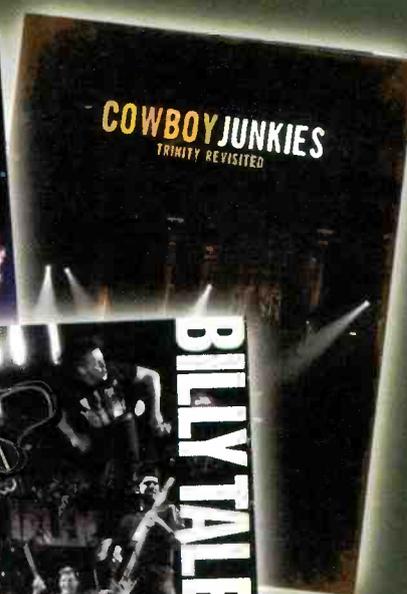
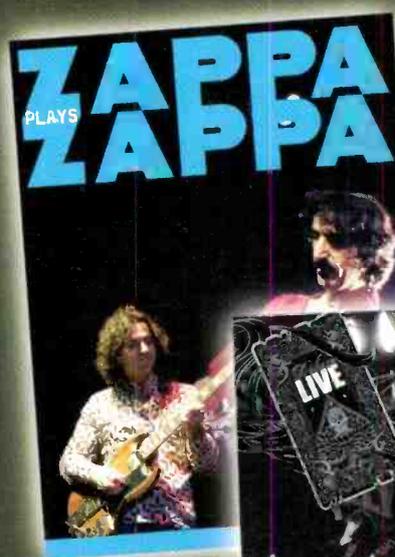
## The Indies

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# ARE WE THERE YET?

## HD Radio Is Finding Mass-Market Adoption Elusive

Digital high-definition radio is hitting some key milestones in terms of pricing and features, but building enough momentum to spur broad consumer adoption remains a tall order.

Prices on some radio models have tumbled below \$100. More automakers are offering HD radio as a factory or dealer-installed option. And the rollout of a feature enabling consumers to "tag" a song they like for purchase at Apple's iTunes store provides a level of interactivity that traditional analog radio can't match.

But four years after the first HD radio receivers hit the U.S. market and two years after RadioShack became the first retailer to start rolling them out nationwide, sales are still miniscule compared with the broader terrestrial radio market. In addition, consumer awareness continues to lag and such competitive options as satellite and Internet radio are complicating efforts to make the digital radio standard a mass-market phenomenon.

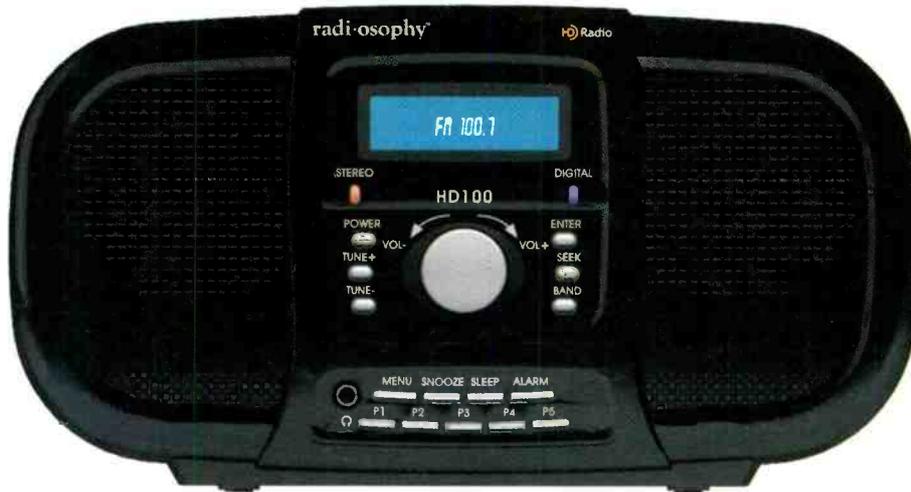
To date, nearly 1,750 AM/FM stations (out of a total of about 13,000 stations) covering 83% of the United States are broadcasting digitally, while about 800 offer original formats and content on HD side channels, according to iBiquity Digital, the developer and licenser of HD radio technology. U.S. HD radio sales totaled about 300,000 units in 2007, with about 1 million units expected to be sold this year, iBiquity says.



STRUBLE

But that's still only a tiny fraction of estimated annual radio sales of about 70 million. And according to a consumer survey conducted in January by Arbitron and Edison Media Research, only 24% of respondents said they had "heard/read anything recently about HD radio," down slightly from 26% a year earlier.

About 60 HD receivers are now available in the States, including table-top units and car radios from such leading consumer and audiophile brands as Panasonic, Yamaha, Denon, Polk and Harman Kardon. Among the manufacturers breaking through the \$100 price point is North Sioux City, S.D.-based Radiosophy, which



Radiosophy's HD100

specializes in HD radio receivers. The company's portable HD100 radio, which includes a clock radio and an input jack for an MP3 player, costs \$49.95 after a \$50 rebate.

iBiquity president/CEO Bob Struble remains optimistic that falling prices will finally jump-start the HD market.

"It's not a great mystery that a higher volume of radios will sell at a lower price," Struble says. "We've seen this movie before with consumer electronics. Think of the first DVD players for \$2,000. We are following a similar path to make it happen as quickly as we can. The price point is fundamentally important."

But Edison VP Tom Webster counters that new technologies and lower prices won't be enough to drive mass consumer adoption of HD radio. Instead, he argues, the industry needs to invest more in quality content.

"Programming is a regional crapshoot of varying quality," Webster says. "The industry has to create value through the creation of strong, passionate brands that may be augmented by music, but stand for more than 'one great song after another' . . . Building brands takes the time, resources and energy of radio's talented

programmers and creative staff—but many are already programming three to five broadcast stations, so often the HD2 channel gets relegated to the back burner."

Robert Unmacht, a media consultant and radio expert with iN3 Partners in Nashville, believes that broadcasters haven't been aggressive enough in their launch of HD radio. "The problem is that it is being rolled out as if it's a new radio invention, like FM," he says. "If there were no competition from new media, it would be fine for this to gradually phase in and replace analog radio. But with so much competition, we don't have that time to wait."

The auto market has the potential to be a key sales channel for HD radio, as it has been for satellite radio. Automakers ranging from Ford and Volvo to BMW and Mercedes-Benz offer or plan to offer HD radio receivers in their vehicles. But HD radio is facing constraints in making further inroads.

### DROP IN THE BUCKET

Sales of HD radios account for only a minuscule fraction of overall radio sales.

SOURCES: iBiquity Digital, HD Digital Radio Alliance

2007 HD UNITS SOLD  
300K

2008 HD UNITS SOLD (PROJECTED)  
1M

U.S. RADIO SALES

As satellite broadcasters XM and Sirius await FCC approval of their proposed merger, some members of Congress have voiced support for iBiquity's request that the FCC require all new satellite receivers to include HD radio capability. But General Motors and Toyota, the world's two largest automakers, have come out against the proposal, arguing in a joint filing to the FCC that "any mandate will inherently distort the normal incentives to [reduce costs] and further improve the HD product offering."

Of greater long-term concern is competition from Internet radio. Unmacht believes that automakers' interest in HD radio will fade in favor of the promise of wireless connectivity. He foresees a day when vehicles offer a roster of interactive services, including a global positioning system, car monitoring (a la LoJack), baby monitoring and thousands of channels of audio online, all for one price.

"There will come a time where broadband will be like electricity, where you don't even think of it as Internet," he says. "It will be used for any number of devices in houses and cars."

iBiquity's Struble downplays the competitive threat from Web radio. "If you take the 3 [million]-4 million listeners of radio drive time, that would shut down a broadband network," he says. "It simply doesn't have the capacity. And if at some point the consumer is charged for the access, that spectrum is no longer free. Radio has an economically efficient pipe to distribute to a broad audience"—the airwaves.

In the near term, car-based Internet access is likely to remain available only at a premium, which will limit online radio's reach, according to Edison's Webster. And that, he says, offers a window of opportunity.

"If HD is free and just comes with my car, then its potential exceeds the near- and mid-term potential for online radio in vehicles," Webster says. "It's easy to fall into the trap of the 'futurist' and assume free, ubiquitous Internet access will be available to all. Someday maybe, but in the intervening years, radio does have a gap—through an ever-closing window—to establish new, great digital brands that consumers will be loyal to wherever they are and whatever they are doing." ■■■

## WHAT'S NEW IN HD RADIO There's A Flurry Of Activity To Expand Digital Radio's Reach

### AUTO MARKET

Ford Motor, which began offering HD radio as a dealer-installed option last year, plans to make it available as factory-installed standard or optional equipment in Ford, Lincoln and Mercury models beginning in calendar 2009. "Moving forward, a radio will no longer be considered competitive if it doesn't include digital technology," Ford director of electrical system engineering Jim Buczkowski says.

Meanwhile, Volvo will make HD radio a standard feature on all its models except one, beginning early next year; Hyundai plans to roll out HD radio as part of a \$4,000 entertainment package on its new Genesis sedan this

month; and Mercedes-Benz is adding HD as an option on three of its models this fall. Toyota's Scion will also include HD radio "in the near future," according to the HD Digital Radio Alliance, joining dealer-installed options offered by BMW, Cooper Mini and Jaguar.

### ITUNES TAGGING

This feature, which was announced last fall and began appearing in select models in the spring, allows listeners to "tag" songs heard on HD radios with the touch of a button. The tags are stored in an iPod that's cradled in an HD radio receiver. The next time the iPod is synched to iTunes, marked songs appear as a list, and they can be previewed, purchased and downloaded.

Polk Audio's \$499 I-Sonic Entertainment System 2, Jensen's JiMS-525a table-top unit and two Alpine aftermarket auto devices—the iDA-X100 digital media receiver and IVA-W505 2-DIN mobile media station—are so equipped. As of June 27, all 700 of Clear Channel's HD and HD2 stations were tag-compatible.

### REDUCING STATION COSTS

Equipment manufacturers unveiled new products earlier this year that lower the costs for radio stations interested in upgrading to HD radio. The new products were the result of an initiative that began in 2006 by the National Assn. of Broadcasters and iBiquity Digital, developer of the HD radio standard, under which

the NAB provided financial support to accelerate the development of lower-cost "embedded exporter" technology that enables stations to prepare multiple audio channels for HD radio transmission. NAB-member stations are eligible for an additional discount.

### MARKETING CAMPAIGN

The HD Digital Radio Alliance launched a 13-week, \$57 million marketing campaign June 30 that includes radio ads in 100 markets and a mobile marketing campaign under which consumers can text message "upgrade" to 34343 for information about HD radios, retailers, vehicles and a \$50 mail-in rebate when they purchase certain units. —CT



Madonna's 1998 album 'Ray of Light' is one of the releases available on cassette from Pack Central.

## Tapes 'N Tapes

### Need 'Tha Carter III' On Cassette? Meet Pack Central

Music sales at the Pack Central mail-order operation are just fine, thank you very much. But it would be doing even better if only owner **Bob Paris** could get his hands on more cassettes.

I know this because I phoned Paris—who founded the North Hollywood, Calif., operation 28 years ago—and after identifying myself asked, "What are you doing right now?" Without missing a beat, he responded, "Descrewing 150 cassettes."

In case you weren't paying attention back in the day, some cassettes, in particular those by WEA, were held together by screws while others are assembled through ultrasonic welding, which uses energy from high-frequency acoustic vibrations to melt the contact point between parts to create a joint.

Why is all of this important? Pack Central's customer base is almost entirely composed of prisoners—that's jailed prisoners, as in incarcerated in institutional correctional facilities. Turns out a lot of joints don't allow cassettes with screws to reach their inmates. Since I have never been a prisoner, I'm not sure what inmates can do with cassette screws, but I have no doubt that prison guards could tell you of some nefarious uses that they have come across.

And if you aren't picking up what I am putting down, then this next point is going to elude you entirely, but I'll give it to you straight anyway: Many prisons won't even allow inmates to receive CDs because the hard plastics can be used as—well, you get the point. And that's why Paris is on the hunt for cassettes.

"I sell 50,000 cassettes a year," he says. Cassettes still outsell CDs, 1,100 per week to 750, or 60% to 40%. "I started stockpiling cassettes five years ago. People thought I was nuts when I invested tons of money in analog prerecorded music on tape."

But he had to make that investment. Sony BMG deleted cassettes in May 2006, while the other majors have stopped making cassettes and are in sell-down mode, he reports.

Pack Central plans to propose a special order to some of his trading partners to manufacture small runs in cassettes of his best-selling catalog titles, although some new titles would also sell well in the format, Paris adds. Best-selling titles currently include **Lil Wayne's** "Tha Carter III," **Mariah Carey's** "E=MC2," **Usher's** "Here I Stand," **Rihanna's** "Good Girl Gone Bad,"

**Nickelback's** "All the Right Reasons," **Leona Lewis'** "Spirit" and **Lyfe Jennings'** "Life Change." Perennial sellers include **Al Green's** "Greatest Hits," **Linkin Park's** "Hybrid Theory," **Michael Jackson's** "Thriller," **Pink Floyd's** "The Dark Side of the Moon" and a best-of collection by **the Stylistics**.

Although Pack Central buys direct from everyone, it gets fill-in product from one-stops so it can offer any new product in its catalog, without stocking it. But Pack Central stocks about 10,000 CDs and 5,000 cassette titles, with most orders going out within 24 hours, says Paris, who began the business after a short stint overseeing mail order for the now defunct Moby Disc chain in the late '70s.

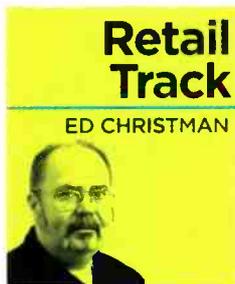
In addition to selling music to prisoners, the company operates on the Amazon Marketplace as "pacman 1000," selling some deleted merchandise. But other than that, Paris says he has no intentions of expanding his business to the Web, noting, "I don't want to deal with the cockamamie pricing on the Internet."

Pack Central has a mailing list of 50,000 customers and sends out its catalog twice a year, with monthly mailers featuring new titles. Prisoners pay for product through money orders or checks drawn on a spendable trust account set up by their family members.

But Pack Central has to be careful even here. "If someone, due to a math error, shorted us \$1, we used to fulfill the order and ask them send us a buck extra the next time," Paris says. "But that is extending prisoners' credit, which felons are not allowed to have, since they don't have the capacity to enter into a contract. So we got into trouble for that and now have to lop off an item and refund them the difference."

When Paris says business is fine, he is speaking relatively. "Our business has been flat for the last five years, which to me is fantastic, considering what's going on in the music business," he says. The operation does the equivalent of a decent record store, with its volume hitting more than \$1 million annually.

As for the future, things are still looking good for Pack Central. "I have dodged every conventional bullet that has hit most music retailers," Paris says. "I don't have to worry about downloading, legal or illegally. The beauty of it is that prisoners don't have Internet access and never will."



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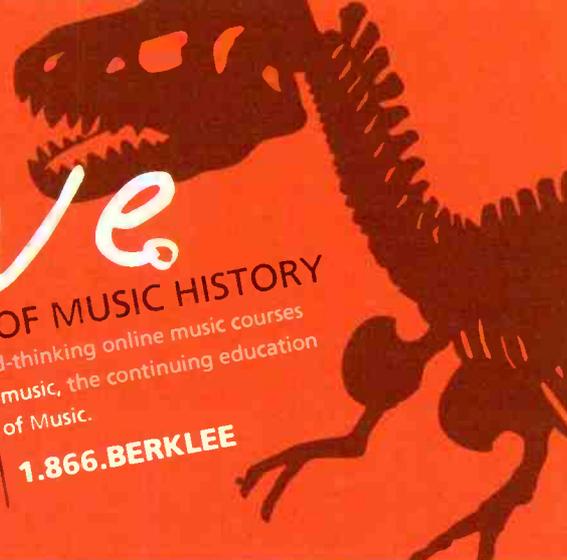


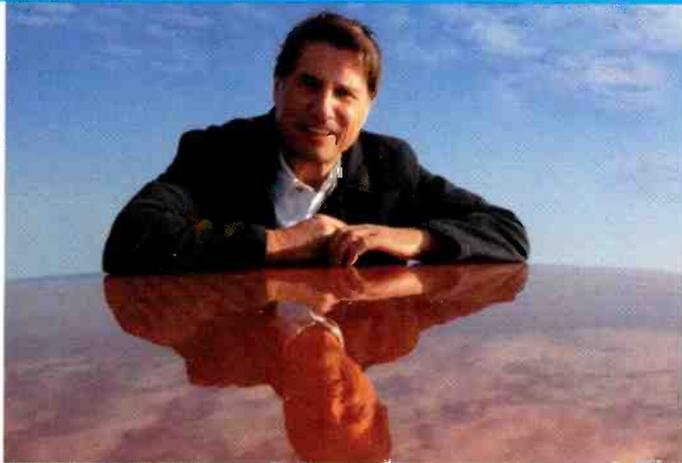
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## GOLDEN YEARS

Older Consumers Lead German Download Growth

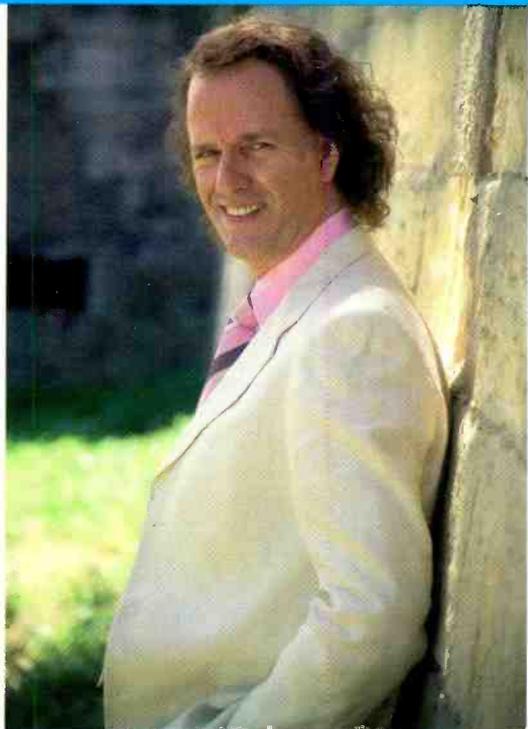
HAMBURG—The German music industry is banking on the older generation, as “silver surfers” emerge as an increasingly important demographic for its fledgling digital music business.

Germany has a burgeoning mature population, with 40% of its citizens now older than 50. That’s projected to rise to 46% by 2018, according to the independent Institute Center for Demographic Change.

“Anyone who continues to ignore the older generation of music buyers is digging his own grave and will be commercially dead faster than this ignored target group dies,” says Thomas M. Stein, CEO of Munich-based independent label 313Music JWP AG. The label specializes in schlager, the sentimental ballad-dominated pop genre that’s one of the main beneficiaries of the digital boom among older consumers.

The German digital music market has struggled to take off. According to the IFPI, digital sales were worth \$86.5 million in 2007, up just 13.5% from the previous year. That was a far smaller rate of growth than the 34.9% increase posted in the United States and the 28.2% gain recorded in the United Kingdom. This is despite Germany’s success in almost halving online piracy levels between 2003 and 2007 (Billboard, April 12).

But according to a report from Berlin-based association of hardware manufacturers BITKOM, digital media sales during first-quarter 2008 showed signs that the market might be finally stirring to life. Germans purchased 12 million legal downloads of music, games, audiobooks and video worth €52 million (\$82 million) in the first quarter, representing a 34% jump in



unit volume and a 30% increase in retail value from the same period a year earlier. BITKOM says music sales accounted for 40% of all first-quarter download sales in terms of retail value, an improvement from 35% of total sales during the year-earlier period.

The BITKOM research also showed that 29% of all download purchases in the first quarter were made by consumers older than 40, up from 24% for full-year 2007. Spending by consumers ages 30-39 totaled 30% of download purchases in the quarter, compared with 27% last year, while spending by consumers younger than 30 fell to 41% of purchases, from 49% during the whole of 2007.

The increasing spending by older consumers has been vital for the development of Germany’s digital music business because younger Germans have been slow to embrace legal online services.

That’s due in part to the popularity of file sharing among the younger-than-20 set, which isn’t accustomed to paying for music, as well as more market-specific factors, such as relatively low rates of credit card usage.

Some niche German labels say careful targeting of older consumers is now paying off. Jörg Hellwig, head of Munich-based Sony BMG imprint Ariola, says his label deliberately takes aim at fans previously considered too old for regular music purchasing.

“We reach the older target groups on suitable portals like [online music magazine] Smago,” he says, “but also by using traditional tools such as posters, TV and print.”

# 29%

Percentage of downloads that 40-year-old-plus consumers bought in the first quarter.



From left, UDO JÜRGENS, ANDRE RIEU and ANDREA BERG are among the German artists scoring online with 40-year-old-plus consumers.

Hellwig declines to reveal sales figures, but says such methods have boosted Ariola’s online schlager sales, with veteran singer Andrea Berg emerging as its No. 1 digital artist.

Sascha Lazimbat, managing director of Berlin-based digital music distribution company Zebralution, says the increase in digital demand for such schlager artists as Udo Jürgens could be surpassed by classical music “if releases were made more digital-friendly.” The likes of violinist Andre Rieu already sell well, with digital accounting for 10%-15% of a typical 100,000-plus-selling album.

Older music fans remain avid consumers of CDs. The German Phonographic Assn. reports that while CD album sales slipped 4.2% to 178.4 million in 2007 from 186.3 million units in 2006, the 50-plus consumers accounted for 24.2% of sales, up from 23% in 2006.

And Berlin-based concert promoter Peter Schwenkow, CEO of DEAG, says the 50-plus users’ high disposable income makes them the highest net-worth target group of all. He estimates the German live entertainment industry generates up to 45% of its revenues from the 50-plus demographic.

Michael Karnstedt, European chairman of Hamburg-based international music publisher peermusic, concludes that older Germans “can become the backbone of a healthy music market in the future.”

“They are honest, legal downloaders,” he says, “and extremely loyal to the artists.”

## GLOBAL NEWSLINE

### >>> QUEBEC FILE-SHARER SHUT DOWN

The Quebec Superior Court has issued an injunction ordering the shutdown of QuebecTorrent.com, one of the most prominent file-sharing services operating in the Canadian province. QuebecTorrent reportedly had upwards of 50,000 regular users. The lawsuit was led by the Association Québécoise de L’industrie du Disque, du Spectacle et de la Vidéo, an organization that represents the music industry in the province. —Robert Thompson

### >>> EMI, BOOSEY IN SYNCH

Classical music publisher Boosey & Hawkes has struck a worldwide deal to represent EMI Classics’ master recordings for synchronization. Through the new arrangement, Boosey &

Hawkes is in a position to offer an “all-in-one” synch deal that will cover publishing clearances and access to the label’s masters; the company already represents the publishing copyrights for many EMI Classics recordings. Boosey & Hawkes owns the copyright to major 20th-century music works, including material by Benjamin Britten, Leonard Bernstein and Sergei Prokofiev, and publishes such prominent contemporary composers as Michael Nyman and Harrison Birtwistle. —Lars Brandle

### >>> UNIVERSAL STUDIES SIGNS OF ZODIAK

Universal Music Publishing and Stockholm-based TV production company Zodiac Television have struck a deal over rights to music composed for the latter’s programs. Universal Music Publish-

ing will provide strategic advice on deal-making, revenue collecting and exploitation for Zodiac, which operates 22 production companies in 14 countries. The partnership aims to ensure that part of the rights to originally composed music used in Zodiac productions will stay with the production company in question. —Andre Paine

### >>> TIXDAQ OFFERS PRICE COMPARISONS

U.K. independent ticketing research consultancy Tixdaq has launched a price-comparison service that enables concertgoers to find the lowest-priced tickets sold online. London-based Tixdaq describes its new offering as an “ethical” price checker, which it hopes will help reduce the risks of the secondary ticketing market. The firm has pledged to share 50% of its commissions on ticket resales over face value with the relevant performer and will pay the cash to the Resale Rights Society, launched last

December by the Music Managers Forum in an effort to create order in the secondary market for live music tickets. —LB

### >>> McFLY STRIKES ABSOLUTE DEAL

British boy band McFly has inked a deal with label management specialist Absolute for its new imprint, Super Records. Absolute will help launch the act’s releases into the market, handling sales; retail, online and mobile marketing; manufacturing; and physical and digital distribution solutions. McFly will give away its new CD, “Radio:ACTIVE,” in the July 20 edition of U.K. newspaper the Mail on Sunday. A more conventional release will deliver a deluxe retail edition of the album in September with distribution via Universal Music Group/Arvato. Launched as an independent one-stop label management specialist in 1998, Absolute’s clients include All Around the World Records and Kitchenware. —LB

# Know Your Rights

## Japan Mulls Fair-Use Law For Digital Content

TOKYO—Battle lines are being drawn in Japan following demands from a new lobbying group to relax licensing strictures for entertainment content on the Internet.

Japanese music execs claim the Digital Contents Law Intellectual Forum's proposals for revamped licensing could reduce copyrighted content's value—and weaken its protection. Bridging the gap between the two sides, one Tokyo publisher says, will be critical "for the future of [Japan's] entertainment business and creative culture."

Launched in January, the 10-member forum contains academics plus representatives of the media, legal and electronics/technology sectors and one from the creative businesses, Takashige Ichise—producer of Japanese horror movies "The Grudge" and "The Ring."

The forum is lobbying the government to draft a "Net Law," streamlining what it calls cumbersome and costly procedures for licensing music, movies and TV programming for Internet dissemination. Under existing rules, clearances are required from each rights holder in any given copyrighted work. This has hampered the online distribution of digital content in Japan, argues forum member Masakazu Iwakura, a partner in Tokyo-based law firm Nishimura & Asahi.

The Net Law would also define the concept of "fair use" for the first time under Japanese law, allowing limited use of copyrighted ma-

terial by individuals—including bloggers—without rights holders' permission.

Leading labels and publishers bodies have opposed the forum's proposals. Mitsuo Sugawara, managing director of authors rights body JASRAC, insists that the forum's members "just want to lower copyright protection standards."

Local IFPI affiliate the Recording Industry Assn. of Japan has said the proposals would limit the ability of rights holders to control—and gain adequate compensation for—use of their works.

While the RIAJ declines further comment, one Tokyo-based label executive reports widespread opposition to the pro-

posals, suggesting that "the aims of some of the players involved are likely not 'streamlining' but rather reducing the [cost] of music."

Mobile music services are booming in Japan, where the IFPI's 2007 figures show online downloads took only 8% of the overall digital market. However, Internet radio is far less widespread in Japan than in other territories, and a recent Ministry of Internal Affairs and Communications report said Japan also lags behind other developed markets with Internet distribution of TV programming.



IWAKURA, (above) and SUGAWARA



**In order to increase the amount of content available on the Internet, 'it may be necessary to limit the rights of copyright holders.'**

—YUJI ARAKAWA, JAPAN RIGHTS CLEARANCE

In a March report outlining its proposals, the forum claimed Japan's failure to produce a global competitor to Yahoo, Microsoft or Google emphasized the pressing need to "develop an environment from which worldwide IT companies can emerge."

The forum's supporters include Yuji Arakawa, president of Tokyo-based music copyright agency Japan Rights Clearance, which manages some 5,000 songs for authors who opted not to be represented by JASRAC. He agrees that in order to increase the amount of content available on the Internet, "it may be necessary to limit the rights of copyright holders."

Iwakura says the forum wants rights holders to join it in a broader-based group. JAS-

RAC's Sugawara welcomes that idea, suggesting that rights holders, distributors and carriers need to work together to create a new business model.

The forum has been in contact with the ruling Liberal Democratic Party's Subcommittee on Copyrights in the Digital and Net Era and key LDP politicians to drum up support for its own proposals, which followed the Japanese government's launch of its own Intellectual Property Strategic Program in 2007. That program aims to develop new regulations in the next two years to promote the distribution of digital content.

However, a Ministry of Internal Affairs and Communications panel, including academics, businesspeople and consumer representatives, recently dismissed the forum's proposals, suggesting they would not kick-start the dissemination of online digital content.

Nevertheless, based on the LDP discussions, Iwakura claims the Net Law could come into force as soon as June 2009, adding, "This is the last opportunity for Japan to change this situation."

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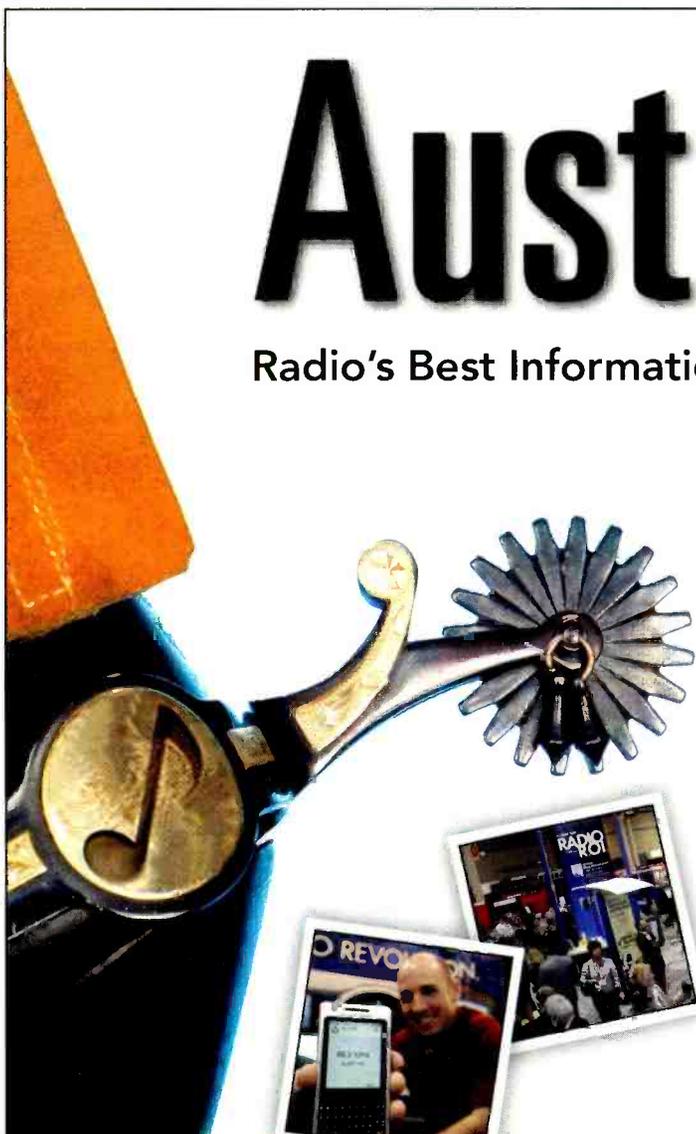
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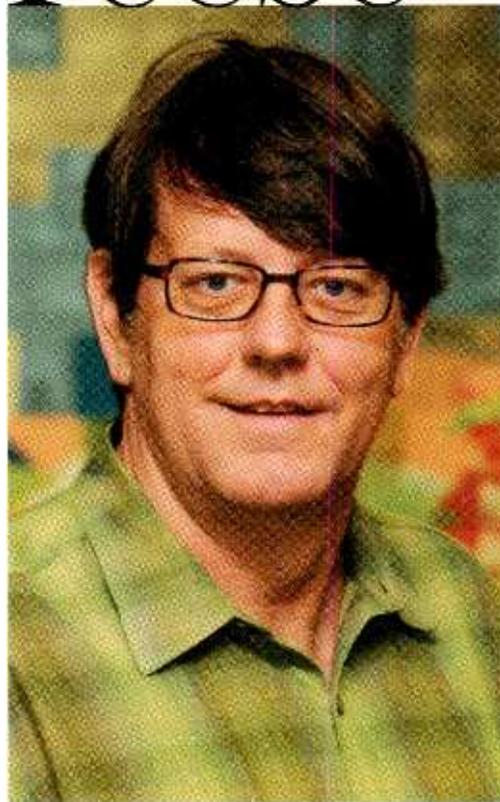
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NEWBURY  
COMICS CEO

# Mike Dreese

Widely credited as one of the smartest executives in music retailing, the head of Newbury Comics explains why he's opening two new stores.



In a day and age when brick-and-mortar merchants are either shutting their doors or holding on for dear life, Newbury Comics is taking a different tack. The Brighton, Mass.-based chain, which did \$80 million in sales last year, is opening two new stores this summer. One is a 12,000-square-foot superstore in Norwood, Mass., which will be the biggest outlet in the chain. The other will be a 6,500-square-foot store in Boston that will be its third-largest location. The Norwood and Boston stores will raise the chain's store count to 29.

That's not to say that Newbury Comics doesn't face challenges. CEO Mike Dreese says the chain's profits are down 30% from five years ago and that it no longer sells many hit CDs or DVDs, relying instead on sales of pop culture merchandise, which commands better margins. "Like everyone else, we are working harder to make a little bit less," he says.

Still, Newbury's move to expand reflects a renewed sense of confidence in physical retail. Curious about why he is not only going against the trend of other merchants, but going against some of his past dire predictions about the future of brick and mortar, *Billboard* called Dreese to find out what's behind his continued faith in music stores.

## At a time when others are closing stores, what possessed Newbury Comics to open more?

We have been challenged by the same forces of all our competitors that already closed their doors. But the fact is, we are the last man standing in our region, so we are putting money back into brick and mortar in the biggest way possible for us.

The 12,000-square-foot store opening in August will be our first store selling coffee and beverages and it will have Wi-Fi to attract the mobile road-warrior types. We have an arcade permit, and it will also have a portable, movable stage, with all the bins on castors so we can reconfigure the store.

## How will you stock the store?

We expect to be category killers in vinyl, action figures and sports merchandise. Red Sox merch—we must have 500 different items—is the No. 1 brand profit generator for our company. Being a New Yorker, it's probably hard for you to understand, but up here we have people who take pride in our teams who tend to win championships. Beyond those categories, we don't anticipate a wider assortment than we generally have. Most of our stores are cramped because as we get into

T-shirts and fashion more, it takes up more space than CDs and DVDs. So here the merchandising will be better.

## What about the other store?

That will be 6,500 square feet on two levels, opening in Faneuil Hall, which is a shopping center built around an historic meeting hall. It gets more visitors in a year than Disney World. As a tourist area, this presents a big challenge and big opportunity in that we can front pop culture merchandise—something we do very well—to a different crowd every day. If this store works, there could be opportunities for us around the country in similar locations.

## Did you just imply Newbury Comics would move out of New England?

Mario Andretti says, "If everything seems under control, you are just not going fast enough." I think that is a parable for the whole music industry. The industry has been managing assets to incrementally grow and improve them instead of going for the fences. About a year ago, I realized Newbury got too big for our own good, administratively and bureaucrati-

cally, so now we have to take on more risk.

The other guiding thought is, "Anything too big is automatically stupid." Newbury has tons of great product and great pop culture knowledge but we have ceased to be great merchants. I spent the last two years building our Web operations and now I will take on the role of heading up merchandising.

## How is your Web operation doing? Will you ever sell digital downloads?

Our Web site now has a \$9 million-a-year run rate so it is a very significant part of our company. Even more important, it is fully profitable. We might one day do digital downloads—never say never—but show me how you make money at it.

## Beyond Newbury Comics, what's going on out there in the music industry that concerns you?

In all too many cases, music is being developed as a branding experience for a corporate entity than for a personal cultural experience. Now, instead of thinking about the music, the artist is focused on "How do we exploit the brand?"

midsize and small acts, which is the heart of Newbury's business.

The other thing I like is how "Guitar Hero" is using songs in a fundamentally different experience than hearing a song played in a Target commercial. "Guitar Hero" is an immersive musical experience that engages the fan in the music itself. I am not particularly a fan of Bon Jovi, but now I have a 12-year-old daughter singing Bon Jovi songs in the shower. That is really cool, so I have hope that some of this new technology will help consumers to better understand music.

## How are the majors handling their digital future?

I have a copy of a magazine called *Horseless Age* from 1902, and in it there must be 50 auto manufacturers, and that is where the music industry is right now. How many of those manufacturers lasted five or 10 years?

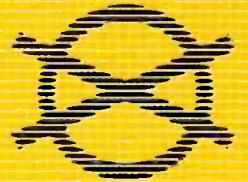
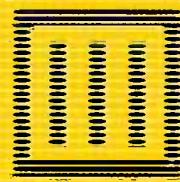
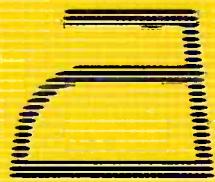
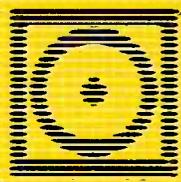
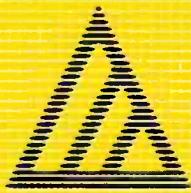
Everyone bitches that the majors can't do digital properly, but we are at the dawn of a new period. For every one of those auto manufacturers, I'll bet 19 failed. So for all the screaming voices, technology will take care of the issues and its evolution will take time, so we need to be patient.

But the problem is that so much is going on digitally that the majors are distracted and not looking at how brick and mortar can fit in and add value to the equation. Brick and mortar is being ignored because we don't represent the future, but we still represent a healthy and even a majority of the present. Stores still represent a place where people discover music and it will have an important role to play in that space for another three to five years. ...

I realized Newbury got too big for our own good, administratively and bureaucratically, so now we have to take on more risk.

# SHIRTS. HATS. KEY CHAINS.

ARE THESE THE  
SAVIORS OF MUSIC?



BY RAY WADDELL

**AS ALBUM SALES  
DWINDLE, MERCH IS  
ON THE MARCH AS THE  
INDUSTRY'S RELIABLE  
REVENUE GENERATOR**

The mainstream music business is now finding out what many hard-touring bands have known for years: Merchandise is in many cases a far more reliable source of income than record sales. It's a new world order, where record labels desperately seek new revenue streams and client services to offer, and newly empowered promoters like Live Nation make merch a key component of multirights deals with such acts as Madonna, Jay-Z, U2, Shakira and Nickelback. At the same time, boutique merchandisers like Cinder Block and newly launched Cut Merch offer distinctly different business models and DIY ideology.

As everyone jockey for position, merchandising has acquired a new status. Beyond tour merch, there is increased focus on retail deals and the lucrative direct-to-fan online business pioneered by MusicToday (now under the Live Nation fold). "Merchandising is playing a much bigger role than it ever did before, there is no question about that," says Dell Furano, founder of industry leader Signatures Network, whom last year sold his company to Live Nation. And with that role comes newfound respect for merch veterans. "We get a soda now when we go to the shows; we never got anything before," says Tom Bennett, CEO of Bravado, the merchandising arm of Universal Music Group. Bravado became a division of UMG last year when the music giant paid around \$90 million to acquire the merchandiser's parent, Sanctuary Group.

But from labels to promoters to the DIY guys, what defines a successful business model for merch is still shaking out; becoming a merchandiser takes more than wanting to be a merchandiser. "For the record companies that think merchandising is going to get them across this huge chasm of their business model, I think they'll find it challenging," Furano says. "It is comforting to realize all these years later that the ability to design really great product, print it, get it approved, get it distributed to the road, sell it, collect the money, pay the royalties and do every step of that process with experienced, qualified

people at the right price is a hard skill to duplicate."

"The record companies have the most difficult decisions to make as they see their core business evaporating," says Steve Gerstman, whose SGS handles merch for such acts as the Stray Cats and Eric Clapton, and who recently launched the more DIY-oriented Cut Merch. "Maybe they're in a little bit of a panic mode in that regard."

And when it comes to turning merch into cold hard cash, there's a number of intricate details that can affect the deal. Royalty percentages paid to artists vary according to the product and the outlet. "Also, you have to consider the quality of the artwork, and the online presence, and the cross-promotion with promoters and retailers, and ticketing that can be brought to the table," says Ross Schilling, a manager with Vector whose clients include Kid Rock, Lynyrd Skynyrd and Hank Williams Jr. "There can be many options and ideas to be considered."

For some, merchandising remains simply "a necessary part of touring," according to Bruce Springsteen manager Jon Landau, who doesn't put merch on the level of publishing, recording and touring. "My philosophy is for us to come up with the best possible quality and to keep the prices as reasonable as possible," he says.

Here, Billboard profiles the merch movers and shakers—and their strategies. >>>



**FOUNDED BY** FORMER French pastry chef/punk rocker Jeffery Bischoff and propelled by a long-

**Cinder Block's indie ethos has resulted in merch partnerships with genre stalwarts like Green Day, the Pogues and AFI.**

standing relationship with Green Day, independent Cinder Block has expanded to add mainstream rock and country to the roster.

“We have spent 20 years building a proven model and approach to the business, and our reputation is the proof,” Bischoff says. “We have always been independent and steeped in punk-rock DIY ethics, while doing business in the underground as well as the mainstream around the world.”

Being independent has advantages and challenges, Bischoff says. “The biggest challenge is competing against the deep pockets of the big guys. Upfront advances are still very attractive to many established,

When 360 deals “tie up artists for 10 years or more, the pool of big artists is shrinking,” Bischoff says. “The good news for Cinder Block is that there are still many artists who value service and better royalty earnings over an advance that they have to pay back anyway.”

Many artists would be better served to not take the bait on a hefty advance, Bischoff believes. “Obviously there is a cost to being prepaid and in many cases it is only a matter of months before the advance is earned anyway,” he says. “Some would rather enjoy the better service and get higher royalties on the back end.”

Bischoff describes the Cinder Block business model as more of a partnership when it comes to tour merch. “Having

built a solid reputation for our low-cost, streamlined operation and the total transparency of our settlements, many artists would rather work together with us to maximize customer satisfaction as well as earnings,” he says.

For retail and online, Bischoff says his company is one of the few that still offers in-house distribution. “Here again, being nimble and hands-on allows us to react quickly to opportunities,” he says. “Many artists have rather short windows to get product out, be it music or performing, and being on top of the demand is critical.”

Bischoff believes there will always be a place for independents in the merch business. “I believe many artists will realize the importance of attention to detail and won’t be happy with the execution from the big guys after the upfront payment,” he says. “This may take some time, but as long as we stay true to our core strengths we will be ready for the fallout.”



**LIVE NATION HAS BEEN** highly aggressive in the merchandising game, acquiring all or part of such merch companies as Trunk, Anthill Trading and Signatures Network, along with fulfillment/direct-to-fan leaders MusicToday and UltraStar.

All of these businesses—and merchandising/licensing in general—are a crucial component of Live Nation Artists, the Live Nation division that has cut long-term multirights deals with Madonna, U2, Jay-Z, Shakira and Nickelback. Increasingly, merchandising, branding, licensing and ticketing are orchestrated through the rapidly expanding music Web portal livenation.com.

“The model’s real simple: How do we make the artist more money from sources and cross-promote the franchise better than our competitors?” Furano says. “When your concert tickets, your songwriting, your merchandise and your Web site all work in unison, they create value, draw new fans and draw repeat fans.”

While these various operations currently operate under individual company names, all fall under Live Nation Artist Merchandising, with the original names of the divisions eventually to be phased out, Furano says. “Signatures, MusicToday, Trunk, Anthill and Ultrastar are highly integrated and collaborate very, very closely now,” he says.

Merchandising’s role in Live Nation Artists will come to fruition on this fall’s global Madonna tour, then even more



**Bravado's role as Universal Music Group's merchandising division hasn't limited the company's reach; more than 75% of its business is non-UMG acts.**

and feeling that it’s an exclusive experience,” he says.

Some bands understand the importance of this “constant managing of the fan base” better than others, Bennett adds. “It’s an awful lot of work, and depending on the size of the management team and the band’s attention and our attention, there’s a lot of work to be done in that arena,” he says.

Bennett has seen Bravado evolve from being an independent to being part of a corporate parent to a bigger corporate parent. “The constant is whoever you work for you have to do a really good job; it doesn’t matter if you’re an independent or run by a large corporation,” he says. “Ultimately the band’s going to look at the job you do.”

Today, 75% of the Bravado roster comprises non-Universal acts. “I’d like to see our business grow in all ways, I’d like to think we could do 100% of 100%, but that’s not realistic,” Bennett says. “As long as we can keep winning more than we lose and keep getting a fair share, we’ll be happy.”

And new contracts are, more than before, longer term than the traditional one-tour deal. “The more we can do a better job for these acts outside of the touring arena . . . we’re finding more and more acts wanting to extend the length of term we would have traditionally signed,” Bennett says.

More cross-promotions between label and merchandiser strengthen these relationships. “For us, someone like Kanye West, whom we work with, is like a prime example of someone who has put an enormous amount of thought into merchandise and is reaping the benefits because what we’re selling on his behalf is a true reflection of his show and himself,” Bennett says.



**WHEN EPIC RECORDS** considered entering the merchandising business, it had two options: buy an established merchandiser or build it up in-house. The label did both, under the Thread Shop banner.

In a partnership with MerchDirect, Thread Shop now provides tour, online and retail merchandising for artists, both within and outside the Sony BMG family.

Working with Epic GM Adam Granite, Epic director of artist development/merchandising Mat Vlastic launched Thread Shop a year ago. “As this business has become what this business has become, it really was just a natural extension of what we do to partner with our artists to help their brand in every arena that we could,” Vlastic says. “We partner with them on publishing and music, and now we partner with them on merchandise, which is an extension of the music.”

Vlastic says it’s more than just a label cash grab. “It’s not just about where we can make more money, it’s really about getting the most visibility for the artists,” he says.

And Thread Shop is, according to Vlastic, a true merchandiser within a multirights deal. “What we decided to do is instead of just saying, ‘We get 25% of your tour, 25% of your publishing, 25% of your merchandising,’ on the merchandising side we wanted to change it around,” Vlastic says. “We get a certain percentage, but we’re not going to just sit at 550 Madison Ave. and just wait for your business manager to send us a check. We’re going to go out there and make it, sell it, go on the road with you if you need us to and take an active part in it, just like we do in recorded music.”

In MerchDirect founders Justin Beck (of the band Glassjaw) and Lee Tepper, Vlastic and Epic found willing partners. “We thought, ‘Let’s work with a company that is hungry to take it to the next level, to become as big as a Bravado or Signatures, and let’s do it together,’” Vlastic says.



**WITH ITS NEW IDENTITY** as UMG’s global merchandising division, Bravado is Live Nation’s closest merch competitor in terms of size, geographic scope, experience and deep pockets.

CEO Bennett has been associated with Bravado since its inception and also has a label background after a stint with PolyGram in the ‘90s. Given the history of Sanctuary, which in many ways pioneered the 360-degree model, the joining of label and merch company does not seem a stretch to Bennett.

“I thought we were pretty good before, and now that we’re part of Universal it helps us get into different places and do different things that we never could before, just because of the sheer size of Universal and the level of professionalism it brings with it,” he says. “The fact

that we can now do what we do and have done well in the U.S. and the U.K. for a number of years . . . into a lot of other countries—up to 40-odd, very quickly—is huge. This is something not a lot of other people can replicate.”

Like most modern merch companies, Bravado represents artists on the road, at retail through third-party agreements and online. “The whole social networking side of it has changed things dramatically for all of us,” Bennett says. “We have to find new and different ways to continually improve the offering. I don’t think anyone’s got it right yet.”

Bennett believes the online business in general could do a better job of “connecting the dots between the fan and the act in a smart way, where everybody’s getting what they want at the right time



After a series of merch company acquisitions, Live Nation Artist Merchandising targets A-list acts.

fully on the proposed U2 tour next year. But Furano says merchandising has very much come into play with such Live Nation North American tours by Janet Jackson, Coldplay, Def Leppard and Yes.

Given Live Nation's long list of promoters around the world, Signatures and the other merchandisers are now aligned with promoters they for years enjoyed—or endured—separate if parallel agendas.

"Everybody on this side comes from the world where when you're working for artists, you have to perform, not like the record companies who have these long, multiyear contracts where they own the intellectual property," Furano says. "Our model—the model of concert promoters, agents, managers, merchandisers—has always been different. In the past we have had short-term agreements. We have to be smarter, better and work harder all the time to bring value to the clients."

Through its acquisitions, Live Nation's merch roots are now deep and widespread, dating back to the infancy of the business. "The other thing that is different is no other merchandise company offers Web site, fan clubs, ticket packages and merchandising all with one company organization," Furano says. "When we make a deal with George Michael, we're doing his Web site, his VIP ticketing, his fan club and presales, tour merchandise, and retail, and we do it very, very quickly."

MerchDirect still operates independently outside the Thread Shop association. "As our business is growing, we're becoming one of their biggest partners, but we're not really a client," Vlastic says. "We could have cut a deal with them where they pay us a royalty and we filter it down to the artist, but that's not the deal we cut. We cut a very meticulous production deal where we're really their partner. We're basically an extension of their company but within the Sony BMG arena."

Thread Shop is the face to the artist, retail and on the road, and MerchDirect provides back-end fulfillment, Vlastic says. "They do our printing, they fulfill our stores, but we go after the artists, we are the people the artists talk to, and we oversee the creative and production," he says.

It also seeks out cross-promotional opportunities. "One of the things we've tried to focus on is bundling the merchandise with the recorded music we're already partnered with the band in," says Vlastic, who says the strategy has been implemented on the road and at retail. "The band sells T-shirts and CDs, why not bundle them together?"

With Epic's Sean Kingston, every T-shirt comes with a free download as a hang-tag of his song "Beautiful Girl." "It wasn't like we charged more for it, it was a way to combine what we're doing with what the artists are doing and selling the merchandising," Vlastic says.

Vlastic says Thread Shop would like to expand cross-promotions between the music and the merch, including at traditional music retail stores. So when bundling a T-shirt with a CD, what's the ancillary?

"It's an equal scenario," Vlastic says. "We're trying to get the fan and the band the best bang for the buck."

A deal with Thread Shop is open to any artist, not just an Epic or Sony act. The structure of the deal "depends on what the artist needs and wants and how it's going to work best for both parties," Vlastic says. "Sometimes there's no term, sometimes there's a term."

On today's playing field, it's clear that record labels have to be more than just, well, record labels. "We're now in the brand-building business," Vlastic says. "We're no longer just a record company."



Born from Epic Records, Thread Shop gives fans bang for their buck with branded skivvies and sunglasses.



**BANDMERCH WAS ALREADY** well-established when it was acquired by sports and entertainment giant Anschutz Entertainment Group a year ago to service AEG Live touring clients and events.

"We've benefited greatly from the synergies created by the union and have maintained our ability to operate independently with the same passion and commitment to artist advocacy and fan satisfaction," BandMerch president Donn Delson says.

"We do a lot of cross-channel marketing, encouraging fans to shop through multiple channels with value-adds, coupon redemptions, exclusives, etc., that move between Web, the tour and retail, and that increase sales opportunities and heighten fan satisfaction," Delson says.

While BandMerch gets a percentage of online direct-to-fan sales, "at the same time they're warehousing, printing and designing for us," says Ryan Kienle, bassist for BandMerch client Matchbook Romance. "Most of their profit is from us



After last year's acquisition, BandMerch works AEG's festivals.

paying them to design and paying them the up-charge on the T-shirt. It's an artist-friendly merch company that's not trying to take advantage of musicians but offer quality products."

In terms of synergies with its parent company, BandMerch has created the event merch for AEG-produced festivals

Coachella, Stage Coach, Rock on the Range, Rothbury, Mile High and All Points West. "The per heads for the [first] three completed festivals were far better than they have ever been previously," Delson says.

In Delson's view, the current merchandising marketplace is "undergoing monumental change, with groups from all sides of the business vying for an artist's merch rights," he says. "The pity of it is that while well-intentioned, many of these groups are not well-equipped to know what to do with those rights for the long-term strategic development or integrity of the artist's brand."

Delson adds, "I believe in the adage, 'Do what you do best and don't do what you don't do best.' We're the best at what we do, and our . . . growth and success over the past seven years is a direct reflection of that approach to business."



**INDUSTRY VETERAN STEVE** Gerstman's SGS handles large-scale merch business for such acts as Eric Clapton, the Stray Cats and Queen, but Gerstman took the DIY approach to a new level in launching Cut Merch this year.

To put it simply, Cut Merch is a merch company for bands not yet on the large company radar—or more developed bands that simply want to control their own merch destiny. Gerstman has no illusions about his ability to compete head-to-head with the big corporate merch companies. "I've got political connections, they've got political connections, and oftentimes their connections can beat up mine," he says.

Gerstman says that, at the most, big companies are interested in a pool of a few hundred bands "because they play the big events, they do the bigger per caps. Every merchandiser wants to be representing the higher-grossing bands. That's why there's a lot of competition at the top of the food chain in terms of bands."

That leaves several hundred bands without access to a merch deal, "and they're certainly not going to be approached for a 360 deal," Gerstman says.

Even a large company doesn't have the resources to service thousands of bands. "If I'm putting together a small tour or a big tour, the work it takes is just about the same," Gerstman says. "Whether it's 15 dates in clubs or 50 dates in theaters, the total gross would be very different but it's pretty much the same amount of work."

In a traditional arrangement, the merchandiser gets the rights, gets the product lined up and going, puts a person or peo-

ple on the road at their expense, then "the money is collected and at the end of the tour there is some kind of deal, where it's either a royalty or a split of the net," Gerstman says.

Another type of deal is the so-called "supply business," where merch companies print up a limited run of product to give to bands on the road to sell themselves and pay back the merch company. "Up until now, the supply business has been a 'stepchild' of the merch business because [merch companies] prefer to do their main business—full-service tour operations," Gerstman says.

Cut Merch is supply deals only, allowing bands to buy, order and ship merchandise wherever they need it. "They can go online wherever they can get access to the Internet, log into their merch page and see what they've sold, what they've ordered, their history, click a button and reorder or reroute," Gerstman says. "We're holding goods for them in our warehouse. If they run out of larges, for example, they can click a button and we ship it where they need it."

Personnel is available when more hands-on service is required. "While you can never completely automate this business, we're putting the tools of merchandising into the hands of the bands, so as much as they want to do themselves, they can, with the convenience of a Web site," Gerstman says.

One manager with multiple clients now

can deal with one Web site and manage the merge, Gerstman says, citing Chad Jensen at Fitzgerald-Hartley as an example. Jensen's clients Big Bad Voodoo Daddy, Colbie Caillat and Robert Cray are all Cut Merch clients. "They do make it easy. From design to manufacturing they take care of everything, and the service has proven to be very cost-effective for my clients," Jensen says.

"Many managers have a mix of 'A' and 'B' acts, so to speak," Gerstman says, "and Cut Merch is being viewed as a great solution to the merch needs at the 'B' act level."



Cut Merch focuses on the supply business, allowing bands to sell a limited run of product on the road.





How Razor & Tie Took  
Children's Musician  
**Laurie Berkner** From A Cult  
Fave To Wal-Mart's Aisles

By **Cortney Harding**  
Photograph By **Michelle Pedone**

**The first clue** as to why it took Laurie Berkner six years to release her latest record comes early in her interview. After a few minutes of chatting, Berkner is interrupted by her young daughter, and the conversation is put on hold while Berkner attends to her needs. This isn't to imply that Berkner, an acclaimed children's musician whose album "Rocketship Run" will street Aug. 5, doesn't take her work seriously. But she relishes her independence and ability to focus on her family first and has fought to craft all her business relationships with that ethic in mind. ■ One of those relationships is with Razor & Tie, an eclectic label with a large children's music division. Berkner joined forces with the label in 2004, after releasing four albums on her own. Under the deal, she retains control of her masters, with Razor & Tie handling the distribution and marketing of her albums and DVDs. Berkner's first release under her agreement with Razor & Tie, the 2006 DVD "We Are . . . The Laurie Berkner Band," has sold 377,000 copies and been certified quadruple-platinum by the RIAA.

"We're very happy to be associated with Laurie, because she's one of the premier kids' artists performing right now," Razor & Tie co-founder Craig Balsam says. "She makes all her own decisions and controls her own career, and that's fine by us. She delivers to us what she wants, and we make sure the distribution and marketing are the best they can be."

Razor & Tie is certainly in a good position to make that happen. The label also puts out the wildly successful Kidz Bop series, which features children performing family-friendly versions of hit songs and has sold 8.8 million copies, according to Nielsen SoundScan. With that track record, Razor & Tie has been able to forge relationships with such power players as Starbucks and Wal-Mart to benefit its artists.

But for Berkner's new album, its distribution and marketing will go beyond the typical channels. "Let's face it: Laurie is not an artist you can put on MTV or on the radio," Razor & Tie co-founder Cliff Chenfeld says, since Berkner's music aims squarely at preschoolers. In addition to being sold at record stores, "Rocketship Run" will be available at Nordstrom, Learning Express, Toys "R" Us, HEB and other supermarket chains, as well as independent children's outlets. Razor & Tie has also arranged to have her new CD racked not only in the children's section, but also in the regular music section along with all the biggest and most current releases. And for the first time, Wal-Mart has tapped a preschool singer for its prestigious "Soundcheck" program, which airs on Wal-Mart TV in all stores around the country and is also featured prominently on walmart.com.

"Luckily, at Razor & Tie we do the most successful direct-response media buying in the business," Chenfeld says. "We have ads running on all the kids' outlets, which has proven to be a cheap and effective strategy. Because the ads have an 800 number and Web address to order the music, we can gauge the response pretty immediately."

As for Berkner, it's been a long journey to starring roles in TV ads. After getting her start as a music specialist working with preschool-age children, Berkner began to perform at birthday parties and put out a cassette of her own kids' songs to help get gigs. "There were a lot of entrepreneurial parents around, and they

kept encouraging me to release my songs more widely," she says.

Berkner started her own label, Two Tomatoes; her 1997 album "Whaddaya Think of That?" has sold 122,000 copies, 1998's "Buzz Buzz" 197,000, 1999's "Victor Vito" 203,000 and 2002's "Under a Shady Tree" 143,000, according to Nielsen SoundScan. After "Victor Vito," she began to attract a national audience, with reviews in People magazine and an appearance on FX's "American Baby Show."

It was in 2001 that Berkner says everything really took off, with an appearance on NBC's "Today." "Up until that point, I was selling everything out of my apartment," she says. "I had a mutual friend who helped me connect with Razor & Tie, and I felt like they could really offer me great things. The demand for my albums was so great, but I didn't have the resources to pay upfront to have all these CDs manufactured and I couldn't afford to make enough to service the larger stores. Razor & Tie took care of all of this."

The label has also helped Berkner strike partnerships with Starbucks and Fisher-Price toys. In the case of Starbucks, the store carried her 2006 DVD, marking the first time Hear Music and the store co-released a family title. And Berkner is part of a Fisher-Price toy called Learn Through Music Plus, where children place cartridges preloaded with music into an interactive player.

It also helps that Berkner isn't afraid to take the initiative and make some deals on her own. Her appearance on "Jack's Big Music Show," which ran on children's network Noggin, came about because the network's creative director still had a copy of one of Berkner's first cassettes. "They originally wanted me to record interstitials, but the response was explosive, and I ended up being in every single episode of 'Jack's,'" Berkner says. "Even now that 'Jack's' has been canceled, it still airs all the time [in reruns]."

With the new record, Berkner and Razor & Tie are planning on making a full promotional push. "I'll be doing the usual interviews and playing some shows and taping segments for Barnes & Noble's Web site and [satellite radio broadcaster] Sirius," Berkner says. She is also playing a handful of shows in the New York area, but further dates haven't yet been announced.

## LABEL STRATEGY

But putting out Berkner's new record isn't Razor & Tie's only effort in the children's music arena, where the label is developing a roster of established and up-and-coming properties. Besides releases from "Alvin and the Chipmunks" (see story, page 30) and the soundtrack to tween movie "Another Cinderella Story," scheduled for release in September, Razor & Tie is also focusing on expanding its Kidz Bop empire.

While not in competition with the megabrand efforts from Disney or Nickelodeon, Kidz Bop is Razor & Tie's big-ticket franchise, which features children singing popular hits like "Apologize" by OneRepublic and "No One" by Alicia Keys.

Trying to counteract the overall decline in record sales, Razor & Tie is growing the brand to include a tour and an online and TV presence. The label launched an on-demand channel with Comcast in April and is running ads on networks like Nick-



After signing with Razor & Tie to handle the marketing and distribution of her work, Laurie Berkner's 2006 DVD shifted 377,000 copies, thanks, in part, to racking in Starbucks.

elodeon and Disney.

This expansion, however, does not mean the basic Kidz Bop formula of having semi-anonymous kids sing all the tracks will be radically altered. This is a sharp contrast to other kids' music behemoths like Disney and Nickelodeon, which focus on turning youngsters into household names. "When we started [Kidz Bop] in 2001, we consciously decided not to have stars, because we wanted the kids who were listening to be able to relate," Chenfeld says. "We will continue to not be based around stars or personalities, but that doesn't mean we won't introduce people that are famous into the brand.

"Because we have so many platforms, it allows us to launch talented kids without making the brand all about that one person," Chenfeld continues. "For instance, we could find a great young performer and build a series of webisodes around them or feature

performances. Kidz Bop is hitting the road for the first time this summer, with tour dates in 23 cities in the United States and Canada. "We're playing mostly theater-size venues, with a few one-offs at amusement parks," Chenfeld says. "We have a full band and eight performers, six of whom are kids and two of whom are in their early 20s and act as MCs. We've done five shows so far, and they have all gone well."

One challenge facing the tour has been figuring out the marketing for the shows. "Kidz Bop isn't a visual project or affiliated with a TV show," Chenfeld says. "We've focused on national TV ad buys for a lot of the education about the concerts. But I have to say, establishing a new tour with a brand is quite a lot of work." The ads will feature children singing songs from the album—again, re-emphasizing the tracks instead of who sings them.

And while the kids' division accounts for about half of the label's

**'The size of the children's division doesn't limit us as a label. We pride ourselves on being eclectic.'**

—CLIFF CHENFELD, RAZOR & TIE

them on the tour or a record. You will never see an album that says 'Kidz Bop: Starring Steve Smith,' but you might very well see 'Kidz Bop: Featuring Steve Smith.'"

In addition to featuring up-and-coming children, Kidz Bop is teaming with established pop stars. Sean Kingston, who has had seven hits on the Billboard Hot 100 and has sold 492,000 records, according to Nielsen SoundScan, appears on the latest album, and Chenfeld says the response has been positive. "He was a perfect candidate, because he's someone that appeals to kids without being a 'kids' artist.' He's in the commercials for the series, and that has helped elevate Kidz Bop a little. We definitely want to continue to work with bigger artists."

Kingston's label, Epic, is also pleased with the relationship. "Kidz Bop is a very powerful brand and a wonderful vehicle for us to build the Sean Kingston brand," Epic Records senior VP of marketing Lee Stimmel says. "Sean's material is youth-friendly and lends itself to that demographic, and it's also a great way for us to reach the parents of these kids. We would be interested in doing this again and are talking to Razor & Tie about opportunities for other acts."

Some of those future opportunities just might include live per-

business (see story, right), the innovation for Kidz Bop and the push for Berkner show that Razor & Tie is willing to think outside the toy box when it comes to marketing children's fare.

"The size of the children's division doesn't limit us as a label," Chenfeld says. "We have a lot of different artists, and we pride ourselves on being eclectic."

Berkner concurs, adding, "The reason I love Razor & Tie is that they are always open to trying new things. They have a great roster and don't ever shy away from taking risks." ...



# NOT JUST CHILD'S PLAY

While its kids' music makes up about half its sales, Razor & Tie has plenty of diverse acts on its roster. Here, co-founders Cliff Chenfeld and Craig Balsam chat about five other acts that the label is working.



ALL THAT REMAINS

## ALL THAT REMAINS

Album: "Overcome" (Sept. 16);  
Genre: Metal

"This band is poised to be big," Balsam says. "They have a very strong touring base; they started off playing in small places and opening and have worked their way up to headlining spots. Their sales have been steady, and their last release has sold 175,000 units to date. All That Remains are a great visual band and we're planning on making some cool videos from them. They also got a great boost when their song 'Six' was in 'Guitar Hero 2.'"



WILLIAMS

## DAR WILLIAMS

Album: "Promised Land" (Sept. 9);  
Genre: Folk

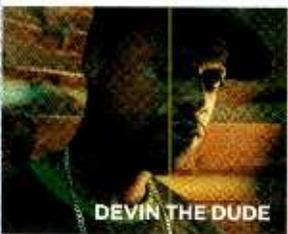
"Dar was the first artist we signed back in 1995, when we were still primarily a reissue label. This is her sixth studio record for us, and she's such an incredibly talented, articulate, unique performer," Chenfeld says. "She never played a lot of commercial venues but she has built a consistent following and tours all the time. She was also one of the first artists to use the Web to communicate with her fans. Even back when we signed her she was using e-mail and doing an early version of a blog. The new album also represents a new chapter in her relationship with the label, because we're in such a strong position. We have much more leverage to help her and the record is great, so we're hoping for big things."



SEMI PRECIOUS WEAPONS



BARNES



DEVIN THE DUDE

## SEMI PRECIOUS WEAPONS

Album: "We Love You" (Sept. 30);  
Genre: Rock

"They have such fantastic star quality," Balsam says. "The record was executive-produced by the legendary Tony Visconti, who has worked with T. Rex, David Bowie and Morrissey, and the sound is an updated version of glam rock. They have a great following in New York City and are building a good audience in Europe."

## DAVE BARNES

Album: "You and Me and the World" (April 1);  
Genre: Singer/songwriter

"Dave came to us last year through one of our new A&R people, Becca Tischler," Chenfeld says. "He did two records on his own, and we were drawn to him because he had such broad appeal. He's a classic singer/songwriter and can appeal to both a triple A audience and a rock crowd. He entered the [Billboard] 200 at No. 94, and we think it's only the beginning. [Barnes has sold 25,000 copies of the album, according to Nielsen SoundScan.] He could wind up being the next John Mayer."

## DEVIN THE DUDE

Album: "Landing Gear" (fall);  
Genre: Rap

"Devin is a rapper from Houston who has an established following and a track record, but we think we can take him to the next level . . . using our relationship with Sony BMG and our great staff," Chenfeld says. "We have the best in the business working for us and think they can help Devin grow and chart." —CH

## ALVIN! SIMON! SELL-SOME-MORE! ERRR. . . THEODORE!

R&T Preps 'Chipmunks' Follow-Up

The soundtrack to the "Alvin and the Chipmunks" movie turned out to be a big hit in 2007, selling 803,000 copies, according to Nielsen SoundScan, and proving that there was still life in the old brand. After reaching a deal with Fox, which produced the movie, to release the soundtrack on its label, Razor & Tie hopes to replicate the success it had by dropping a new Chipmunks album, which is slated to hit stores in late fall.

According to R&T co-founder Craig Balsam, the new album will feature a mix of covers of hits old and new, as well as some original tracks. Balsam also says that there will be a yet-to-be-revealed "guest or two" on the album.

"Kids love the Chipmunks," Balsam says. "We continue to move a lot of units of the soundtrack and to sell a lot of digital tracks from the record." Co-founder Cliff Chenfeld adds, "The success of this drives home the fact that this is an enduring brand, and this album will do a lot to help revive the franchise."

And look for the movies to continue as well. Twentieth Century Fox has announced that a sequel to the "Alvin" movie will be released in 2010. —CH

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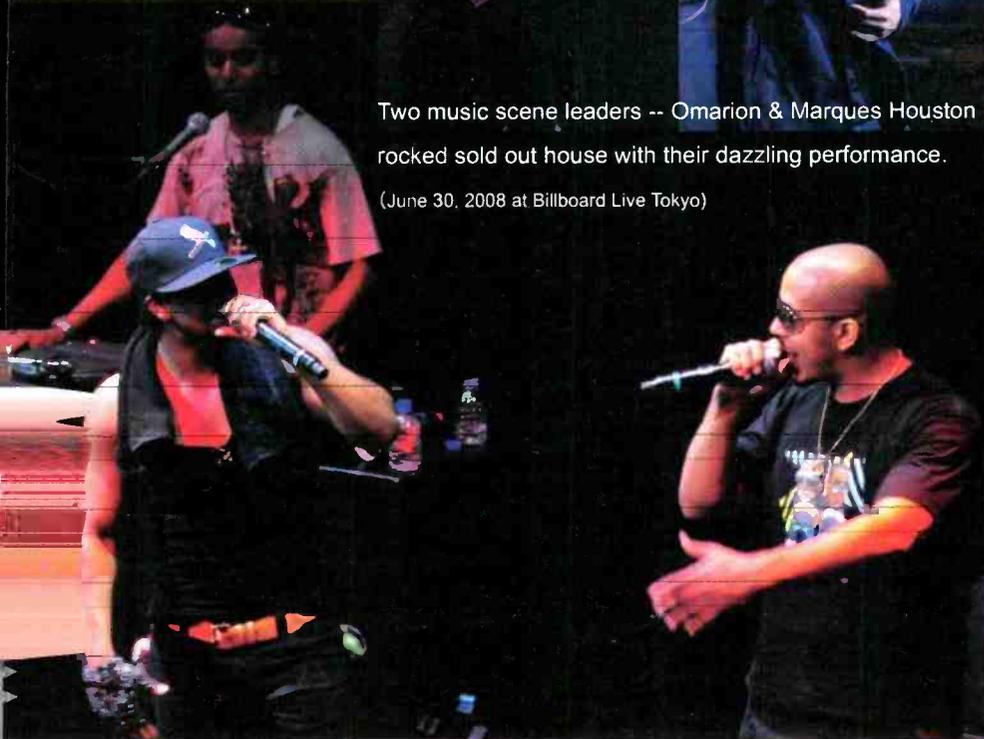
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(June 30, 2008 at Billboard Live Tokyo)



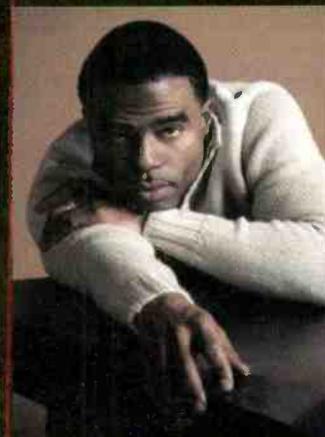
### August 2008 Show Schedule

	Tokyo	Osaka	Fukuoka
Rockappella	Aug.1-2	Jul.29-30	Jul.28
Charlie Wilson from THE GAP BAND	Aug.4-5	Aug.2	-
Joyce Cooling	Aug.6	Aug.4	-
~New Orleans All Stars~ Cyril Neville, George Porter Jr., Henry Butler, Kendler Carton	Aug.10-12	Aug.13-14	-
Courtney Pine	Aug.13-14	Aug.11	-
Gilbert O'Sullivan	Aug.15-16	Aug.17	Aug.12-13
Paula Morelenbaum with special guest Joao Donato	Aug.18-19	-	-
Norman Brown	Aug.21-24	-	-
Elliot Yamin	Aug.28-31(29off)	Aug.27	Aug.24

Elliot Yamin



Norman Brown



Charlie Wilson



HANSHIN  
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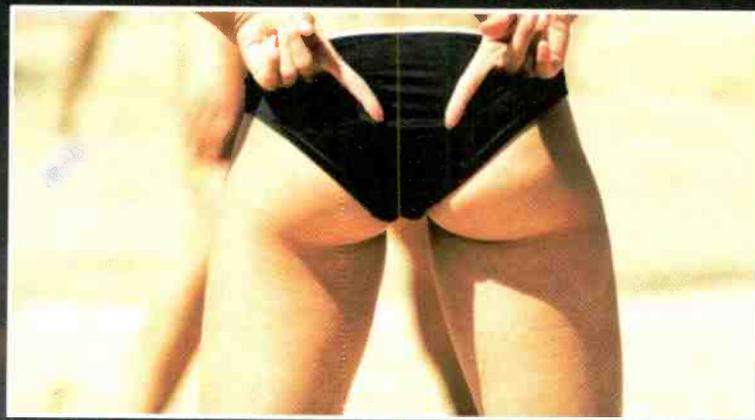
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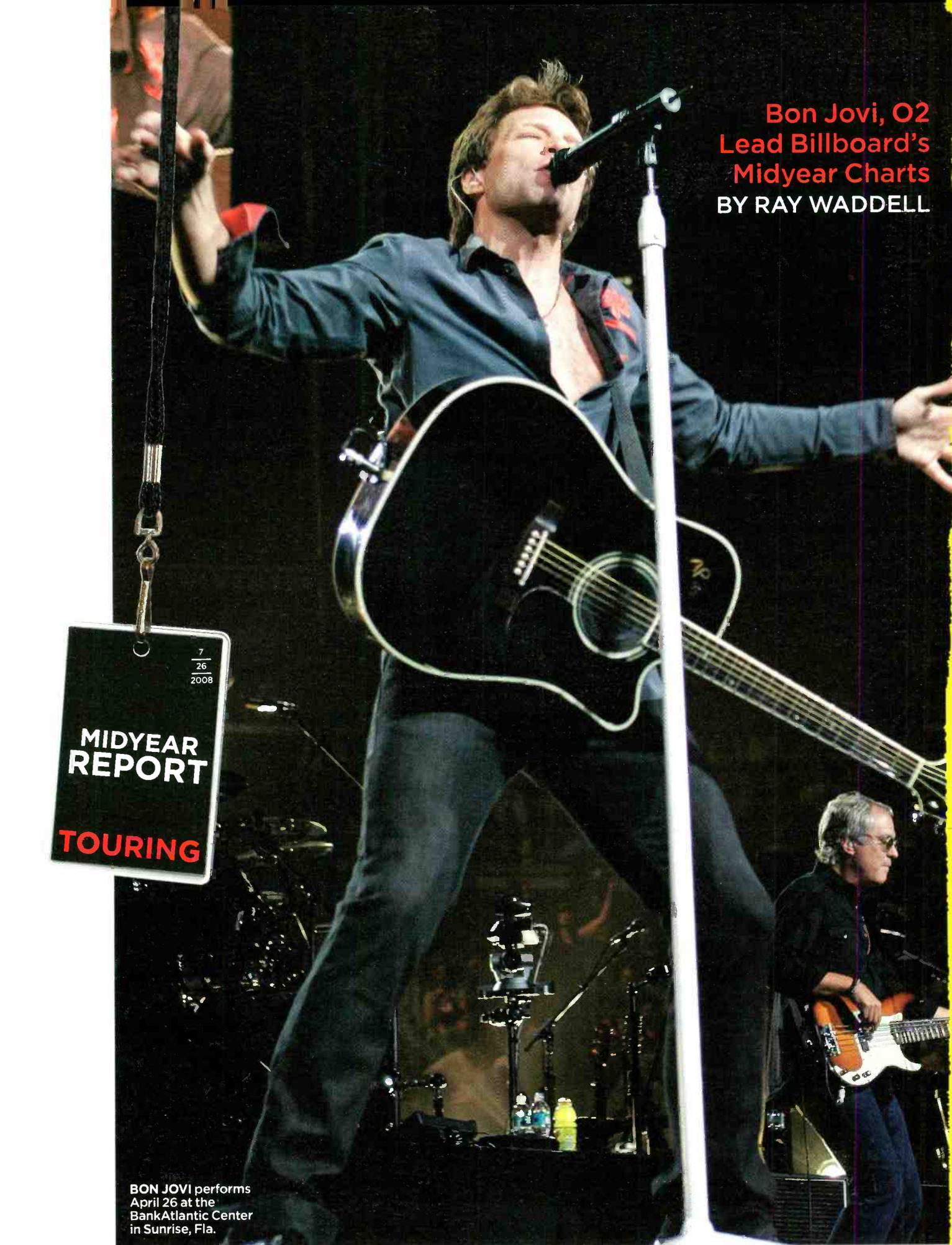


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**Bon Jovi, O2  
Lead Billboard's  
Midyear Charts**  
BY RAY WADDELL

7  
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2008

**MIDYEAR  
REPORT**

**TOURING**

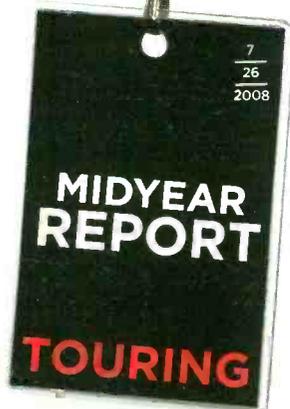
**BON JOVI** performs  
April 26 at the  
BankAtlantic Center  
in Sunrise, Fla.

By all accounts, the going is treacherous on the touring landscape this summer, but Billboard Boxscore's midyear numbers illustrate that some tours and venues have enjoyed significant success. ■ And, with major tours under way after the cutoff dates for our midyear charts, more help is on the way. ■ The time frame for our midyear charts runs from Nov. 14, 2007, until May 13 of this year, and during that period Bon Jovi ruled the roost. The New Jersey rockers sold out arenas and stadiums in North America and the Pacific Rim. ■ The tour is promoted worldwide by AEG Live. "Bon Jovi—what is left to be said about one of the greatest touring bands in the world?" AEG Live CEO Randy Phillips asks rhetorically. ■ "The fact is that they are still current musically and have consistently delivered a live show that has very few equals in terms of musicianship, spectacle and gigantic hits," Phillips says. "Whatever concerns I had initially that they might have chosen to go back on the road too soon after the last equally successful tour were quickly dispelled by the early public on-sales." ■ Demand for Bon Jovi is clearly still high worldwide. "The adage of 'Give the consumer what they want and they will come back' certainly applies here and, for AEG Live, Bon Jovi is the gift that keeps on giving," Phillips says.

continued on >>p34



The **SPICE GIRLS** perform during their reunion tour Dec. 15, 2007, at the O2 Arena in London, their first U.K. appearance as a group in nine years.



from >>p33 AEG Live also produced the second-highest-grossing tour of the period, the Spice Girls reunion, which took in more than \$70 million from 45 shows. AEG Live helped facilitate what Phillips calls “a brilliantly conceived reunion,” including the press conference at the O2 in London that announced the tour. “What started out as a modest reunion tour mushroomed into a commercial behemoth,” Phillips says.

The Spice Girls tour also owns the top boxscore for the period: 17 sellouts at the O2 last December that grossed \$33.8 million and drew 256,647. “After Prince’s 21 nights at the O2, we never thought that lightning could strike again so soon in the same venue,” Phillips says.

“The demand for the Spice Girls was unprecedented,” he says, adding in typically understated fashion: “It only proves that London is the greatest concert market in the world, the O2 is the greatest arena ever built, and the Spice Girls are still the reigning Queens of Pop.”

Coming in third for this time period is the Police reunion tour, which topped all touring charts in 2007 and likely will again before 2008 is done.

Produced by Arthur Fogel at Live Nation and Bill Zysblat at RZO Productions, the Police will follow up a summer amphitheater run (the band’s first) with a final gig Aug. 7 at Madison Square Garden in New York. At that point, the Police will have played 146 shows (not including festivals), moved 3.3 million tickets and grossed \$359 million, enough to make this the third-highest-grossing tour of all time.

In fourth was the mania-inspiring Hannah Montana/Miley Cyrus tour, which took in \$45.3 million, followed by Trans-Siberian Orchestra (\$44.8 million), Bruce Springsteen & the E Street Band (\$42 million) and the Van Halen reunion tour (\$40.2 million).

In total, the Van Halen tour posted a career-best \$93 million in gross and attendance of close to 1 million from 74 shows. The tour was produced by Live Nation.

In his first appearance in the upper reaches of the Billboard Boxscore charts, Michael Bublé clocks in at No. 8, reporting \$36.6 million in grosses from 67 shows that drew more than half a million people.

Another rarity among the top echelon of tours is a hip-hop trek, but the inspired double billing of Jay-Z and Mary J. Blige pulled it off with \$30.3 million and 273,495 in attendance to just 24 shows for the period.

As always, the top tour rankings will change sub-

stantially by year’s end, though the Police, Bon Jovi and Springsteen will still be near the top. But with tours just getting under way by Coldplay, Celine Dion, Kenny Chesney, Rascal Flatts, the Jonas Brothers and Tim McGraw, and upcoming tours by Tina Turner, Madonna and Neil Diamond, some different names will grace the list. There will also be some unexpected appearances in the rankings, like the surging New Kids on the Block reunion tour.

#### VENUES

It’s extremely rare that any building other than Madison Square Garden tops any of the large arena charts, but the O2 managed the feat for this time period, reporting \$50.7 million in grosses and 475,914 in attendance from 34 shows reported.

Of the O2, Phillips says, “This arena defies description, from its nearly impeccable acoustics, 28

**‘FOR AEG LIVE, BON JOVI IS THE GIFT THAT KEEPS ON GIVING.’**

—RANDY PHILLIPS, AEG LIVE

restaurants, surrounding entertainment district and exhibition space, all housed under a 25-acre awe-inducing architectural dome on the Greenwich Peninsula in the greatest concert market in the world. The Brits love their music live and now love their ‘bubble.’ ”

Of course, the Garden isn’t far behind, reporting \$43 million in grosses and 633,130 in attendance to 53 shows.

“Thanks to a surprisingly strong New York market, and a great touring cycle including strong headliners such as Eric Clapton and Steve Winwood, Foo Fighters, Linkin Park, Coldplay, Jimmy Buffett, Tom Petty, the Eagles—and that’s just the first half of this year—we are experiencing another record-breaking year at the Garden,” MSG Entertainment president Jay Marciano says. “The second half of the year looks to be every bit as strong, with advanced multiple-night sellouts by Madonna, Celine Dion, Jonas Brothers, Neil Diamond and Kanye West.”

Other MSG-owned and operated venues also make typically strong showings. For buildings of 5,001-10,000 capacity, Radio City Music Hall in New York is tops, with slightly less than \$90 million in grosses to 251 shows.

The Garden’s WaMu Theater is second in that size category, with slightly less than \$40 million in grosses to 146 shows.

“Additionally, the WaMu Theater has had a great first half of the year with multiple-night sellouts by Chris Rock and Allison Krauss/Robert Plant,” Marciano adds.

For buildings with capacities of less than 5,000, the Colosseum at Caesars Palace in Las Vegas takes its usual place atop the chart, reporting \$28.8 million in grosses, selling out a remarkable 43 of 46 shows.

The final year of Celine Dion drove strong ticket sales with a nearly five-year run of sellout performances culminating in December 2007. The Colosseum never missed a beat, starting up new residencies with Bette Midler and Cher.

“In order to prepare for Bette and Cher we had to change the Colosseum stage, so production was dark for 12 weeks,” says Scott Schechter, VP of entertainment for Harrah’s Entertainment, which owns/operates the Colosseum. “But once both ladies were in-house, their shows opened very strong.”

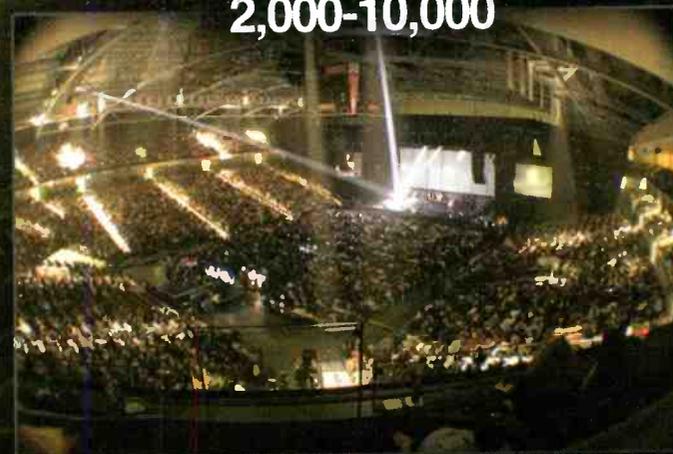
Schechter says a weekend of Jerry Seinfeld shows in February and a three-week Elton John engagement in late March/early April made for a very successful first-quarter. “As box-office numbers are indicating, this A-list lineup of entertainers at Caesars Palace will deliver even stronger results through the end of the year,” he says.

With \$11.8 million in grosses, the National Exhibition Centre in Birmingham, England, is the top-grossing building in the world in the 10,001-15,000 capacity range. Stateside, the Atlantic City (N.J.) Boardwalk Hall is tops, with \$11.3 million at the box office.

As expected, Live Nation remains the top promoter in gross, attendance and events. “The world is assuming my business is going to have a tough summer because of gas prices, etc., and I can say to you we have one of the strongest summer lineups we’ve had in a long time,” Live Nation CEO Michael Rapino says. “We have most of our shows on sale, some already executed, and we have not experienced one ounce of soft sales or on-site ancillary sales affecting our business. We’re very optimistic that we’re still completely on plan and will have a very good summer.”



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CAPACITIES  
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## TOP 10 VENUES

RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES NOV. 14, 2007,  
THROUGH MAY 13, 2008.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$28,853,951	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	188,893	190,622	46	43
2	\$18,781,040	TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA. 2,610	285,508	356,578	138	1
3	\$14,989,299	ORPHEUM THEATRE, MINNEAPOLIS 2,745	226,418	271,658	110	3
4	\$14,633,703	FOX THEATRE, ATLANTA 4,600	315,396	657,742	140	9
5	\$8,625,092	ORANGE COUNTY PERFORMING ARTS CENTER, COSTA MESA, CALIF. 3,000	140,620	144,969	50	0
6	\$8,234,538	RUTH ECKERD HALL, CLEARWATER, FLA. 2,174	180,487	244,551	125	25
7	\$7,660,133	BOB CARR PERFORMING ARTS CENTRE, ORLANDO, FLA. 2,518	139,887	201,277	85	1
8	\$6,128,277	GRAND OLE OPRY HOUSE, NASHVILLE 4,400	138,002	264,000	60	0
9	\$5,945,011	DODGE THEATRE, PHOENIX 5,000	134,011	238,424	52	1
10	\$5,745,106	FOX THEATRE, DETROIT 4,800	152,958	276,909	61	3

CAPACITIES  
5,001 TO 10,000

## TOP 10 VENUES

RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES NOV. 14, 2007,  
THROUGH MAY 13, 2008.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$88,889,780	RADIO CITY MUSIC HALL, NEW YORK 5,901	1,357,289	1,487,869	251	11
2	\$39,454,534	THE WAMU THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610	558,953	677,240	146	6
3	\$37,969,587	AUDITORIO NACIONAL, MEXICO CITY 9,683	814,093	1,146,196	117	10
4	\$16,867,038	NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100	259,043	293,865	48	19
5	\$12,413,218	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000	282,819	343,533	45	12
6	\$11,892,720	GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. 6,089	239,347	280,842	47	10
7	\$7,058,701	NOKIA THEATRE, GRAND PRAIRIE, TEXAS 6,333	154,082	185,250	51	9
8	\$6,741,437	SCOTTISH EXHIBITION & CONFERENCE CENTRE, GLASGOW, SCOTLAND 9,600	94,048	98,466	14	5
9	\$4,577,264	NOTTINGHAM ARENA, NOTTINGHAM, ENGLAND 10,000	69,745	72,144	11	6
10	\$4,169,962	VIA FUNCHAL, SÃO PAULO, BRAZIL 6,700	40,826	52,125	12	2

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CAPACITIES  
15,001 OR MORE

## TOP 10 VENUES

RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES NOV. 14, 2007,  
THROUGH MAY 13, 2008.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$50,680,403	<b>O2 ARENA, LONDON</b> 23,000	475,914	476,761	34	30
2	\$42,966,098	<b>MADISON SQUARE GARDEN, NEW YORK</b> 20,697	633,130	704,403	53	18
3	\$27,902,847	<b>ACER ARENA, SYDNEY</b> 21,000	312,790	326,266	35	10
4	\$25,645,655	<b>MANCHESTER EVENING NEWS ARENA, MANCHESTER, ENGLAND</b> 19,500	302,013	305,477	25	17
5	\$24,201,538	<b>HP PAVILION, SAN JOSE, CALIF.</b> 20,000	412,496	540,101	55	12
6	\$24,132,456	<b>AIR CANADA CENTRE, TORONTO</b> 19,800	273,639	283,096	19	16
7	\$22,796,046	<b>BELL CENTRE, MONTREAL</b> 21,242	362,439	389,497	48	18
8	\$22,602,325	<b>THOMAS &amp; MACK CENTER, LAS VEGAS</b> 19,354	242,960	264,680	20	0
9	\$21,649,420	<b>ST. PETE TIMES FORUM, TAMPA, FLA.</b> 21,500	364,592	563,103	57	7
10	\$21,100,404	<b>STAPLES CENTER, LOS ANGELES</b> 20,000	380,512	425,620	33	12

CAPACITIES  
10,001 TO 15,000

## TOP 10 VENUES

RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES NOV. 14, 2007,  
THROUGH MAY 13, 2008.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$11,794,000	<b>NATIONAL EXHIBITION CENTRE, BIRMINGHAM, ENGLAND</b> 12,500	160,559	163,199	17	11
2	\$11,264,445	<b>ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J.</b> 13,800	185,714	252,446	24	5
3	\$9,883,116	<b>JOHN LABATT CENTRE, LONDON, ONTARIO</b> 10,500	173,117	200,722	40	8
4	\$7,724,692	<b>WEMBLEY ARENA, LONDON</b> 12,530	122,083	125,554	14	6
5	\$7,511,470	<b>MGM GRAND GARDEN, LAS VEGAS</b> 14,500	78,619	80,696	6	5
6	\$7,507,789	<b>MANDALAY BAY EVENTS CENTER, LAS VEGAS</b> 12,200	78,802	88,665	12	3
7	\$7,135,427	<b>VAN ANDEL ARENA, GRAND RAPIDS, MICH.</b> 12,864	208,381	293,293	36	7
8	\$6,917,074	<b>BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA</b> 13,500	81,422	95,863	13	1
9	\$6,175,728	<b>SAN DIEGO SPORTS ARENA, SAN DIEGO</b> 15,000	131,099	217,569	22	3
10	\$4,846,414	<b>PATRIOT CENTER, FAIRFAX, VA.</b> 10,404	112,317	176,998	28	4

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# WINNING TICKETS

## Industry Players Navigate A Growing, Organizing Secondary Market

If the secondary ticket market isn't quite the "wild, wild West" of a year ago, it remains a volatile and still-evolving market, and one where the primary industry, resellers and consumers are still coming to terms with each other. ■ As ticketing industry executives gather for the INTIX summer conference and trade show July 21-22 in New York, many dynamics are at work shaping the secondary ticketing business. All of them point to a more stable and "legitimate" marketplace if no less a competitive one. ■ Ticketmaster raised the stakes in the secondary ticketing business earlier this year by acquiring TicketsNow for about \$265 million in cash. Meanwhile, StubHub remains the leader in the secondary market space, and megapromoter Live Nation has shown it will embrace the secondary market as it prepares to split from Ticketmaster and launch its own ticketing company next year. The Live Nation-produced Madonna tour's designation of StubHub and Euro reseller Viagogo as "official" resellers further endorsed the secondary industry.

And, increasingly, the line is blurred between the primary and secondary markets, consumers have more choices, and the power of the initial on-sale has been forever changed if not substantially diluted. One thing is for certain: The secondary market isn't going away.

"The consumers have spoken with their pocketbook now," says Don Vaccaro, CEO of Vernon, Conn.-based TicketNetwork.com, a company that offers point-of-sale software that helps ticket brokers manage inventory, then aggregates that inventory to feed to various online outlets. Vaccaro says that last year his company facilitated the sale of \$300 million worth of tickets through more than 3 million transactions, and business is up.

"Consumers are looking on [secondary] ticket sites more and more after they go to primary sites. They're comparing what the secondary market has to the primaries," Vaccaro says. "They're also very well aware that a lot of secondary sites are selling tickets for a lot less than face value. When more consumers get involved and we see more prices dip below face value, we'll see a lot more people go to secondary from now on."

Chuck LaVallee, head of business development for StubHub, which sold its 15 millionth ticket in June, just six months after passing the 10 million milestone, adds: "We have taken a

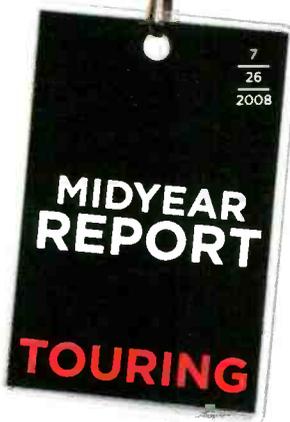
back-alley business and legitimized it, made it a safe environment. We've taken the sketchiness out of it."

Consumer confidence in the secondary market is growing every day, says Ticketmaster executive VP of business development Eric Korman, who adds that there is still a ways to go in terms of growth.

"There's clearly a very thriving online resale marketplace," he says. "It's still a bit remote from mainstream America, meaning just the number of consumers who have ever participated in the resale process. We hope and expect, as we work with our partners and really put together the best product out there, that more and more people will participate and feel good about the process."

Korman does not go as far as to say Ticketmaster's plunge into the secondary market brings legitimacy to reselling. "I do know that very much our goal over time is to bring as much safety, convenience and transparency to the market for both the industry and consumers," he says. "Over the past five years with TicketExchange we've been hard at work trying to change the image of the marketplace and work in various jurisdictions where there were laws on the books we didn't necessarily agree with in terms of enabling a fan to resell a ticket to make it a viable option."

Sports preceded **continued on >>p42**



## TOP 25

## TOURS

RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES NOV. 14, 2007,  
THROUGH MAY 13, 2008.

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$112,471,918	BON JOVI 1,164,945	1,166,623	70	60
2	\$70,122,146	SPICE GIRLS 581,066	595,220	45	34
3	\$68,332,891	THE POLICE 659,584	659,584	34	34
4	\$45,330,705	HANNAH MONTANA/MILEY CYRUS 816,421	816,421	57	57
5	\$44,843,448	TRANS-SIBERIAN ORCHESTRA 1,044,500	1,163,414	112	64
6	\$42,087,373	BRUCE SPRINGSTEEN & THE E STREET BAND 461,301	502,940	30	9
7	\$40,233,381	VAN HALEN 379,472	387,659	35	32
8	\$36,644,672	MICHAEL BUBLÉ 511,490	512,643	67	61
9	\$32,451,800	TAKE THAT 390,450	390,450	30	30
10	\$30,349,492	JAY-Z, MARY J. BLIGE 273,495	307,222	24	10
11	\$22,839,226	MATCHBOX TWENTY 333,741	382,680	44	14
12	\$20,914,765	RASCAL FLATTS 298,679	305,124	26	23
13	\$19,958,398	KEITH URBAN 312,515	329,444	31	24
14	\$15,609,964	FOO FIGHTERS 337,350	347,827	31	22
15	\$15,406,503	IRON MAIDEN 311,027	313,105	14	13
16	\$15,230,998	DANCING WITH THE STARS-THE TOUR 201,479	239,965	38	0
17	\$15,123,600	OZZY OSBOURNE 237,272	237,416	29	28
18	\$13,185,370	ROD STEWART 115,911	115,911	9	9
19	\$12,882,583	GEORGE STRAIT 204,509	216,919	14	7
20	\$12,481,309	JONAS BROTHERS 280,734	283,812	46	30
21	\$12,340,478	LINKIN PARK 224,069	275,460	20	4
22	\$11,983,807	KATT WILLIAMS 241,728	256,083	74	35
23	\$11,967,756	DANE COOK 175,607	190,592	13	8
24	\$11,918,842	BILLY JOEL 121,619	124,603	11	9
25	\$11,462,446	CHRIS ROCK 186,580	187,343	46	38

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from >>p38

music into the secondary market by several years, most would agree. "They didn't get the negative consumer backlash that many thought they would, so now the door is open to concerts, and I think that will be a growing trend," Vaccaro says.

StubHub confirms that music is its fastest-growing segment. "As we move further into the music space, which is absolutely a priority for us, I think that people are starting to understand how to make some money with us and how to do business with us," LaVallee says.

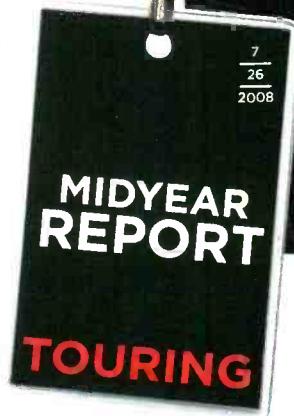
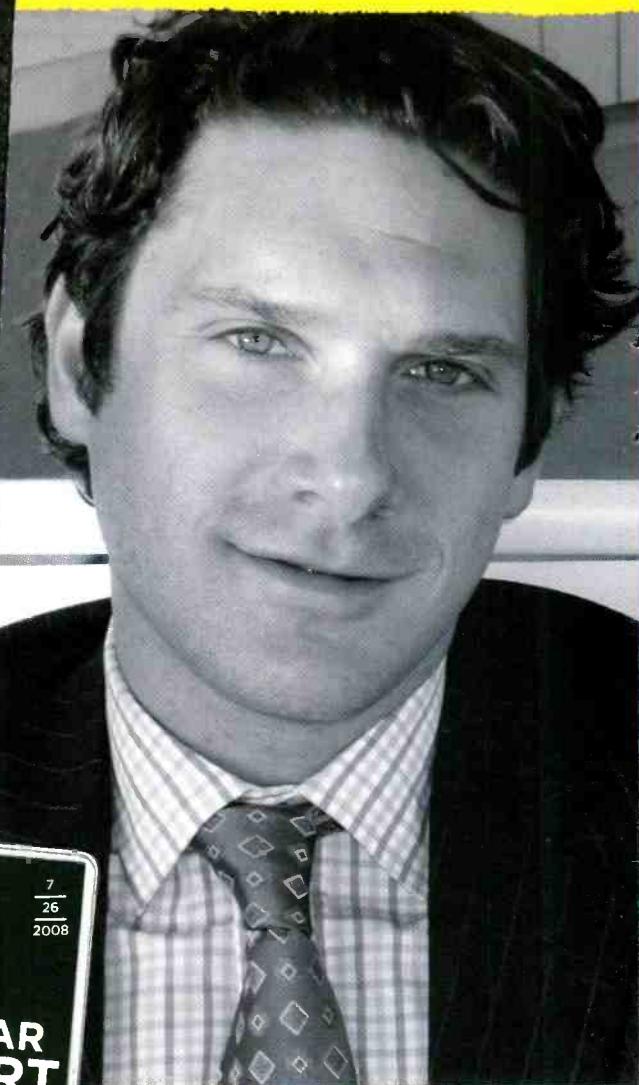
StubHub makes a small percentage of the sell and the buy fee on that transaction "and that's where our revenues come from," StubHub head of communications Sean Pate says. "So much rancor has been directed at our company for taking money out of the pocket of the artist, but we haven't created anything different from what was happening 20 years ago with the local ticket broker or the guy on the street.

"We've streamlined and optimized it and now it's proliferated," Pate says. "But the industry has had that resistance because they believe they should recoup all dollars for any ticket sold whatsoever, and we don't quite agree with that."

Still, Pate says, "We're working hard to get those entities to find a way to partner with us and benefit some way financially from this dynamic that's happening with or without their inclusion."

When asked if artists should share in the hundreds of millions generated on the secondary market, Vaccaro says, "I would think that unfortunately the artist's sharing in this is more a problem of the artist's relationships with the primary ticketer. I've spoken to many people connected with the artists who would love to put their tickets on the secondary market through alternate channels other than the primary ticketer, but are either contractually prohibited by the primary ticketer from doing it or are afraid that if they did it the primary ticketer wouldn't treat that tour as favorably as other tours."

Vaccaro believes the music business is unfairly singled out in this regard. "It's up to the artist to say to the primary ticketers or the government representatives that this isn't fair, that these venues have signed contracts disallowing [artists] to do business with other people based solely on the fact that [it's] a concert or performing artist," he says. "A lot of those exclusive contracts only deal with musical artists, they don't deal with sporting events or family shows. They're specifically discriminating against music artists on that and I don't think the music community has stood up for that, or at least agents and managers really haven't."



**'RESELLERS  
CAN'T USE OUR  
SYSTEM TO  
JUMP TO  
THE FRONT OF  
THE LINE.'**

**—ERIC KORMAN,  
TICKETMASTER**

Ticketmaster's stance against automated "bots" that strive to circumvent the system and "jump to the front of the line" has been well documented. "Since they bought TicketsNow, to the best of my knowledge, they've made no attempt to try to ascertain whether anybody who lists tickets on their exchange uses automated software products," Vaccaro says. "The faster the tickets sell on Ticketmaster, the more money they make, because those tickets are unavailable for box-office sale where there's no service charge. [And] if consumers buy tickets through automated processes and they resell them through TicketsNow, they still make money on it."

Korman says Ticketmaster and TicketsNow "do the best job we can in terms of vetting the resellers that are listed on its site" and adds that bots don't come into play. "They can't use our system to jump in the front of the line," he says. "If they're posting inventory they've obtained through nefarious means, so to speak, we do everything in our power to prevent that."

Vaccaro believes that some of what Ticketmaster offers as secondary is in fact unavailable to the general public in a realistic sense. "I don't know if technically they're botting their own system," Vaccaro says, **continued on >>p44**

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from >>p42 "but if they're using any automated device to hold tickets and resell them, it's considered a bot." He adds that he is hoping for legislation that forces promoters and artists to disclose to the public how many tickets are actually available for sale to the public through primary means.

"The secondary market would love this, you'd have to ask the primary market how they feel about it," Vaccaro says. "If an artist or venue is holding, as in the Hannah Montana case, more than 50% of the house, they'll have to disclose that to consumers. The PR effect of that might be that they don't hold back that many, or consumers might be upset at the primary sellers or the artists in general."

According to Korman, it would be a misconception to think that Ticketmaster had any control as to how many tickets are held back. "We're in the products and services business and we're constantly looking to create new products and services that meet the needs of our various constituencies, which can be in one instance an artist or a promoter, it could be a venue client, or in the case of TicketsNow a professional reseller," Korman says. "Depending on the constituency we're working with and the services we're offering, we always try to cre-

ate the right balance to get them what they need in the marketplace, but we're not dictating how an event gets built or promoted."

Ticketmaster is a "huge believer" in transparency, Korman says, not just for the secondary market, but for the industry at large. "On behalf of the industry, the more transparent resale is, we believe, the stronger the marketplace will be and ultimately the greater value that will be generated for the industry and related participants and the most enjoyment consumers will have in terms of being able to find opportunities to attend the events they want to go to," he says.

"We want to ensure there is a tremendous amount of transparency in the retail market so consumers feel like they're making informed choices," Korman continues. "At the same time, we're clearly in the business of servicing our clients and creating new revenue opportunities for them. That's why TicketExchange was launched in 2002, to provide a

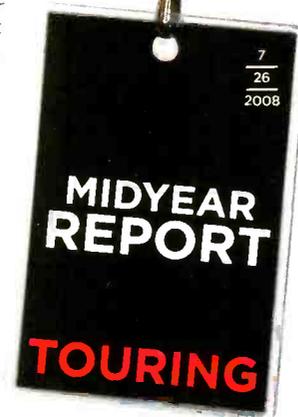
safer legitimate resale marketplace for consumers, which also enabled our venue clients, and by extension other parts of the value chain connected with that venue for the event, to economically participate in the resale of tickets. I don't think those two elements are contradictory by nature; it has to do with how the execution takes place, and if it takes place in a transparent and consistent manner, I don't think it's contradictory at all."

What Ticketmaster's TicketsNow has in common with a company like TicketNetwork.com is they all provide inventory management software to help a reseller run its business better. Korman says Ticketmaster is integrating with TicketsNow software to "tie it into our own system so that in essence the resellers who use our software will have automatic validation authentication as well as ticket fulfillment if they're posting through our channels."

Which begs the question: Isn't Ticketmaster now working with and facilitating businesses that it butted heads with in the past? "We've always believed in the right of someone to resell a ticket," Korman says. "Like many different categories, there is a large legitimate marketplace of resellers, professionals who go out every day and look to take risk on inventory and try to make a profit. I think there is a small proportion of folks within that community who have done things in the past or try to continue to do things which are not consistent with either the law or our own policies. Those folks who fall into that distinct second camp, obviously we take real issue with what they're doing and will do everything within our power to make sure the initial on-sale is as fair and open as can be."

However tickets are obtained, the secondary market has thousands of them, often going on sale almost simultaneously with the initial on-sale. More important, many fans have chosen to forgo the mad rush of an on-sale for a hot tour and perhaps pay more for a ticket at the time of their choosing.

"I think the urgency has gone away a lot," LaVallee says. "There **continued on >>p46**



**'WE'VE TAKEN A BACK-ALLEY BUSINESS AND LEGITIMIZED IT.'**

—CHUCK LAVALLEE, STUBHUB

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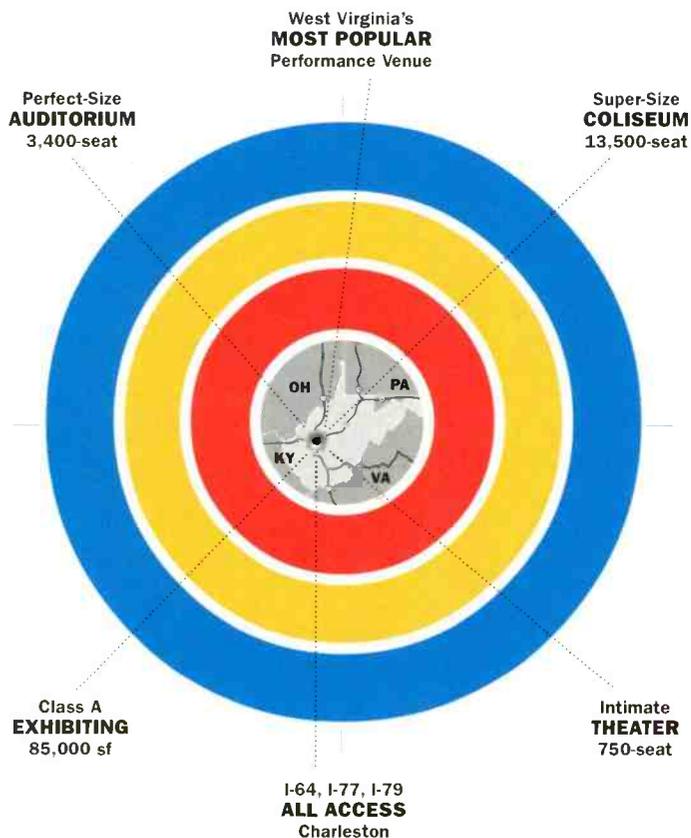
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from >>p44 are a lot of people that come directly to StubHub rather than get kicked off the Ticketmaster site with no seats because their credit card number was wrong, or you can't get through, or it sells out 30 seconds after it's gone on sale. That 10 a.m. Saturday thing is just abominable."

For LaVallee, it's a matter of convenience. "Most of our customer base doesn't have the time or they don't want to be told where they're going to get seats," he says. "If I'm paying good money, whether it's \$350 for a face value Madonna ticket or \$450-\$500 for Madonna ticket I bought on StubHub, I want to sit where I want to sit. I do believe the lines are being blurred to a degree, but I don't think that's a negative thing."

Korman says that what consumers and fans care most about is knowing the ticket is valid and "once they overcome that trust hurdle, it's 'Where can I sit?' and 'How much is it going to cost me to sit there?'" he says. "And that's really what we're focused on over the next short period of time as we really look to bring together these various marketplaces, really creating one platform that always appraises the consumer of what their available options are in terms of pricing, seating, and seeing that visually displayed on a map they can interact with."

Presale, premium, VIP, auctions, etc., are

really "just different industry monikers and the industry communicating with itself," Korman adds. "We need to pull back from that and focus more on how the consumers make purchasing decisions."

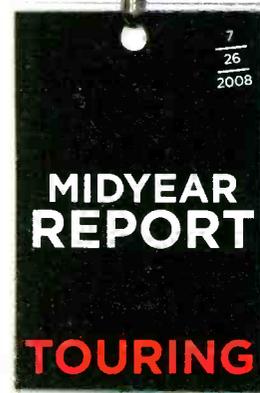
It is very hard to price events, Korman says, and the secondary market shows what the market will bear. "Putting aside an artist's particular preference in terms of how they want to price an event, in general

it's hard to know upfront exactly where demand is going to lie and how you price tickets in markets," he says. "Essentially, that on-sale is very much like an IPO event, and you're never going to get that 100% dead on. We clearly want to work with the industry to get on-sales as close to market as possible. Resale is always going to be a very large and important component as the ticket value changes as you get closer to an event, based on changes and fluctuations

in supply and demand."

Regardless of what it's called or when it is purchased, the process needs to be simple, LaVallee believes. "We live in a time where comfort and ease are important," he says. "Any business in this day and age that makes you jump through hoops to get what you want is going to fail."

—Ray Waddell



## BUYING SECONDARY TICKETS IN A MATERIAL WORLD

### StubHub Rides Madonna's Tour

Madonna's alignment with the secondary market is a huge boost for StubHub which, along with Europe's Viagogo, has been designated by Live Nation, the tour's producer, as "official" resellers for the dates.

"She has always been considered a very savvy businesswoman, she's a trend-setter, and a lot of people follow what she does," says StubHub head of business development Chuck LaVallee, who adds that at its heart the Madonna/StubHub alignment is a marketing deal.

"Obviously there are financial benefits for Madonna, and that really is a two-way street," LaVallee says. "But we're pushing traffic, they're pushing traffic."

While Madonna "is making money" off the deal, LaVallee stresses that she doesn't share in any profits made from tickets that sell on StubHub for more than face value.

"She's not putting inventory up on the site, she's endorsing StubHub as her official fan-to-fan marketplace for North America," he says. "But we're a fee-based company. If Joe Ohio

sells a ticket on the site, she's not sharing in any of that lift, just as we're not sharing in it. We make our money off fees; we don't ever share in the revenue that is earned between the face value of the ticket and what it sells for."

That might not be the perception that many within and outside the industry have when a Madonna ticket is posted on StubHub for thousands of dollars.

"The message we always try to send, and we market it very clearly, is these are tickets that are sold by a third party, by the fans, who have invested in the original ticket and for whatever reason, whether it's for the profit or a change in plans, have decided to put the ticket up for sale," StubHub head of communications Sean Pate says.

"The financial benefit is going to the seller. If Joe Blow has a Madonna ticket that he bought for \$350 and is able to sell for \$500 to another fan desperate to see Madonna, then we've always argued, 'More power to 'em.' It's a free market, and that's what StubHub is all about."

—RW



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# TOP 25

# BOXSCORES

RANKED BY GROSS  
COMPILED FROM  
BOXSCORES NOV. 14, 2007  
THROUGH MAY 13, 2008

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$33,829,250 (£16,637,563) \$150/\$110	<b>SPICE GIRLS</b> O2 Arena, London Dec. 15-Jan. 22	256,647 17 sellouts	AEG Live, S.J.M. Concerts
2	\$13,880,197 \$269/\$90	<b>COACHELLA VALLEY MUSIC FESTIVAL</b> Empire Polo Field, Indio, Calif. April 25-27	151,666 three days	Goldenvoice/AEG Live
3	\$13,651,710 (£6,825,855) \$90/\$50	<b>TAKE THAT</b> M.E.N. Arena, Manchester, England Dec. 10-11, 13-15, 17-19, 21-23	158,523 11 sellouts	S.J.M. Concerts
4	\$11,365,858 \$249/\$95	<b>STAGECOACH FESTIVAL</b> Empire Polo Field, Indio, Calif. May 2-4	120,903 three days	Goldenvoice/AEG Live
5	\$10,195,810 (£5,097,905) \$198/\$50	<b>TAKE THAT</b> O2 Arena, London Nov. 29-Dec. 1, 3-4, 6-8, 31	132,835 nine sellouts	S.J.M. Concerts
6	\$7,062,008 (¥58,608,000 yen) \$279.28/\$79.13	<b>THE POLICE, FICTION PLANE</b> Tokyo Dome, Tokyo Feb. 13-14	56,706 two sellouts	Live Nation Global Touring, Creativeman, Live Asia
7	\$6,396,302 (C\$4,079.5 Canadian) \$123.42/\$71.73	<b>SPICE GIRLS</b> Air Canada Centre, Toronto Feb. 3-4, 25-26	58,368 four sellouts	AEG Live
8	\$5,614,674 (\$5,614,674 Canadian) \$135/\$47.75	<b>BON JOVI, DAUGHTRY</b> Air Canada Centre, Toronto March 10, 12-13	56,011 three sellouts	Concerts West/AEG Live
9	\$5,410,606 (9,547,015 reales) \$283.37/\$90.68	<b>THE POLICE, FICTION PLANE</b> Estádio do Maracanã, Rio de Janeiro Dec. 8	59,200 sellout	Live Nation Global Touring, DG Medios y Espectaculos
10	\$5,388,122 (£2,766,639) \$147/\$107.80	<b>SPICE GIRLS</b> M.E.N. Arena, Manchester, England Jan. 23-24, 26	41,323 three sellouts	AEG Live, S.J.M. Concerts
11	\$5,272,912 (574,257,027 yen) \$91.82/\$82.64	<b>BON JOVI</b> Tokyo Dome, Tokyo Jan. 13-14	60,549 two sellouts	Udo
12	\$5,021,342 \$581.55/\$65.25	<b>JAY-Z, MARY J. BLIGE</b> Madison Square Garden, New York May 2, 6-7	38,678 40,332 three shows	Live Nation, Haymon Entertainment
13	\$4,972,415 (15,634,763 pesos) \$127.21/\$25.44	<b>THE POLICE, FICTION PLANE</b> Estadio River Plate, Buenos Aires Dec. 1-2	87,967 two sellouts	Live Nation Global Touring, DG Medios y Espectaculos
14	\$4,893,109 \$129.50/\$99.50/ \$65/\$49.50	<b>BON JOVI, DAUGHTRY</b> United Center, Chicago Feb. 23-24, 26	54,818 three sellouts	Concerts West/AEG Live
15	\$4,840,514 (\$5,596,118 Australian) \$216.24/\$60.55	<b>THE POLICE, FERGIE, FICTION PLANE</b> ANZ Stadium, Sydney Jan. 24	43,725 sellout	Live Nation Global Touring, Frontier Touring
16	\$4,812,580 (£2,406,290) \$90/\$50	<b>TAKE THAT</b> N.E.C., Birmingham, England Nov. 15-17, 19-20	55,494 five sellouts	S.J.M. Concerts
17	\$4,685,205 (50,793,635 pesos) \$119.91/\$18.45	<b>ALEJANDRO FERNÁNDEZ</b> Auditorio Nacional, Mexico City Jan. 31, Feb. 1-4, 6, 8-10, 22	93,183 95,960 10 shows	CIE
18	\$4,372,849 (\$4,917,395 Australian) \$174.83/\$86.98	<b>BON JOVI, OOH LA LA</b> Acer Arena, Sydney Jan. 21-22	35,632 two sellouts	Dainty Consolidated Entertainment
19	\$4,340,778 (\$4,814,791 Australian) \$212.99/\$76.86	<b>THE POLICE, FERGIE, FICTION PLANE</b> Members Equity Stadium, Perth, Australia Feb. 1-2	36,518 two sellouts	Live Nation Global Touring, Frontier Touring
20	\$4,176,200 (\$4,544,733 Australian) \$366.65/\$90.97	<b>CELINE DION, ANTHONY CALLEA</b> Acer Arena, Sydney April 5-6	20,605 21,752 two shows	Michael Coppel Presents
21	\$3,926,972 (\$5,157,841 New Zealand) \$203.42/\$95.95	<b>BON JOVI, THE VALVES</b> AMI Stadium, Christchurch, New Zealand Jan. 27	30,641 sellout	Capital C Concerts
22	\$3,865,205 (\$4,383,916 Australian) \$211.69/\$78.56	<b>THE POLICE, FERGIE, FICTION PLANE</b> Cricket Ground, Melbourne, Australia Jan. 26	29,655 sellout	Live Nation Global Touring, Frontier Touring
23	\$3,848,000 \$45	<b>GARTH BROOKS</b> Staples Center, Los Angeles Jan. 25-26	97,940 five sellouts	Varnell Enterprises
24	\$3,838,641 (\$3,838,641 Canadian) \$135/\$47.75	<b>BON JOVI, HEDLEY</b> Air Canada Centre, Toronto Dec. 6-7	36,506 two sellouts	Concerts West/AEG Live
25	\$3,563,206 \$99.50/\$84.50/ \$49.50	<b>KENNY CHESNEY, BROOKS &amp; DUNN, BIG &amp; RICH &amp; OTHERS</b> M&T Bank Stadium, Baltimore May 10	42,316 45,359	Baltimore Ravens, The Messina Group/AEG Live

# TOP 25

# PROMOTERS

RANKED BY GROSS  
COMPILED FROM  
BOXSCORES NOV. 14, 2007  
THROUGH MAY 13, 2008

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$642,591,890	<b>LIVE NATION</b> 11,656,628	13,587,257	4,450	1,796
2	\$386,722,634	<b>AEG LIVE</b> 5,262,527	5,610,911	1,002	499
3	\$71,669,172	<b>S.J.M. CONCERTS</b> 688,420	688,420	50	50
4	\$57,567,140	<b>MICHAEL COPPEL PRESENTS</b> 634,362	851,536	112	3
5	\$38,415,981	<b>FRONTIER TOURING</b> 346,020	347,966	24	18
6	\$26,801,755	<b>CIE</b> 601,900	661,005	57	13
7	\$24,896,630	<b>EVENPRO/WATER BROTHER</b> 410,670	456,552	41	15
8	\$24,831,080	<b>HAYMON ENTERTAINMENT</b> 251,807	291,525	23	8
9	\$24,160,335	<b>BEAVER PRODUCTIONS</b> 375,218	380,028	50	45
10	\$19,481,184	<b>JAM PRODUCTIONS</b> 425,320	474,556	188	88
11	\$18,793,269	<b>GILLETT ENTERTAINMENT GROUP</b> 317,256	345,360	111	30
12	\$17,229,939	<b>OUTBACK CONCERTS</b> 381,042	479,427	119	50
13	\$16,046,485	<b>VARNELL ENTERPRISES</b> 291,333	301,839	19	12
14	\$13,150,731	<b>DG MEDIOS Y ESPECTACULOS</b> 195,892	195,892	4	4
15	\$12,669,047	<b>RED MOUNTAIN ENTERTAINMENT</b> 293,161	408,748	59	14
16	\$12,394,943	<b>3A ENTERTAINMENT</b> 266,381	276,436	75	34
17	\$11,582,663	<b>DAINTY CONSOLIDATED ENTERTAINMENT</b> 98,789	98,789	6	6
18	\$10,680,384	<b>FANTASMA PRODUCTIONS</b> 213,757	277,641	77	25
19	\$9,825,172	<b>CREATIVEMAN/LIVE ASIA</b> 78,232	78,232	3	3
20	\$9,229,756	<b>THE BOWERY PRESENTS</b> 233,176	251,678	126	73
21	\$8,744,889	<b>C3 PRESENTS</b> 289,275	400,600	331	87
22	\$8,662,617	<b>ROPTUS</b> 374,288	392,221	35	4
23	\$8,386,561	<b>UDO</b> 96,088	96,088	4	4
24	\$8,343,409	<b>BLUE DEUCE ENTERTAINMENT</b> 168,593	242,165	37	9
25	\$6,509,596	<b>NEDERLANDER CONCERTS</b> 132,566	196,112	68	15

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,557,771 (\$99.50/\$49.50)	<b>BILLY JOEL</b> Mohegan Sun Arena, Uncasville, Conn., May 23-July 5	96,058 10 sellouts	Live Nation
2	\$5,290,050 (\$3,399.968) \$196.04/\$77.80	<b>THE POLICE, THE CHARLATANS</b> Stade Vélodrome, Marseille, France, June 3	47,337 sellout	Live Nation Global Touring
3	\$5,139,564 (\$3,267.375) \$149.43/\$86.51	<b>THE POLICE, THE CHARLATANS</b> LTU Arena, Dusseldorf, Germany, June 7	46,000 46,894	Live Nation Global Touring
4	\$4,578,672 (\$2,348.630) \$165.71/\$77.98	<b>THE POLICE, STARSAILOR</b> M.E.N. Arena, Manchester, England, June 17-18	35,603 two sellouts	Live Nation Global Touring
5	\$4,392,327 (\$2,798,000) \$204.08/\$109.89	<b>THE POLICE</b> Bilbao BBK Live, Bilbao, Spain, July 4	31,500 sellout	Live Nation Global Touring
6	\$3,881,852 (\$2,473,167) \$108.30	<b>THE POLICE</b> Rock In Rio, Madrid, July 5	43,843 sellout	Live Nation Global Touring
7	\$3,239,956 (\$1,625,000) \$129.60	<b>THE POLICE</b> Hyde Park, London, June 29	30,000 sellout	Live Nation Global Touring
8	\$3,137,631 (\$681,585 zlotych) \$469.59/\$58.70	<b>THE POLICE, COUNTING CROWS</b> Stadion Slaski, Chorzów, Poland, June 26	47,693 sellout	Live Nation Global Touring
9	\$2,934,831 (\$110/\$89.50/ \$49.50/\$24)	<b>KENNY CHESNEY, BROOKS &amp; DUNN, SAMMY HAGAR &amp; OTHERS</b> Turner Field, Atlanta, July 13	42,832 46,128	The Messina Group/AEG Live
10	\$2,721,354 (\$1,752,280) \$195.68/\$77.65	<b>THE POLICE, THE CHARLATANS</b> Stade Geoffroy-Guichard, St-Etienne, France, June 10	28,964 38,193	Live Nation Global Touring
11	\$2,210,716 (\$1,400,925) \$71.01/\$63.12	<b>IRON MAIDEN</b> Palais Omnisports Bercy, Paris, July 1-2	33,000 two sellouts	Nous Productions
12	\$2,193,508 (\$1,382,941) \$396.53/\$95.17	<b>THE POLICE, STARSAILOR</b> Estadio Ciutat, Valencia, Spain, July 2	17,352 sellout	Live Nation Global Touring
13	\$2,193,228 \$62/\$42	<b>PEARL JAM, TED LEO &amp; THE PHARMACISTS</b> Comcast Center, Mansfield, Mass., June 28, 30	39,800 two sellouts	Live Nation
14	\$2,062,062 \$250/\$175/\$140/ \$95	<b>BETTE MIDLER</b> The Colosseum at Caesars Palace, Las Vegas, July 1-2, 4-6	14,435 17,458 five shows three sellouts	Concerts West/AEG Live
15	\$1,654,187 (\$1,635,849 Canadian) \$227.52/\$41.46	<b>ERIC CLAPTON, ROBERT RANDOLPH &amp; THE FAMILY BAND</b> Molson Amphitheatre, Toronto, May 27	15,916 sellout	Live Nation
16	\$1,575,246 (\$1,008,000) \$65.64	<b>THE POLICE</b> Parco San Giuliano, Venice, Italy, June 22	24,000 sellout	Live Nation Global Touring
17	\$1,531,333 (\$972,274) \$118.13/\$70.88	<b>THE POLICE, ARNO CARSTENS</b> Messehalle, Leipzig, Germany, June 28	17,544 sellout	Live Nation Global Touring
18	\$1,510,408 (\$978,125) \$154.42/\$69.49	<b>THE POLICE, THE CHARLATANS</b> SAP Arena, Mannheim, Germany, June 5	13,735 sellout	Live Nation Global Touring
19	\$1,451,561 (\$1,446,758 Canadian) \$115.88/\$59.70	<b>TOM PETTY &amp; THE HEARTBREAKERS, STEVE WINWOOD</b> Air Canada Centre, Toronto, June 3	14,640 sellout	Live Nation
20	\$1,393,848 \$84/\$60/\$24	<b>JAMES TAYLOR</b> Tanglewood, Lenox, Mass., July 3-4	17,965 two sellouts	in-house
21	\$1,382,756 \$70/\$40.75	<b>DAVE MATTHEWS BAND, THE BLACK CROWES</b> Hersheypark Stadium, Hershey, Pa., June 27	25,015 30,224	Live Nation, in-house
22	\$1,375,690 \$250/\$150/\$95/ \$65	<b>GEORGE MICHAEL</b> United Center, Chicago, July 9	10,061 13,500	Jam Productions
23	\$1,313,814 (\$665,158) \$147.15/\$127.40	<b>THE POLICE, KT TUNSTALL</b> Stormont Castle, Belfast, Northern Ireland, June 20	10,588 15,000	Live Nation Global Touring
24	\$1,309,651 (\$7189,000 dinar) \$327.47/\$48.73	<b>THE POLICE, COUNTING CROWS</b> Usce Park, Belgrade, Serbia, June 24	27,104 35,000	Live Nation Global Touring
25	\$1,262,283 \$99/\$55	<b>TOM PETTY &amp; THE HEARTBREAKERS, STEVE WINWOOD</b> United Center, Chicago, July 2	16,233 sellout	Concerts West/AEG Live
26	\$1,242,945 \$45	<b>WIDESPREAD PANIC, DJ HARRY</b> Red Rocks Amphitheatre, Morrison, Colo., June 27-29	28,350 three sellouts	Live Nation, Bill Bass Concerts
27	\$1,235,278 \$71/\$36	<b>DAVE MATTHEWS BAND, MICHAEL FRANTI &amp; SPEARHEAD</b> Nissan Pavilion at Stone Ridge, Bristow, Va., June 28	25,262 sellout	Live Nation
28	\$1,010,464 \$62/\$42	<b>PEARL JAM, TED LEO &amp; THE PHARMACISTS</b> New England Dodge Music Center, Hartford, Conn., June 27	21,492 sellout	Live Nation
29	\$998,841 (\$1,019,954 Canadian) \$74.67/\$45.29	<b>DAVE MATTHEWS BAND, ALEJANDRO ESCOVEDO</b> Molson Amphitheatre, Toronto, June 18	16,000 sellout	Live Nation
30	\$964,415 (\$956,192 Canadian) \$85.23/\$39.84	<b>KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO</b> Molson Amphitheatre, Toronto, May 21	16,135 sellout	Live Nation
31	\$963,612 \$125/\$95/\$35	<b>TOM PETTY &amp; THE HEARTBREAKERS, STEVE WINWOOD</b> Verizon Wireless Amphitheatre, Alpharetta, Ga., July 9	11,865 sellout	Concerts West/AEG Live
32	\$839,957 (\$877,990 francs) \$239.17/\$90.88	<b>THE POLICE, STARSAILOR</b> Hallenstadion, Zürich, June 12	8,896 sellout	Live Nation Global Touring
33	\$802,843 \$125/\$47.50	<b>RUSH</b> United Center, Chicago, June 9	10,600 10,863	Live Nation Global Touring
34	\$731,527 \$75/\$39.50	<b>KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO</b> HP Pavilion, San Jose, Calif., June 6	11,357 sellout	Another Planet Entertainment
35	\$704,325 \$100/\$10.79	<b>HOT 107.9 BIRTHDAY BASH: T.I., YOUNG JEEZY &amp; OTHERS</b> Philips Arena, Atlanta, June 14	18,436 sellout	WHTA Hot 107.9

RAY WADDELL  
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# ON THE ROAD

## NEW IAAM PRESIDENT TAKES A WIDE VIEW

### Williams Draws On Member Suggestions For Multiple Themes In Coming Year

Maybe not having a theme is the new theme.

As Portland (Ore.) Center for the Performing Arts executive director **Robyn Williams** assumes the presidency of the International Assn. of Assembly Managers at the IAAM's 83rd annual conference July 25-29 in Anaheim, Calif., she's a president without a theme. Which could be considered a theme in itself.

Or, rather, many themes. Abandoning the tradition of the incoming IAAM president creating a theme for his or her year atop this association, the 2008-09 president will roll out several themes, all suggested to her by the membership as she ascended through the chairs.

"That's sort of the unnamed theme, if you will," Williams says.

Williams has worked in the field of public assembly facility management for more than 25 years. Among her various gigs are stops at the Lubbock (Texas) Memorial Convention Center, a stint as director of Theater District Facilities in Houston and a run at the Blumenthal Performing Arts Center in Charlotte, N.C. She has been a member of the IAAM since 1987, and has served on a wide range of committees and boards.

Williams says her initial take on the IAAM, coming from a small market in Lubbock, was

a new perspective on how many people out there actually did what she did. "In our industry you're looking to people in another city or state for advice, and IAAM was the vehicle for that," she says.

Soon Williams began volunteering for IAAM committees, initially in reaction to a lack of specific initiatives for performing arts centers (PAC). "I had incentive to want to do things with performing arts people, so I raised my hand: 'Yeah, I'll help with that.' You start on something small, then you're on a committee, then chairing a committee, then you're on the board," she says.

Then Williams found she was developing new skills by pushing agendas and expanding her network. "I loved not only getting to know performing arts folks, but hanging out with the arena people, seeing what the stadium folks are doing, and certainly the convention centers, because I started in convention centers," she says.

As she began her ascension through the ranks that lead to the presidency, Williams' perspective changed again. "One thing that has re-

ally become apparent to me is it is less about what one person wants to do for the association than what the membership wants from the association," Williams says, adding that preparation for this role requires several years. "I can't imagine how it could possibly function if you were just out of the blue, bam, president. It's really wonderful to get in on the ground floor of some things that are in progress and have the opportunity to move them forward."

Even without a single theme, Williams, who follows VenueWorks president **Steve Peters** as IAAM president, does have some areas she wants to focus on, with education and information primary among them. "When we did a membership survey in the past year, one of the things we heard was, 'We need data, we need information,'" she says. "So Steve Peters looked

at what it would entail for us to start gathering a lot of benchmark and economic impact information, and I'm going to keep moving that initiative forward."

Williams is becoming IAAM president in healthy times for the association.

"We're in good shape financially; membership is strong, we have a lot of diversity in our membership," she says. "I'm so pleased to see the initiatives growing in Europe, I find our partnership

with Venue Management Assn. in the Australia/New Zealand/Asia Pacific world to be incredibly positive for us. What a great time to be coming in. I couldn't have it any better."

In terms of her specific area of the business, Williams says "things are pretty good" for PACs these days. "In a down economy, traditionally people still go to shows, so that bodes well for us," she says. "I think where we may start seeing problems is in fund-raising. People and companies' ability to give to the arts may pull back."

But in the overall scheme of touring, PACs' size and aesthetics are in tune with certain market conditions that favor downsizing tours and concerts. "I anticipate more groups looking at smaller venues and not carrying as much gear, relying on coming into a performing arts center that has all the lighting and production they might need rather than packing it around," Williams says. "We're feeling pretty confident in our venue size."



WILLIAMS

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# MUSIC



Blog buzz helped give **BLACK KIDS** an international platform, as evident by its No. 5 debut on the U.K. album chart.

of a Web phenomenon won't be easy, but Columbia plans to put significant muscle behind the record. Black Kids will be highly visible around street date, including appearances on "Late Show With David Letterman" (July 24), "Jimmy Kimmel Live!" (July 30) and noncommercial KCRW Santa Monica, Calif.'s "Morning Becomes Eclectic" (July 28).

The video for "Boyfriend" has been added at mtvU and has amassed 770,000 views on YouTube. Digital sales of the song are at 8,600 copies, according to Nielsen SoundScan. And while Hradil couldn't confirm any specific synch deals just yet, he says Black Kids "love licensing. They have lots of offers and a great look."

The band also has a solid record to back it all up. "Partie Traumatic" bounces along poppily, driven by keyboards and singalong choruses. Lead singer Reggie Youngblood lets his wordplay run free on the witty "I've Underestimated My Charm (Again)" and lets his unabashed love for the '80s shine through on "Listen to Your Body Tonight."

"We had the record pretty much written before CMJ," Snow says. "That was really helpful, because we were able to go straight to the studio and start laying down tracks." Those tracks include rerecorded versions of the band's four original demo songs, along with six new cuts.

Now the focus is on developing the Black Kids' live show. Snow admits that "CMJ was a train wreck," but says, "We've worked hard on becoming a much tighter live act, and we've gotten over our nervousness."

Through the end of August, the band has scattered international and North American shows on tap, including a host of European festival appearances and a set at Lollapalooza in Chicago. A proper fall North American tour, booked by the Windish Agency and featuring fellow buzz band the Virgins, gets under way Sept. 19 in Jacksonville.

"I feel like we're still on an upward slope," Snow says. "I'm excited to be able to play now that the new record is out, because people will be able to sing along with all the songs." ...

**ROCK** BY CORTNEY HARDING

## Kids Don't Follow

Florida Rock Outfit Transcends Blog Buzz With Quick U.K. Success

The first chapter of the Black Kids' story reads like an indie rock fairy tale. Plucked from Jacksonville, Fla., after their demo impressed Pitchfork and the blogosphere, the band found itself the toast of the 2007 CMJ Music Marathon after only a handful of shows under their white belts.

Even the New York Times weighed in on the band's prospects, and blog chatter increased 900% in a matter of days, according to Nielsen Buzz Metrics.

"We were literally just plucked from Jacksonville and thrown in front of a crowd," drummer Kevin Snow says. "And it just kept going. At this point, we haven't been home in nearly a year."

A management deal with Quest

Management was inked the week of CMJ, and record deals with Almost Gold in the United Kingdom and Columbia in the United States followed. The band then decamped to London to record with former Suede guitarist Bernard Butler.

The result is "Partie Traumatic," which arrives July 22 in the States; it was released July 7 in the United Kingdom and debuted at No. 5 there after selling 14,000 copies, according to the Official U.K. Charts Co. The singles "I'm Not Gonna Teach Your Boyfriend How to Dance With You" and "Hurricane Jane" reached Nos. 11 and 36, respectively, on the U.K. Singles chart. BBC Radio 1 has helped drive the U.K.

campaign, with "Hurricane Jane" scoring enough airplay to rank in the top 20 the week of July 14.

Despite the immediate success in the United Kingdom, the band's team says focusing there first before the States was no easy decision. "It was difficult to prioritize where to send them," says the band's manager, Kasra Mowlavi of Quest. "But a lot of the buzz started in the U.K., and the response to their shows in December was fantastic."

"Starting in the U.K. happened really naturally," Snow says. "The U.K. has a tremendous appetite for new music, and we were also influenced by a lot of English bands, so it was a

good fit."

Both band and label dealt with the hype by trying to play it down. "There are still lots of people just discovering the band," says the group's marketing manager at Columbia, Jason Hradil. "They will certainly be able to develop an audience beyond bloggers." Two other bands that started in a similar position have gone on to do quite well; Vampire Weekend's self-titled XL album debuted at No. 17 with 28,000 copies sold in January and has shifted 266,000 to date, and Fleet Foxes' self-titled Sub Pop debut landed at No. 83 with 8,000 in June and is at 38,000 in less than a month.

Building a long-lasting career out

## LATEST BUZZ

### >>>BRITNEY'S BACK

Britney Spears is "spending her summer in the recording studio" to work on her next album, according to a statement from Jive Records and the artist's manager, Larry Rudolph. Spears is said to be working "with a team of top-notch producers and songwriters" not named in the statement, but JR Rotem, Sean Garrett, Guy Sigsworth, Danja and Bloodshy & Avant have all independently revealed that they're contributing to the as-yet-untitled project.

### >>>MEMORY LANE

The Police plan to release a live CD and DVD from their reunion tour later this year. Drummer Stewart Copeland told billboard.com the group filmed and recorded two shows, Dec. 1-2 in Buenos Aires, for the projects. The DVD will also include a documentary about the tour, titled "Better Than Therapy" and directed by Copeland's son, Jordan, who the drummer calls "a much better filmmaker than me." The band's last-ever show is Aug. 7 in New York.

### >>>MIXING IT UP

Johnny Cash's music has been reinterpreted by a host of hip-hop and dance music acts for "Johnny Cash Remixed," due Oct. 14 via Compadre Records/Music World Music. Snoop Dogg's version of "I Walk the Line" features his QDT production team, which also includes Teddy Riley and DJ Quik. Elsewhere, the Alabama 3 tackles "Leave That Junk Alone," Pete Rock reworks "Folsom Prison Blues," Mocean Worker updates "Hey Porter" and Frank Sinatra remixer Philip Steir handles "Get Rhythm."

### >>>SIMPLE 'GIFTS'

Fleetwood Mac guitarist Lindsey Buckingham will release his second solo album in two years Sept. 16 via Reprise. "Gift of Screws" features Buckingham backed on several tracks by his Fleetwood Mac bandmates John McVie (bass) and Mick Fleetwood (drums). Whereas 2006's "Under the Skin" was a mostly drum-less album featuring Buckingham's guitar and vocals, "Gift of Screws" is a more rock-driven project.

Reporting by Jonathan Cohen.



KELLY

R&B BY MARIEL CONCEPCION

## PERFECT FIT

Songwriter Shocked At Michael Jackson Cameo

Claude Kelly penned his first song in 2002, but he never predicted it would end up on an album. The track, which he wrote when he was fresh out of college, was included on a Bathing Apes compilation that was released in Japan that same year.

"I had never written a song in my life. I started writing out of necessity," the 27-year-old singer/songwriter says. "I would have melodies in my head and wanted to see what they'd sound like with lyrics."

While Kelly was impressed with his work ("I was gassed, thinking I was about to take over the game," he says), things didn't quite take off right away. In fact, he didn't land any work for the next four years.

Finally in 2006, after plenty of networking and traveling between his native New York and Los Angeles, he scored a placement for his "Daddy's Little Girl" on Frankie J's "Priceless" album. "It was the first time I heard my song on the radio, saw it on an album and saw a video too," Kelly says. The track reached No. 18 on the Rhythmic Top 40 chart.

But Kelly's career is now moving to an entirely new level thanks to "Hold My Hand," which will be included on Akon's new album, due later this year, and is in contention to be its first single. The twist: The cut features a guest appearance by Michael Jackson.

"I wrote the song and gave it to Akon with the intention of it going to maybe Whitney Houston, but Akon said he wanted to cut it himself. I thought, 'It doesn't get any bigger than this,'" says Kelly, who has been working

closely with Akon for the past nine months. "A few months after, Akon plays the song for me and all of a sudden I hear Michael Jackson's voice. I was literally shaking by the time the song was over."

The song recently leaked but Akon's label, SRC/Universal, quickly pulled it off the Net. As for when an actual Jackson album will be released, Kelly says a date hasn't yet been set. What has been confirmed, according to Kelly's manager Michael "Make" Mentore from Star Power Media/Make Moves Management, is that "Hold My Hand" will appear on Akon's and Jackson's albums.

Since penning the collaborative track, Kelly, who does not yet have a publishing deal, has been tapped to work not only with Akon and Houston but also with Jennifer Hudson, Brandy, New Kids on the Block, Toni Braxton, recent Def Jam signee Unique, Shwayze and Leona Lewis, including Lewis' upcoming single, "Forgive Me." He also wrote the entire debut solo album for Corbin Bleu from "High School Musical" fame.

In the future, Kelly hopes to release his own body of work and to collaborate with the likes of Beyoncé, Rihanna, Usher, Chris Brown and Kelly Clarkson, among others. He also plans on branching out into country and rock music.

"I'm a workaholic, but I stop myself from time to time and tell myself I'm doing good," Kelly says about his recent success. "In a matter of six months to a year, I've worked with a gang of artists I grew up listening to like MJ and Whitney, and I don't take it for granted." ...

## 6 QUESTIONS

with CATHY DENNIS  
by CHUCK TAYLOR

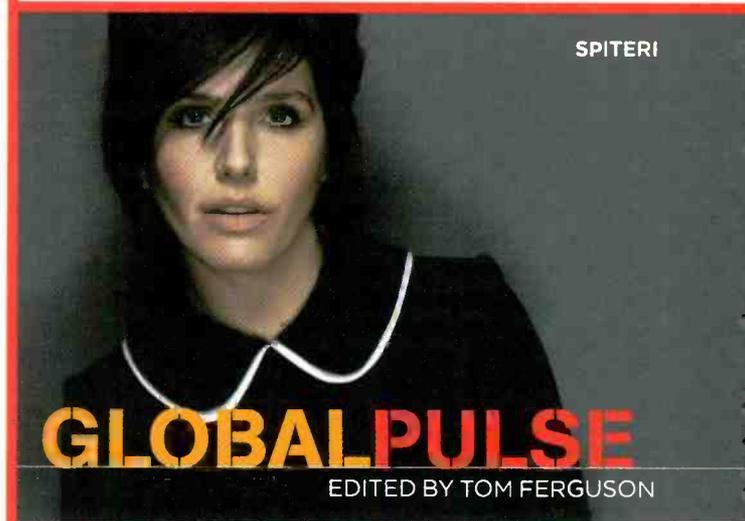
U.K. singer/songwriter Cathy Dennis stormed America at the beginning of the '90s with top 10 hits "C'mon and Get My Love," "Just Another Dream," "Touch Me (All Night Long)" and "Too Many Walls" and spent 67 weeks on the Billboard 200 with debut album "Move to This." After her third album in 1996, she turned away from recording and launched a savvy second career as one of the most successful pop songwriters of the millennium, with recordings by Spice Girls, S Club 7, Ronan Keating, Kylie Minogue, Janet Jackson, Britney Spears and Celine Dion, among others. She also signed with 19 Entertainment as a scribe for the "American Idol" franchise, delivering hits for Kelly Clarkson, Carrie Underwood and Clay Aiken. This month, she scored her first No. 1 in the United States, as co-writer on Katy Perry's "I Kissed a Girl."

**1 After a string of solo hits around the world in the '90s, you deliberately retreated as a recording artist. Why?**

The more I became aware of new styles of music, the more I felt I was moving away from who I wanted to be. There was a lot of pressure that what I had been successful with before—and what I wanted to record—

was no longer going to meet the expectations of the people that originally invested in me. So there was huge disparity between where I felt I should be versus the dance singer that came out in cat suits.

**2 It didn't take long for your second successful chapter as a songwriter for**



SPITERI

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>TEXAS FEVER

After 20 years fronting Texas, one of the United Kingdom's most successful and durable pop-rock bands, Sharleen Spiteri is in the solo spotlight for the first time with her debut album under her own name, "Melody" (Mercury/Universal), released throughout European markets July 14-21.

Glasgow, Scotland-born Spiteri, who's published by EMI Music, also produced the album, sharing duties on one track with in-demand guitarist/producer Bernard Butler (Duffy, Black Kids). The individual control was refreshing, she says. "You fid-

dle more when you're doing it by yourself, but there was no justifying why you wanted a certain sound; it was purely my thing."

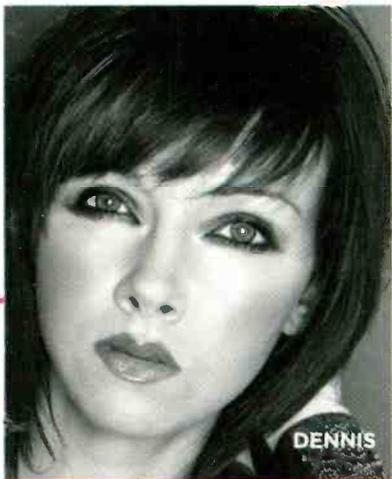
That sound reflects Spiteri's ongoing passion for female performers ranging from Bobbie Gentry to Francoise Hardy, while her cited production role models include Lee Hazlewood, Phil Spector and John Barry.

Mercury Music Group U.K. marketing manager Duncan Scott says lead single "All the Times I Cried," released July 7, is enjoying "phenomenal" exposure fueled by early U.K. TV performances. Outside of the United Kingdom, interna-

so many other artists in the United Kingdom and then the alliance with 19. Is that as satisfying as being a marquee act?

I've never felt like this success is any different. It's still about proving myself, that I have a place in music somewhere. It's a tough process for me to write songs, so when I hear a song on the radio that I've written, it's as exhilarating as hearing one that I recorded.

**3 Tough to write? That's a surprise. What is the process like for you?**



DENNIS

Usually quite chaotic. I'm seldom in the same place or even the same country and quite often I'm working with different writers and catering to a specific artist. I guess the difficulty comes from never being happy; questioning instincts and never being sure when something is finished.

**4 So, you have the honor of co-writing the Billboard Hot 100's 1,000th No. 1 hit, "I Kissed a Girl," by Katy Perry.**

The song was hatched in 2005 between Dr. Luke and Max Martin and then Katy and I finished it earlier this year. It's my first proper No. 1 in the States and I appreciate it all the more because it's taken a long time. I never see my collaborations as writing for somebody; we're all a team. As an artist myself, I fully understand how much work the singer needs to put in to make a song successful. "I Kissed a Girl" is a special song. It's controversial and it stops people in their tracks, which is a good thing. Katy is an original, very funny and engaging. I could-

n't be happier for her. She's super talented and worked her ass off for this record.

**5 A lot of folks would love to see you return to the forefront. Any chance for a new project as a singer?**

Actually, yes. I've been working for the last year-and-a-half with a band I put together called Sex-cassettes. We're shooting a video for the first single, "Killer Love," this month, and I hope to have it out by the end of the year. It's more of a band sound than produced pop. As usual, I have no idea what to expect.

**6 Songwriters often say their compositions are like their babies. I know mothers aren't supposed to profess to favorites, but is there a song that holds particular meaning to you?**

I have so many fond memories of performing, so I'd have to go with my own "Touch Me." But having said that, my favorite song is the one that I haven't written yet and will spend the rest of my life chasing to perfection. ...

tional marketing manager Alex Myers says the early focus is on Spiteri's "key markets through the Texas years" of France, Belgium and Switzerland. Spiteri visited France three times prerelease.

Booked by Creative Artists Agency, Spiteri says she will tour "unusual" U.K. and international venues this September.

—Paul Sexton

**>>> DIZZY RASCALS**

Scoring a U.K. No. 1 with your first album is a dream for most British artists, but for Miles Kane of Liverpoolian three-piece the Rascals, the achievement came at a price.

In April Kane hit the top spot on the Official U.K. Charts Co. (OCC) weekly album listing with "The Age of the Understatement" (Domino)—the debut album from the Last Shadow Puppets, his part-time project with Arctic Monkeys singer Alex Turner. However, the Puppets' success left Kane with little time to set up the Rascals' own debut release, "Rascalize" (June 23, Deltasonic), which duly entered the OCC albums list at No.

100 one week later.

"Because Miles has been so busy with the Shadow Puppets, we've only had 'x' amount of time to build up the Rascals," says Alan Wills, managing director of Liverpool-based label Deltasonic, who intends to utilize a heavy touring schedule and a "word-of-mouth campaign" to build awareness of the band.

Focusing initially on the United Kingdom, Europe and Japan—territories Wills identifies as having a strong interest in the Deltasonic Music-published outfit—the Rascals will tour throughout the summer, with U.K./European dates booked by the William Morris Agency. Kane will also rejoin Turner for U.K./European and U.S. dates as the Last Shadow Puppets in August.

—Richard Smirke

**>>> RAPPING FRANKLY**

Italian rapper CapaRezza's fourth studio album, "Le Dimensioni Del Mio Caos," has just celebrated its third month on the FIMI/AC Nielsen chart in his homeland.

Having spent six weeks in

the FIMI/AC Nielsen top 10 following its April 11 release, the album has racked up domestic sales of 30,000, EMI Italy deputy GM Marco Alboni says. "CapaRezza took off with his 2003 hit single, 'Fuori Dal Tunnel,'" Alboni recalls, "which created something of an image and a brand that he later felt trapped by. His subsequent album, 2006's 'Habemus Capa,' was generally darker, but we feel he has been reborn with this latest project."

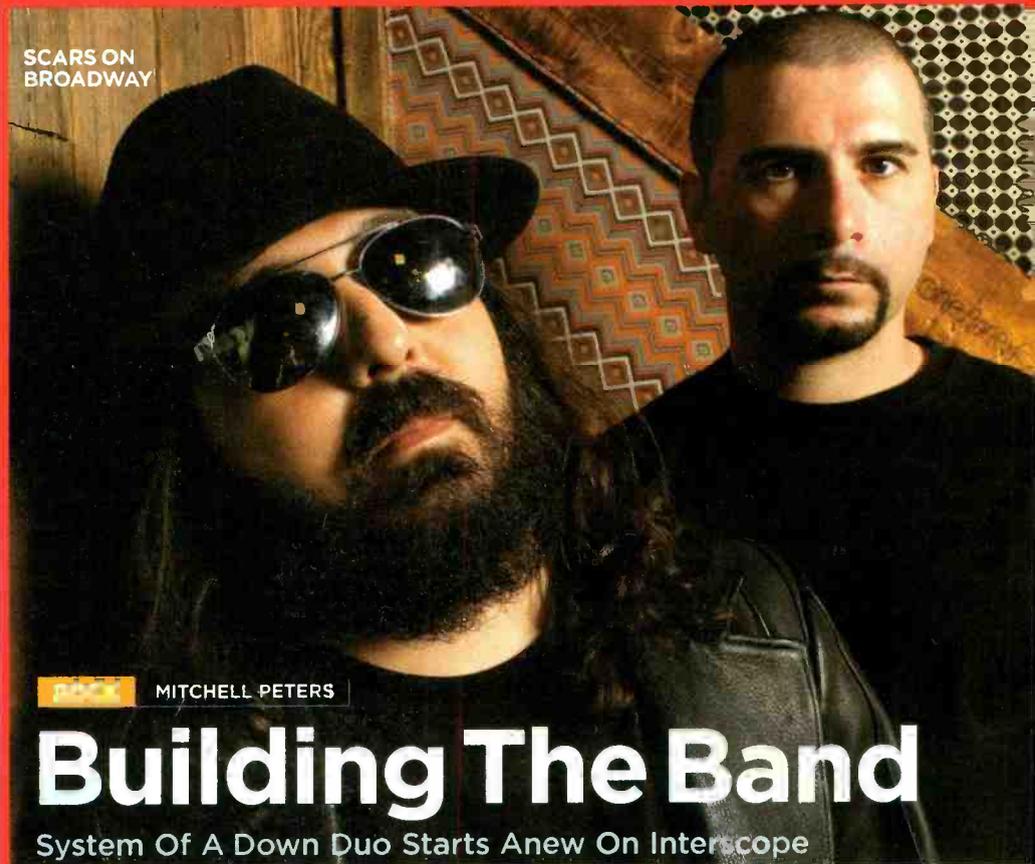
The album's first single, "Eroe," was a download and airplay hit earlier this year. Alboni says he expects second single "Vieni a Ballare in Puglia," due July 18, to give the album another boost.

CapaRezza bears a physical resemblance to his hero Frank Zappa and is of a similarly eclectic bent, adding rock, blues and jazz elements plus a strong dose of social satire to his raps.

"He isn't just a hip-hop artist, and that is his strength," Alboni says. "He offers our label a lot for the future."

CapaRezza is published by Sony/ATV Italy and booked by Milan-based agency Color Sound. —Mark Worden

SCARS ON BROADWAY



MITCHELL PETERS

**Building The Band**

System Of A Down Duo Starts Anew On Interscope

During a recent European tour to promote its self-titled debut, due July 29 via Interscope, Scars on Broadway guitarist/vocalist Daron Malakian was pleasantly surprised by the reaction he saw from concertgoers. "These fans are singing every song word for word, and the album isn't even out yet," Malakian says. "They're going off of the little things they're seeing on YouTube and stuff like that. It's a great reaction."

The positive response from overseas audiences should come as no surprise. Scars on Broadway, which features System of a Down (SOAD) members Malakian and drummer John Dolmayan, has already laid the groundwork in recent months with a handful of high-profile live performances, including the Coachella festival an intimate benefit concert with Metallica at Los Angeles' Wilmet Theatre.

The live shows were successful in launching Scars on Broadway into the mainstream. "Those were three important cornerstones where people would be able to see them and where they'd be attached to bigger brands," says David Benveniste of Velvet Hammer, who manages the band.

The first radio single from the album is "They Say," which has climbed to No. 20 on Billboard's Modern Rock chart after debuting at No. 35 in early June. Leading up to the March 28 release of the single, buzz was created by dispersing small pamphlets with lyrics and the date of the song's debut on scarsonbroadway.com. That's one of many grass-roots marketing efforts that will be implemented before the release of the 14-song album, according to Interscope head of marketing Robbie Snow.

"There's going to be some samplers that leak out, along with some clips from songs with animated video pieces that will accompany them," Snow says.

Along with a viral online marketing push, which includes a fan contest involving the new set's cover art, Scars on Broadway will tour Europe through the end of September, before returning to the United States for a possible support slot on Metallica's fall tour. "If they go out solo, we'll go into 1,000- to 2,000-seaters, depending on how the record comes out and how it starts to grow," Benveniste says.

The concept for Scars on Broadway was born after SOAD's chart-topping 2005 releases

"Mezmerize" and "Hypnotize," says Malakian, who is SOAD's chief songwriter. Before the Los Angeles four-piece announced its hiatus in 2006 to focus on solo projects, SOAD's five albums had sold about 10 million copies in the United States, according to Nielsen SoundScan. With his new band outside of SOAD, Malakian has been given the freedom to write songs without considering his other bandmates.

"When I'd write a System song, I'd have [lead singer Serj Tankian] in mind," Malakian says. "He's very interested in politics and political issues, so I'd try to bring in material that was kind of like that. In this case, I didn't really have him in mind... so the subjects that came out are mainly my interests."

He adds that songs on Scars on Broadway's new album have "evolved from the System sound. I think you can tell [the new songs have] been written by the same person," says Malakian, who self-produced and helped finance the new album. "But at the same time I didn't try to repeat anything I did in System."

The musician admits that SOAD fans will likely gravitate toward the schizophrenic guitar thumper "Stoner Hate," where Malakian as singer screams, "California's been invaded by a hippie psychopath," but adds that new songs like "World Long Gone" and "Kill Each Other/Live Forever" draw influence less from metal and more from early punk bands, along with heroes like David Bowie and the Beatles.

Additionally, in contrast to SOAD's wacky time signatures and topic-driven lyrics, Scars on Broadway has a more straightforward rock-driven sound. "I feel more comfortable being more laid-back in the style of simple rhythms and letting the vocal carry the song, as opposed to mathematics," Malakian says.

While having two members of SOAD certainly helps raise the new band's profile, "we're building a brand with Scars on Broadway," Interscope's Snow says.

But leading up to the album's release, Malakian is still nervous. "I have 100% confidence in the songs but people tend to get fixated on name brands," he says. "And because the System name brand isn't on these songs, I hope they aren't viewed any less, because I haven't given any less of myself to these songs." ...

DENNIS: COURTESY OF 19 ENTERTAINMENT; SCARS ON BROADWAY: GREG WATERMANN; SPITERI: JULIAN BROAD

LATIN BY LEILA COBO

# HOT HOT HOT

## Tierra Caliente Movement Picks Up Stateside Steam

Mexico's music from the hotlands—better-known by its Spanish term, “música de tierra caliente”—has long played second fiddle to its more popular cousin, duranguense.

But in the last several months, tierra caliente seems to have found its groove, with a new generation of acts increasingly populating the Billboard sales and airplay charts.

At the helm of this new wave of tierra caliente is Tierra Cali, a quintet that has been recording for a decade, but only began charting in the past year.

This week, Tierra Cali has three titles on Billboard's Top Latin Albums chart, including “Más Allá de la Distancia” (Discos Ciudad/Venevisión), which debuted at No. 8 last month and is entering its seventh week in the chart's top 20. It has already sold more than 70,000 copies in the United States, according to Nielsen SoundScan.

Tierra caliente's resurgence seems to be a mix of demographics and distribution. The music, a kind of techno-cumbia that includes traditional banda instruments plus synthesizers, sounds similar to música duranguense, although not quite as frenetic, and, like duranguense, has been around for decades. But while duranguense found a second home in Chicago, allowing it to break big in the United

States, tierra caliente remained a niche, regional genre largely confined to its home (and hot, weather-wise) Mexican states of Michoacán, Guerrero and Mexico.

Tierra caliente, like duranguense, found a bigger commercial opening in the '90s, when techno-banda was born, a movement that blended traditional banda with electronic instruments. The tierra caliente groups took it a step further, quickening the pace and using keyboards.

But while the movement gained traction some three years ago thanks to groups like Beto y Sus Canarios and Triny y la Leyenda, things never took off like they did for duranguense.

Now, “duranguense is on the downturn and tierra caliente is taking shape,” Venevisión Internacional VP of music Jorge Pino says. The indie label, distributed via a joint venture with Universal, has a licensing deal in

●●●●  
**‘The children are turning toward new faces, and that allows the movement to renew itself.’**

—ARTURO MALAGÓN,  
 DISCOS CIUDAD

place with Mexico City-based Discos Ciudad, which specializes in tierra caliente, and whose roster includes Tierra Cali, Dinastía de Tuzantla and El Cejas.

Their success, Pino says, and Tierra Cali's in particular, “has been slow but constant. They didn't break from one moment to the next.”

Tierra Cali recorded three albums, released only locally in their Mexican states, before garnering a radio hit with “Amor Mío te Amo” some years ago. The group had a brief stint on Billboard's Top Latin Albums chart in 2006, but got an extra push when Venevisión began licensing Disco Ciudad's product two years ago and began to rerelease its entire catalog. Last year, Tierra Cali titles began cropping up on the charts.

“In the beginning our audience was young kids—12, 15, up to 18 years old—because that's who goes to the dances in Mexico,” Tierra Cali lead composer Humberto Plancarte says.

It's precisely thanks to the youth factor that tierra caliente has found new breath, Discos Ciudad owner Arturo Malagón says. “The children in those states are turning toward new faces, and that allows the movement to renew itself,” he says.

Tierra caliente's original traction, Malagón says, comes from its immediate followers. He calculates that some 5 million Mexicans in the United States come from tierra caliente states, including Michoacán, a major source

of migrants.

But now, with the Venevisión deal in place, Malagón's acts have also found access to a national audience via TV promotional campaigns, which all Venevisión acts have access to thanks to the label's deal with the Univision network.

“Now, when we get onstage, we see whole families—children and parents—and also people from countries like Guatemala and Nicaragua,” Plancarte says. “Our market definitely grew.”



## HOME COOKIN'

A new generation of tierra caliente acts are reaching younger audiences. Here are three to watch:

### TIERRA CALI

Made up of five brothers, the group is known for its more romantic take on tierra caliente and a versatile sound. Collectively, Tierra Cali has sold 148,000 albums in the United States, according to Nielsen SoundScan. Its top title, “Enamorado de Ti,” was rereleased in 2007 in a special edition that has sold upwards of 70,000 copies. Tierra Cali is currently touring the States with opening group J.C. y Su Banda, an up-and-coming tierra caliente act.

### EL CEJAS Y SU BANDA EL FUEGO

El Cejas' sound is more entrenched in traditional banda, and its topics range from romantic to rough, including some narcocorridos. The group has two albums out—one self-released, one on Fonovisa—and is signed to Discos Ciudad. He has yet to enter the Billboard charts.

### LA DINASTÍA DE TUZANTLA

At a robust 15 years old, the band La Dinastía (above) is the oldest of the new generation. The act first entered the Billboard charts in 2005, then returned last year with two hits albums. Its most recent studio set, “Qué Chulada,” spent four weeks on the Top Latin Albums chart earlier this year and has sold 21,000 U.S. copies. —LC



TIERRA CALI

# THE BILLBOARD REVIEWS

## ALBUMS

### ROCK

#### BLACK KIDS

##### Partie Traumatic

Producer: Bernard Butler

Almost Gold/Columbia

Release Date: July 22

Most of the time, the speed with which this Florida fivesome graduated from basement-show anonymity to major-label renown works to a band's disadvantage. But in Black Kids' case, the group's rocket ride appears to have preserved its more appealingly eccentric tendencies: frontman Reggie Youngblood's ridiculous yelp of a singing voice, for instance, or Dawn Watley's ultra-cheesy synth lines, which quote pretty much every new wave hit of the '80s. Produced by Bernard Butler of Suede, "Partie Traumatic" could be Junior Senior covering the Cure; like Robert Smith, Youngblood describes the exquisite torment of having his heart broken again and again, while the other Black Kids (including Youngblood's sister Ali on keys and backing vocals) throw down delirious disco-pop grooves that mock the singer for being so down in the mouth.—MW

#### PAUL WELLER

##### 22 Dreams

Producers: various

Yep Roc

Release Date: July 22



Paul Weller's all over the place with his ninth solo album—he visits all his touchstones, but there's less nostalgia and more experimentation infused into the tracks than usual. And that's a good thing. About half of the material riffs on Weller's trademark British soul rock; think "Nuggets" for the Britpop set. Swirly pop gem "All I Wanna Do (Is Be With You)" fits right there, as does the co-write (with Oasis' Noel Gallagher) "Echoes Round the Sun," which rides a Bo Diddley beat across a river of distorted guitars, shimmering keyboards and mantra-like vocals. But then there are moments like "Song for Alice," an entrancing, near-psychedelic instrumental. On a grander scale, the closing quartet of intertwining songs is about as far out as Weller gets, veering from a spoken word about deities to a fractured melotron collage to the mutating soundscape of closer "Night Lights."—TC

#### SONIC YOUTH

##### Hits Are for Squares

Producer: Tim Ziegler

Starbucks Entertainment

Release Date: June 10

It's easy to be cynical about a Sonic Youth compilation available only at Starbucks, especially one with songs picked by other rock stars and highbrow Hollywood types.

#### MILEY CYRUS

##### Breakout

Producer: Jason Morey

Hollywood

Release Date: July 22

Naming a new album "Breakout"

when you've already sold 7 million career units seems like a delayed reaction. But for Miley Cyrus, the game plan was apparently "first tweens, then the world." While it's still age-appropriate for minors, "Breakout" is for the big kids too. The natural-born popster—who co-wrote all but two songs—invokes everyone from Wilson Phillips ("Bottom of the Ocean") to the B-52s ("Fly on the Wall"), with a sparkplug energy and Stevie-Nicks-by-way-of-Tennessee twang that's nothing if not adorable. Even a rocked-out cover of "Girls Just Wanna Have Fun," which could have been nullified by its obviousness, makes you OK with the fact that a generation will grow up thinking it's a Cyrus original. Relying entirely on the full-blooded, all-American guitar, there's not a single dancefloor beat on "Breakout": For once, the kids are pogo-ing, not grinding.—KM



After all, weren't these guys once the kings of the anti-establishment indie rock world? But hey: If this album introduces a few hundred rabid coffee drinkers to Sonic Youth, maybe it's not such a bad thing. Plus, the band has never really been the subject of a compilation like this before, and it's nice to have favorites like "Teenage Riot," "Kool Thing" and "100%" all in one place. What really shine are underappreciated recent tracks like the gently unfolding "Rain on Tin" and the restrained freakout "Stones," which embody Sonic Youth's continuing evolution. As an overview, this is as satisfying as a large latte.—JC

#### BROKEN SOCIAL SCENE PRESENTS... BRENDAN CANNING

##### Something for All of Us

Producers: Brendan Canning,

Ryan Kondrat, John La Magna

Arts & Crafts

Release Date: July 22

Broken Social Scene is quickly becoming indie rock's version of Kiss. First singer/guitarist Kevin Drew issued his solo debut, "Spirit If," and now comes bassist Brendan Canning's first effort. And most of the elements of Broken Social Scene are present, including hazy vocals over wobbly-sounding guitars (the title track opener) and fuzzy

bass-driven tracks ("Hit the Wall"). Canning seems more direct than when in a band setting. Sure, most of the members of BSS are present here, and this is an epic art-rock album at its core, but Canning never becomes so insular as to lose the plot. And occasionally, as on the rollicking "Churches Under the Stars," he recognizes that a great melody doesn't need to be disguised. More fun and more listenable than anyone could have expected.—RT

### BLUES

#### BUDDY GUY

##### Skin Deep

Producer: Tom Hambridge

Silvertone/Zomba

Release Date: July 22

As he jams with Eric Clapton around the middle of his latest CD, Buddy Guy says, "The blues are all around me, I just find something I can use." That's seldom been a problem throughout Guy's career, which seems to be only getting more potent as he ages. At 72, Guy plays his guitar with the sting of someone a third his age and sings with the authoritative bark of a grizzled vet you know better than to mess with. But that doesn't stop anyone from playing along, and Guy certainly seems happy to school the "young'uns"—whether he's

dueling with Clapton on "Every Time I Sing the Blues" or dancing around Robert Randolph's pedal steel on the galloping "That's My Home." On "Who's Gonna Fill Those Shoes," Guy ponders the future of the blues, reaching no conclusions but assuring us on these 12 tracks that its present is in pretty good hands.—GG

### POP

#### JON PETER LEWIS

##### Break the Silence

Producer: Chris Garcia

Cockaroo

Release Date: July 22

Once told he looked like a "pen salesman" by "American Idol" judge Simon Cowell, season three's Jon Peter Lewis had a certain off-beat charm that won over many of the show's fans. Several years later, JPL's personality remains just as endearing, though musically, he's grown more comfortable in his skin. Compared with 2006's uneven "Stories From Hollywood," second full-length "Break the Silence" is a more solid effort, with guitar-fueled pop/rock (the title track, "Now That I'm Kneeling") juxtaposed against heartfelt acoustic numbers (piano ballad "No Fire," a cover of Garth Brooks' "To Make You Feel My Love") and blues rock ("Bridges"). A few songs serve as little more than filler ("Everybody Falls," "Came Here For"), but on the whole "Silence" is likely to

make one-time fans take note once again.—JM

### SOUNDTRACK

#### VARIOUS ARTISTS

##### Mamma Mia! The Movie Soundtrack

Producer: Benny Andersson

Decca

Release Date: July 8

"Mamma Mia!," the motion picture featuring 17 ABBA songs (and a hidden bonus), is destined to join the lexicon of modern signature musicals, a la "Hairspray" and "Dreamgirls," showcasing ABBA's 30-year ever-resuscitating legacy. Produced by group co-founder Benny Andersson with ABBA's original musicians, what makes this production work is the contrast between super-slick arrangements against decidedly imperfect vocals from actors like Meryl Streep, Pierce Brosnan and Amanda Seyfried. The cast can carry a tune, and Streep in particular shows aptitude in her upper range. ("The Winner Takes It All," even with occasional off notes, is truly affecting.) The best songs are... hey, that's a joke. They're all here: "Dancing Queen," "S.O.S.," "Take a Chance on Me," on and on and on. Proponents will join in with such abandon that every track ultimately becomes an ensemble number. Seyfried said in a recent interview that ABBA is a drug; "Mamma Mia!" is the purest high imaginable.—CT

#### DR. DOG

##### Fate

Producer: none listed

Park the Van

Release Date: July 22

Philadelphia ragtag pop act Dr.

Dog has returned to quickly make good on the promise of the critically lauded 2007 album "We All Belong" by sticking to what works. The band went back to its longstanding North Philadelphia studio to record "Fate" and is putting it out via Park the Van, the label it has been with for six releases. With "Fate," Dr. Dog also revisits the lo-fi rock sounds and timeless Americana aesthetic that have set it apart from its contemporaries. Buoyant and summery tracks like "The Old Days" and "My Friend" hark back to simpler times of riding the rails and front-porch strumming (yes, really). Thoughtfully added complexities and musicality, like the horns and honky-tonk pianos that accent "Army of Ancients," bring Dr. Dog's now-familiar style to a new level of maturity and prove it's not just destiny bringing the band its success.—LJW



#### CSS

##### Donkey

Producer: Adriano Cintra

Sub Pop

Release Date: July 22

Ah, the dreaded sophomore album after an iPod synch. What does a cool young band do after a ditty so saucy the act named it "Music Is My Hot, Hot Sex" becomes more associated with Apple than the Brazilian art scene from whence it came? In CSS' case, it just makes another solid album, in line with its first, if not a bit more pop-wise. "Donkey" has unexpected moments of grace, like singer Lovefoxxx lilting, "I'm gonna jump onto the table/And dance my ass off 'til I die/I'm gonna hopefully forget you," on "Left Behind," the perfect song about heartbreak for today's neon-hued downtown girl (and yes, the first single). The upgraded melodic sense makes CSS stand out from all the other electropop bands that sound like Liquid Liquid and can turn a smutty lyric.—KM

# THE BILLBOARD REVIEWS

## SINGLES

### CROSBY, STILLS, NASH & YOUNG

Déjà Vu Live

Producers: Neil Young, L.A.

Johnson

Reprise

Release Date: July 22

▶ When it was released in 2006, it was easy to dismiss Neil Young's hastily assembled "Living With War" for not being all that tuneful, despite its admirably rebellious intentions. But when Young reunited with Crosby, Stills & Nash to play the balance of the disc live, "War" came alive. And thanks to Young's new documentary of that tour and this soundtrack, songs like "Let's Impeach the President" and "After the Garden" have justly gained new traction. Against epic renderings of old favorites like "Wooden Ships," "For What It's Worth" and an especially spirited rendition of Graham Nash's great "Military Madness," they form the emotional core of this rousing and accurate representation of the supergroup as it is today—sonically nudged in the direction of Young's ragged work with Crazy Horse, but still compelling and potent when not even plugged in.—*WO*

### CHRISTIAN

#### NICOLE C. MULLEN

A Dream to Believe In, Vol. 2

Producers: various

Word Records

Release Date: July 22

▶ Nicole C. Mullen has an impressive set of pipes and is equally skilled at delivering poignant ballads, soul-drenched grooves and soaring worship anthems. She does all that on this collection. "Like a Lady" boasts

a cool vibe while instructing young men on how to treat a woman. "Brainwash" is a funky pop number that should be a multiformat hit, while "Forever You Reign" is a vibrant worship song. "Work With Me (Dance)" is a buoyant dance tune that makes it impossible to sit still, while "Blessed and Broken" is a gorgeous ballad that showcases every nuance of Mullen's amazing voice. Throughout, Mullen refuses to have her tremendous gifts confined to any one musical box.—*DEP*

### FOLK

#### THE AVETT BROTHERS

The Second Gleam

Producer: none listed

Ramseur

Release Date: July 22

▶ One of the greatest attributes of the Avett Brothers is their ability to whip up frothy, harmonic numbers out of just a few guitars and one DNA strand, but don't come to "The Second Gleam" looking for too terribly much of that. This sequel to the 2006 EP "Gleam" is focused on characters and storytelling. It opens by addressing abandoning ties to your childhood and murder. (In "Murder in the City," there's some concern about which brother a father likes better, and there's no way to not get all Freudian thinking about that.) The most hopeful thing "Second Gleam" can muster is "I'm a better man for having gone through it," from the mournful opener "Tear Down This House" (as in, "that I grew up in"). But that said, this is a dark but potent hors d'oeuvre.—*JV*

### POP

#### BRIANNA TAYLOR

Summertime (3:39)

Producers: Matthew Bair,

Tomas Costanza

Writer: M. Bair

Publishers: EMI Blackwood/

Mattskisongs, BMI

Chamberlain Records

★ Brianna Taylor is best-known for her nonsense, tough-girl presence on this year's 20th season of MTV's "The Real World," set in Hollywood—which posted bonanza ratings for the network. As an aspiring singer (who once appeared as a low-flying finalist on "American Idol"), Taylor used the vehicle to full advantage to peddle her impressive wares. The ambling midtempo "Summertime" showcases an assured, earthy, full-force vocal imprint, complemented with grimy guitars that keep the ballad from sounding too scrubbed. Taylor's self-titled EP has already popped onto the Heatseekers chart, while it rose as high as No. 15 on iTunes—impressive for the indie artist's viral aptitude. "Summertime" is as infectious as Sara Bareilles' "Love Song"—it's hard to imagine that Taylor won't soon be snapped up by a major, catapulting "Summertime" into a full-fledged fall fave.—*CT*

#### KERLI

Walking on Air (3:47)

Producer: Lester Mendez

Writers: Kerli, L. Mendez

Publisher: not listed

Island

★ Despite her blonde doll-like persona, Kerli is to the typical pop bauble as black is to white. The Estonian beauty's debut single "Walking on Air" is delivered with a sweet yet mystical vocal that suggests the 21-year-old singer/songwriter is the love child of Björk and Gwen Stefani with a little Natasha Bedingfield tossed in the gene pool. Her musical template is tough to classify: alternative by nature, but with clever parts pop, rock and rhythm. Even the accompanying videoclip draws on her ethereal quality, with its "Pan's Labyrinth" world in which nightmare and fantasy collide. She has a powerful ally in producer/co-writer Lester Mendez, who has worked up hits for Shakira, Jewel, Enrique Iglesias, Shakira and Nelly Furtado. Amid a year with wondrous

new talent, Kerli is another marker with potential to test the tried and true. She's walking toward certain notoriety.—*MM*

### COUNTRY

#### CARRIE UNDERWOOD

Just a Dream (4:47)

Producer: Mark Bright

Writers: S. McEwan,

H. Lindsay, G. Sampson

Publishers: various

19/Arista

▶ The fourth single from Carrie Underwood's double-platinum "Carnival Ride" finds the singer charting new territory. Previous singles have stuck to a similar lyrical theme, contrasting between Underwood's girl-next-door image with inspirational or family-centered songs ("So Small," "All-American Girl") and her naughtier bad-girl side ("Before He Cheats," "Last Night"). "Just a Dream" delivers the heartbreaking, storytelling side of Nashville with the kind of song usually reserved for vets like Reba McEntire or Martina McBride. Underwood convincingly sells the story of a young widow of a soldier killed in combat, using shades of her emotive vocal to convey anger and despair. While the subject matter is sensitive in this day and time—particularly for flag-waving country pundits—it is rooted in reality. Add Underwood's adoration by the format's listeners and there is bound to be an immediate and receptive response to this beautifully executed song.—*CW*

#### TRISHA YEARWOOD

They Call It Falling for a Reason (3:30)

Producers: Garth Fundis, Matraca

Berg, Jim Collins

Writers: M. Berg, J. Collins

Publisher: not listed

Big Machine

The follow-up to Trisha Yearwood's exceptional "This Is Me You're Talking To" from quintessential disc "Heaven, Heartache and the Power of Love" is a vibrant number as fresh and inviting as a warm summer breeze. Penned by Matraca Berg and Jim Collins, the song perfectly captures that giddy, exhilarating rush of emotion that comes with falling in love. Yearwood's gorgeous voice, as always, soars from start to finish as she perfectly nails each line. Celebrated for her ability to beautifully deliver a heartfelt ballad, this song will remind that she's equally effective on faster fare. In fact, the current album features some of the best uptempos numbers any female country artist has cut in recent years. This is an ideal summertime love song that should remind listeners that long before Taylor and Carrie, ladies have more than held their own at the format.—*DEP*



### R&B/HIP-HOP

#### BISHOP LAMONT

Grow Up (4:03)

Producer: Dr. Dre

Writers: P. Martin, A. Young

Publisher: not listed

Aftermath/Interscope

★ It's been 40 years since DJ Kool Herc first set foot in the Bronx and originated a genre of music—hip-hop—that would arguably become the biggest phenomenon in pop culture since rock'n'roll. But too many variables in the genre today fail to reflect the wisdom of those early roots. Atop a beat courtesy of hip-hop's consummate producer Dr. Dre, newcomer Bishop Lamont takes

his roots to task with "Grow Up," the launch from upcoming "The Reformation." He suggests not only what's wrong with the lifestyle, but how to change it for the better. Because he's challenging status quo rather than reinforcing it, Lamont deserves recognition as one of few rappers today whose message needs to be heard.—*SR*

### ROCK

#### BECK

Chemtrails (4:38)

Producers: Beck, Danger

Mouse

Writer: Beck

Publisher: not listed

Interscope

▶ Surprising with a neo-psychedelic full-band sound, Beck reveals a secret crush on My Bloody Valentine and other early-'90s shoegaze bands on "Chemtrails," the lead to new album "Modern Guilt." Over a hazy melt of thumping bass, lush piano chords and frantic live drumming, he conjures apocalyptic images of people falling out of airplanes: "I can't believe what we've seen outside, you and me, watching the jets go by," he sings in an ethereal, reverb-laden falsetto, too entranced to worry about coolness or irony. Even if this dreamy indie-rock workout lacks a gratifying radio hook, it leaves a vapor trail of melody and noise that is mesmerizing.—*SP*



#### USHER

Moving Mountains (4:00)

Producers: Tricky, T. Nash

Writers: U. Raymond, C. Stewart,

T. Nash, T. Harrell

Publishers: various

LaFace/Zomba

2001's "U Got It Bad" was the story of a broken heart and 2004's "Burn" offered emotion following betrayal, but Usher's first ballad in four years, "Moving Mountains," is his most emotional epic cry yet. The dramatic, downtempo song includes chilling piano and pained yet robust vocals over light synth and earthy sounds of despair. "Mountains" is the third single from the chart-topping "Here I Am," which achieved the highest first-week sales for a male artist this year. The video is a continuation from previous No. 1 single "Love in This Club," a sort of wake-up to reality. Usher pulls off this lyric-heavy song with such ease and soul, as the track is destined to scale the chart mountain.—*MM*

## LEGEND & CREDITS

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

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

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



**SOUNDTRACKS** BY CHUCK TAYLOR

# Name Of The Game

## ABBA Mania Back In Full Swing With Film, Soundtrack

ABBA is about to take a chance on the movies.

On July 18, "Mamma Mia!" opened in the United States, employing nearly two dozen songs from the enduring Swedish quartet, including "Dancing Queen," "S.O.S.," "The Winner Takes It All" and "Take a Chance on Me." The Universal Pictures film stars Meryl Streep, Pierce Brosnan, Amanda Seyfried, Colin Firth and Christine Baranski.

It is based on the Tony Award-nominated stage musical, which tells the story of Sophie, who hopes to discover her father's identity before her wedding. She invites three past lovers of single mom Donna back to the Greek isle they last visited 20 years ago. Obviously, mayhem ensues.

The stage version launched in March 1999 on London's West End and opened at New York's Winter Garden Theatre in October 2001. According to Crain's New York Business, "Mamma Mia" ranked No. 5 for the 2007-08 Broadway season, while the original cast recording is the fourth-best-selling in the Nielsen SoundScan era, with sales of 1.4 million. Around the world, the play has been pitched in 170 cities in eight languages and seen by a reported 30 million, with a \$2 billion total gross.

Before the movie has danced across a single U.S. screen, consumers are already clamoring "Gimme! Gimme! Gimme!" for the soundtrack, featuring new cast vocals—and for ABBA's catalog. The former, released July 8 on Decca, debuts at a staggering No. 7 on this week's Billboard 200. It is produced by group co-founder Benny Andersson, utilizing musicians that recorded the original tracks. Meanwhile, Universal's 1992 collection "ABBA Gold" is No. 6 this issue on the Top Pop Catalog chart (its 441st week). Total SoundScan-reported sales for "Gold" are 4.4 million, and world-wide, 25 million.

Decca Label Group chairman Chris Roberts believes the film's allure comes down to its sunny disposition. "There's a wonderful feel-good factor when you experience 'Mamma Mia!' and these great songs. If you're young, it just makes you happy; if you're older, there's nostalgia, and it all ends on such a positive note," he says.

Judy Craymer, who conceived the play and is the movie's producer, notes that the goal of adapting the theatrical phenomenon to the big screen "was to make a movie that the millions around the world who have enjoyed the stage show would want to see—and remind new audiences of

those great ABBA songs. Their writing is innately theatrical, telling romantic stories that make the songs highly effective in a movie setting."

"Mamma Mia!" is already a smash in Australia, where it opened July 10 at No. 1, in front of summer blockbuster "Hancock." The movie soundtrack debuted at No. 4 on the July 14 Australian Record Industry Assn. album chart. In London, the film premiered June 30 and ranks at No. 3. The soundtrack is No. 1 on the Official U.K. Charts Co.'s Compilation list, while "ABBA Gold" is No. 12 on the Top 75 Albums tally.

Clearly, ABBA, whose 1972-82 legacy of hits has tallied worldwide album sales of more than 350 million, never lost its mojo: Three million albums still sell annually.

Universal Music Enterprises president/CEO Bruce Resnikoff says, "There is an instant connection between the story of 'Mamma Mia!' and the music, especially in this case where the music became the story rather than the other way around. Clearly, we are seeing that advertising for the film is producing organic growth in demand for ABBA's catalog."

Resnikoff adds that the label already experienced a sales uptick as the theatrical show unfurled around the globe. "With the film tie-in, we established retail alliances and Internet-based marketing campaigns six months ago, with the belief that the same excitement generated by show openings would be generated by the film," he says. "Ad-

vertising for the movie is effectively advertising for ABBA."

Universal's mass-appeal campaign has been lapped up by TV, where cast members have taken turns on "The View," "The Ellen DeGeneres Show," "Today" and "Live With Regis and Kelly." Online initiatives with social networking sites and such destinations as Allmusic.com, Broadway.com and About.com, have delivered 18 million impressions, while mobile carriers are promoting ABBA ringtones/ringbacks.

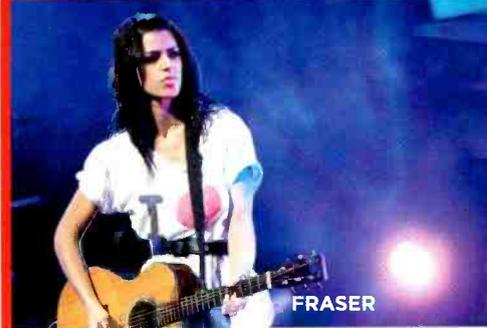
Other media outlets are also cashing in. VH1 broadcast a "10 Most Excellent Things" feature, while Sirius Satellite Radio launched a 24/7 ABBA Radio channel for two weeks beginning July 7. Sirius president of entertainment and sports Scott Greenstein says that subscriber enthusiasm "reflects the warm affection the public feels toward ABBA. Their music embodies a timeless sense of fun."

Ironically, ABBA the group thrived live for only a decade, while the theatrical version of "Mamma Mia!" has lived almost as long, with no signs of waning. Now the movie is destined to extend that reach, while ABBA's catalog seems destined for infinity.

Ask Andersson what his reaction might have been 30 years ago to the notion that the group's music would endure in such fashion today, and he responds, "I'd say, 'You're out of your mind.' It really is amazing, isn't it? All artistic work is about communication. That's the only aim any artist has. Re-creating these songs for the movie was a joyful journey. I'm just grateful that there is still so much life remaining." ♦♦♦



The film cast from 'Mamma Mia!' pays homage to the enduring catalog of ABBA (inset).



FRASER

## HIGHER CALLING

A month-and-a-half after its May 27 U.S. release, Brooke Fraser's "Albertine" (Wood and Bone) is soaring up the charts thanks to a spot on iTunes' editors' picks list.

During the week of July 19, the album hit No. 90 on the Billboard 200, No. 4 on Top Christian & Gospel Albums, No. 9 on Top Independent Albums and No. 7 on Top Digital Albums. "Albertine"—originally released via Sony BMG in Fraser's native New Zealand in May 2006 and her current home of Australia in 2007—has sold 16,000 copies, according to Nielsen SoundScan, half of which were during the week she was featured on iTunes.

Fraser, 24, started Wood and Bone to release "Albertine" in the United States, in part because of her limited release deal with Sony BMG, to which she is still signed. Manager Campbell Smith says that with the help of online sales and two U.S. tours in the past year, there was a strong enough fan base to try issuing the album in the States, even though it had already been out almost two years in New Zealand.

For Fraser, who is used to playing larger venues Down Under, a U.S. releasing means taking the "nonglamorous" approach to touring, which she enjoys. "It really is just jumping in a 12-seater van with our gear piled in the back and driving from city to city, playing some great, renowned music venues," she says.

To keep momentum after the sudden jump in sales, Smith says Fraser's camp will further promote the album via radio and more touring. Plans that were set for further down the line, like promoting to triple A radio, are now taking higher priority.

"You obviously see the power of iTunes—it can sell that many records and can deliver that chart position," Smith says. "We're not naive enough to think we're going to maintain that without actually working other avenues."

More important than staying on the charts, Smith says the iTunes success has been helpful in financing future projects. Along with mainstream radio, "Albertine" also is being promoted to Christian formats, a genre in which Fraser has had much success, even though Smith says he pitches her as a secular artist who happens to be a Christian.

After a break in Australia, Fraser sets out on a six-show southern U.S. tour in early August, and dates are in the works for September and October.

—Laura Leebove

"MAMMA MIA!": PETER MOUNTAIN; ABBA: LFI; ULVAEUS & ANDERSSON: BRUCE GLIKAS/FILMMAGIC.COM

COUNTRY BY KEN TUCKER

## Top 10 With A Bullet

### Radio Catching On To Miranda Lambert Revenge Tale

Count country star Miranda Lambert among those who are a bit surprised that "Gunpowder & Lead," her tale of a defiant woman waiting for her abusive mate to return home, would be her first top 10 airplay single on Billboard's Hot Country Songs chart.

While the lyrics would make rapper Lil Kim proud ("Slapped my face and he shook me like a rag doll, don't that sound like a real man/I'm going to show him what a little girl's made of, gunpowder and lead"), the song is not your typical country fare, even in a format that in its past has embraced prostitution ("Fancy," the Bobbie Gentry song later covered by Reba McEntire) and revengeful murder (Garth Brooks' "The Thunder Rolls").

"It was very shocking to me," Lambert says. "It's the most controversial song I've put out so far and it gets to the top 10. I thought it would be [last single] 'Famous in a Small Town' or something not so threatening." "Famous" reached No. 14 in November, topping previous best "Kerosene," which peaked at No. 15 in March 2006.

"It was just a matter of time before radio figured out that she truly is a viable act," Columbia Nashville VP of promotion Jimmy Rector says, cit-

ing Lambert's live show as a strength. "Sometimes the fans find [artists] quicker than the industry or radio. It happened with [Kenny Chesney] and it happened with her."

Country WKKT Charlotte, N.C., PD Bruce Logan admits that the song's subject matter is "a bit rough,"



LAMBERT

but says "the audience is smarter than we give them credit for. All the people who love the song aren't gun-toting crazies about to off a loved one. They enjoy the song for the attitude, performance, and it's fun."

Country WQYK Tampa, Fla., music director Jay Roberts agrees. Country music has "always dealt with real life issues in our music and to date I have only received one e-mail from a listener who was offended by the song," he says.

Logan says "Kerosene," a song that finds Lambert exacting revenge on a cheating mate, is the only other single of the seven the artist has released that has performed well for the station.

Given Lambert's sales history—her album "Kerosene" has scanned more than 930,000 copies, according to Nielsen SoundScan, and "Crazy Ex-Girlfriend," from which "Gunpowder & Lead" was released, has tallied nearly 490,000 scans—Roberts is surprised that radio hasn't embraced Lambert more quickly. "Listeners vote with their wallet when they buy a CD and in this instance radio is just now catching up," he says.

Weekly sales of Lambert's current album have more than doubled since the single was released. During the four weeks in January, "Crazy Ex-Girlfriend" sold an average of 4,400 units, while the album averaged 9,400 units sold during the four weeks ending July 13.

While "Gunpowder" is still climbing the charts, Lambert says she hopes her next single, "More Like Her," will show her fans that she has another side. "I don't want it always to be about the in-your-face, tough-chick songs, because that's not all of me," she says. "I also have a different, softer side, and I want for people to hear that." ...



NELSON, left, and MARSALIS

## THE ODD COUPLE

The left-of-center pairing of Willie Nelson and Wynton Marsalis finds the country and jazz icons cooking up some sweet music—as well as notching career milestones on their respective belts.

Debuting at No. 20 on the Billboard 200, "Two Men With the Blues" (Blue Note) represents Nelson's highest-charting album of the Nielsen SoundScan era and Marsalis' best-charting album of his career (see *Over the Counter*, page 61).

Prefacing that story, however, was a marketing campaign focused on one important element: introducing each artist to the other's fan base.

"The unlikely concept of them together might not click right away," says Perry Greenfield, the album's product manager at Blue Note. "But once you hear them together, it makes perfect sense. It's an event record but we also wanted to image it as a fun, loose project that speaks to everyone."

A couple of months before the album's July 8 release, Blue Note serviced an electronic press kit to online outlets. Reviews on various blogs and fan sites and in key print publications (including the *New York Times*) plus several listening parties (CMT.com was among the hosts) helped spread the word. During week of release, Blue Note secured mentions of "Two Men With the Blues" during broadcasts of ESPN's "Baseball Tonight."

Adding more grist to the promotional mill: the duo's July 10 performance of the album track and Jimmy Reed classic "Bright Lights Big City" on "The Tonight Show With Jay Leno" and an 11-minute interview segment July 12 on NPR's "All Things Considered." Coming out of left field was a last-minute performance by Nelson July 9 at Los Angeles' Hollywood Bowl. Stepping in for an ailing Natalie Cole, the Red Headed Stranger joined Marsalis on several album selections, including pop standard "Stardust" and the humorous "My Bucket's Got a Hole in It."

Recorded live in January 2007 at New York's Jazz at Lincoln Center, "Two Men With the Blues" will get the live DVD treatment thanks to Eagle Vision. That release is tentatively set for October.

Nelson and Marsalis will appear Feb. 9, 2009, at Jazz at Lincoln Center's Rose Theater, one of several concerts being staged for a celebration of Blue Note's 70th anniversary.

"Casting a wide net—jazz, country and lifestyle—was key to unlocking the awareness gates," Greenfield says. "That's why we feel this record will develop legs and run through the holidays." —Gail Mitchell

## THE BOYS ARE BACK IN TOWN

After moving nearly 3 million copies of its 2005 debut album, "Extreme Behavior," Hinder is eyeing another big release with its new album, "Take It to the Limit."

The disc, due Nov. 4 via Universal Republic, is already off to strong start with the single "Use Me," which debuts at No. 36 on Billboard's Mainstream Rock chart this week.

"It was a combination of all the hard work they did at rock formats on the last album cycle," Universal Republic senior VP of A&R Tom Mackay says. "The song is one of those immediate reactions."

The track, which is available now on Rhapsody, will hit all digital retailers July 22. "We'd be lying if we said the last album was represented by 'Lips of an Angel,'" Mackay says of the ballad that peaked at No. 3 on the Billboard Hot 100 and Adult Top 40 charts. "The first single here needs to be uptempo and exciting to cement them as a multiformat rock band."

Hinder employed an unusual recording process for "Take It to the Limit," tracking five potential singles first. This enabled management

to mix, master and launch a single while the band worked on the second set of songs.

Drummer Cody Hanson says the success of "Extreme Behavior" gave the band confidence while writing. "We definitely didn't make a duplicate record," he says. "It's different, but it's definitely still us."

The album will be promoted through a series of campaigns that reflect the band's personality, which Mackay describes as "big, extreme and over the top." While details are still coming together, Hinder hopes to invade Las Vegas for a full-scale promotion during the weekend prior to the album's release.

The group will also work extensively with mobile partners, hoping to add to the ringtone records it broke with singles from "Extreme Behavior."

Although "Lips of an Angel" and fellow ballad "Better Than Me" scored huge at pop radio, Mackay says success in the rock genre is Hinder's first priority. "We have to remember where our bread is buttered," he says. "They are a rock act. If we have crossover success, then that's great."

Hinder is currently on the road with 3 Doors Down and Staind until late September and will headline the Jägermeister tour in October. Mackay says extensive stints overseas are in the works as well.

"There is a lot of international buzz, and the band is excited to get there," he says. "If this band is home for more than 10 days in the next two years, then something's wrong." —Evan Lucy



HINDER

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

BILLY JOEL THE STRANGER  
30TH ANNIVERSARY LEGACY EDITION



LEGACY EDITION

## MOVIN' UP

>>The 30th-anniversary edition of Billy Joel's "The Stranger" debuts at No. 1 on Top Pop Catalog with 16,000. The set adds a second disc featuring a 1977 show recorded at New York's Carnegie Hall. "The Stranger" originally peaked at No. 2 on the Billboard 200.

## DEL'S DEBUT

>>Del McCoury gets his first No. 1 bow on Top Bluegrass Albums with "Moneyland." Not a Del McCoury Band project, this themed set of songs by a group of artists—dominated by McCoury's solo tracks—explores the economic woes of rural America.



## PRAISEWORTHY

>>Marvin Sapp's "Never Would Have Made It" becomes the first gospel song to top Adult R&B since 2000, when Yolanda Adams' "Open My Heart" spent 16 weeks atop the list. "Never" has led Hot Gospel Songs for a record 42 weeks.

# CHART BEAT

>>In the middle of summer, "Fall" (Curb) moves into pole position on Hot Dance Club Play. It's the third No. 1 for Kimberley Locke on this chart, and since it's only her third chart entry, she's batting a thousand when it comes to dance chart-toppers. "Fall" is Locke's eighth song to lead a Billboard tally, counting her three No. 1s on the AC list and one apiece on Hot Singles Sales and Hot Dance Singles Sales. Her run of No. 1s began in 2004, and she's had at least one chart-topper every year since.

>>To date, 20 "American Idol" contestants have had a No. 1 record on a Billboard chart. Only six of those 20 have amassed more No. 1s than Locke: Kelly Clarkson, Carrie Underwood, Chris Daughtry, Fantasia, Ruben Studdard and Clay Aiken.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).

Billboard

# CHARTS

## New Hats For Executives, And For Nelson, Too

As the music industry reacts to EMI's appointment of a consumer products executive to a command post and Sony BMG Music's decision to entrust sales and distribution to a retailer, I'm reminded of one of my favorite lines from a favorite **Simon & Garfunkel** song: "Orangutans are skeptical of changes in their cages."

I recall the skepticism that rolled through the industry in the early '80s when **Jack Eugster** left the Gap to oversee Musicland, which was then the largest record chain. The leadership team he assembled favored retail experience over music industry expertise, and conventional wisdom held that the ins-and-outs of music would be too complicated for mere outsiders to decode.

Turns out that Eugster's crew increased the chain's relevance and the company had a pretty good run. These retail executives who previously had dealt with clothing, plants, shoes and other general merchandise helped modernize the music business, in part through active participation in retail trade group NARM.

I've heard more positive comments than doubts about Best Buy executive **Jennifer "J.J." Schaidler** taking over the sales reins at Sony BMG Music Entertainment.

She deserves that praise, being one of the brighter executives I've met at the last 10 or so NARM conventions.

With the lingering suspicion that major music companies do not place enough emphasis on invigorating the sale of physical product, Schaidler's perspective from the retailer's side of the desk could bring critical balance to the executive suites.

I've observed much hand-wringing over consumer brands marketer **Elio Leoni-Sceti** becoming CEO of EMI's recorded-music division and chairman **Guy Hands'** overall strategy to retool the company. The notion of labels without presidents and centralized teams embracing the needs of multiple imprints makes lots of "orangutans" uncomfortable.

"The end of the music business as we know it" screamed one widely circulated e-mail when Leoni-Sceti's appointment was announced. But, considering that the vigorous growth of digital sales still don't compensate for this decade's CD declines, it would seem new thinking deserves a day.

**WILLIE MEETS WYNTON:** Although he ranks as one of country music's all-time greats, **Willie Nelson's** chart history doesn't allow you to confine him to a single box. In this decade, the man has climbed to No. 1 on Top Reggae Albums ("Countryman" in 2005), No. 2 on Top Blues Albums ("Milk Cow Blues" in 2000) and the top 10 on Top Kid Audio ("Rainbow Connection" in 2001). Now a pairing with trumpeter **Wynton Marsalis** puts him in the lead on Top Jazz Albums, interrupting the 57-week reign by **Michael Bubl 's** "Call Me Irresponsible."

With 22,000 sold in its first week, "Two Men With the Blues" also bows at No. 20 on the Billboard 200, a career-high bow for Nelson and a career

peak for Marsalis. This becomes the eighth No. 1 on Top Jazz for the latter artist, whose previous peak on the big chart was No. 90 in 1984 for "Hot House Flowers."

Nelson has had four prior top 20 placements, but none of those started that high. His last visit to the top 20 was earned by "Always on My Mind," which reached No. 2 in 1983. Two earlier Nelson albums garnered larger Nielsen SoundScan weeks, his largest being the 27,000-unit start for "Live and Kickin'" in 2003. But, "Two Men" does mark Marsalis' best sales week.

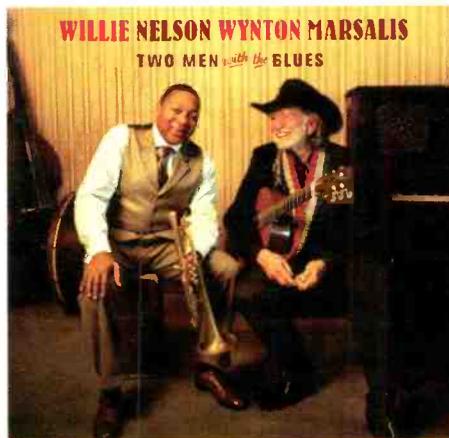
**TITLE SEARCH:** Lil Wayne's "The Carter III" becomes only the second 2008 album to lead the Billboard 200 for as many as three weeks, the other being **Jack Johnson's** "Sleep Through the Static." Yes, **Mel Lwintner**, I noticed which label group fielded both of those titles.

Lil Wayne's run will be disrupted next week by a rapper of longer tenure, as **Nas'** untitled album led Nielsen SoundScan's July 16 Building chart by more than a 2-to-1 margin with unweighted first-day sales of 70,000.

The last rap album with a similar Wednesday Building total was **Rick Ross'** chart-topping "Trilla," which swelled from 67,000 the first day to an opening week of 198,000.

## Over The Counter

GEOFF MAYFIELD



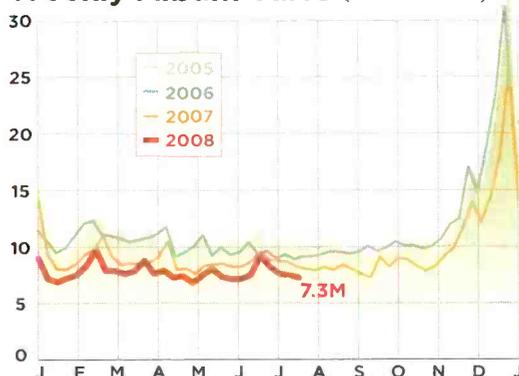
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,331,000	1,187,000	18,965,000
Last Week	7,560,000	1,232,000	20,288,000
Change	-3.0%	-3.7%	-6.5%
This Week Last Year	8,304,000	935,000	14,447,000
Change	-11.7%	27.0%	31.3%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2007	2008	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	246,881,000	219,532,000	-11.1%
Digital Tracks	447,177,000	581,945,000	30.1%
Store Singles	1,067,000	897,000	-15.9%
Total	695,125,000	802,374,000	15.4%
Albums w/TEA*	291,598,700	277,726,500	-4.8%

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

### DIGITAL TRACKS SALES

'07	447.2 million
'08	581.9 million

### SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	220,806,000	184,565,000	-16.4%
Digital	25,345,000	34,012,000	34.2%
Cassette	188,000	53,000	-71.8%
Other	542,000	902,000	66.4%

For week ending July 13, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2007	2008	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	147,909,000	123,825,000	-16.3%
Catalog	98,972,000	95,707,000	-3.3%
Deep Catalog	69,785,000	68,182,000	-2.3%

### CURRENT ALBUM SALES

'07	147.9 million
'08	123.8 million

### CATALOG ALBUM SALES

'07	99.0 million
'08	95.7 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	83	72	ALICIA KEYS	As I Am	3	1
102	101	113	PARAMORE	RIOT!	15	15
103	91	69	SERGIO MENDES	Encanto	90	90
104	22	2	MY CHEMICAL ROMANCE	The Black Parade Is Dead!	22	22
105	103	74	NEIL DIAMOND	Home Before Dark	1	1
106	69	57	AL GREEN	Lay It Down	1	1
107	102	127	BLAKE SHELTON	Pure BS	1	1
108	123	109	SAVING ABEL	Saving Abel	108	108
109	74	54	BUN-B	II Trill	1	1
110	29	2	JIM JONES & BYRD GANG	M.O.B.: The Album	29	29
111	120	129	FLEET FOXES	Fleet Foxes	83	83
112	93	87	VARIOUS ARTISTS	NOW That's What I Call Classic Rock	28	28
113	105	121	EAGLES	Long Road Out Of Eden	7	7
114	100	106	DIERKS BENTLEY	Greatest Hits // Every Mile A Memory 2003-2008	1	1
115	109	96	VARIOUS ARTISTS	Disneymania 6: Music Stars Sing Disney... Their Way!	22	22
116	114	120	THREE DAYS GRACE	One - X	1	1
117	NEW	1	MAROON 5	Live From Le Cabaret: In Montreal, Quebec	117	117
118	NEW	1	WHITECHAPEL	This Is Exile	118	118
119	67	21	CUTE IS WHAT WE AIM FOR	Rotation	21	21
120	107	119	ENRIQUE IGLESIAS	95/08	2	18
121	132	135	FLIGHT OF THE CONCHORDS	Flight Of The Conchords (Soundtrack)	121	121
122	95	76	JAKOB DYLAN	Seeing Things	24	24
123	88	40	JUDAS PRIEST	Nostradamus	1	1
124	111	101	VAMPIRE WEEKEND	Vampire Weekend	1	1
125	125	142	THEORY OF A DEADMAN	Scars & Souvenirs	26	26
126	NEW	1	KERLI	Love Is Dead	126	126
127	122	128	BUCKCHERRY	Eleven Seven	15	39
128	165	3	VARIOUS ARTISTS	Voices: The Ultimate Gospel Collection	127	127
129	129	140	LED ZEPPELIN	Mothership	2	2
130	112	124	THE TING TINGS	We Started Nothing	78	78
131	124	123	RADIOHEAD	In Rainbows	1	1
132	121	126	FLO RIDA	Mail On Sunday	1	1
133	96	80	MONTGOMERY GENTRY	Back When I Knew It All	28	28
134	141	144	JESSE MCCARTNEY	Departure	14	14
135	126	114	GAVIN DEGRAW	Gavin DeGraw	1	1
136	119	103	LYFE JENNINGS	Lyfe Change	1	1
137	117	137	MARY J. BLIGE	Growing Pains	1	1
138	142	192	KIDZ BOP KIDS	Kidz Bop 13	1	1
139	148	145	FIVE FINGER DEATH PUNCH	The Way Of The Fist	129	129
140	106	35	DWELE	...Sketches Of A Man	35	35
141	143	147	AVENGED SEVENFOLD	Avenged Sevenfold	1	1
142	134	115	THE RACONTEURS	Consolers Of The Lonely	92	92
143	137	160	MARCO ANTONIO SOLIS	La Mejor... Coleccion	92	92
144	131	133	REBA MCENTIRE	Reba Duets	1	1
145	NEW	1	ALBERT HAMMOND, JR.	Como Te Llama?	145	145
146	144	141	PANIC AT THE DISCO	Pretty Odd	1	1
147	NEW	1	PRISCILLA AHN	A Good Day	147	147
148	NEW	1	MELVINS	Nude With Boots	148	148
149	NEW	1	BLIND PILOT	3 Rounds And A Sound	149	149
150	154	150	SOUNDTRACK	High School Musical 2	3	3



While this iTunes-exclusive bows, the band's recent studio set at No. 25 experiences a 157% jump following its reissue with bonus tracks and a DVD.



In honor of the 10th anniversary of "Have a Ball," its first album, the humorous band released this set, which contains unreleased material from the original recording sessions.



Boys Like Girls' tour mates the Maine (pictured) take a bow at No. 40 with its debut full-length. Both bands are on the road with Metro Station (No. 43).



The set—also No. 1 on Top World Albums—includes the song "The Night I Punched Russell Crowe," an account of the singer's alleged run-in with the actor.



The album re-enters as its single "Fall for You" continues to capture new fans, rising to No. 47 on the Hot 100. Catch up with the act at [billboard.com/secondhandserenade](http://billboard.com/secondhandserenade).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	160	165	VARIOUS ARTISTS	Radio Disney Jams 10	18	18
152	135	194	LIFEHOUSE	Who We Are	14	14
153	133	139	FLEX	Te Quiero	70	70
154	113	64	KUTLESS	To Know That You're Alive	64	64
155	155	159	MGMT	Oracular Spectacular	129	129
156	NEW	1	DJ CLAY	DJ Clay Presents: Let 'Em Bleed: The Mixtape Vol. 2	156	156
157	145	134	JOHN COLTRANE	Opus Collection: A Man Called Trane	107	107
158	136	131	RADIOHEAD	The Best Of	26	26
159	170	170	FOO FIGHTERS	Echoes, Silence, Patience & Grace	1	1
160	150	168	RODNEY ATKINS	If You're Going Through Hell	1	1
161	157	151	ESTELLE	Shine	38	38
162	149	148	10 YEARS	Division	12	12
163	NEW	1	ME FIRST AND THE GIMME GIMMES	Have Another Ball! The Unearthed A-Sides Album	163	163
164	163	161	SOUNDTRACK	Across The Universe: Deluxe Edition	20	20
165	151	180	JOSH TURNER	Everything Is Fine	5	5
166	116	29	AMOS LEE	Last Days At The Lodge	29	29
167	161	171	GARY ALLAN	Living Hard	3	3
168	172	164	SOUNDTRACK	Once	7	7
169	146	149	TYE TRIBBETT & G.A.	Stand Out	16	16
170	171	186	BOYS LIKE GIRLS	Boys Like Girls	55	55
171	176	177	KEITH URBAN	Greatest Hits	1	1
172	156	156	MANA	Arde El Cielo	30	30
173	178	182	CASTING CROWNS	The Altar And The Door	2	2
174	NEW	1	STREET DOGS	State Of Grace	174	174
175	140	83	MUDCRUTCH	Mudcrutch	8	8
176	168	154	PUDDLE OF MUDD	Famous	27	27
177	NEW	1	GAELIC STORM	What's The Rumpus?	177	177
178	NEW	1	KILLER MIKE	I Pledge Allegiance To The Grind II	178	178
179	139	136	WOLF PARADE	At Mount Zoomer	45	45
180	185	199	EDDIE VEDDER	Into The Wild (Soundtrack)	11	11
181	191	183	SOUNDTRACK	August Rush	33	33
182	158	158	KANYE WEST	Graduation	2	2
183	127	138	SOUNDTRACK	Wall - E	127	127
184	173	169	PORTISHEAD	Third	7	7
185	152	99	IMMORTAL TECHNIQUE/DJ GREEN LATERN	The 3rd World	99	99
186	RE-ENTRY	3	SECONDHAND SERENADE	A Twist In My Story	44	44
187	189	7	WE THE KINGS	WE the Kings	151	151
188	RE-ENTRY	6	FOREVER THE SICKEST KIDS	Underdog Alma Mater	45	45
189	164	152	INTOCABLE	2C	90	90
190	147	110	2 PISTOLS	Death Before Dishonor	32	32
191	NEW	1	EMAROSA	Relativity	191	191
192	181	188	VARIOUS ARTISTS	WOW Gospel 2008	34	34
193	NEW	1	HAVE HEART	Songs To Scream At The Sun	193	193
194	169	155	DANITY KANE	Welcome To The Dollhouse	1	1
195	159	153	RAHEEM DEVAUGHN	Love Behind The Melody	5	5
196	RE-ENTRY	5	MINDLESS SELF INDULGENCE	If	27	27
197	174	157	R.E.M.	Accelerate	2	2
198	NEW	1	DANGER RADIO	Used And Abused	198	198
199	RE-ENTRY	1	SIXX: A.M.	The Heroin Diaries Soundtrack	62	62
200	RE-ENTRY	22	LEDISI	Lost & Found	78	78

THE MAIN	MINDLESS SELF	N	P	R	S	U	DISNEY	VOICES: THE ULTIMATE
40	196	WILLIE NELSON	BRAD PAISLEY	R.E.M.	MARVIN SAPP	CARRIE UNDERWOOD	91	GOSPEL COLLECTION
172	196	WYNTON MARSALIS	PANIC AT THE DISCO	THE RACONTEURS	JORDIN SPARKS	STARBUCKS	128	WOW GOSPEL 2008
25	117	N'E'R'D	PARAMORE	RADIOHEAD	GEORGE STRAIT	THEORY OF A	115	THEIR WAY
10	75	NICKELBACK	KATY PERRY	RASCAL FLATTS	STREET DOGS	DEADMAN	62	NOW 27
134	133	ALANIS MORISSETTE	ROBERT PLANT /	RATATAT	SUGARLAND	THREE 6 MARFA	125	NOW 28
134	58	MOTLEY CRUE	ALISON KRAUSS /	BLAKE SHELTON	TAYLOR SWIFT	THE TING TINGS	130	NOW THAT'S WHAT I CALL
144	28	JASON MRAZ	PLIES	RIHANNA	SHINEDOWN	EDDIE VEDDER	184	CLASSIC ROCK
163	28	MUDCRUTCH	PORTISHEAD	RICK ROSS	SIGUR ROS	TYE TRIBBETT & G.A.	169	RADIO DISNEY
148	175	MY CHEMICAL	JAMES OTTO	PUDDLE OF MUDD	SIXX: A.M.	JOSH TURNER	165	AMY WINEHOUSE
143	104	ROMANCE					67	WISIN & YANOE
108	104	MY MORNING JACKET					54	WOLF PARADE

**TOP INDEPENDENT™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT.
1	3	6	<b>JOURNEY</b>	#1 REVELATION (MOTOWN) 4506 EX (14.98 CD/DVD) +	
2	2	3	<b>MOTLEY CRUE</b>	SAINTS OF LOS ANGELES MOTLEY 240/ELEVEN SEVEN (16.98) +	
3	1	2	<b>TECH N9NE</b>	KILLER STRANGE 48 (18.98)	
4	NOT SHOT	DEBUT	<b>THE MAINE</b>	CANT STOP WONT STOP FEARLESS 30112 (12.98)	
5	5	6	<b>VARIOUS ARTISTS</b>	VANS WARPED TOUR '08 S/OEONE/DUMMYS 1355 (8.98)	
6	6	36	<b>GARTH BROOKS</b>	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) +	5
7	4		<b>SIGUR ROS</b>	MED SUD I EYRUM VID SPILUM ENDALAST XL 364/BEGGARS GROUP (11.98)	
8	7		<b>MY MORNING JACKET</b>	EVIL URGES A10 21625* (13.98)	
9	NEW		<b>RATATAT</b>	LP3 XL 353*/BEGGARS GROUP (14.98)	
10	8		<b>DJ SKRIBBLE</b>	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE (18.98)	
11	NEW		<b>HIT THE LIGHTS</b>	SKIP SCHOOL START FIGHTS TRIPLE CROWN 3079/EAST WEST (14.98)	
12	14	6	<b>GREATEST GAINER</b> <b>FLEET FOXES</b>	FLEET FOXES SUB POP 777* (13.98)	
13	10	36	<b>EAGLES</b>	LONG ROAD OUT OF EDOEN ERC 4500 EX (14.98)	7
14	NEW		<b>WHITECHAPEL</b>	THIS IS EXILE METAL BLADE 14681 (13.98)	
15	17	12	<b>FLIGHT OF THE CONCHORDS</b>	FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)	
16	12	24	<b>VAMPIRE WEEKEND</b>	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	
17	13	8	<b>THE TING TINGS</b>	WE STARTED NOTHING COLUMBIA 28925* (12.98)	
18	15	29	<b>RADIOHEAD</b>	IN RAINBOWS TBD 21622*/ATO (13.98)	
19	11	3	<b>DWELE</b>	SKETCHES OF A MAN RT 5049/KOCH (17.98)	
20	NEW		<b>ALBERT HAMMOND, JR.</b>	COMO TE LLAMA? BLACK SEAL 32563* (13.98)	
21	NEW		<b>MELVINS</b>	NUDE WITH BOOTS IPECAC 105 (16.98)	
22	NEW		<b>BLIND PILOT</b>	3 ROUNDS AND A SOUND EXPUNGED 0007 (11.98)	
23	NEW		<b>DJ CLAY</b>	DJ CLAY PRESENTS: LET 'EM BLEED: THE MIXTAPE VOL. 2 HATCHET HOUSE 4701/PSYCHOPATHIC (10.98)	
24	19	5	<b>JOHN COLTRANE</b>	OPUS COLLECTION: A MAN CALLED TRANE RHINO CUSTOM PRODUCTS 8288/STARBUCKS (13.98)	
25	NEW		<b>GAELIC STORM</b>	WHAT'S THE RUMPUS? LOST AGAIN 20081 (16.98)	
26	NEW		<b>ME FIRST AND THE GIMME GIMMES</b>	HAVE ANOTHER BALL! THE UNEARTHED A-SIDES ALBUM FAT WRECK CHORDS 729* (13.98)	
27	21	59	<b>SOUNDTRACK</b>	ONCE CANVASBACK SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) +	
28	NEW		<b>STREET DOGS</b>	STATE OF GRACE HELLCAT 80503/EPITAPH (13.98)	
29	NEW		<b>KILLER MIKE</b>	I PLEDGE ALLEGIANCE TO THE GRIND II GRIND TIME OFFICIAL 275/SMC (17.98)	
30	18	4	<b>WOLF PARADE</b>	AT MOUNT ZOOMER SUB POP 720* (13.98)	
31	20	3	<b>IMMORTAL TECHNIQUE/DJ GREEN LATERN</b>	THE 3RD WORLD VIPER 08 (14.98)	
32	29	11	<b>SECONDHAND SERENADE</b>	A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) +	
33	NEW		<b>EMAROSA</b>	RELATIVITY RISE 066 (13.98)	
34	RE-ENTRY		<b>MINDLESS SELF INDULGENCE</b>	IF UCR 099 THE END (15.98) +	
35	30	47	<b>SIXX: A.M.</b>	THE HERDIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
36	22	48	<b>SOUNDTRACK</b>	HAIRSPRAY NEW LINE 39089 (16.98)	
37	23	6	<b>BRET MICHAELS</b>	ROCK MY WORLD VHI CLASSIC 00121 (14.98)	
38	31	58	<b>JASON ALDEAN</b>	RELENTLESS BROKEN BOW 7047 (17.98)	
39	26		<b>SANTOGOLD</b>	SANTOGOLD LIZARD KING 70034/DOWNTOWN (14.98)	
40	9	2	<b>BROOKE FRASER</b>	ALBERTINE WOOD AND BONE 001 (12.98)	
41	32	12	<b>ATMOSPHERE</b>	WHEN LIFE GIVES YOU LEMONS, YOU PAINT THAT SHIT GOLD RHYMESAYERS 0096*/ILG (14.98) +	
42	28	5	<b>TIESTO</b>	IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLOCK HOLE (18.98)	
43	36	13	<b>APOCALYPTICA</b>	WORLDS COLLIDE 20 20 ENT 21580/JIVE (13.98) +	
44	NEW		<b>SHE &amp; HIM</b>	VOLUME ONE MERGE 324 (15.98)	
45	27	3	<b>VARIOUS ARTISTS</b>	BIG BLUE BALL REAL WORLD 150* (17.98)	
46	NEW		<b>CARNIFEX</b>	THE DISEASED AND THE POISONED VICTORY 440 (13.98)	
47	NEW		<b>(HED) P.E.</b>	THE D.I.Y. GUYS SUBURBAN NOIZE 426 (16.98 CD/DVD) +	
48	50	28	<b>DETHKLOK</b>	THE OETHALBUM (SOUNDTRACK) WILLIAMS STREET 0002/ADULT SWIM (13.98)	
49	25	1	<b>RZA AS BOBBY DIGITAL</b>	DIGI SNACKS WU-TANG 4209 KOCH (17.98)	
50	39	5	<b>JUSTIN NOZUKA</b>	HOLLY GLASSNOTE 0102 (11.98)	

At No. 97 on the Billboard 200 and No. 11 on Top Independent Albums, Hit the Lights notches its best sales week yet as "Skip School, Start Fights" debuts with 7,000. The album, the band's first with new singer Nick Thompson, boasts a surprising iTunes-exclusive bonus track: a cover of "How Will I Know," which was a No. 1 Billboard Hot 100 hit for Whitney Houston in 1986.



**TOP DIGITAL™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	NEW	1WK	<b>BECK</b>	Modern Guilt DGC /IGA	4	
2	1	4	<b>COLDPLAY</b>	Viva La Vida or Death And All His Friends CAPITOL	2	
3	2	2	<b>JOHN MAYER</b>	Where The Light Is: John Mayer Live In Los Angeles COLUMBIA SONY MUSIC +	10	
4	3	5	<b>LIL WAYNE</b>	Tha Carter III CASH MONEY/UNIVERSAL MOTOWN/UMRG	1	
5	4	4	<b>SOUNDTRACK</b>	Camp Rock WALT DISNEY	3	
6	9	4	<b>KATY PERRY</b>	One Of The Boys CAPITOL	12	
7	NEW		<b>MAROON 5</b>	Live From Le Cabaret: In Montreal, Quebec A&M/DOONE IGA	117	
8	NEW		<b>WILLIE NELSON WYNTON MARSALIS</b>	Two Men With The Blues BLUE NOTE /BLG	20	
9	NEW		<b>THE MAINE</b>	Can't Stop Wont Stop FEARLESS	40	
10	NEW		<b>SOUNDTRACK</b>	Mamma Mia! DECCA	7	
11	NEW		<b>3OH!3</b>	Want PHOTO FINISH	89	
12	16	12	<b>RIHANNA</b>	Good Girl Gone Bad SRP/DEF JAM /DJMG	8	
13	NEW		<b>BLIND PILOT</b>	3 Rounds And A Sound EXPUNGED	149	
14	NEW		<b>PRISCILLA AHN</b>	A Good Day BLUE NOTE /BLG	147	
15	NEW		<b>RATATAT</b>	LP3 XL /BEGGARS GROUP	82	
16	12	5	<b>ADELE</b>	XL COLUMBIA /SONY MUSIC	53	
17	11	9	<b>JASON MRAZ</b>	We Sing. We Dance. We Steal Things. ATLANTIC /AG	28	
18	5	2	<b>RELIENT K</b>	The Bird And The Bee Sides GOTTEE	59	
19	13	6	<b>DISTURBED</b>	Indestructible REPRISE /WARNER BROS.	13	
20	14	9	<b>DUFFY</b>	Rockferry MERCURY /IQJMG	21	
21	RE-ENTRY		<b>FLOBOTS</b>	Fight With Tools UNIVERSAL REPUBLIC /UMRG	45	
22	NEW		<b>KERLI</b>	Love Is Dead ISLAND /IQJMG	126	
23	7	2	<b>BROOKE FRASER</b>	Albertine WOOD AND BONE	—	
24	NEW		<b>HIT THE LIGHTS</b>	Skip School Start Fights TRIPLE CROWN /EAST WEST	97	
25	19		<b>WEEZER</b>	Weezer DGC/INTERSCOPE /IGA	30	

**TOP INTERNET™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	2	4	<b>COLDPLAY</b>	Viva La Vida or Death And All His Friends CAPITOL 16886*	2	
2	NEW		<b>BECK</b>	Modern Guilt DGC 011507*/IGA	4	
3	NEW		<b>WILLIE NELSON WYNTON MARSALIS</b>	Two Men With The Blues BLUE NOTE 04454*/BLG	20	
4	NEW		<b>HAVE HEART</b>	Songs To Scream At The Sun BRIDGE NINE 096*	193	
5	NEW		<b>GAELIC STORM</b>	What's The Rumpus? LOST AGAIN 20081	177	
6	3	2	<b>JOHN MAYER</b>	Where The Light Is: John Mayer Live In Los Angeles COLUMBIA 22665*/SONY MUSIC +	10	
7	NEW		<b>BILLY JOEL</b>	The Stranger: 30th Anniversary Legacy Edition COLUMBIA/LEGACY 22581 SONY BMG +	—	
8	RE-ENTRY		<b>MINDLESS SELF INDULGENCE</b>	If UCR 099 THE END +	196	
9	NEW		<b>SOUNDTRACK</b>	Mamma Mia! DECCA 011439	7	
10	5	5	<b>EMMYLOU HARRIS</b>	All I Intended To Be NONESUCH 480444*/WARNER BROS.	96	
11	13		<b>KID ROCK</b>	Rock N Roll Jesus TOP DIG/ATLANTIC 290556*/AG	5	
12	6	4	<b>SOUNDTRACK</b>	Camp Rock WALT DISNEY 001742	3	
13	NEW		<b>DJ CLAY</b>	DJ Clay Presents: Let 'Em Bleed: The Mixtape Vol. 2 HATCHET HOUSE 4701/PSYCHOPATHIC	156	
14	14	9	<b>DUFFY</b>	Rockferry MERCURY 010822*/IQJMG	21	
15	16	17	<b>VARIOUS ARTISTS</b>	I Can Only Imagine: Platinum Edition INO 20228 TIME LIFE	—	
16	7	5	<b>LIL WAYNE</b>	Tha Carter III CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG	1	
17	NEW		<b>WHITECHAPEL</b>	This Is Exile METAL BLADE 14681	118	
18	12	8	<b>MUDCRUTCH</b>	Mudcrutch REPRISE 455868*/WARNER BROS.	175	
19	NEW		<b>DONNA THE BUFFALO</b>	Silverlined SUGAR HILL 4047/WELK	—	
20	18	24	<b>ROBERT PLANT / ALISON KRAUSS</b>	Raising Sand ROUNDER 619075*	74	
21	1	2	<b>MY CHEMICAL ROMANCE</b>	The Black Parade Is Dead! REPRISE 357436/WARNER BROS. +	104	
22	10	2	<b>THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ</b>	Chart Music For The Soul DECCA 011489 UNIVERSAL CLASSICS GROUP	—	
23	23	11	<b>LEONA LEWIS</b>	Spirit SYCO J 02554 RMG	15	
24	RE-ENTRY		<b>JONAS BROTHERS</b>	Jonas Brothers HOLLYWOOD 000282 +	22	
25	21	6	<b>DISTURBED</b>	Indestructible REPRISE 411132/WARNER BROS.	13	

**TROPICAL SONGS™ FROM: biz**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	34	<b>EL PERDEDOR</b>	AVENTURA (PREMIUM LATIN)
2	4	11	<b>YO NO SE PERDONARTE</b>	VICTOR MANUELLE (KIYAVI/VM)
3	3	25	<b>AHORA ES</b>	WISIN & YANDEL (MACHETE)
4	10	32	<b>SIN PERDON</b>	HECTOR ACOSTA (VENEMUSIC)
5	1	28	<b>AMOR DESPERDICIAO</b>	FRANK REYES (M P./JVN/J & N)
6	5	16	<b>DONDE ESTAN ESOS AMIGOS</b>	EL CHAVAL (MAS/VENEMUSIC)
7	9	33	<b>TE QUIERO</b>	FLEX (EMI TELEVISIA)
8	6	20	<b>NO TE VAYAS</b>	GILBERTO SANTA ROSA (SONY BMG NORTE)
9	15	8	<b>POSE</b>	GADDY YANKEE (EL CARTEL)
10	11	15	<b>COMO YO</b>	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
11	7	16	<b>TODO LO QUE SOY</b>	MARCY PLACE & OON OMAR (EL ORFANATO)
12	8	20	<b>QUIERO DECIRTE QUE TE AMO</b>	DLG (LA CALLE/UNIVISION)
13	14	13	<b>TU ME CONFUNDES</b>	CHARLIE CRUZ (SONY BMG NORTE)
14	16	4	<b>EN AQUEL LUGAR</b>	ADOLESCENT ORQUESTA (KORTA/UNION)
15	17	5	<b>YA NO LLORES (LET ME LOVE YOU)</b>	BBY BOY (786/SIENTE)

**LIKE LIBRARIES: MOST ADDED™ FROM: biz**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	<b>VIVA LA VIDA</b>	COLDPLAY (CAPITOL)
2	2	7	<b>I KISSED A GIRL</b>	KATY PERRY (CAPITOL)
3	3	11	<b>VIOLET HILL</b>	COLDPLAY (CAPITOL)
4	7	12	<b>FOREVER</b>	CHRIS BROWN (JIVE/ZOMBA)
5	—	1	<b>GO ON, SAY IT</b>	BLIND PILOT (EXPUNGED)
6	4	5	<b>LOST!</b>	COLDPLAY (CAPITOL)
7	5	5	<b>LIFE IN TECHNICOLOR</b>	COLDPLAY (CAPITOL)
8	16	7	<b>SHAKE IT</b>	METRO STATION (COLUMBIA)
9	13	4	<b>WHEN I GROW UP</b>	THE PUSSYCAT DOLLS (INTERSCOPE)
10	15	8	<b>CLOSER</b>	NE-YO (DEF JAM /DJMG)
11	8	5	<b>DEATH AND ALL HIS FRIENDS</b>	COLDPLAY (CAPITOL)
12	6	5	<b>CEMETERIES OF LONDON</b>	COLDPLAY (CAPITOL)
13	9	5	<b>STRAWBERRY SWING</b>	COLDPLAY (CAPITOL)
14	10	5	<b>42</b>	COLDPLAY (CAPITOL)
15	11	5	<b>YES</b>	COLDPLAY (CAPITOL)

**BETWEEN THE BULLETS**

## NEW TROPICAL MARK

Aventura's "El Perdedor" moves into the penthouse on Latin Tropical Airplay in its 34th week, setting the chart's record for the longest journey to No. 1.

In fact, among all of Billboard's Latin radio charts—Hot Latin Songs, Regional Mexican Airplay, Latin Pop Airplay, Tropical Airplay and Latin Rhythm Airplay—only one song took a more scenic route to the top. On the Jan. 6, 2001, Regional Mexican tally, Rogelio Martinez completed a 43-week rise to No. 1 with "Y Sigues Siendo Tu."

"El Perdedor" reached No. 5 on Hot Latin Songs in May, becoming Aventura's sixth straight top five hit. It no longer appears on that chart because the recurrent rules for the Hot Latin Songs differ from the ones governing the Latin format charts.

Aventura's "Kings of Bachata: Sold Out at Madison Square Garden" ranks No. 19 on Top Latin Albums. —Gary Trust

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on one of the charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's website. See Charts Legend for rules and explanations. All charts © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	<b>#1 TAKE A BOW</b>	RIHANNA (SRP/DEF JAM/DJMG)
2	3	19	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
3	1	17	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
4	4	15	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
5	5	8	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
6	6	8	I KISSED A GIRL	KATY PERRY (CAPITOL)
7	8	9	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
8	7	12	I LUV YOUR GIRL	THE-DREAM (RADIO KILL/DEF JAM/DJMG)
9	11	11	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
10	12	13	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
11	16	9	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
12	15	9	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
13	17	11	HEAVEN SENT	KEYSHIA COLE (MANI/GEFFEN/INTERSCOPE)
14	9	24	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
15	14	19	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
16	13	22	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
17	10	16	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
18	24	11	CLOSER	NE-YO (DEF JAM/DJMG)
19	22	12	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)
20	20	15	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
21	18	24	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
22	25	11	TEENAGE LOVE AFFAIR	ALICIA KEYS (WBX/J/RMG)
23	19	13	HOME	BLAKE SHELTON (WARNER BRDS. (NASHVILLE)/WRN)
24	23	10	GOOD TIME	ALAN JACKSON (ARISTA NASHVILLE)
25	30	5	VIVA LA VIDA	COLDPLAY (CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	27	LOVE SONG	SARA BAREILLES (EPIC)
27	28	6	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
28	29	6	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
29	33	7	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (C/DEF JAM/DJMG)
30	45	4	ALL SUMMER LONG	KIO ROCK (TOP DOG/ATLANTIC)
31	26	16	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
32	32	10	SHAKE IT	METRO STATION (COLUMBIA)
33	34	7	PUT A GIRL IN IT	BROOKS & DUNN (ARISTA NASHVILLE)
34	38	6	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)
35	27	15	BACK WHEN I KNEW IT ALL	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
36	42	5	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL NASHVILLE)
37	36	13	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
38	43	5	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)
39	47	3	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
40	35	39	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
41	39	9	GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
42	31	14	BETTER AS A MEMORY	KENNY CHESNEY (BNA)
43	37	11	GET SILLY	V.I.C. (YOUNG MODGUL/WARNER BRDS.)
44	40	18	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)
45	50	6	I STILL MISS YOU	KEITH ANDERSON (COLUMBIA (NASHVILLE))
46	54	14	SAY	JOHN MAYER (AWARE/COLUMBIA)
47	53	4	THE TIME OF MY LIFE	DAVID COOK (19/RCR/RMG)
48	48	6	LOOKIN' BOY	HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)
49	57	3	HERE I AM	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)
50	51	8	GUNPOWDER & LEAD	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	26	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
52	46	12	LOVE IN THIS CLUB PART II	USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)
53	60	10	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)
54	64	2	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)
55	58	4	MOVING MOUNTAINS	USHER (LAFACE/ZOMBA)
56	44	15	TRYING TO STOP YOUR LEAVING	DIERKS BENTLEY (CAPITOL NASHVILLE)
57	59	3	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)
58	52	8	GAME'S PAIN	THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)
59	62	4	WE WEREN'T CRAZY	JOSH GRACIN (LYRIC STREET)
60	63	14	LAST TIME	TREY SONGZ (SONG BOOK/ATLANTIC)
61	55	15	LAST NAME	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
62	75	18	TE QUIERO	FLEX (EMI TELEVISION)
63	72	2	TROUBADOUR	GEORGE STRAIT (MCA NASHVILLE)
64	-	2	NEED U BAD	JAZMINE SULLIVAN (J/RMG)
65	67	2	LEARNING HOW TO BEND	GARY ALLAN (MCA NASHVILLE)
66	71	2	HOLLER BACK	THE LOST TRAILERS (BNA)
67	66	6	EVERY OTHER WEEKEND	REBA MCENTIRE (MCA NASHVILLE)
68	-	1	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
69	-	1	THE BUSINESS	YUNG BERG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)
70	-	1	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/DMG)
71	61	13	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
72	-	1	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
73	-	1	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)
74	-	1	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)
75	-	1	WAITIN' ON A WOMAN	BRAD PAISLEY (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.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	<b>#1 I KISSED A GIRL</b>	KATY PERRY (CAPITOL)	
2	3	6	7 THINGS	MILEY CYRUS (HOLLYWOOD)	
3	2	3	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	
4	4	10	VIVA LA VIDA	COLDPLAY (CAPITOL)	
5	5	7	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
6	6	4	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)	
7	10	12	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
8	7	10	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)	
9	8	15	SHAKE IT	METRO STATION (COLUMBIA)	
10	13	21	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
11	9	17	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
12	18	8	DANGEROUS	KARDINAL OFFISHALL (KONLIVE/GEFFEN)	
13	15	9	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
14	16	12	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
15	11	21	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
16	21	13	I'M YOURS	JASON MRAZ (ATLANTIC)	
17	17	12	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
18	12	3	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)	
19	19	2	OUT HERE GRINDIN'	DJ KHALED (TERROR SQUAD/KOCH)	
20	23	12	CLOSER	NE-YO (DEF JAM/DJMG)	
21	14	4	THIS IS ME	DEMI LOVATO & JOE JONAS (WALT DISNEY)	
22	24	11	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
23	28	13	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
24	25	14	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
25	30	9	SUMMERTIME	NEW KIDS ON THE BLOCK (INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	20	2	FREE FALLIN'	JOHN MAYER (COLUMBIA)	
27	26	16	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
28	38	10	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	
29	22	16	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BRDS.)	
30	34	7	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	
31	36	4	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M (POE BOY/ATLANTIC)	
32	45	5	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/IG)	
33	27	18	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	
34	33	18	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
35	31	27	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
36	37	10	GET SILLY	V.I.C. (YOUNG MODGUL/WARNER BRDS.)	
37	32	12	MERCY	DUFFY (MERCURY/DJMG)	
38	29	4	PLAY MY MUSIC	JONAS BROTHERS (WALT DISNEY)	
39	58	3	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	
40	35	28	SAY	JOHN MAYER (AWARE/COLUMBIA)	
41	42	15	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)	
42	43	25	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
43	51	7	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)	
44	53	3	BARTENDER SONG (AKA SITTIN' AT A BAR)	REHAB (UNIVERSAL REPUBLIC)	
45	54	32	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)	
46	39	20	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
47	46	7	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
48	41	22	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
49	47	36	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
50	-	1	STEPPED ON MY J'Z	NELLY FEAT. CIARA & JD (DERRTY/UNIVERSAL MOTOWN)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	50	8	THE TIME OF MY LIFE	DAVID COOK (19/RCR/RMG)	
52	57	3	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	
53	-	1	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG NASHVILLE)	
54	52	10	LAST NAME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
55	55	29	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
56	49	6	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (C/DEF JAM/DJMG)	
57	40	3	LIFE IN A NORTHERN TOWN	SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN (MERCURY NASHVILLE)	
58	66	8	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
59	-	2	SOULMATE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
60	60	32	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
61	63	7	SHUT UP AND LET ME GO	THE TING TINGS (COLUMBIA)	
62	65	3	LOOKIN' BOY	HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	
63	56	10	VIOLET HILL	COLDPLAY (CAPITOL)	
64	64	3	I LUV YOUR GIRL	THE-DREAM (RADIO KILL/DEF JAM/DJMG)	
65	48	2	SNEAKERNIGHT	VANESSA HUGGINS (HOLLYWOOD)	
66	-	1	PSYCHOSOCIAL	SLIPKNOT (ROADRUNNER/RRP)	
67	69	10	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE)	
68	44	4	GOTTA FIND YOU	JOE JONAS (WALT DISNEY)	
69	59	16	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	
70	68	3	NO MATTER WHAT	TI. (GRAND HUSTLE/ATLANTIC)	
71	-	3	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	
72	67	8	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	
73	72	6	GUNPOWDER & LEAD	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	
74	70	50	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	3
75	75	36	LOVE SONG	SARA BAREILLES (EPIC)	2

**ALBUM CHARTS**

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest unit increase.
- PAGE BETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- MEATSEENER 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**  
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Top 40, Adult Contemporary, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

**RECURRENT RULES**  
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

**CONFIGURATIONS**  
Ⓢ CD single available. Ⓢ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

**HITPREDICTOR**  
★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

**HOT DANCE CLUB PLAY**  
Compiled from a national sample of reports from club DJs.  
● Titles with the greatest club play increase over the previous week.

**AWARD CERT. LEVELS**

**ALBUM CHARTS**  
● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

**SINGLES CHARTS**  
● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

# MUSIC VIDEO

# POP/ROCK

## TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	2	<b>#1</b> WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD)	John Mayer	
2	3	3	LIVING FROM TEXAS EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
3	4	4	SCENES YOU KNOW BY HEART: THE DVD MAILBOAT 2503 EX (9.98 DVD)	Jimmy Buffett	
4	5	5	WALK WITH ME IN HELL EPIC MUSIC VIDEO/SONY BMG VIDEO 685327 (19.98 DVD)	Lamb Of God	
5	6	61	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	AB
6	6	31	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	6
7	10	10	PARA SIEMPRE SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD)	Vicente Fernandez	
8	NEW		CENTURIES OF TORMENT METAL BLADE HOME VIDEO/RED DISTRIBUTION 34054 (29.98 DVD)	Cannibal Corpse	
9	8	22	THE ADVENTURES OF MIMI IMAGE ENTERTAINMENT 4981 (19.98 DVD)	Mariah Carey	
10	12	34	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	3
11	7	7	THE THANK YOU AUSTRALIA CONCERT: LIVE 1976 EAGLE VISION/EAGLE ROCK 30256 (19.98 DVD)	Neil Diamond	
12	9	5	WHEN IN ROME 2007 RHINO HOME VIDEO/WARNER MUSIC VISION 511400 EX (29.98 DVD)	Genesis	
13	13	217	NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
14	11	16	ORAL FIXATION TOUR EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
15	16	15	****: LIVE IN PHOENIX FUELED BY RAMEN/ISLAND/UNIVERSAL MUSIC & VIDEO DIST. 010935 (14.98 DVD)	Fall Out Boy	
16	RE-ENTRY		LET FREEDOM RING: LIVE FROM CARNEGIE HALL SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44452 (29.98/21.98)	Bill & Gloria Ganner And Their Homecoming Friends	
17	15	9	ARDE EL CIELO WEA LATINA VIDEO/WARNER MUSIC VISION 491388 (17.98 DVD)	Mana	
18	17	3	TE QUIERO: ROMANTIC STYLE IN DA WORLD EMI LATIN VIDEO/EMM MUSIC VIDEO 27091 (14.98 DVD)	Flex	
19	25	4	LIVE IN PARIS ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000979 (21.98 CD/DVD)	Lionel Richie	
20	18	4	START THE MACHINE ARTIST GARAGE/FONTANA DISTRIBUTION 17 (14.98 DVD)	Angels And Airwaves	
21	14	185	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 56032 (12.98 DVD)	Journey	4
22	14	17	CELTIC THUNDER: THE SHOW CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
23	20	11	INDESCRIBABLE SIXTEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
24	23	34	CROSSROADS GUITAR FESTIVAL 2007 RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	5
25	22	66	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	

## HOT VIDEOCLIPS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	13	3	<b>#1</b> A MILLI LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN	
2	2	10	TAKE A BOW RIHANNA SRP/DEF JAM/IDJMG	
3	1	2	NO MATTER WHAT T.I. GRAND HUSTLE/ATLANTIC	
4	5	6	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC	
5	18	5	IF I NEVER SEE YOUR FACE AGAIN MAROON 5 FEAT. RIHANNA A&M/OCTONE/INTERSCOPE	
6	20	2	STEPPED ON MY J'Z NELLY FEAT. J.D. & CIARA DERRTY/UNIVERSAL MOTOWN	
7	NEW		BETTER IN TIME LEONA LEWIS SYCO/J/RMG	
8	12	3	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM SLIP-N-SLIDE/DEF JAM/IDJMG	
9	22	1	I KISSED A GIRL KATY PERRY CAPITOL	
10	3	2	SINCE YOU'VE BEEN GONE DAY26 BAD BOY/ATLANTIC	
11	11	1	WHAT IT IS (STRIKE A POSE) LIL MAMA FEAT. T-PAIN FAMILIAR FACES/JIVE/ZOMBA	
12	21	7	MOVING MOUNTAINS USHER LAFACE/ZOMBA	
13	NEW		I'LL BE LOVIN' U LONG TIME MARIAH CAREY ISLAND/IDJMG	
14	8	3	FOOLISH SHAWTY LO D4L/ASVLYUM	
15	RE-ENTRY		THUNDER BOYS LIKE GIRLS COLUMBIA	
16	15	5	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN	
17	NEW		7 THINGS MILEY CYRUS HOLLYWOOD	
18	19	3	OXFORD COMMA VAMPIRE WEEKEND XL/BEGGARS GROUP	
19	3	3	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC SWAGG TEAM/BLOCK/JIVE/ZOMBA	
20	24	6	CHASING PAVEMENTS ADELE XL/COLUMBIA	
21	3	3	BUST IT BABY PART 2 PLIES FEAT. NE-YO BIG GATES/SLIP-N-SLIDE/ATLANTIC	
22	NEW		ONE STEP AT A TIME JORDIN SPARKS 19/JIVE/ZOMBA	
23	NEW		SPOTLIGHT JENNIFER HUDSON ARISTA/RMG	
24	16	2	BURNIN' UP JONAS BROTHERS HOLLYWOOD	
25	NEW		I'M YOURS JASON MRAZ ATLANTIC/RRP	

## VIDEO MONITOR™

THIS WEEK	ARTIST TITLE
1	<b>CMT</b>
1	CARRIE UNDERWOOD, LAST NAME
2	SUGARLAND, ALL I WANT TO DO
3	KID ROCK, ALL SUMMER LONG
4	BRAD PAISLEY, WAITIN' ON A WOMAN
5	ALAN JACKSON, GOOD TIME
6	TAYLOR SWIFT, SHOULD'VE SAID NO
7	JULIANNE HOUGH, THAT SONG IN MY HEAD
8	REBA MCENTIRE, EVERY OTHER WEEKEND
9	TRAILER CHOIR, OFF THE HILLBILLY HOOK
10	JEWEL, I DO
1	<b>VH1</b>
1	ADELE, CHASING PAVEMENTS
2	DUFFY, MERCY
3	GAVIN DEGRAW, IN LOVE WITH A GIRL
4	RIHANNA, TAKE A BOW
5	KID ROCK, ALL SUMMER LONG
6	KATY PERRY, I KISSED A GIRL
7	JUSTIN NOZUKA, AFTER TONIGHT
8	NATASHA BEDINGFIELD, POCKETFUL OF SUNSHINE
9	NEW KIDS ON THE BLOCK, SUMMERTIME
10	MAROON 5 FEAT. RIHANNA, IF I NEVER SEE YOUR FACE AGAIN
1	<b>MTV</b>
1	LIL WAYNE, A MILLI
2	T.I., NO MATTER WHAT
3	LIL MAMA FEAT. T-PAIN, WHAT IT IS (STRIKE A POSE)
4	BOYS LIKE GIRLS, THUNDER
5	SHAWTY LO, FOOLISH
6	DAY26, SINCE YOU'VE BEEN GONE
7	MILEY CYRUS, 7 THINGS
8	VAMPIRE WEEKEND, OXFORD COMMA
9	JORDIN SPARKS, ONE STEP AT A TIME
10	MARIAH CAREY, I'LL BE LOVIN' U LONG TIME

## MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	16	<b>#1</b> LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)		
2	1	16	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)		☆
3	3	9	I KISSED A GIRL KATY PERRY (CAPITOL)		
4	4	20	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		☆
5	5	21	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		
6	6	11	FOREVER CHRIS BROWN (JIVE/ZOMBA)		☆
7	7	15	SHAKE IT METRO STATION (COLUMBIA)		
8	7	16	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)		☆
9	10	13	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		
10	10	14	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		
11	9	9	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/OEJA 34/KOCH/EPIC)		
12	11	22	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)		☆
13	13	14	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)		☆
14	14	16	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)		☆
15	17	8	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)		☆
16	19	4	WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE)		
17	15	21	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)		
18	18	7	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		
19	16	25	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)		☆
20	23	6	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		☆
21	4	3	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)		☆
22	20	9	SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE)		☆
23	25	4	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)		☆
24	21	7	7 THINGS MILEY CYRUS (HOLLYWOOD)		
25	22	20	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)		

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	27	<b>#1</b> LOVE SONG SARA BAREILLES (EPIC)		☆
2	2	14	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		
3	4	10	SAY JOHN MAYER (AWARE/COLUMBIA)		
4	3	50	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)		
5	5	37	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)		☆
6	8	8	THE TIME OF MY LIFE CHAD COOK (19/RCA/RMG)		☆
7	7	7	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
8	6	27	LOST MICHAEL BUBLE (143/REPRISE)		☆
9	10	20	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)		
10	9	28	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)		☆
11	11	24	IN MY ARMS PLUMB (CURB/REPRISE)		☆
12	12	23	BUSY BEING FABULOUS EAGLES (ERC)		☆
13	14	14	AWAKE JOSH GROBAN (143/REPRISE)		
14	19	10	AFTER ALL THESE YEARS JOURNEY (NOMOT)		☆
15	17	14	IN GOD'S HANDS NELLY FURTADO FEAT. KEITH URBAN (MOSLEY/GEFFEN/INTERSCOPE)		
16	15	14	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)		☆
17	16	10	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)		
18	20	11	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)		
19	21	4	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		
20	18	19	FALL KIMBERLY LOCKE (CURB/REPRISE)		
21	22	22	I THOUGHT I'D SEEN EVERYTHING BRYAN ADAMS (BADMAN)		
22	24	16	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M/OCTONE/INTERSCOPE)		
23	23	9	ROOTS BEFORE BRANCHES ROOM FOR TWO (CURB/WARNER BROS.)		☆
24	27	3	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)		
25	29	5	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)		☆

## ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	<b>#1</b> BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		☆
2	2	17	LET'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)		☆
3	5	13	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		
4	6	7	VIVA LA VIDA COLDPLAY (CAPITOL)		☆
5	3	16	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)		☆
6	4	27	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)		☆
7	8	26	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)		☆
8	7	22	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)		☆
9	10	10	THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)		☆
10	9	36	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)		☆
11	12	12	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)		☆
12	11	47	LOVE SONG SARA BAREILLES (EPIC)		
13	13	12	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)		
14	16	16	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		
15	14	40	SORRY BUCKCHERRY (EVELEN SEVEN/ATLANTIC/RRP)		
16	15	16	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)		
17	17	18	MERCY DUFFY (MERCURY/IDJMG)		
18	18	9	IF I NEVER SEE YOUR FACE AGAIN MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)		
19	19	18	ALL OVER YOU THE SPILL CANVAS (ONE ELEVEN/SIRE/REPRISE)		
20	22	4	I KISSED A GIRL KATY PERRY (CAPITOL)		
21	23	10	BOTTLE IT UP SARA BAREILLES (EPIC)		☆
22	20	13	NINE IN THE AFTERNOON PANIC AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/RRP)		
23	24	8	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)		
24	26	10	DREAM CATCH ME NEWTON FALKNER (AWARE/COLUMBIA)		
25	28	8	COME ON GET HIGHER MATT NATHANSON (VANGUARD)		☆

## MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	<b>#1</b> PORK AND BEANS WEEZER (JGCG/GEFFEN/INTERSCOPE)		☆
2	3	15	LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)		☆
3	10	10	HAMMERHEAD THE OFFSPRING (COLUMBIA)		☆
4	4	19	GIVEN UP LINKIN PARK (WARNER BROS.)		☆
5	6	6	VIVA LA VIDA COLDPLAY (CAPITOL)		☆
6	7	21	RISE ABOVE THIS SEETHER (WIND-UP)		
7	16	16	INSIDE THE FIRE DISTURBED (REPRISE)		☆
8	17	17	ADDICTED SAVING ABEL (SKIIDCO/VIRGIN/CAPITOL)		
9	8	17	I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC)		☆
10	10	21	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)		☆
11	16	3	BELIEVE STAINED (FLIP/ATLANTIC)		☆
12	13	11	I'M NOT OVER CAROLINA LIAR (ATLANTIC)		☆
13	12	15	HANDBARS FLOBOTS (UNIVERSAL REPUBLIC)		
14	14	17	LOVE ME DEAD LUDD (REDBIRD/ISLAND/IDJMG)		
15	11	12	DISCIPLINE NINE INCH NAILS (THE NULL CORPORATION/RED)		☆
16	15	10	DEVOUR SHINEDOWN (ATLANTIC)		☆
17	7	6	BARTENDER SONG (AKA SITTIN' AT A BAR) REHAB (UNIVERSAL REPUBLIC)		
18	17	13	SOMEONE LIKE YOU SAFETY SUIT (UNIVERSAL MOTOWN)		
19	19	37	PSYCHO PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)		
20	21	8	THEY SAY SCARS ON BROADWAY (VELVET HAMMER/INTERSCOPE)		☆
21	25	14	AFTERLIFE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)		
22	23	15			

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	25	<b>#1 HOME</b> B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)	Blake Shelton WARNER BROS./WRN		1
2	2	4	14	GOOD TIME K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		2
3	5	6	12	PUT A GIRL IN IT T. BROWN, R. DUNN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Brooks & Dunn ARISTA NASHVILLE		3
4	3	1	21	BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P. DONNELL, T. WILLMON)	Montgomery Gentry COLUMBIA		1
5	7	8	8	ALL I WANT TO DO B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		5
6	9	12	8	YOU LOOK GOOD IN MY SHIRT D. HUFF, K. URBAN (T. MARTIN, T. SHAPIRO, M. NESLER)	Keith Urban CAPITOL NASHVILLE		6
7	10	13	9	SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		7
8	8	10	24	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA		8
9	12	11	28	GUNPOWDER & LEAD F. LIDOELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA		9
10	4	3	17	BETTER AS A MEMORY B. CANNON, K. CHESNEY (S. CARUSO, L. GOODMAN)	Kenny Chesney BNA		1
11	14	14	38	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		11
12	17	18	21	HOLLER BACK B. BEAVERS (S. NELSON, T. JAMES)	The Lost Trailers BNA		12
13	13	7	14	LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood 19/ARISTA/ARISTA NASHVILLE		1
14	15	17	17	LEARNING HOW TO BEND M. WRIGHT (G. ALLAN, M. WARREN, J. LEBLANC)	Gary Allan MCA NASHVILLE		14
15	16	16	24	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)	Reba McEntire MCA NASHVILLE		15
16	18	20	16	DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne VALDREY		16
17	19	22	7	TROUBADOUR T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER)	George Strait MCA NASHVILLE		17
18	21	24	13	<b>AIR POWER</b> DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		18
19	24	26	5	<b>AIR POWER</b> WAITIN' ON A WOMAN F. ROGERS (D. SAMPSON, W. VARBLE)	Brad Paisley ARISTA NASHVILLE		19
20	20	21	23	THAT SONG IN MY HEAD O. MALLOY, J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough MERCURY		20
21	23	23	24	I CAN SLEEP WHEN I'M DEAD D. GERMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll ARISTA NASHVILLE		21
22	25	25	19	COUNTRY MAN J. STEVENS (L. BRYAN, J. PMATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE		22
23	26	27	7	COME ON OVER J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS)	Jessica Simpson EPIC/COLUMBIA		23
24	28	35	6	BOB THAT HEAD D. HUFF, G. LEVOX, J. DEMARCUS, J. D. ROONEY (G. LEVOX, N. THRASHER, M. DUNLANEY)	Rascal Flatts LYRIC STREET		24
25	27	28	15	JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH)	Heidi Newfield CURB		25



Lambert's first top 10 gives Columbia three simultaneous top 10 singles for the first time in Nielsen BDS era, dating back to January 1990.



Hootie & the Blowfish frontman scores first top 20 country single, drawing Airpower in 13th chart week (12.4 million impressions).



With spins detected at 88 of the 108 stations monitored for the chart, Keith takes Greatest Gainer applause (up 3.4 million impressions).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	34	55	3	<b>GREATEST GAINER</b> SHE NEVER CRIED IN FRONT OF ME T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		26
27	30	30	13	ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)	Chuck Wicks RCA		27
28	29	31	12	RELENTLESS M. KNOX (J. PWHITE, J. LEBLANC)	Jason Aldean BROKEN BOW		28
29	32	32	17	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZER, L. FEEK)	Crystal Shawanda RCA		29
30	33	33	10	LOVE REMEMBERS P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)	Craig Morgan BNA		30
31	31	29	17	LIFE IN A NORTHERN TOWN NOT LISTED (N. LAIRD, C. LOWES, G. GABRIEL)	Sugarland Featuring Little Big Town & Jake Owen MERCURY		28
32	44	53	9	ALL SUMMER LONG KID ROCK, R. CAVALLI, R. J. RITCHIE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELLI, R. WACHTEL, W. ZEVOVI	Kid Rock TOP DOG ATLANTIC		32
33	36	38	12	I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington LYRIC STREET		33
34	37	36	16	IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. D. T. T. T.)	Jamey Johnson MERCURY		34
35	39	43	1	DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINDSEY (C. LINDSEY, A. MAYO, K. RICHHELLE)	Kellie Pickler 19 BNA		35
36	35	34	19	I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)	Jo Dee Messina CURB		34
37	40	40	11	CRAZY DAYS B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)	Adam Gregory NSA/MIDAS/NEW REVOLUTION		37
38	43	42	6	LOOKIN FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum CAPITOL NASHVILLE		38
39	38	37	34	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		37
40	42	44	9	SOUNDS SO GOOD B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		40
41	41	41	4	INVISIBLY SHAKEN T. HEWITT, R. ATKINS (R. ATKINS, B. KIRSCH)	Rodney Atkins CURB		41
42	45	45	6	ANYTHING GOES M. WRIGHT, C. ANDRETTA III (B. LONG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH		42
43	46	49	5	LET ME D. HUFF (M. BEESON, D. ORTON)	Pat Green BNA		43
44	49	50	8	VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA		44
45	<b>HOT SHOT DEBUT</b>	1	1	JUST A DREAM M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON)	Carrie Underwood 19/ARISTA/ARISTA NASHVILLE		45
46	48	48	13	HIS KIND OF MONEY (MY KIND OF LOVE) J. JOYCE (E. CHURCH, C. BEATHARD, S. MINOR)	Eric Church CAPITOL NASHVILLE		45
47	51	56	4	CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band LIVE NATION		47
48	47	47	10	NO AIR N. CHAPMAN (J. E. FAUNT, LEROY II, E. R. GRIGGS, H. J. MASON, JR., S. L. RUSSELL, D. E. THOMAS)	Rissi Palmer 1720		47
49	56	60	1	I DO J. KILCHER, J. RICH (J. KILCHER)	Jewel VALDREY		49
50	54	52	5	FOR YOU J. DEMARCUS, J. OTTO (J. BROWN, L. MENGEBER)	James Otto WARNER BROS./WRN		50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	90	<b>#1 TAYLOR SWIFT</b> 24 WKS. ON CHART MACHINE 079012 (18.98) *	Taylor Swift		1
2	2	2	10	<b>GREATEST GAINER</b> TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
3	3	3	34	CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride		1
4	6	7	18	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		1
5	4	5	88	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride		2
6	5	6	44	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
7	9	9	15	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
8	10	11	83	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend		1
9	8	8	36	GARTH BROOKS PEARL 213 (25.98 CD/DVD) *	The Ultimate Hits		1
10	7	4	8	JEWEL VALDREY 0100 (18.98)	Perfectly Clear		1
11	11	15	56	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1
12	12	14	36	ROBERT PLANT / ALISON KRAUSS ROUNDER 019075* (18.98)	Raising Sand		2
13	14	18	18	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
14	19	21	43	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good		2
15	<b>HOT SHOT DEBUT</b>	1	1	VARIOUS ARTISTS LYRIC STREET 001932/WALT DISNEY (18.98)	Country Sings Disney		15
16	13	17	32	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		3
17	18	16	8	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
18	15	13	14	JAMES OTTO RAYBAM/WARNER BROS. 49907/WRN (13.98)	Sunset Man		2
19	16	10	5	EMMYLOU HARRIS NONESUCH 480444* WARNER BROS. (18.98)	All I Intended To Be		4
20	21	24	83	BLAKE SHELTON WARNER BROS. 44488/WRN (18.98)	Pure BS		2
21	22	23	37	EAGLES ERIC 4500 EX (14.98)	Long Road Out Of Eden		7
22	20	20	10	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		2
23	17	12	6	MONTGOMERY GENTRY COLUMBIA 22617/SBN (18.98)	Back When I Knew It All		1
24	23	25	43	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
25	24	26	104	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell		1



As Keith's new power ballad takes off at radio (see Hot Country Songs, above), hits package spikes 2,000 units, grabs Greatest Gainer nod.



Second installment of countrified Disney themes is Hot Shot Debut (7,000 copies sold). First collection peaked at No. 17 in January 1997.



Top Country Albums still runs 75 titles deep at billboard.biz, where Big & Rich rope the chart's Pacesetter award on a 10% gain. John Rich judges on NBC's "Nashville Star."

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	30	37	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine		3
27	26	27	38	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		3
28	28	29	34	KEITH URBAN CAPITOL NASHVILLE 07685 (18.98) *	Greatest Hits		4
29	30	32	49	ALAN JACKSON LEGACY ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits		22
30	29	28	88	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
31	32	34	56	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless		1
32	31	31	21	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits		1
33	27	37	9	VARIOUS ARTISTS MUSIC FOR A CAUSE 89189/RAZOR & TIE (18.98)	Patriotic Country 3		27
34	33	36	35	GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98)	22 More Hits		4
35	37	43	48	DOLLY PARTON LEGACY/RCA 13481/SONY BMG (11.98)	16 Biggest Hits		32
36	35	40	49	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me		1
37	38	38	17	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection		3
38	34	33	11	TIM MCGRAW CURB 74086 EX (14.98)	Greatest Hits: Limited Edition		1
39	39	42	40	SARA EVANS RCA 08770/SBN (18.98)	Greatest Hits		3
40	41	39	12	PHIL VASSAR UNIVERSAL SOUTH 008907 (11.98)	Prayer Of A Common Man		1
41	36	22	9	RECKLESS KELLY YEP ROC 2164* (16.98)	Reckless Kelly's Bulletproof		22
42	46	45	19	ASHTON SHEPHERD MCA NASHVILLE 010039/UMGN (13.98)	Sounds So Good		16
43	44	41	40	LEANN RIMES CURB 78994 (18.98)	Family		2
44	43	52	33	ALABAMA RCA/LEGACY 87634/SONY BMG (11.98)	16 Biggest Hits		43
45	50	47	39	JASON MICHAEL CARROLL ARISTA NASHVILLE 01487/SBN (12.98)	Waitin' In The Country		1
46	48	51	68	TRAVIS TRITT WARNER BROS. 74817/RHINO (18.98)	The Very Best Of Travis Tritt		21
47	53	49	41	VARIOUS ARTISTS TIME LIFE 19928 (17.98)	Songs 4 Worship: Country		11
48	52	-	7	JOHN DENVER RCA/LEGACY 87290/SONY BMG (12.98)	Playlist: The Very Best Of John Denver		48
49	49	48	61	BROOKS & DUNN ARISTA NASHVILLE 11163/SBN (18.98)	Cowboy Town		4
50	47	-	8	JOHNNY CASH COLUMBIA/LEGACY 27454/SONY BMG (12.98)	Playlist: The Very Best Of Johnny Cash		47

HOT COUNTRY SONGS: 108 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower is based on Nielsen BDS monitoring. In the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and denominations. All charts © 2008 Nielsen Business Media, Inc. All rights reserved.

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	6	<b>#1</b> LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98)	Tha Carter III		1
2	2	2	G UNIT G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕	T*O*S (Terminate On Sight)		2
3	3	5	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real		3
4	5	4	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand		4
5	7	5	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		5
6	8	3	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580/SONY MUSIC (11.98) ⊕	Last 2 Walk		6
7	34	1	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		7
8	36	1	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		8
9	19	1	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla		9
10	15	13	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2		10
11	11	42	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		11
12	2	1	JIM JONES & BYRD GANG BG/M.O.B. 372284/ASYLUM (18.98)	M.O.B.: The Album		12
13	2	1	TECH N9NE STRANGE 48 (18.98)	Killer		13
14	14	12	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration		14
15	13	8	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill		15
16	18	20	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate		16
17	HOT SHOT DEBUT	1	<b>#1</b> KILLER MIKE GRIND TIME OFFICIAL 275/SMC (17.98)	I Pledge Allegiance To The Grind II		17
18	16	7	DWELE RT 5049/KOCH (17.98)	...Sketches Of A Man		18
19	20	5	N*E*R*D STAR TRAK/INTERSCOPE 011447/IGA (13.98)	Seeing Sounds		19
20	11	11	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change		20
21	19	7	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down		21
22	26	1	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		22
23	30	1	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		23
24	24	46	LEDISI VERVE 008909/VG (10.98)	Lost & Found		24
25	35	1	ALICIA KEYS MBKJ 11513*/RMG (18.98) ⊕	As I Am		25



In a somewhat soft sales week, Carey moves back into top 10 of the core R&B/Hip-Hop store index with the only increase in the top 20, up 2%.



This is Killer Mike's first return to the album chart since his debut in 2003. A 2006 prequel to this set, released on his own independent label, failed to make the list.



Ledisi shows her staying power with 46 total weeks on the chart. It's the second-longest-tenured album in the top 30 next to Rihanna's 58 weeks, at No. 5.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	17	10	C-MURDER TRU 427324/ASYLUM (18.98)	Screamin' 4 Vengeance		17
27	26	27	FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98)	Fight With Tools		8
28	23	16	BLOOD RAW CTE/DEF JAM 011143/IDJMG (11.98)	CTE Presents: My Life: The True Testimony		5
29	31	30	SHAWTY LO DAL 331708/ASYLUM (18.98)	Units In The City		4
30	32	6	LALAH HATHAWAY STAX 30308/CNCDRO (18.98)	Self Portrait		6
31	33	30	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		3
32	38	11	ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98)	Shine		1
33	15	3	VARIOUS ARTISTS HIDDEN BEACH 00061 (18.98)	Unwrapped Vol. 5.0: The Collipark Cafe Sessions		15
34	36	42	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		4
35	29	15	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest		1
36	37	34	KEITH SWEAT KEIA/ATCO 106556/RHINO (18.98)	Just Me		1
37	38	17	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday		1
38	49	41	<b>GREATEST GAINER</b> DJ SKRIBBLE THRIVEDANCE 90784/THRIVE (18.98)	Total Club Hits		16
39	34	37	CHANTE MOORE PEAK 30122/CNCDRO (18.98)	Love The Woman		1
40	35	23	2 PISTOLS JUSTICE LEAGUE/UNIVERSAL REPUBLIC 011160/UMRG (11.98)	Death Before Dishonor		1
41	41	44	THE ROOTS DEF JAM 011138*/IDJMG (13.98)	Rising Down		1
42	45	45	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin'		1
43	42	48	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		1
44	56	52	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		1
45	30	31	ANTHONY DAVID SOULBIRD/UNIVERSAL REPUBLIC 011442/UMRG (10.98)	Acey Duecy		1
46	46	49	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		1
47	55	65	DAY26 BAD BOY 444540/AG (18.98)	DAY26		1
48	43	43	AL GREEN HI 82040/CAPITOL (18.98) ⊕	The Definitive Greatest Hits		1
49	48	46	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98)	Graduation		1
50	63	56	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		1

## MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	14	<b>#1</b> I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)		☆
2	2	9	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		☆
3	3	6	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
4	4	10	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)		☆
5	7	7	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)		☆
6	16	1	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
7	10	10	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)		☆
8	14	14	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		☆
9	8	8	LOOKIN BOY HOT STYLZ FEAT. YOUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)		☆
10	10	10	GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)		☆
11	11	11	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)		☆
12	14	14	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆
13	16	6	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)		☆
14	12	12	LOVE IN THIS CLUB PART II USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)		☆
15	18	7	NEED U BAD JAZMINE SULLIVAN (J/RMG)		☆
16	14	13	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)		☆
17	13	9	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)		☆
18	19	6	MOVING MOUNTAINS USHER (LAFACE/ZOMBA)		☆
19	21	7	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)		☆
20	17	11	FOOLISH SHAWTY LO (DAL/ASYLUM)		☆
21	21	11	PLEASE EXCUSE MY HANDS PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
22	2	2	HI HATER MAINO (HUSTLE HARD/ATLANTIC)		☆
23	4	4	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
24	25	1	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)		☆
25	26	4	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)		☆

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	HIT PREDICT
1	3	30	<b>#1</b> NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)		☆
2	2	20	THE RIVER NOEL GOURDIN (EPIC)		☆
3	1	42	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)		☆
4	5	11	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)		☆
5	4	12	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)		☆
6	9	9	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
7	39	1	NEVER JAHEIM (DIVINE MILL/ATLANTIC)		☆
8	8	24	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)		☆
9	3	40	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)		☆
10	12	5	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)		☆
11	10	36	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
12	15	15	I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)		☆
13	11	13	I'M CHEATIN' DWELE (RT/KOCH)		☆
14	15	5	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)		☆
15	14	36	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)		☆
16	17	15	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)		☆
17	16	14	LET GO LALAH HATHAWAY (STAX/CMG)		☆
18	18	5	MOVING MOUNTAINS USHER (LAFACE/ZOMBA)		☆
19	11	11	WORDS ANTHONY DAVID FEAT. INDAARIE (SOULBIRD/UNIVERSAL REPUBLIC)		☆
20	13	13	FEELS GOOD RAHSAAN PATTERSON (ARTISTRY)		☆
21	10	10	WHENEVER YOU'RE AROUND JILL SCOTT FEAT. GEORGE DUKE (HIDDEN BEACH)		☆
22	20	5	BUTTERSCOTCH KEITH SWEAT FEAT. ATHENA CAGE (KEIA/ATCO/RHINO)		☆
23	1	8	IT AIN'T SUPPOSED TO BE THIS WAY CHANTE MOORE (PEAK/CMG)		☆
24	22	14	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)		☆
25	25	0	FANTASY (SPENDING TIME WITH YOU) WILL DOWNING (PEAK/CMG)		☆

## RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	17	<b>#1</b> LOLLIPOP KARDINAL OFFISHALL FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		☆
2	2	16	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
3	3	14	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆
4	4	14	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		☆
5	4	2	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)		☆
6	6	1	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)		☆
7	7	13	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)		☆
8	11	7	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		☆
9	9	1	FOREVER CHRIS BROWN (JIVE/ZOMBA)		☆
10	10	8	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
11	8	23	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		☆
12	10	10	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)		☆
13	12	22	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)		☆
14	16	13	CLOSER NE-YO (DEF JAM/IDJMG)		☆
15	15	25	SEXY CAN I RAY J & YUNG BORG (KNOCKOUT/DEJA 34/EPIC/KOCH)		☆
16	13	13	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		☆
17	17	9	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)		☆
18	18	1	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)		☆
19	19	3	I KISSED A GIRL KATY PERRY (CAPITOL)		☆
20	20	8	GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)		☆
21	21	6	IN THE AYER FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC)		☆
22	22	3	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)		☆
23	23	3	BODY ON ME NELLY FEAT. ASHANTI & AKON (DERRTY/UNIVERSAL MOTOWN)		☆
24	24	18	DAMAGED DAMITY KANE (BAD BOY/ATLANTIC)		☆
25	25	3	LOOKIN BOY HOT STYLZ FEAT. YOUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)		☆

## HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	HIT PREDICT
1	3	11	<b>#1</b> A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		☆
2	2	18	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
3	3	14	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		☆
4	4	14	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆
5	5	10	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
6	7	10	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)		☆
7	6	10	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		☆
8	8	9	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)		☆
9	9	10	LOOKIN BOY HOT STYLZ FEAT. YOUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)		☆
10	10	13	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)		☆
11	9	24	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)		☆
12	13	5	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)		☆
13	12	10	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)		☆
14	14	7	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)		☆
15	14	25	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)		☆
16	17	6	HI HATER MAINO (HUSTLE HARD/ATLANTIC)		

**HOT DANCE CLUB PLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	9	#1 FALL	KIMBERLEY LOCKE CURB/REPRISE
2	4	13	SHAKE IT	ANANE FEAT TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY
3	6	11	GREAT DJ	THE TING TINGS COLUMBIA
4	9	4	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
		10	HANDLE ME	ROBYN KONICHIWA CHERRYTREE/INTERSCOPE
6	10	8	GIVE PEACE A CHANCE	ONG MIND TRAIN/TWISTED
7	15	3	GIVE IT 2 ME	MADONNA WARNER BRDS.
	5	9	STAMP YOUR FEET	ONNA SUMMER BURGINDY
	3	14	ALL I SEE	KYLIE FEATURING MIMS ASTRALWERKS/CAPITOL
	1	15	TURN IT UP	MARK PICCHIOTTI PRESENTS BASSTOY BLUEPLATE
	12	10	WHERE THE MUSIC TAKES YOU	ARI GOLD FEATURING SASHA ALLEN GOLD 18/CENTAUUR
12	16	7	WE BREAK THE DAWN	MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
13	19	5	GIVE SOME LOVE	ANTHONY CLAMAHAN & MAHO OCHIA FEAT. LULU HUGHES SILVER LABEL/TOMMY BOY
14	20	6	HOW MANY WORDS	BLAKE LEWIS 19/ARISTA/RMG
	8	11	STAND BY ME	MR. TIMOTHY FEAT. INAYA DAY SILVER LABEL/TOMMY BOY
16	21	7	THE DANCE	EVELYN "CHAMPAGNE" KING BIG DAY/JAGGO
17	2	4	CONTROL YOURSELF	ERIN HAMILTON FRESH MUSIC LA
18	17	7	TAKE A BOW	RIHANNA SRP/DEF JAM/IDJMG
19	2	6	SURRENDER ME	DEBBY HOLIDAY DANCE MUSIC PRODUCTIONS
20	11	10	SAME OLD FUCKING STORY	CYNDI LAUPER EPIC
21	5	5	HERE WITH ME	ALYSON PM MEDIA
22	13	13	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS STREAMLINE/KONLIVE/INTERSCOPE
23	27	5	TAKE MY BREATH AWAY	JUSTIN LANNING JUST LOVE
24	42	2	POWER I DECIDED	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
25	38	2	CLOSER	NE-YO DEF JAM/IDJMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
28	18	9	MY LIFE	CHRIS THE GREEK PANAGHI DJG/JRA
27	26	11	SPICE UP YOUR LIFE 2008	SPICE GIRLS VIRGIN
28	34	5	STRANGERS	CHRISTIAN GEORGE CHAUNCEY DIGITAL
29	32	5	I CAN'T GET YOU OFF MY MIND	JASON WALKER JWM
30	1	8	GO GO GIRL	DJ TIMBO LUNA TRIP
31	39	3	BEAUTIFUL	E.G. DAILY EGG/IMMORTAL ACCESS
32	37	3	DAY TOO SOON	SIA MONKEY PUZZLE/HEAR/CMG
33	23	8	CITIES IN DUST	JUNKIE XL ARTWERK/NETTWERK
34	5	6	REPEAT PERFORMANCE	RACHEL PANAY ACT 2
35	14	13	WHAT'S DONE IS DONE	TRACY YOUNG FEATURING CEEVOW FEROSH
36	36	4	IT'S OKAY	JASON & DEMARCO RJN
37	46	2	DAMAGED	DANITY KANE BAD BOY/ATLANTIC
38	NEW	DEBUT	INTO THE NIGHTLIFE	CYNDI LAUPER EPIC
39	44	3	LOVE'S GONNA LEAD YOU BACK	JASON ANTOINE CHICKIE
40	28	11	SET U FREE 2008	PLANET SOUL STRICTLY RHYTHM
41	35	4	MERCY	DUFFY MERCURY/IDJMG
42	49	2	BLIND	HERCULES AND LOVE AFFAIR DFA/MUTE
43	45	7	CONTROL	PLURAL 2 TWEED
44	43	8	WORK IT	GIDEON JAMES GMC
45	33	9	LITTLE MISS OBSESSIVE	ASHLEE SIMPSON WITH TOM HIGGENSEN GEFFEN/INTERSCOPE
46	NEW	DEBUT	WHEN WE GET TOGETHER	THE ONES A TOUCH OF CLASS/PEACE BISQUIT
47	24	15	DISCO LIES	MOBY MUTE
48	NEW	DEBUT	ROCKSTAR	CLUB DISTRICT ALLSTARS FEAT. TRACY COLLINS TEXTURE
49	40	10	KILL 100	X-PRESS 2 SILVER LABEL/TOMMY BOY
50	NEW	DEBUT	EVERYBODY EVERYBODY	CYNOLARE MUSIC PLANT

**TOP CHRISTIAN ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 RELIENT K	THE BIRD AND THE BEE SIDES GOTEE 70009	
2	2	133	FLYLEAF	FLYLEAF A&M OCTONE 650005/IGA	
3	4	83	GREATEST GAINER JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
4	5	3	KUTLESS	TO KNOW THAT YOU'RE ALIVE BEC 7161/EMI CMG	
5	6		CASTING CROWNS	THE ALTAR AND THE DOOR BEACH (IMPACT) PELODINO 10117/PROVIDENT-INTEGRITY	
6	3	2	BROOKE FRASER	ALBERTINE WOOD AND BONE 001/CHREMATIZO	
7	12	38	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
8	10	41	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
9	9	7	TOBYMAC	ALIVE AND TRANSPORTED FOREFRONT 5684/EMI CMG	
10	7	3	SUPERCHIC(K)	ROCK WHAT YOU GOT INPOP 1436/EMI CMG	
11	4	14	VARIOUS ARTISTS	WOW HITS 1304 (IMPACT) MUSIC/PROMOTION/WORD-CURB/EMI 1083/PROVIDENT-INTEGRITY	
12	RE-ENTRY		JOE COCKER	HYMN FOR MY SOUL FANTASY 30398/CONCORD	
13	13	30	KIRK FRANKLIN	THE RIGHT OF MY LIFE FLO YD SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
14	11	22	NATALIE GRANT	RELENTLESS CURB 79025/WORLD-CURB	
15	19	34	MERCYME	ALL THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY	
16	17	15	HILLSONG	THE HEART REVOLUTION WITH HEARTS AS ONE INTEGRITY 4379/PROVIDENT-INTEGRITY	
17	23	43	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	
18	16	15	CECE WINANS	THE KINGDOM COME PURESPRINGS GOSPEL/EMI GOSPEL #966/EMI CMG	
19	24	73	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
20	15	102	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
21	14	14	P.O.D.	WHEN ANGELS & SERPENTS DANCE INDICOLUMBIA 42427/PROVIDENT-INTEGRITY	
22	22	8	TENTH AVENUE NORTH	OVER AND UNDERNATH REUNION 10126/PROVIDENT-INTEGRITY	
23	27	8	VARIOUS ARTISTS	TOP 25 PHASE SONGS 2008 EDITION MANTANA/THAWORDCROWN 71566/WORLD-CURB	
24	28	41	VARIOUS ARTISTS	SONGS 4 WORSHIP COUNTRY THE LIFE 19823/PROVIDENT-INTEGRITY	
25	18	42	DAVID CROWDER BAND	REMEDY SIXSTEPS/SPARROW 2684/EMI CMG	

**HOT CHRISTIAN AC SONGS**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	14	#1 CALL MY NAME	THIRD DAY ESSENTIAL/PLG
2	3	6	YOU REIGN	MERCYME IND
3	22		YOUR GRACE IS ENOUGH	MATT MAHER ESSENTIAL/PLG
4	4	29	LET IT FADE	JEREMY CAMP BEC:TOOTH & NAIL
5	5	26	ALL BECAUSE OF JESUS	FEE IND
6	7	15	I WILL NOT BE MOVED	NATALIE GRANT CURB
7	11		I'M LETTING GO	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
8	6	23	WASHED BY THE WATER	NEEDTOBREATHE ATLANTIC/WORD-CURB
9	12	4	JESUS MESSIAH	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
10	8	46	SONG OF HOPE	ROBBIE SEAY BAND SPARROW/EMI CMG
11	9		LOVE IS HERE	TENTH AVENUE NORTH REUNION/PLG
12	13	18	EMPTY ME	CHRIS SLIGH BRASH
13	10	40	YOU ARE EVERYTHING	MATTHEW WEST SPARROW/EMI CMG
14	14	19	WATCH OVER ME	AARON SHUST BRASH
15	16		SOMETHING TO SAY	MATTHEW WEST SPARROW/EMI CMG
16	17	14	YOU'RE NOT ALONE	MEREDITH ANDREWS WORD-CURB
17	18	17	MIGHTY TO SAVE	LAURA STORY IND
18	19	11	IN MY ARMS	PLUMB CURB
19	22	5	WHAT LIFE WOULD BE LIKE	BIG DADDY WEAVE FERVENT/WORD-CURB
20	20	5	GIVE ME YOUR EYES	BRANDON HEATH REUNION/PLG
21	21	15	STAY STRONG	NEWSBOYS SPARROW/EMI CMG
22	23	8	WHATEVER IT TAKES	LIFEHOUSE GEFFEN/INTERSCOPE
23	24	4	SOUND OF YOUR NAME	ABOVE THE GOLDEN STATE SPARROW/EMI CMG
24	25	7	THIS IS HOME	SWITCHFOOT WALDEN MEDIA/WALT DISNEY/SPARROW/EMI CMG
25	26	2	TODAY IS THE DAY	LINCOLN BREWSTER INTEGRITY

**TOP ELECTRONIC ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	43	#1 METRO STATION	METRO STATION RED INK 10521/COLUMBIA	
2	NEW		RATATAT	LP3 XL 353/BEGGARS GROUP	
3	NEW		3OH3	WANT PHOTO FINISH 511181	
4	2	5	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE	
5	11		SANTOGOLD	SANTOGOLD LIZARD KING 70034/DOWNTOWN	
6	7	24	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001106	
7	5	47	M.I.A.	KALA XL/INTERSCOPE 009659/IGA	
8	4	5	TIESTO	IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLACK HOLE	
9	6	17	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236/AG	
10	NEW		STS9	PEACEBLASTER 1320 0296	
11	NEW		CHROMEO	FANCY FOOTWORK VICE 80006*	
12	9	27	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
13	8	14	NINE INCH NAILS	GHOSTS I-IV THE NULL CORPORATION 26*	
14	11	25	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
15	3		HERCULES AND LOVE AFFAIR	HERCULES AND LOVE AFFAIR DFA 93927/MUTE	
16	13	30	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089	
17	17	53	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
18	19	32	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
19	16	8	RICHIE RICH & TREVOR SIMPSON	ULTRA WEEKEND 4 ULTRA 1696	
20	18	15	MOBY	LAST NIGHT MUTE 9383*	
21	17		CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG	
22	14	8	LADYTRON	VELOCIFERO NETTWERK 30790	
23	12		SAM SPARRO	SAM SPARRO UNIVERSAL REPUBLIC 011468/UMRG	
24	22	14	JASON NEVINS	THEBEMIA PRESENTS DANCE ANTHEMS 2 THRIVEDANCE 90782/THRIVE	
25	21	13	M83	SATURDAYS=YOUTH MUTE 9384	

**HOT DANCE AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	4	3	#1 I KISSED A GIRL	KATY PERRY CAPITOL
2	7	10	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS STREAMLINE/KONLIVE/INTERSCOPE
3	1	6	WE BREAK THE DAWN	MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
4	8	11	CLOSER	NE-YO DEF JAM/IDJMG
5	2	5	GIVE IT 2 ME	MADONNA WARNER BRDS.
6	9	8	AMERICAN BOY	ESTELLE FEAT. KANYE WEST HOME SCHOOL/ATLANTIC
7	6	13	DAMAGED	DANITY KANE BAD BOY/ATLANTIC
8	5	24	I CAN'T HELP MYSELF	BELLATRIX FEATURING SOPHIA MAY NERVOUS
9	14		MOVE FOR ME	KASKADE & DEADMAUS ULTRA
10	3	14	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
11	10	17	BLEEDING LOVE	LEONA LEWIS SYCO/J/RMG
12	11	37	LET ME THINK ABOUT IT	IDA GORR VS FEDDE LE GRAND MINISTRY OF SOUND
13	12	14	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA
14	15	3	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
15	13		EVERY WORD	ERCOLA & DANIELLA NERVOUS
16	16	9	TAKE A BOW	RIHANNA SRP/DEF JAM/IDJMG
17	NEW	DEBUT	FOREVER	CHRIS BROWN JIVE/ZOMBA
18	19	6	SENSUAL	PHONJAXX & COSI COSTI STARLET
19	11	3	SHAKE IT	METRO STATION COLUMBIA
20	18	5	MERCY	DUFFY MERCURY/IDJMG
21	17		THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
22	RE-ENTRY		BACK TO ZERO	ROBBIE RIVERA JUICY
23	22	13	DISCO LIES	MOBY MUTE
24	23	2	BLACK AND GOLD	SAM SPARRO MODOUS VIVEND/ISLAND/UNIVERSAL REPUBLIC
25	21	4	CLUB LA LA	SIRENS NERVOUS

**TOP GOSPEL ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	54	#1 MARVIN SAPP	THRISTY VERITY 09433/ZOMBA	
2	3	19	GREATEST GAINER VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 12930/ZOMBA	
3	2	10	TYE TRIBETT & G.A.	STAND OUT COLUMBIA 16114/SONY MUSIC	
4	4	22	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 12930/ZOMBA	
5	31		KIRK FRANKLIN	THE RIGHT OF MY LIFE FLO YD SOUL/GOSPO CENTRIC 16772/ZOMBA	
6	42		SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD	
7	7	9	REGINA BELLE	LOVE FOREVER SHINES PENDULUM 3002208500	
8	9	15	CECE WINANS	THE KINGDOM COME PURESPRINGS GOSPEL 84066/EMI GOSPEL	
9	11	15	MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610	
10	15	45	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
11	14	36	SHIRAZI CAESAR	AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHU-BE BEOULIGHT	
12	13	66	THE CLARK SISTERS	LIVE...ONE LAST TIME EMI GOSPEL 81094	
13	8	25	BISHOP PAUL S. MORTON PRESENTS FCBP PRAISE AND WORSHIP	EMBRACING THE NEXT GENERATION TEHLLAH 8951/LIGHT	
14	17	25	THE BROOKLYN TABERNACLE CHOIR	ILL SAY YES INTEGRITY/COLUMBIA 21732/SONY MUSIC	
15	12	23	CANTON JONES	KINGDOM BUSINESS ARROW 4234091	
16	20	4	JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACK SMOKE 3045/WORLDWIDE	
17	18	2	VARIOUS ARTISTS	GOING UP YOURS: THE BEST OF THE GOSPEL CHURCH SERVICES SQUARE 22125/THE LIFE	
18	19	8	TRIP LEE	20/20 REACH 8065	
19	23	42	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY MUSIC	
20	32	6	DONALD LAWRENCE INTRODUCES THE MURRILLS	FAMILY PRAYER QUIET WATER/VERITY 87205/ZOMBA	
21	27	62	VARIOUS ARTISTS	WOW GOSPEL #10: 30 OF THE GREATEST GOSPEL HITS EVER (EM CMG) VERITY/WORD-CURB/EMI GOSPEL	
22	21	13	DORINDA CLARK-COLE	TAKE IT BACK GOSPO CENTRIC 10027/ZOMBA	
23	31	40	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
24	30	41	RICKY DILLARD & NEW G	THE 7TH EPISODE LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL	
25	42	23	JONATHAN NELSON FEAT. PURPOSE		

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) JULY 15, 2008
1	NEW	ORANGE RANGE PANIC FANCY (FIRST LTD VERSION) SONY
2	1	ELLEGARDEN ELLEGARDEN BEST (1999 - 2008) DYNAMORD LABEL
3	2	AYAKA SING TO THE SKY WARNER
4	7	VARIOUS ARTISTS KOI NO UTA UNIVERSAL
5	6	GREENEEN A GOUNO OHSASHI BURI DESU (PERIOD LTD) UNIVERSAL
6	4	KETSUMEISHI KETSUNO PORISU 6 TOY'S FACTORY
7	NEW	MICRO MAX OUT UNIVERSAL
8	3	RINGO SHINA WATASHI TO HOUDEN (FIRST LTD VERSION) EMI
9	NEW	ZEBRAHEAD PHOENIX SONY
10	9	VARIOUS ARTISTS OJ KAORI'S RAGGA MIX UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JULY 13, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	2	DUFFY ROCKFERRY A&M
3	3	CHRIS BROWN EXCLUSIVE JIVE/ZOMBA
4	6	THE TING TINGS WE STARTED NOTHING COLUMBIA
5	NEW	BLACK KIDS PARTIE TRAUMATIC ALMOST GOLD
6	5	DARREN STYLES SKYDIVIN ALL AROUND THE WORLD/UMTV
7	7	AMY WINEHOUSE BACK TO BLACK DELUXE EDITION ISLAND
8	15	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
9	NEW	BECK MODERN GUILT XL
10	9	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JULY 15, 2008
1	NEW	THOMAS GODOJ PLAN A! SONY BMG
2	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
3	3	ICH + ICH VOM SELBEN STERN POLYDOR
4	9	HELENE FISCHER ZAUBERMOND CAPITOL
5	12	CISTERCIAN MONKS OF ROSCREA/STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL
6	5	DIE AERZTE JAZZ IST ANDERS HÖT ACTION
7	4	AMY WINEHOUSE BACK TO BLACK ISLAND
8	6	KID ROCK ROCK 'N' ROLL JESUS TOPDOG/ATLANTIC
9	8	DUFFY ROCKFERRY A&M
10	9	UDO LINDENBERG STARK WIE ZWEI WARNER

EURO DIGITAL SONGS		
nielsen SoundScan International		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 26, 2008
1	4	ALL SUMMER LONG KID ROCK TOPDOG/ATLANTIC
2	1	DANCE WIV ME DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DRTTEE STANK
3	3	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA
4	5	CLOSER NE-YO DEF JAM
5	6	VIVA LA VIDA COLDPLAY PARLOPHONE
6	7	SWEET ABOUT ME GABRIELLA CILMI ISLAND
7	2	ALL I EVER WANTED BASHHUNTER HARD2BEAT/MINISTRY OF SOUND
8	8	TAKE A BOW RIHANNA SRP/DEF JAM
9	11	WE MADE IT BUSTA RHYMES FT. LINKIN PARK AFTERMATH/INTERSCOPE
10	13	GIVE IT 2 ME MADONNA WARNER BROS.
11	10	MERCY DUFFY A&M
12	9	LOVE SONG SARA BAREILLES EPIC
13	14	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
14	12	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
15	20	STAY WITH ME (EVERYBODY'S FREE) IROKIN ASYLUM/WARNER
16	17	BETTER IN TIME LEONA LEWIS SYCO
17	15	FOREVER CHRIS BROWN JIVE/ZOMBA
18	16	WARWICK AVENUE DUFFY A&M
19	18	THAT'S NOT MY NAME THE TING TINGS COLUMBIA
20	NEW	I'M YOURS JASON MRAZ ATLANTIC

EURO SINGLES SALES		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 16, 2008
1	2	ALL SUMMER LONG KID ROCK TOPDOG/ATLANTIC
2	1	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
3	8	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
4	3	MERCY DUFFY A&M
5	9	CLOSER NE-YO DEF JAM
6	5	DANCE WIV ME DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DRTTEE STANK
7	7	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALDE WARNER
8	4	TAKE A BOW MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
9	6	TAKE A BOW RIHANNA SRP/DEF JAM
10	11	ALL I EVER WANTED BASHHUNTER HARD2BEAT
11	10	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
12	18	BETTER IN TIME LEONA LEWIS SYCO
13	NEW	BLESSED FADY MAALOUF SONY BMG
14	12	FEEL THE RUSH SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND
15	15	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JULY 8, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	NEW	LAURENT VOULZLY RECOLLECTION RCA
3	2	JULIEN DORE ERSATZ JIVE
4	NEW	CHRISTOPHE AIMER CE QUE NOUS SOMMES AZ
5	4	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
6	3	WILLIAM BALDE EN CORPS ETRANGER WARNER
7	5	CHRISTOPHE MAE MON PARADIS WARNER
8	6	DUFFY ROCKFERRY A&M
9	9	RENAN LUCE REPENTI BARCLAY
10	7	MADONNA HARD CANDY WARNER BROS.

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JULY 26, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE/EMI
2	3	THE LOST FINGERS LOST IN THE 80'S TANDEM/SELECT
3	2	SOUNDTRACK CAMP ROCK WALT DISNEY/UNIVERSAL
4	NEW	BECK MODERN GUILT OGC/UNIVERSAL
5	5	LIL WAYNE THE CARTER III CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL
6	7	KATY PERRY ONE OF THE BOYS CAPITOL/EMI
7	NEW	SOUNDTRACK MAMMA MIA! DECCA/UNIVERSAL
8	NEW	JAYDEE BIXBY COWBOYS AND CADILLACS HRM
9	15	KID ROCK ROCK 'N' ROLL JESUS TOPDOG/ATLANTIC/WARNER
10	8	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) JULY 13, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	NEW	HILLSONG THIS IS OUR GOD HILLSONG
3	NEW	BIRDS OF TOKYO UNIVERSES MGM
4	NEW	SOUNDTRACK MAMMA MIA! UNIVERSAL
5	3	DISTURBED INDESTRUCTIBLE REPRISE
6	2	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
7	5	CHRIS BROWN EXCLUSIVE 19/JIVE/ZOMBA
8	6	GABRIELLA CILMI LESSONS TO BE LEARNED ISLAND
9	7	THE PRESETS APOCALYPSO MODULAR
10	4	PETE MURRAY SUMMER AT EUREKA COLUMBIA

EURO DIGITAL SONGS SPAIN		
nielsen SoundScan International		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 26, 2008
1	1	DAME CARINO EL ARREBATO CAPITOL
2	9	HATE THAT I LOVE YOU RIHANNA FT. NE-YO SRP/DEF JAM
3	3	MERCY DUFFY A&M
4	7	ELLA ELLE L'A KATE RYAN ARS/UNIVERSAL
5	2	SI NO TE HUBIERAS IDO MANA WARNER
6	6	CUANDO ME VAYA MELOCOS PEPE S/VILE
7	4	IERES TONTO! EL CANTO DEL LOCO SONY BMG
8	5	YO POR TI CAMELA EMI
9	8	TE ESTAS MATANDO SERGIO CONTRERAS FONOGRAFICA DEL SUR
10	10	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC

EURO ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 16, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	2	DUFFY ROCKFERRY A&M
3	3	AMY WINEHOUSE BACK TO BLACK ISLAND
4	4	MADONNA HARD CANDY WARNER BROS.
5	NEW	THOMAS GODOJ PLAN A! SONY BMG
6	7	AMY MACDONALD THIS IS THE LIFE VERTIGO
7	15	CISTERCIAN MONKS OF ROSCREA/STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL
8	5	CHRIS BROWN EXCLUSIVE 19/JIVE/ZOMBA
9	8	ICH + ICH VOM SELBEN STERN POLYDOR
10	11	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
11	10	JONAS BROTHERS JONAS BROTHERS HOLLYWOOD
12	17	THE TING TINGS WE STARTED NOTHING COLUMBIA
13	6	HELENE FISCHER ZAUBERMOND CAPITOL
14	14	LEONA LEWIS SPIRIT SYCO
15	NEW	BECK MODERN GUILT XL

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JULY 14, 2008
1	1	GIUSY FERRERI NON TI SCORDAR MAI DI ME RICORDI
2	3	LIGABUE SECONDO TEMPO WARNER BROS.
3	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	5	JOVANOTTI SAFARI MERCURY
5	4	GIOVANNI ALLEVI EVOLUTION RICORDI
6	6	VASCO ROSSI IL MONDO CHE VORREI CAPITOL
7	6	MARCO CARTA TI RINCONTRERO' ATLANTIC
8	7	MADONNA HARD CANDY WARNER BROS.
9	10	ANTONACCI BIAGIO BEST OF 1989-2000 MERCURY
10	9	AMY WINEHOUSE BACK TO BLACK ISLAND

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JULY 16, 2008
1	2	OPERACION TRIUNFO 2008 OPERACION TRIUNFO 2008 AGUA VALE
2	1	AMARAL GATO NEGRO ORAGON RJOJ EMI
3	6	AMY WINEHOUSE BACK TO BLACK ISLAND
4	3	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	4	MANOLO GARCIA SALOREMOS A LA LLUVIA SONY BMG
6	5	EL CANTO DEL LOCO PERSONAS SONY BMG
7	7	ROSARIO PARTE DE MI VALE
8	8	SHAILA DURCAL TANTO AMOR EMI
9	9	MIGUEL BOSE PAPI TO CAROSELLO
10	10	MANA ARDE EL CIELO WARNER BROS.

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE) JULY 16, 2008
1	1	PADRE MARCELO ROSSI PAZ SIM, VIOLENCIA NAO SONY BMG
2	2	IVETE SANGALO IVETE NO MARACANA MULTISHOW AO VIVO/PAZI UNIVERSAL
3	5	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	34	AGORA UNIVERSAL
5	6	VICTOR & LEO AO VIVO EM UBERLANOIA SONY BMG
6	3	BANDA CALYPSO ACUSTICO SOM LIVRE
7	4	ANA CAROLINA MULTISHOW AO VIVO ANA CAROLINA - ODIS - SONY BMG
8	12	AMY WINEHOUSE BACK TO BLACK (DELUXE EDITION - DUPLD) INTERSCOPE
9	11	ALINE BARROS O MELHOR DA MUSICA GOSPEL LGK/EMI
10	1	VARIOUS ARTISTS O MELHOR DAS NOVELAS - INTERNACIONAL SOM LIVRE

Thomas Godoj bows at No. 1 on the German Albums chart. He's the fourth of five "Deutschland sucht den Superstar" (Germany's "Pop Idol") winners to hit the top.



SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) JULY 11, 2008
1	1	I'M YOURS JASON MRAZ ELEKTRA
2	10	IN THE HEART OF THE NIGHT STAR PILOTS S
3	2	DU OCH JAG SEBASTIAN KRANTZ ARIOLA
4	7	ELLA ELLE L'A KATE RYAN UNIVERSAL
5	5	MERCY DUFFY A&M

ALBUMS		
THIS WEEK	LAST WEEK	(GLF) JULY 11, 2008
1	2	DUFFY ROCKFERRY A&M
2	3	LASSE STEFANZ RALLARSVANG MARIANN
3	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	8	THE REAL GROUP HALL MUSIKEN (GANG)... VIRGIN
5	NEW	PATRIK ISAKSSON 10 AR EN SMALL MANS BEKANNELSER ROXY

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) JULY 11, 2008
1	4	ALL I EVER WANTED BASHHUNTER HARD2BEAT
2	9	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
3	1	FOREVER CHRIS BROWN JIVE/ZOMBA
4	3	CLOSER NE-YO DEF JAM
5	NEW	ALL SUMMER LONG KID ROCK TOPDOG/ATLANTIC

ALBUMS		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) JULY 11, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	2	CHRIS BROWN EXCLUSIVE JIVE/ZOMBA
3	4	SHARON SHANNON THE GALWAY GIRL - THE BEST OF DAISY DISCS
4	3	DUFFY ROCKFERRY A&M
5	NEW	SCOOTER JUMPING ALL OVER THE WORLD ALL AROUND THE WORLD/UMTV

NEW ZEALAND		
SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) JULY 16, 2008
1	1	ALWAYS ON MY MIND TIKI TAANE DIRTYDUB/RHYTHM/DRM
2	4	I KISSED A GIRL KATY PERRY CAPITOL
3	NEW	IN THE AIR TONIGHT PHIL COLLINS WARNER
4	3	CLOSER NE-YO DEF JAM
5	6	NESIAN 101 NESIAN MYSTIK BOUNCE

ALBUMS		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) JULY 16, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	3	DUFFY ROCKFERRY A&M
3	2	DISTURBED INDESTRUCTIBLE REPRISE
4	6	TIKI TAANE PAST, PRESENT, FUTURE DIRTYDUB/RHYTHM/DRM
5	7	FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS SUB POP

FLANDERS		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JULY 16, 2008
1	1	THIS IS THE LIFE AMY MACDONALD VERTIGO
2	16	ZEVEN ZONDEN CHRISTOFF ARS
3	2	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA
4	3	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
5	7	VAN'S MORGENS VROEG TOT'S AVOND'S LAAT LINDSAY ARS

ALBUMS		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JULY 16, 2008
1	1	MILK INC. FOREVER ARS
2	2	AMY MACDONALD THIS IS THE LIFE VERTIGO
3	3	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	8	SIGUR ROS MED SUO I EYRUM VID SPILUM ENDALAUST EMY
5	6	ADYA ADYA CLASSIC SPECIAL MOUSE

EURO RADIO AIRPLAY		
nielsen Music Control		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) JULY 16, 2008
1	2	LOVE SONG SARA BAREILLES EPIC
2	1	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
3	3	MERCY DUFFY A&M
4	4	BETTER IN TIME LEONA LEWIS SYCO
5	8	VIVA LA VIDA COLDPLAY PARLOPHONE
6	5	TAKE A BOW RIHANNA SRP/DEF JAM
7	6	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE
8	7	GIVE IT 2 ME MADONNA WARNER BROS.
9	10	ALL SUMMER LONG KID ROCK TOPDOG/ATLANTIC
10	16	NO AIR JORDIN SPARKS FT. CHRIS BROWN COLUMBIA
11	14	WARWICK AVENUE DUFFY A&M
12	9	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
13	15	I'M YOURS JASON MRAZ ELEKTRA
14	11	SWEET ABOUT ME GABRIELLA CILMI ISLAND
15	17	CLOSER NE-YO COLUMBIA

Hits of the World is compiled at Billboard/London, RE-Entry: EURO SINGLES SALES, EURO ALBUMS, Compiled from the national singles and album sales charts, respectively of 20 European countries. EURO RADIO AIRPLAY: Compiled from 17 European countries as monitored and tabulated by Nielsen Music Control.

**4 MINUTES** (Webo Girl Publishing, ASCAP/WB Music, ASCAP/Virginia Beach, ASCAP/Danjahandz Musik, SESAC/W.B.M. Music, SESAC/Tennan Tuning, ASCAP/Universal Music - Z Tunes, ASCAP), HL/WBM, H100 44, POP 30

**7 THINGS** (Antonia Songs, ASCAP/Downtown, ASCAP/Seven Summits, BMI/In Bocca Al Lupo, ASCAP/Tondolea Lane Music Publishing, BMI) H100 9, POP 14

## A

**AACIOTED** (Primary Wave, ASCAP/Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Skiddoo, BMI/Mexx Mercy, BMI/EMI CMG, BMI), HL, H100 79, POP 17

**ADDITION** (NextSelection Publishing, ASCAP/Motola Music, ASCAP/SPEN Songs, ASCAP/D Brasco Publishing, ASCAP/Iobete Music, ASCAP/Stone Diamond Music, BMI/Black Bull Music, ASCAP/EMI Blackwood, BMI/Doll Face, BMI), HL, RBH 66

**AHORA ES** (Universal Music, ASCAP) LT 6

**AIN'T I** (Austin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/Mayor Mt Publishing, ASCAP/Tennan Tuning, ASCAP/Dega Frigas Publishing, ASCAP), WBH, RBH 99

**ALL AROUND ME** (Universal Music - Z Songs, BMI/Kelton Chase Publishing, BMI/C.L. Cutlepper Music/BM/Tossarian Music, BMI/Coked Up Werewolf Music, BMI/Vulture Rock, BMI), HL, H100 64, POP 27

**ALL I EVER WANTED** (Universal Music - MGB Songs, ASCAP/Dirty Water Dog Music, ASCAP/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP/Conno Music Corporation, ASCAP/Jazz Your Azz Tunes, ASCAP), HL/WBM, CS 27

**ALL I WANT TO DO** (Jennifer Nettles, ASCAP/EMI Blackwood, BMI/Orkpit, BMI/Music Of Stage Three, BMI/Bobbsy Song And Salvage, BMI/Stage Three Music, BMI) CS 5, H100 25

**ALL OVER YOU** (Edward Jean Music, ASCAP/II Songs, ASCAP/WB Music, ASCAP), WBH, POP 82

**ALL SUMMER LONG** (RnB Publishing, BMI/Gage Music/Warner-Tamerlane Publishing, BMI/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMI/EMI Longitude, BMI/Leadhead Land, BMI/Tiny Tunes, ASCAP/Zevon, BMI), HL/WBM, CS 32, H100 65, POP 32

**AMANTES ESCONDIDOS** (J & N, ASCAP) LT 8

**AMERICAN BOY** (will.i.am Music, BMI/Cherry River, BMI/Chrysalis Songs, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Lary Larin Music, BMI/Super Music, BMI/Copyright Control), CLM/HL, H100 31, POP 31

**ANYTHING GOES** (Pacific Wind, SESAC/Melodies Of RPM, SESAC/Reynson, BMI) CS 42

## B

**BABY** (EMI April, ASCAP/LL Cool J, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, BMI/Warner-Tamerlane Publishing, ASCAP/WB Music, ASCAP), HL/WBM, RBH 48

**BACK WHEN I KNEW IT ALL** (Chobe, BMI/Little Biscuit Music, BMI/Immozie Music, BMI/Daphil Music, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP/Lazy Blue Day Music, ASCAP), HL, CS 4, H100 63

**BARTENDER SONG (AKA SITTING AT A BAR)** (Universal Music, BMI/Desiree Music, BMI/Belly Sugar Pump, ASCAP) H100 77, POP 18

**BEAT IT** (Majic Music, BMI), WBH, POP 96

**BEST, BEST** (Mess Conlusion, ASCAP/Universal Music Corporation, ASCAP/Danjahandz Musik, SESAC/W.B.M. Music, SESAC/Yasina Music, ASCAP), HL/WBM, RBH 97

**BEST MISTAKE I EVER MADE** (Kevin Fowler Music, BMI) H100 78, POP 18

**BETTER AS A MEMORY** (Grafton, SESAC/Carnival Music Group, SESAC/Midwest Midnight, BMI/Carnival Music Group, BMI) CS 10, H100 60

**BETTER IN TIME** (Jonathan Rotem Music, BMI/Sony/ATV Songs, BMI/Gods Cry'n, ASCAP/Sony/ATV Tunes, ASCAP), HL, POP 54

**BLEEDING LOVE** (Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jambiri Music, ASCAP) H100 61, POP 6

**BOB THAT HEAD** (Sony/ATV Cross Keys, ASCAP/SMGI, INRO/State One Songs America, ASCAP/Sweet Summer, ASCAP/Crossown Uptown, ASCAP/Fintage house USA, ASCAP/Major Bob, ASCAP/Circle C Songs, ASCAP/Mojave Rain Music, ASCAP), HL/WBM, CS 24

**BODY ON ME** (Jackie Frost, BMI/Universal Music - MGB Songs, ASCAP/Piano Music, ASCAP/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP), HL/WBM, POP 93, RBH 75

**THE BOSS** (4 Blunts Lit At Once, ASCAP/First N Gold, BMI/Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Nappyub Music, BMI/Universal Music - Z Songs, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 41

**BOTTLE IT UP** (Tiny Bear Music, ASCAP) POP 59

**BOYFRIEND/GIRLFRIEND** (Power Ben Publishing, ASCAP/Jere Song Music, ASCAP/Marveticus J, ASCAP) POP 10

**BURNIN' UP** (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI) HL, H100 13, POP 12

**THE BUSINESS** (Draw First Publishing, ASCAP/1 Want Mine Publishing, ASCAP) H100 88, RBH 39

**BUST IT BABY PART 2** (First N Gold, BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs, BMI/Super Sayin Publishing, BMI/Universal Music - Z Songs, BMI/EMI April, ASCAP/Vibe Tunes, ASCAP/Black Ice, BMI), HL, H100 10, POP 22, RBH 5

**BUST IT OPEN** (Wibet Martin Publishing, ASCAP/1 Rudelub Publishing, ASCAP/Its Only About Music, ASCAP/Elmu T, Tabassun Publishing, ASCAP) RBH 67

**BUZZIN'** (Suretone Primary Wave Music, BMI/Shwayze, BMI/Shwayze Music, BMI/Waxen, BMI) POP 78

**BYE BYE** (Rye Songs, BMI/Songs Of Universal, BMI/Universal Music - Z Tunes, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music Publishing, ASCAP), HL/WBM, POP 65, RBH 59

**BY MY SIDE** (Chaz Records, BMI) RBH 62

## C

**CADA QUE...** (Not Listed) LT 22

**CAN'T BELIEVE IT** (Nappyub Music, BMI/Universal Music - Z Songs, BMI/Ahmad Jay Music, ASCAP/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI), HL/WBM, RBH 71

**CASH FLOW** (A. McCoister Publishing Designee, ASCAP/DJ Khaled, BMI/Track-N-Field Entertainment, ASCAP/Notting Dale Songs, ASCAP/First N Gold, BMI/Sony/ATV Songs, BMI/Nappyub Music, BMI/Universal Music - Z Songs, BMI/YRP Music, BMI/Warner-Tamerlane Publishing, BMI), HL/WBM, RBH 73

**CHECK YVES JULIET (RUN BABY RUN)** (Travis Clark Music, ASCAP/S-Curve Music, ASCAP/Mayday Malone Music, ASCAP/Dimensional Music Of 1091, ASCAP/Chery Lane, ASCAP/EMI Blackwood, BMI/Repitilian, BMI), H100 92, POP 53

**CHICKEN FRIED** (Lina Music Publishing, BMI/Warner-Tamerlane Music, BMI/Heart Above Your Head, BMI) CS 47

**CLOSER** (Universal Music - Z Tunes, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP), HL/WBM, H100 17, POP 23, RBH 33

**COCONUT JUICE** (EMI Blackwood, BMI/Tyganum Music, BMI/Mayday Malone Music, ASCAP/State One Songs America, ASCAP/Repitilian, BMI/Warner-Tamerlane Publishing, BMI), H100 88, POP 80

**COME AN OVER** (Sweet Kisses, ASCAP/EMI April, ASCAP/Circle C Songs, ASCAP/Full Circle, ASCAP), HL, CS 23, H100 73, POP 75

**COOKIE JAR** (Not Listed) POP 94

**COUNTRY MAN** (Planet Peanut, BMI/Murrah Music Corporation, BMI/EMI April, ASCAP/Songlighter Music, ASCAP) H100 81, POP 11

**CRAZY DAYS** (Mike Curb Music, BMI/Sweet Hysteria Music, BMI/Curb Songs, ASCAP/Jacobson,

ASCAP/Fortune Favors The Bold, ASCAP/Adam Gregory, SOCAN, WBH, CS 37

**CRY FOR YOU** (Universal-PolyGram International, ASCAP/EMI Blackwood, BMI/EMI Scandinavia, BMI), HL, POP 42

**CUOLEUP** (Diamond Blue Smith Publishing, BMI/Blue Carrot Diamond Publishing, BMI/The Nickel Publishing, BMI/Blue Star Publishing, BMI/Music Royale, BMI) H100 9, POP 14

**CUSTOMER** (Universal Music - Z Songs, BMI/Ahmad's World, ASCAP/Universal Music Corporation, ASCAP/Nvric Iyke, ASCAP/Fresh Pain Music, ASCAP/H 1030 Publishing, ASCAP/Tetragrammaton Music, ASCAP/Melodic Piano Productions, ASCAP/EMI April, ASCAP), HL/WBM, RBH 35

## D

**DAMAGED** (Products Of The Streets, ASCAP/Sumpth, ASCAP/A Grand Jam Music, SESAC/Please Envy The Music, BMI/ZS Publishing, BMI/Invo, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Janice Combs Publishing, BMI/Justin Combs Publishing, ASCAP/Marcky Music, BMI/Notting Dale Songs, ASCAP/Notting Hill Songs, SESAC), HL, H100 23, POP 9

**DANGEROUS** (One Man Music, ASCAP/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP/C Bhandonde, SOCAN/D. Sales, ASCAP), HL, H100 14, POP 15, RBH 68

**OID YOU WRONG** (EMI April, ASCAP), HL, RBH 59

**ID OPIFICIAL** (Not Listed) LT 43

**DISTURBIA** (B-Uneek Songs, ASCAP/Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Ms Lynn Publishing, ASCAP/Universal Music Corporation, ASCAP/Lis-Voz, BMI), HL/WBM, H100 15, POP 13

**DOONDE ESTAN CORAZON** (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doble Aculeta Songs, ASCAP/Warner Chappell, SGAE), HL/WBM, LT 7

**DOONK** (Souja Boy Music, BMI/Croomstrucular Music, BMI/Element 9 Hip Hop, BMI/Taxi Care Of Business, BMI) RBH 43

**DOONTO DO ME NO GOOD** (Soy/ATV Cross Keys, ASCAP/Universal Music Corporation, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/WB Music, ASCAP/Red Cape, ASCAP), HL/WBM, CS 59

**DOONT STOP THE MUSIC** (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Franke Storm, BMI/Sony/ATV Songs, BMI/Mjyac Music, BMI/Warner-Tamerlane Publishing, BMI), HL/WBM, POP 35

**DOONT THINK I DON'T THINK ABOUT IT** (Cadeja Publishing, ASCAP/MX Music, ASCAP/Still Working For The Woman, ASCAP/GIG Alliance, ASCAP) CS 18, H100 91

**DOONT YOU KNOW YOU'RE BEAUTIFUL** (Moonscar Music, BMI/BPJ Administration, ASCAP/Little Blue Type-writer Music, BMI/Sony/ATV Tree, BMI/All Mighty Dog Music, BMI) CS 35

**DO YOU BELIEVE ME NOW** (Soy/ATV Tree, BMI/Song Of The Good Girl, BMI/Total Wreckless Music, BMI/The Bigger They Are, SESAC/S 1 Songs, SESAC), HL, CS 16

**OLUCE VENENO** (Not Listed) LT 49

## E

**ENREQUEME** (Faray Music, SESAC) LT 34

**ESTA SOLEADO** (Warner-Tamerlane Publishing, BMI) LT 1

**EVERY OTHER WEEKEND** (WB Music, ASCAP/Platinum Play Music, ASCAP/Write Music, BMI), WBH, CS 15

**FALL FOR YOU** (John Vesely Publishing, BMI) H100 47, RBH 3

**FEELS GOOD** (Cisum Naashar Publishing, ASCAP/POPP Music, ASCAP/Chrysalis Music Publishing, ASCAP/Gabrielle's Song, BMI), HL, RBH 81

**FINE LINE** (Warner-Tamerlane Publishing, BMI/Sell The Cow, BMI/Tower One, BMI), WBH, CS 58

**FLOR DE LAS FLORES** (Vander, ASCAP) LT 48

**FOOLISH** (Quantarius A. Jordan Publishing Designee, BMI) Pop Quality, BMI) RBH 37

**FORNERY** (Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Universal Music Corporation, ASCAP/Robert Allen Designee, ASCAP/Dire 78 Publishing, SESAC), HL/WBM, H100 4, POP 4, RBH 95

**FOR YOU** (EMI April, ASCAP/New Sea Gayle, ASCAP/The Moose Lo, ASCAP), HL, CS 50

**FREE FALLIN'** (EMI April, ASCAP/Gone Gator, ASCAP/Wixen Music, ASCAP), HL, H100 62

## G

**GAME'S PAIN** (BabyGame, BMI/Sony/ATV Songs, BMI/Pro Pride Publishing, BMI/She Write It, ASCAP/Universal Music - MGB Songs, ASCAP/Its Knobodys Music, ASCAP/The Royal Network, ASCAP/Houdath, BMI/Notting Hill Music, BMI/Jambiri, BMI/The Royal Network, BMI), HL/WBM, H100 84, POP 100, RBH 40

**GET LIKE ME** (Crump Tight Publishing, ASCAP/Culture Beyond Ur Experience Publishing, BMI/Universal Music - Careers, BMI), HL/WBM, H100 78, POP 38, RBH 12

**GET SILLY** (Bionic Bey Publishing Designee, BMI/Croomstrucular Music, BMI/D. Dumas Publishing Designee, BMI/Young Mogul Publishing, BMI/Backyard Publishing, BMI/EMI Blackwood, BMI/CollifPark Music, BMI), HL, H100 34, POP 48, RBH 21

**GIFTS** (Song Tryng To Copy My Music, BMI/2nd Round/TKO, BMI) RBH 65

**GIRL ON THE BILLBOARD** (Johnny Benstock, BMI) CS 57

**GIRLS AROUND THE WORLD** (Goldie's Playhouse Publishing, BMI/Warner-Tamerlane Publishing, BMI/Phetly Girls And Big Love Songs, BMI/Ring Live Music, BMI/Songs Of Universal, BMI/Garment Boy Music, ASCAP/EMI April, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music Publishing, BMI), HL/WBM, H100 66, POP 86, RBH 17

**GIVE IT 2 ME** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Webo Girl Publishing, ASCAP/WB Music, ASCAP), HL/WBM, POP 85

**GOD IS GOOD** (B Funk Music, ASCAP) RBH 96

**GOOD DAY** (Adilyn Music, ASCAP/Lyric Or Nutrn Publishing, BMI/Whizziz Adams Publishing, BMI/Nappy 4 Life Publishing, BMI) RBH 63

**GOOD GOOD!** (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Slack A.D. Music, ASCAP/Universal Music Corporation, ASCAP/Pokeytoots, ASCAP), HL/WBM, RBH 70

**GOOD TIME** (EMI April, ASCAP/Tri-Angels Music, ASCAP), HL, CS 2, H100 40

**GOTAS DE AGUA DULCE** (Peemusic III, BMI/Songs Of Combustion, BMI) LT 1

**GOT MONEY** (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Nappyub Music, BMI/Universal Music - Z Songs, BMI/Play N Skull Music, ASCAP/Skiz/F For Skillz And Play Music, ASCAP/EMI April, ASCAP), HL/WBM, H100 30, POP 55, RBH 31

**GOTTA FIND YOU** (Walt Disney Music Company, ASCAP) H100 81, POP 11

**GUNPOWER & LEAD** (Soy/ATV Tree, BMI/Nashville Star, BMI/Hilltop Music, BMI/Carnival Music Group, BMI/Buexwater Music, BMI), HL, CS 9, H100 59

**GUTTA CHECK!** (Joseph Aschafat Publishing Designee, BMI) RBH 87

## H

**HALLE BERRY** (Jamaal Parker Publishing, ASCAP) RBH 85

**HANDELBARS** (Fobots Music, SESAC) H100 46, POP 37

**HAPPY DANCE** (The Only Cupid Publishing, ASCAP) RBH 89

**HASTA EL DIA DE HOY** (Maximo Aguirre, BMI/Pacific Music, BMI) H100 81, POP 11

**HEAVEN SENT** (She Write It, ASCAP/Universal Music, MGB Songs, ASCAP/Vibe Publishing, ASCAP/Lex Pro-

ject Publishing, ASCAP), HL/WBM, H100 28, RBH 1

**HERE I AM** (4 Blunts Lit At Once, ASCAP/First N Gold, BMI/Young Druma, ASCAP/Jackie Frost, ASCAP/Honest Ave Music, ASCAP) H100 68, RBH 18

**HERO** (All Will, ASCAP/Universal Music - Z Tunes, ASCAP/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Woka Network, ASCAP/Sony/ATV Harmony, BMI/Universal Music, ASCAP), HL/WBM, RBH 82

**HE VENIDO** (Wise W Publishing, ASCAP/Sony/ATV Discos, ASCAP) LT 14

**HI HATER** (To 15 Publishing, BMI/Asso Publishing, BMI/Universal Music Corporation, ASCAP/Gaucha Music, BMI), HL/WBM, RBH 26

**HIS KIND OF MONEY (MY KIND OF LOVE)** (Eric Church Publishing Designee, BMI/Sony/ATV Adult Rose, BMI/Lavender Zep Music, BMI/EMI Blackwood, BMI/Shea Menor Music, BMI), HL, CS 46

**HOLLER BACK** (EMI Blackwood, BMI/Geoffrey Stokes Nelson Publishing, BMI/Warner-Tamerlane Publishing, BMI/T-Birds Music, BMI), HL/WBM, CS 12, H100 89

**HOLLYWOODS NOT AMERICA** (Crown And Scepter Music, ASCAP/Universal Music - Careers, BMI/Lauren Christy Songs, BMI/Gary Clark Publishing Designee, BMI/Universal Music - MGB Songs, ASCAP/Graham Edwards Songs, ASCAP/Scott Spock, BMI), HL/WBM, RBH 92

**HOME** (The Last Man Standing, SOCAN/Warner Chappell, SOCAN/Jan Zann Music, BMI/Sony/ATV Songs, BMI/Almost October Songs, BMI/Songs Of Universal, BMI), HL/WBM, CS 1, H100 41

**HOMECOMING** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Universal Music - MGB Songs, ASCAP/Wet Ink Red Music, ASCAP/EMI April, ASCAP), HL, H100 81, POP 6

**HYPNOTIZED** (Upstarrs Music, ASCAP/6 16 Music, ASCAP/Aike, ASCAP) POP 81

## I

**I CAN SLEEP WHEN I'M DEAD** (Universal Music - Careers, BMI/More Than Rhythms Music, BMI/Hope-N-Cali, BMI/Sony/ATV Entertainment, BMI/Universal Music Corporation, ASCAP/Memphers-Heir, ASCAP), HL/WBM, CS 21

**I DECIDED** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Solange M.W. ASCAP), HL, RBH 79

**I DO** (EMI April, ASCAP/Wiggly Tooth Music, ASCAP), HL, CS 49

**IF I NEVER SEE YOUR FACE AGAIN** (Universal Music - Careers, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP/Universal Music - MGB Songs, ASCAP), HL/WBM, H100 51, POP 48

**I KISSED A GIRL** (When I'm Rich You'll Be My Bitch, ASCAP/Water Music, ASCAP/Kozal Music Publishing, ASCAP/Marotone AB, STIM/Kobalt Music Publishing, ASCAP/EMI Music Publishing UK, SESAC/EMI, ASCAP), HL/WBM, H100 1, POP 1

**I'LL BE LOVIN' U LONG TIME** (Rye Songs, BMI/EMI Blackwood, BMI/Comstone Publishing, BMI/EMI Blackwood, BMI/Cyline Ink Music Publishing, ASCAP/Side That Music, ASCAP/EMI April, ASCAP/Iobete Music, ASCAP), HL/WBM, H100 100, POP 64, RBH 44

**I'LL WALK** (Southcastle Songs, ASCAP/Bwlsongs, ASCAP/A Dog Named Kitty Publishing, ASCAP/Carol Vincent And Associates, BMI) CS 33

**I LOVE THIS SONG** (Universal Music Corporation, ASCAP/Daggy Entertainment, BMI/Songs Of Windswept Pacific, BMI), HL/WBM, CS 54

**I LUV YOUR GIRL** (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/Young Jeze Music Inc, BMI/EMI Blackwood, BMI), HL/WBM, H100 20, POP 62, RBH 3

**I'M CHEATIN'** (Dwele Music, ASCAP/916, BMI/Missing Link Music, BMI/BMP Productions, BMI/Notting Hill Music, BMI) RBH 52

**I'M DREAMIN'** (Uremabound Writers Group, BMI/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP), HL/WBM, CS 36

**I'M STILL A GUY** (EMI April, ASCAP/Direct Have To Be Music, ASCAP/New Sea Gayle, ASCAP/EMI Blackwood, BMI/New Songs Of Sea Gayle, BMI/Moans Little Boat, BMI), HL, H100 67

**I'M YOURS** (Goo Eyed, ASCAP) H100 32, POP 47

**IN COLOR** (EMI Blackwood, BMI/Big Gassed Hittles, BMI/New Songs Of Sea Gayle, BMI/Noahs Little Boat, BMI/Moroto Music Publishing, BMI/Lucky Thumb, BMI) CS 32

**IN LOVE WITH A GIRL** (G. DeGray Music, BMI/Warner-Tamerlane Publishing, BMI), WBH, H100 33, POP 24

**INDIVIDABLE** (Arpa, BMI) LT 24

**INSIDE THE FIRE** (Mother Culture, ASCAP/WB Music, ASCAP), WBH, H100 93

**IN THE AYER** (E-Class Publishing, ASCAP/Mail On Sunday Music, BMI/Cherry River, BMI/Money Mack, BMI/Ry Lois Publishing, BMI), HL/WBM, H100 41, POP 41

**INVISIBLY SHAKEN** (Mike Curb Music, BMI/Silver Cholla Music, BMI), WBH, CS 41

**I REMEMBER** (She Write It, ASCAP/Universal Music - MGB Songs, ASCAP/Careyque Music Publishing, ASCAP/Universal Tunes, SESAC/Cardayge, SESAC), POP 92

**I RUN THIS** (Money Mack, BMI/Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Bling Bling Music, ASCAP/Money Mack Music, ASCAP), WBH, RBH 72

**I STILL MISS YOU** (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Warner-Tamerlane Publishing, BMI/Contentment Music, BMI/Made For This Music, BMI/This Is Hit, ASCAP/Troy D Music, ASCAP/Magic Mustang, BMI), HL/WBM, CS 8, H100 74

**IT AIN'T SUPPOSED TO BE THIS WAY** (Shays Melody, ASCAP) RBH 90

**IT'S NOT MY TIME** (Songs Of Universal, BMI/Esawatapa Songs, BMI), HL/WBM, H100 24, POP 21

**I'VE CHANGED** (Divine Mill Music, ASCAP/WB Music, ASCAP/Dynamate Soul Music, ASCAP/Sony/ATV Songs, BMI/Almo Music, ASCAP/Jacane Drama Music, ASCAP/She Write It, ASCAP/Universal Music - MGB Songs, ASCAP/Dabney Music Publishing, BMI), HL/WBM, RBH 42

## J

**JOHNNY & JUNE** (Big Hit Makers Music, BMI/Ramy Grant, BMI/Amlyase Music, ASCAP/Tell Texas Tunes III, ASCAP/Copyright Solutions, ASCAP/SouJeb Music, BMI) CS 22, H100 90

**JUST A DREAM** (Birds With Ears Music, BMI/EMI Blackwood, BMI/Raylene Music, ASCAP/BPJ Administration, ASCAP/Songs Of Combustion Music, ASCAP/No Such Music, SOCAN/Music Of Windswept, ASCAP), HL, CS 45

**JUST DANCE** (Certified Blueberry, BMI/Sony/ATV Songs, BMI/Beytall Music, ASCAP/Sony/ATV Tunes, ASCAP), POP 92

**JUST FINE** (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMI/March 9th Publishing, ASCAP/Bubba Gee Music, BMI/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WBM, RBH 25

## K

**KRISTOFFERSON** (Ivring, BMI/Inventor Of The Wheel, ASCAP/Singl Track, BMI/Songs Of Windswept Pacific, BMI), HL, CS 55

## L

**LA CUMBIA DEL RIO** (Gypsies) LT 37

**LA OERROTA** (Julianta Musical, ASCAP) LT 19

**LA IMAGEN DE MAL VERDE** (Garnex, BMI) LT 23

**LAST CALL** (Crazy Water, ASCAP/Universal Music Corporation, ASCAP/World House Of Hits, ASCAP), HL, CS 56

**LAST NAME** (Carne-Oke Music, BMI/Lard Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Raylene Music, ASCAP/BPJ Administration, ASCAP), HL/WBM, CS 13, H100 58, POP 63

**LAST TIME** (Aprilis Boy Musik, BMI/Warner-Tamerlane Publishing, BMI/WB Music, ASCAP/Songs In The Key Of B Flat, SESAC/Noonlime South, SESAC/W.B.M. Music, SESAC/The Dean's List, SESAC/December First Publishing Group, SESAC/North Avenue, ASCAP/EMI Blackwood, BMI/Question And Answer Publishing, ASCAP), HL/WBM, RBH 41

**LEARNING HOW TO BEND** (Crystal Beach, BMI/Third Tier Music, BMI/House Of Fame, ASCAP) CS 14, H100 96

**LEAVIN'** (Holy Corn Music, ASCAP/Universal Music - MGB Songs, ASCAP/Move JB Songs, BMI/Song Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, H100 1, POP 3

**LET GO** (Cisum Naashar Publishing, ASCAP/Queen Of The Planet, ASCAP/Uncle Buddies Music, ASCAP) RBH 57

**LET ME** (Springfield, ASCAP/Bug Music, ASCAP/Dazahl, ASCAP/Universal Music Corporation, ASCAP/Danny Brown, BMI) H100 83, CS 43

**LET ME LOVE YOU** (Mrs Lumpkins Poole, ASCAP/Big Loud Bucks, BMI/Universal Music - MGB Songs, ASCAP/Garles Music, ASCAP/Kobalt Music Publishing, ASCAP), HL/WBM, CS 60

**LIFE IN A NORTHERN TOWN** (Warner-Tamerlane Publishing, BMI/Cleaver, BMI/Tarrowise, BMI), WBH, CS 31, H100 83

**LIFE OF A PARTY** (My Own Chit Music, BMI/EMI Blackwood, BMI/Eliah Molina Publishing, SESAC/T Shaw, BMI/Notting Hill, ASCAP/Faeva Alfa, ASCAP), HL, RBH 86

**LIKE YOU'LL NEVER SEE ME AGAIN** (Leflow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 34

**LORO POP TI** (Not Listed) LT 29

**LOLLI LOLL!** (Pop List) BMI LT 50

**LOLLI LOLL! (PART BOOY)** (Tehoise Publishing, BMI/WB Music, BMI/Amalek Publishing, SESAC) H100 19, POP 33, RBH 54

**LOLLIPOP** (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Herbalicious Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Jump, BMI/EMI Blackwood, BMI/Three Nails And A Crown, BMI/Sony/ATV Tunes, ASCAP), HL/WBM, H100 3, POP 8, RBH 8

**LOOKIN BOY** (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Basement Full South, BMI/Monolize Productions, ASCAP/Anonymous Publishing, BMI/Dimitry Johnson Publishing Designee, BMI/Raymond Jones, ASCAP) H100 56, POP 85, RBH 16

**LOOKIN FOR A GOOD TIME** (Warner-Tamerlane Publishing, BMI/Unkaywood, BMI/RADJOLLETSPublishing, BMI/Hillary Dawn, SESAC/Shaw Enuff Songs, SESAC/Multisongs, SESAC/Jamanyar Music, BMI/Magic Minds, BMI), WBH, CS 38

**LOST** (BRUNO'S MUSIC, ASCAP/Ego Entertainment, ASCAP/Music Of Windswept, ASCAP) POP 72

**LOVE IN THIS CLUB** (UR-IV Music, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/110 Entertainment, ASCAP), HL/WBM, H100 26, POP 20, RBH 36

**LOVE IN THIS CLUB, PART II** (UR-IV Music, ASCAP/EMI April, ASCAP/Songs Of Universal, ASCAP/Sony/ATV Tunes, BMI/Baby Keyz Music, BMI/Sony/ATV Tunes, ASCAP/110 Entertainment, ASCAP), HL/WBM, H100 26, POP 20, RBH 36

**LOVE IS GONE** (Square Rivoli Publishing, ASCAP/Whispering Angel Music, ASCAP/Riester Prod., BMI/Sony/ATV Tunes, ASCAP), BMI) POP 57

**LOVE ME** (Not Listed) RBH 61

**LOVE REMAINS THE SAME** (Mad Dog Winston, BMI/Sienna Sienna Songs, SOCAN) H100 80, POP 66

**LOVE REMEMBERS** (Magic Mustang, BMI/Tropole Songs, BMI/Immozie Music, BMI/Daphil Music, BMI) CS 30

**LOVE SONG** (Tiny Bear Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 36, POP 39

**LOW** (E-Class, BMI/Top Quality, BMI/Music, BMI/Universal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI), HL/WBM, H100 43, POP 29

## M

**MAGIC** (I Like Em Thicke, ASCAP/Da Gass Co., ASCAP/Haddington Music, ASCAP) H100 86, RBH 10

**ME DA IGLU** (Soy/ATV Discos, ASCAP) LT 1

**MERCY** (EMI, PRS/Universal-Island, PRS/EMI Blackwood, BMI), WBH, H100 55, POP 44

**M BUEN AMANTE** (Arpa, BMI) LT 41

**MIDNIGHT** (Warner-Tamerlane Publishing, BMI/Warner-Tamerlane Publishing, BMI/Leegas Music Publishing, ASCAP/EMI April, ASCAP/Notting Hill Music, BMI/Chloa Lois Publishing, BMI), HL/WBM, H100 8, POP 40, RBH 2

**MOVE SHAKE DROP** (Pitbull's Legacy Publishing, BMI/Songs Of Universal, BMI/E-Class Publishing, ASCAP/Deez Brothers Music, BMI/Sony/ATV Label, BMI/Unkaywood Publishing, BMI/Sony/ATV Songs, BMI), HL, POP 98

**MOVING MOUNTAINS** (UR-IV Music, ASCAP/EMI April, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/WB Music, ASCAP/2082 Music Publishing, ASCAP/Sony/ATV Tunes, ASCAP/Sony/ATV Music UK, PRS/CS Wuga, BMI), HL/WBM, H100 69, POP 84, RBH 10

**MR. CARTER** (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Drewski Baby Music, ASCAP/Marina Music, BMI/Carter Boys Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 95, RBH 50

**MRS. OFFICER** (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Theresa And A Crown, ASCAP), HL/WBM, RBH 61

**MUSIC FOR LOVE** (Sura Music Company, ASCAP/T Explosive Publishing, ASCAP/Universal Music Corporation, ASCAP/1 Beach Music Publishing, ASCAP), HL/WBM, RBH 45

## N

**NA DE NA** (Not Listed) LT 38

**NEED U BAD** (Nappy Puddy, ASCAP/Universal Music - Z Tunes, ASCAP/EMI April, ASCAP/Cannon's Land Music Publishing, ASCAP/Bome Agan Publishing, ASCAP/Illation Records, ASCAP/Wesbury Music, ASCAP) RBH 115

**NEVER** (Annual Fairs Publishing Designee, BMI/Artful Music Publishing, BMI/Warner-Tamerlane Publishing, BMI/Lynical Genie Publishing, BMI/WB Music, ASCAP/The Prodigal Publishing, ASCAP), WBH, RBH 38

**NEVER NEVER LANO** (Life In Publishing, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 23

**NEVER WOULD HAVE MADE IT** (Marvin L. Sapp Music, BMI/Mintirel Productions, BMI), WBH, H100 85, RBH 14

**NO AIR** (T And Me, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Almo Music, ASCAP/Underdogs West Songs, ASCAP/Fantieroy Music, ASCAP/Invo, BMI/Underdog East Songs, BMI/Enk Griggs, BMI/Strange Motel Music, ASCAP), HL/WBM, CS 48

**NO AIR** (T And Me, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Almo Music, ASCAP/Underdogs West Songs, ASCAP/Fantieroy Music, ASCAP/Invo, BMI/Underdog East Songs, BMI/Enk Griggs, BMI/Strange Motel Music, ASCAP), HL/WBM, H100 21, POP 18, RBH 30

**NOBODY POKY WENDU** (Fontana Music, BMI/Sony/ATV Discos, ASCAP/Marino, BMI) LT 72

**NOT A STAIN ON ME** (T-Town Music, BMI) RBH 94

**NO TE VAYAS** (CAPRI, ASCAP) LT 32

**NOTHING LEFT TO SAY** (Mini Factor, ASCAP) RBH 91

**ONE STEP AT A TIME** (Z Style Music, ASCAP/Laurel-Krown Music, ASCAP/Crossdown Songs, ASCAP/Marlyn Songs, ASCAP/Cutlather Publishing, BMI/Warner-Tamerlane Publishing, BMI), WBH, H100 52, POP 28

**OUT HERE GRINDIN'** (DJ Khaled, BMI/Notting Hill Music, BMI/4 Blunts Lit At Once, ASCAP/Sony/ATV Tunes, ASCAP/Track-N-Field Entertainment, ASCAP/Notting Dale Songs, ASCAP/First N Gold, BMI/Warner-Tamerlane Publishing, BMI/Young Jeze Music Inc., BMI/EMI Blackwood, BMI/Roose Bad Jazz, ASCAP/WB Music, ASCAP/Sony/ATV Harmony, ASCAP/Beytall Music, ASCAP/A McCoister Publishing Designee, ASCAP/Universal Music - Z Songs, BMI/Nappyub Music, BMI), HL/WBM, H100 39, RBH 51

## O

**EL PALETERO** (Not Listed) LT 40

**PARA SIEMPRE** (Julianta Musical, BMI) LT 4

**PEGADITO** (Mostly Sad Songs, ASCAP/WB Music, ASCAP) LT 39

**PERDONO Y OLVIDO** (Gato Frio Music, BMI) LT 42

**PERMANENT BURN** (Soy/ATV Tree, BMI/Tyler Swift Music, BMI/Sony/ATV Timber, SESAC/Hilobro Valley, SESAC), HL, POP 76

**PLAY MY MUSIC** (Wonderland Music Company, BMI/Walt Disney Music Company, ASCAP) H100 75, POP 56

**PLEASE EXCUSE MY HANDS** (First N Gold, BMI/Warner-Tamerlane Publishing, BMI/Emor, ASCAP/WB Music, ASCAP/Franks Publishing, ASCAP/Check Your Pulse Publishing, BMI/Chef Hugabie Music Publishing, BMI/2082 Music Publishing, ASCAP), WBH, RBH 28

**POCKETFUL OF SUNSHINE** (EMI Blackwood, BMI/Gator Baby, BMI/EMI April, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 6, POP 5

**PORK AND BEANS** (E.D. Smith, BMI) H100 70, POP 70

**EL PRESENTE** (Loren Music, BMI/EMI Blackwood, BMI) LT 11

**PRIMER TIEMPO** (Not Listed) LT 47

**A PUNTO DE LLORAR** (Maximo Aguirre, BMI) LT 9

**PUT A GIRL IN IT** (EMI Blackwood, BMI/Rhettneck Music, BMI/Big Borassa Music, BMI/WB Music, ASCAP/Melissa's Money Music, ASCAP/Get A Load Of The Music, ASCAP), HL/WBM, CS 3, H100 81

**PUT ON** (Young Jeze Music Inc., BMI/Young Druma, ASCAP/WB Music, ASCAP/Please Gim

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# EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Sony BMG Music Entertainment names **Jennifer Schaidler** executive VP of sales. She was VP of music/MP3/mobile electronics at Best Buy.

Verve Music Group promotes **Jamie Krents** to VP of international. He was director.

Universal Republic Records names **Dennis Blair** VP of alternative promotion. He was senior director of rock/alternative promotion at RCA Records.

RCA Records Nashville taps **Stacy Nichols** as regional promotion manager. She was director of West Coast promotions at Midas Records.

Universal Music Group's eLabs division ups **Christopher Bell** to VP of advanced technology. He was senior director.

Country Thunder and new sister label Permian Records appoint **Bobby Young** senior VP of promotion and artist development. He was Southeast regional promoter at Big Machine Records.



**PUBLISHING:** Sony/ATV Music Publishing in Los Angeles appoints **Jarrett Mason** senior director of marketing. He was director of marketing at EMI Music Resources in New York.

Cherry Lane Music Publishing ups **David Shovers** to director of income tracking and **Anthony Verbanac** to senior technology officer. Shovers was manager of income tracking, and Verbanac was senior director of information technology.

**TOURING:** Facility management firm Global Spectrum names **Dean Dennis** GM of the Pueblo (Colo.) Convention Center. He will continue to serve as VP of business development and client relations.

**RELATED FIELDS:** Vivendi Entertainment promotes **Soumya Sriraman** to senior VP of theatrical marketing. She was VP of marketing and operations.

—Edited by Mitchell Peters

## GOODWORKS

### VH1'S WHO TRIBUTE RAISES \$1 MILLION

As "one of the greatest rock bands of all time," the decision to salute the Who at VH1's third annual "Rock Honors" was simple, VH1 senior VP of original music programming Lee Rolontz says.

With the help of tribute performances by Pearl Jam, Foo Fighters, Incubus, the Flaming Lips and Tenacious D, the "Rock Honors" concert, held July 12 at Los Angeles' Pauley Pavilion, raised more than \$1 million for multiple charities.

"We realized this was a tremendous opportunity to do something good," Rolontz says, noting that all money raised came from ticket sales. Prices ranged from \$65 to \$300.

Funds from "Rock Honors" will be dispersed to various charities, including the Double O Charity, Teenage Cancer Trust, the VH1 Save the Music Foundation and select VH1 autism organizations.

Along with appearances by actors Sean Penn and David Duchovny, surviving Who members Pete Townshend and Roger Daltrey treated the 6,000-strong audience to such classics as "Baba O'Riley," "Won't Get Fooled Again," "The Seeker" and "My Generation."

A full taping of the show is available via [rock.vh1.com](http://rock.vh1.com).

—Mitchell Peters

# BACKBEAT



### SESAC HOSTS SONGWRITER'S BOOTCAMP

Billboard was a media sponsor for SESAC's inaugural Songwriter's Bootcamp held June 20 in Los Angeles, an all-day educational forum at the Skirball Cultural Center. The free symposium for artists and songwriters was designed to educate and enlighten with lectures and discussions by top writers, producers and music supervisors. The event featured such speakers and panelists as songwriter/producer Greg Curtis (Yolanda Adams, Keyshia Cole), music supervisor Jerry Davis (Fox Sports/Fox Sports Net), songwriter/entrepreneur Jack Knight (Christina Aguilera, Diddy), motivational speaker/career counselor Tim Sweeney, songwriter/producer Jason Miller and entertainment attorney Steven Winogradsky. PHOTOS: COURTESY OF TEAL MOSS

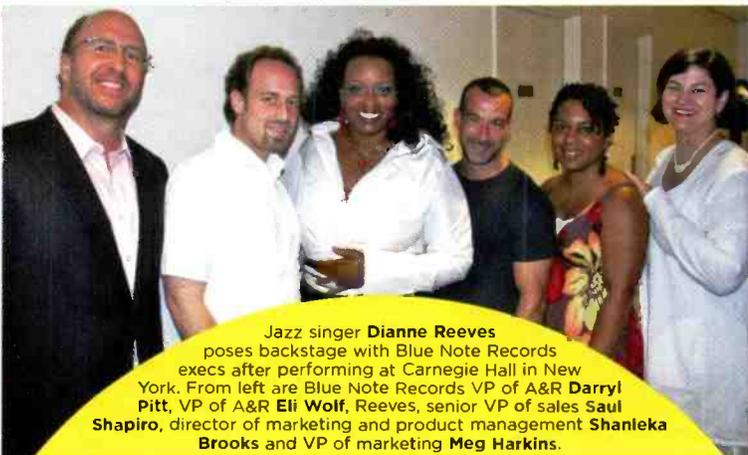
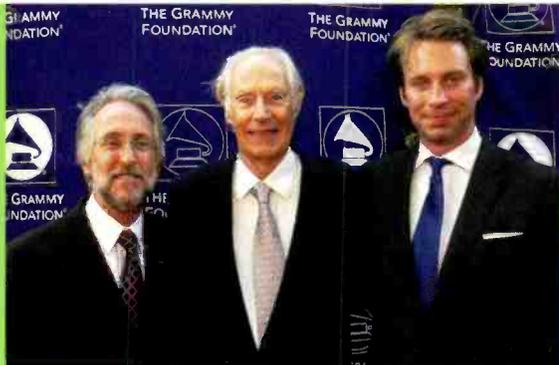
**ABOVE LEFT:** Songwriter/entrepreneur Jack Knight speaks to the audience.

**ABOVE RIGHT:** From left, SESAC VP Trevor Gale, Latin artist/songwriter Claudia Brant, SESAC senior VP Pat Rogers and songwriter/producer Greg Curtis enjoy the post-Bootcamp festivities.

**LEFT:** SESAC senior director James Leach, left, and VP Trevor Gale, right, congratulate speaker Jack Knight for his lecture.



From left, Recording Academy president/CEO and Grammy Foundation president Nell Portnow, George Martin and Martin's son Giles at the Grammy Foundation's annual Starry Night gala, which this year honored Martin July 12 at the University of Southern California. PHOTO: COURTESY OF THE RECORDING ACADEMY AND MAURY PHILLIPS/WIREIMAGE.COM



Jazz singer **Dianne Reeves** poses backstage with Blue Note Records execs after performing at Carnegie Hall in New York. From left are Blue Note Records VP of A&R **Darryl Pitt**, VP of A&R **Eli Wolf**, Reeves, senior VP of sales **Saul Shapiro**, director of marketing and product management **Shanleka Brooks** and VP of marketing **Meg Harkins**.



Capitol Records Nashville artist **Darius Rucker** made his debut appearance on Nashville's famed Grand Ole Opry stage July 15. Rucker performed three songs from his upcoming album "Learn to Live," including hit single "Don't Think I Don't Think About It." Rucker, right, is pictured backstage with Opry GM **Pete Fisher**. PHOTO: COURTESY OF CHRIS HOLLO

### INSIDE TRACK

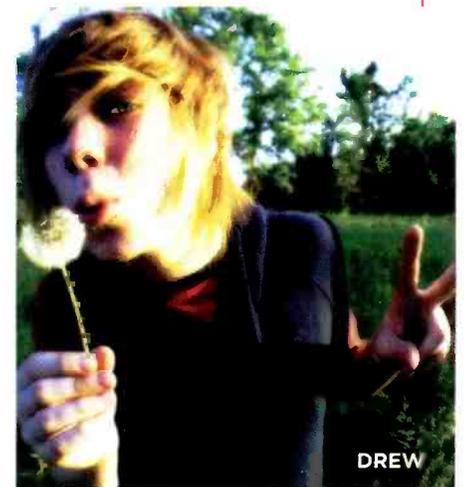
## MANAGED CARE

Doghouse Records head Dirk Hemsath and his wife, label GM Emily, have launched a new management arm, the Working Group. The company plans to work with acts not already signed to Doghouse. One of its first clients, former Chamberlain frontman David Moore, will release his solo debut, "My Lover, My Stranger," this fall, with first single "Breaking You Down" hitting iTunes July 29. The Working Group has also inked Miami rock outfit Atom Smash and the one-man-phenom Christofer Drew, who records as Never-ShoutNever. The latter, managed by Dave Conway, has become one of the top unsigned acts on MySpace, routinely racking up 30,000 online plays

per day for his acoustic-driven emo (total plays to date are at nearly 3.3 million). Drew is self-releasing his debut EP, "YIPPEE," July 29, while the Working Group shops him to labels.

### FOND FAREWELL

Track says goodbye this week to long-time Sub Pop publicist Steve Manning, who is leaving the company after a nine-year run. Manning helped shepherd the careers of the Shins, the Postal Service and Wolf Parade, crowning a new period of growth for the label after several down years. So what's next? "In September, I leave for Asia," he says. "I will spend the rest of the year in Bali and India. I am going on

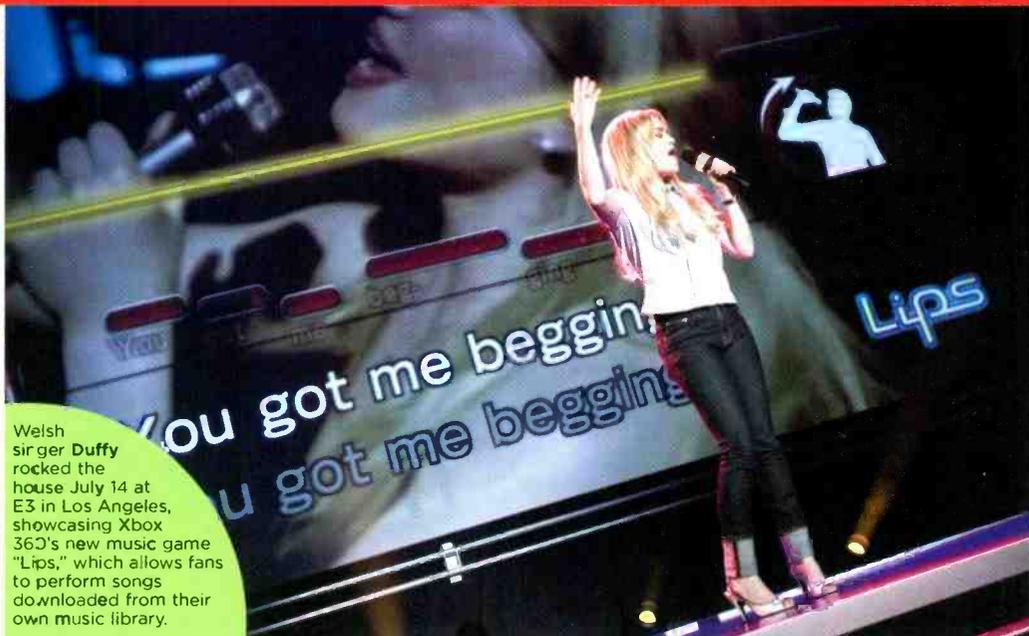


DREW

a 'manventure' and will use that time to figure out what I am going to do upon returning to Seattle."



Lady Victoria Hervey threw a private pool party July 13 at Nikki Beach St. Tropez to celebrate the Aug. 5 release of Ne-Yo's Def Jam album "Year of the Gentleman." With Ne-Yo, left, is Manchester United soccer star **Patrice Evra**. PHOTO: COURTESY OF RACHID BELLAQ



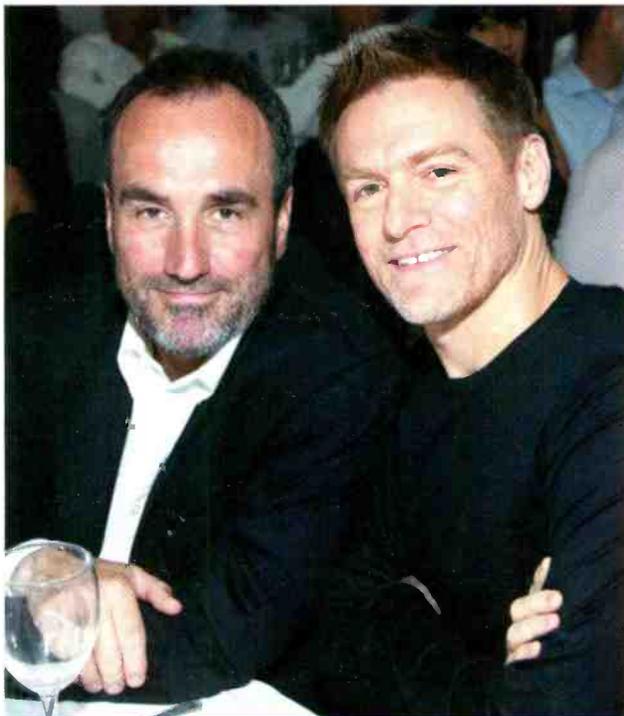
Welsh singer **Duffy** rocked the house July 14 at E3 in Los Angeles, showcasing Xbox 360's new music game "Lips," which allows fans to perform songs downloaded from their own music library.



In celebration of Production Advisors' newest office in Chicago, the full-service branding entertainment company, based in New York, joined forces with Production on Demand to introduce the companies' services to advertising and branding communities in the Midwest. Held July 10 at Plan-B in Chicago's Bucktown neighborhood, the launch event featured an exclusive performance from Flosstradamus, a Chicago-based DJ team comprising **Josh Young**, left, and **Curt Cameruci**. PHOTO: COURTESY OF JONAS ZALATORIS



**Lalah Hathaway** kicked off the tour to support her new album, "Self Portrait," at B.E. King's Blues Club in New York. Cheering her on, from left, are WRKS New York personality **Lenny Green**, Epic's **Noel Gourdin** (who was the supporting act), Sister2Sister publisher **Jamie Brown**, Hathaway and BET executive VP of music and entertainment programming **Stephen Hill**.



The prestigious Silver Clef Award ceremony, which benefits Nordoff-Robbins Music Therapy, was held July 4 at the Hilton hotel in London. Nordoff-Robbins chairman **David Munns**, left, congratulates **Bryan Adams**, who picked up the Ambassador of Rock Award at the event, which raised more than \$793,000 for Nordoff-Robbins. PHOTO COURTESY OF JOHN MARSHALL



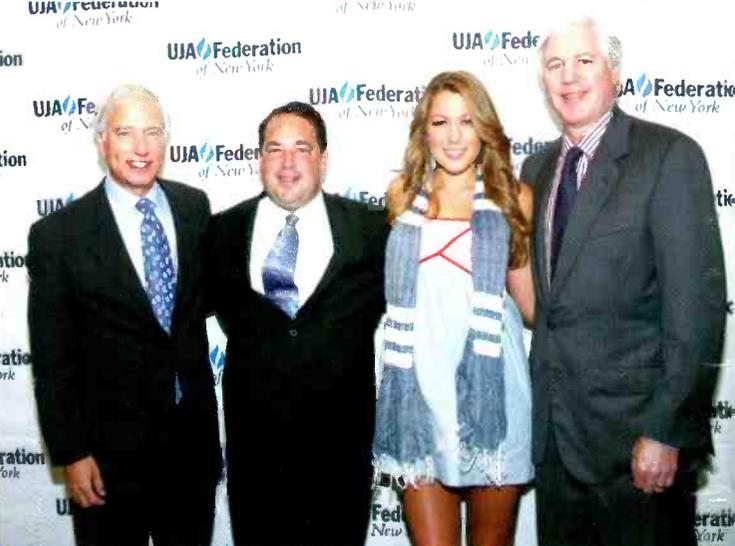
### UJA-FEDERATION OF NEW YORK MUSIC VISIONARY LUNCHEON

Top industry leaders paid tribute to RIAA chairman/CEO Mitch Bainwol and president Cary Sherman July 15 at UJA-Federation of New York's 2008 Music Visionary of the Year Award Luncheon at the Pierre Ballroom in New York. Among those toasting the honorees were industry titans Edgar Bronfman Jr., Lyor Cohen, Julie Greenwald, Zach Horowitz, Craig Kallman, Kevin Liles, Monte Lipman, Neil Portnow, Antonio "L.A." Reid and Charles Goldstuck. The event also featured a special performance by singer/songwriter Colbie Caillat, who was celebrating the one-year anniversary of her platinum-selling debut album, "Coco." PHOTOS: COURTESY OF MICHAEL PRIEST/MICHAEL PRIEST PHOTOGRAPHY

**ABOVE LEFT:** Warner Music Group chairman/CEO **Edgar Bronfman Jr.**, left, and former BMG president/COO **Charles Goldstuck**.

**ABOVE RIGHT:** From left: RIAA president **Cary Sherman** and chairman/CEO **Mitch Bainwol**, **Colbie Caillat** and UJA-Federation of New York president **John Shapiro**.

**RIGHT:** From left: Warner Music Group executive VP **Kevin Liles**, Atlantic Records president **Julie Greenwald** and Warner Music Group North American chairman/CEO **Lyor Cohen**.



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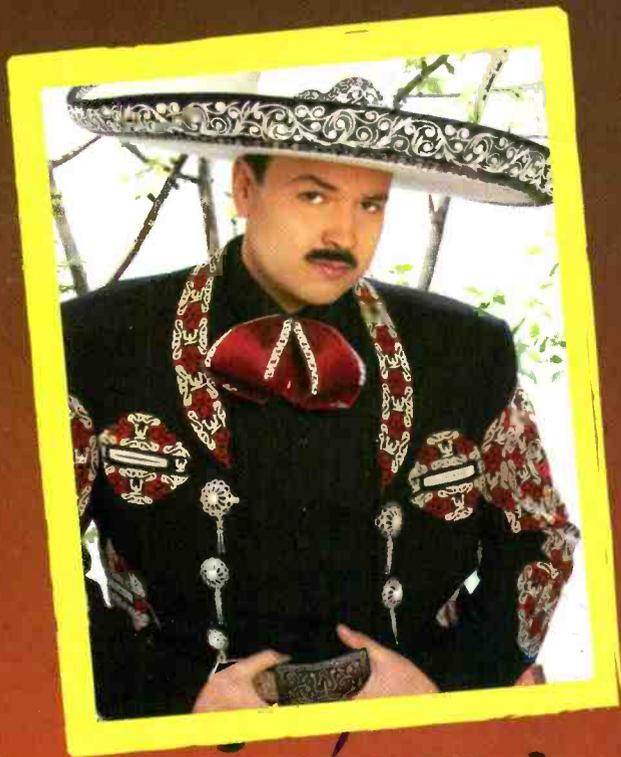
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