

JERRY WEXLER Remembering Atlantic's R&B Titan



Billboard

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ON R&B AND RACE

Robin Thicke

'You Can't Always Expect
People To Be As Colorblind
As You Want. What You
Can Do Is Keep Giving
Your Heart And Soul'

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Plus

**THE SCRIPT
TOPS THE
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ISAAC HAYES

1942-2008

Forever the soul of Stax....
His Music has influenced generations.
The Man has profoundly moved us all.

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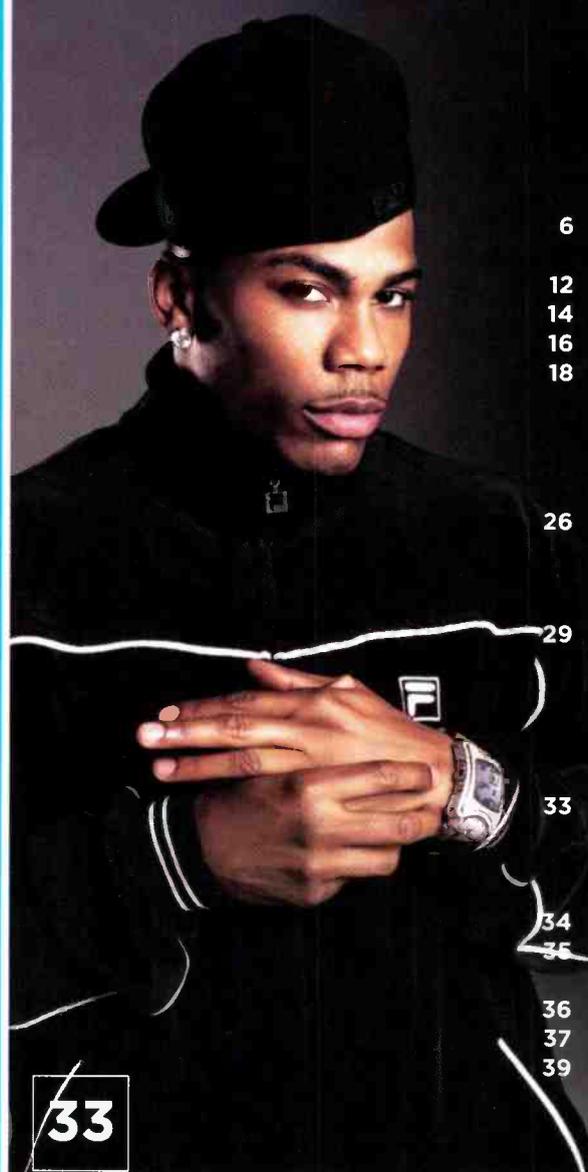
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ON THE COVER: Robin Thicke photographed by Gregg Delman/Courtesy of MTV.

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

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BILL WERDE
Editorial Director
Billboard



A Letter From The Editor

If you're insane enough to go to bed every night and wake up every morning thinking about how the music industry could be smarter, more profitable, faster to evolve and ultimately just do a better job monetizing the ever-increasing ubiquitousness of music, you probably either run an important music company or are the editor of Billboard. I can assure you, looking at my paycheck, I do not do the former.

This issue represents a pretty meaningful change for Billboard. After more than four years of editorial leadership at the hands of Tamara Conniff—four years that saw the brand really revitalize itself, grow and have a lot of fun in the process—I am taking over as editorial director. Tamara has moved on to become president of music services for Irving Azoff's Front Line management company. And my three years at Billboard now lead me to the top editor's spot. Those that know Tamara know I have high heels to fill. (Those that know

me know I look terrible in heels, but that's a different letter.)

All kidding aside, the position represents a huge honor and a huge challenge—serving you, our dear readers, the news, analysis, data and insight you've come to expect from this magazine, whether you've been reading for six months or have all 114 years of our publication at home.

And here's the thing: that first paragraph wasn't my attempt for a cheap laugh. Or at least, it wasn't only that.

During the past three years, your pain has become my pain, and your joy, my own.

I cringe with you when the blogs tar and feather your best, good-faith efforts without considering multiple sides of a story. I throw my hands up in frustration when publishers and digital services can't find accord—just as those publishers and digital executives do. I'm excited by the perfect synch placement (man, that's so geekily true), and new technologies that offer real promise and, heaven forbid, rev-

enue streams for rights holders.

And through it all, I have a burning desire to know how and why it all works when it works, and what went wrong when it doesn't.

I begin with no sweeping agenda for change—just a thirst to continue to perfect what all of the very talented editors and reporters at Billboard have been doing since I joined three years ago. Shining a light on what's working and what isn't. Helping the business—the publishers, record labels, investors, music supervisors, managers, tour promoters, agents, retailers, lawyers, A&R people, digerati, creative agencies, big brands, fans, roadies, groupies and all the countless others who make their living in and around this crazy industry we call music—sort through opportunities and potential pratfalls. And connecting the dots for all of these constituencies so they can make the most out of working with each other.

As long as we here at Billboard, like you, wake up every morning striving to reinvent our magazine and Web sites as smartly as we can, those dots will remain, as always, red, yellow, blue and green.

During the past three years, your pain has become my pain.

ISPs NOT THE ANSWER

In response to the July 12 Opinion piece titled "Classier Actions? Mulling a Lawsuit Against ISPs":

Recently the music industry press has become enamored with a potential solution for widespread piracy—namely, that Internet service providers collect revenue to be distributed on some basis to music rights holders, through a form of collection society. In my opinion, this doesn't make sense.

I'm a big supporter of rights holders being paid properly for the use of their works, in a lawful manner, and believe that those who "induce" copyright infringement should be held liable. Copyright owners spend money to create their works and they deserve economic rewards. But when I was working on the Digital Millennium Copyright Act on behalf of ISPs, we addressed this issue. The law provides that so long as ISPs act as "dumb pipe," like telephone companies, they have no liability. It makes sense.

If one person plays a recording of a song across phone lines to a group of people, the phone company is not li-

able for copyright infringement. The DMCA took that statutory concept, applied it to the ISPs that act as dumb pipe and said that if the pipe is dumb, the pipe's owner can't be liable for infringement.

Secondly, music does not deserve special protection in the pantheon of copyrightable works, any more than TV shows, films, photographs, poems or essays—all of which are infringed by users of the Internet. While there are some centralized organizations for clearing certain literary works, to my knowledge there are no such societies for photographs, films or other classes of works. If revenue is collected from ISPs to pay music rights holders, using adaptations of the existing collection society structure, how will the income generated from ISPs be allocated for

all works copied on the Internet? Of course we can invent proposed solutions, but it strikes me as fundamentally impractical.

Further, why should all copyrightable works be subject to compulsory licensing? Isn't that antithetical to the very notion of ownership of private property?

The solution is not to raise ISP fees and create another inaccurate methodology for distributing revenue, but rather to allow legitimate alternative business models to succeed, to make licensing of the works easier so that legitimate services can launch without fear of legal action and to allow the Internet to flourish at lower costs—not higher ones.

Marc Jacobson, Of Counsel
Greenberg Traurig, New York

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UP FRONT

MILEPOSTS BY ED CHRISTMAN

Jerry Wexler (1917-2008)

When Jerry Wexler, who died Aug. 15 at the age of 91, became a partner in Atlantic Records in 1953, the label had already established itself as an up-and-coming force in R&B music, thanks to Atlantic founders Ahmet Ertegun and Herb Abramson.

While Wexler harbored the same abiding love of black music as the labels' founders, he ultimately would lead Atlantic deep into Southern soul in the '60s, at a time when the genre was intrinsically linked with the social upheavals of the period. In fact, Wexler was on fire during the '60s, working with such legends as Solomon Burke, Aretha Franklin and Wilson Pickett. He signed the distribution deal that linked Atlantic to the Stax explosion

of hits from Otis Redding, Booker T. & the MG's and Sam & Dave, among others. He also forged a connection with Fame Studios in Muscle Shoals, Ala., where he would bring artists like Franklin and Pickett. And even though Ertegun began to explore white rock-'n'-roll more heavily in that decade, Wexler was the one who signed Atlantic's best-selling act, Led Zeppelin.

Besides his A&R prowess and his ability as a producer, Wexler was one

of the top record executives of his day. "Ahmet didn't run the company," longtime Atlantic executive Dave Glew recalls. "He left that up to Sheldon Vogel, Jerry Greenberg and Jerry Wexler, who was the heart and soul of that company, and people tend to forget it." That sentiment is echoed by Greenberg himself, who also calls Wexler his mentor and "the soul" of Atlantic.

"Sure, Jerry was not there at the start of Atlantic—that was Herb and Ahmet—but it might have had an early finish were it not for Jerry," Sire founder Seymour Stein told Wexler's son Paul in a condolence message that Stein shared with Billboard. "Jerry came in at Atlantic's most crucial period and made

JERRY WEXLER played a key role in changing the name of Billboard's black music chart to Rhythm & Blues Records, shown above in its first appearance in the magazine. At right, from left, are Wexler and NESUHI and AHMET ERTEGUN.



an amazing difference; not only did he bring in great music and signed great talent, he built it into a company that allowed Ahmet to also do what he did best. It was a win, win, win situation. The third win was for all us music fans... who benefited from the music that came from that great Atlantic roster."

Burke, who was signed to Atlantic by Wexler, has fond memories of Wexler and Ertegun. He says he was "honored and blessed to be part of" what the two accomplished.

"Jerry was the worker bee and Ahmet was the mastermind," Burke recalls, adding, "The good cop and the bad cop was played very well but it was played with dignity; they were captain and lieutenant."

Wexler was born Jan. 10, 1917, into a Jewish family in the Bronx. After graduating from the school now known as Kansas State University and spending a stint in the Army, he landed a job in 1947 at BMI, writing continuity copy for radio stations and plugging the organization's songs. Later that year a friend recommended him to Billboard, where he worked as a reporter (see story, page 7) until 1951, when he went to work for Big Three, the music publishing arm of MGM Records.

Atlantic tried to recruit Wexler in



1952, but he demanded to be a partner, something that the label's founders wouldn't give in on until the following year when Abramson joined the Army. In those days, the Atlantic office served as the studio at nighttime, with desks pushed up against the wall, while artists like Ray Charles would come in and cut sides. Wexler learned the producing craft working with Ertegun and before long was overseeing recording sessions on his own.

"Jerry knew how to make records that were comfortable for nonblack ears, but ones that were absolutely true to their own roots and consistent within themselves," Elektra Records founder Jac Holzman says. "That's what he did with Aretha. Previously, there had been white singers covering

CLASSIC SIDES

Some of the landmark singles Jerry Wexler produced through the years.

"Money Honey," * Clyde McPhatter & the Drifters: No. 1 for 11 weeks on the R&B Best Sellers chart, 1953

"Shake Rattle and Roll," * Big Joe Turner: No. 2 on R&B Best Sellers, 1954

"Oh What a Dream," * Ruth Brown: No. 1 for four weeks on R&B Best Sellers, 1954

"I Got a Woman," * Ray Charles: No. 2 on R&B Best Sellers, 1955

"Hallelujah, I Love Her So," * Ray Charles: No. 5 on R&B Best Sellers, 1956

"What'd I Say," * Ray Charles: No. 6 on the Billboard Hot 100; No. 1 on Hot R&B Sides, 1959

"Just Out of Reach (Of My Two Empty Arms)," ** Solomon Burke: No. 61 on the Hot 100; No. 7 on Hot R&B Sides, 1961

"Cry to Me," ** Solomon Burke: No. 44 on the Hot 100; No. 5 on Hot R&B Sides, 1962

"In the Midnight Hour," Wilson Pickett: No. 21 on the Hot 100; No. 1 on Hot Rhythm & Blues Singles, 1965

"Land of a 1,000 Dances," Wilson Pickett: No. 6 on the Hot 100; No. 1 on Hot Rhythm & Blues Singles, 1966

"I Never Loved a Man (The Way I Love You)," Aretha Franklin: No. 9 on the Hot 100; No. 1 for seven weeks on Hot Rhythm & Blues Singles, 1967

"Respect," Aretha Franklin: No. 1 for two weeks on the Hot 100; No. 1 for eight weeks on Hot Rhythm & Blues Singles, 1967

"(You Make Me Feel Like) A Natural Woman," Aretha Franklin: No. 8 on the Hot 100; No. 2 on Hot Rhythm & Blues Singles, 1967

"Chain of Fools," Aretha Franklin: No. 2 for two weeks on the Hot 100; No. 1 for four weeks on Hot Rhythm & Blues Singles, 1967 (peaked in 1968)

"Since You've Been Gone," Aretha Franklin: No. 5 on the Hot 100; No. 1 for three weeks on Hot Rhythm & Blues Singles, 1968

"Think," Aretha Franklin: No. 7 on the Hot 100; No. 1 for three weeks on Hot Rhythm & Blues Singles, 1968

"Son of a Preacher Man," *** Dusty Springfield: No. 10 on the Hot 100, 1968 (peaked in 1969)

NOTE: *Co-produced with Ahmet Ertegun. **Co-produced with Bert Berns. ***Co-produced with Tom Dowd and Arif Mardin. Hot; R&B Sides and Hot Rhythm & Blues Singles are among the earlier names used for the chart now known as Hot R&B/Hip-Hop Songs.



JERRY WEXLER'S renown as a producer will be forever linked to his work with **ARETHA FRANKLIN** (inset). Already a recording industry veteran by the time she arrived at Atlantic in 1967, Franklin reached her artistic and commercial apex while under Wexler's tutelage.

black tunes in sanitized versions that leeched the color out of them and the color was what made them great."

Wexler also knew his way around the studio from an operational standpoint, Holzman adds. "Some producers would describe a mood," he says. "Wexler could tell you that too, but he could tell you how to get there rather

than just leave the artist to wondering what the hell the producer means."

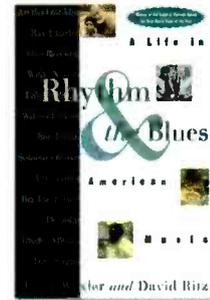
In his 1993 autobiography, "Rhythm & the Blues: A Life in American Music," Wexler recalled the Memphis recording session for Pickett's "In the Midnight Hour," when he stepped out of the control room to teach bassist Duck Dunn the rhythm he wanted on the track.

"I was shaking my booty to a groove made popular by the Larks' 'The Jerk,' a mid-'60s hit," Wexler wrote. "The idea was to push the second beat while holding back the fourth—something easier demonstrated than explained."

Perhaps Wexler's greatest recorded legacy was his work with Franklin, which yielded **continued on >>p8**

A FAMED ALUM

Wexler Learned About The Business At Billboard



One of Jerry Wexler's first jobs was working at the magazine you are now reading.

Wexler joined *Billboard* in 1947 as a cub reporter with a starting pay of \$75 per week. In making that move, he went from being an outsider who was an obsessive jazz fan and impassioned record collector to someone who suddenly found himself with a unique "vantage point of the crazy three-ring circus known as the music business," he recalled in his autobiography, "Rhythm & the Blues: A Life in American Music."

"I would get to see all the clowns close up," he quipped.

Wexler spent four years writing for *Billboard*, where he received a wide-ranging education in the industry.

"I'd start at the Brill Building, just down the street at 1619 Broadway, home of a thousand tunesmiths and assorted hustlers," he reminisced in his book. "From the top floor, I'd work my way down, poking my head into every office, nosing around for news. I'd jump over to Eleventh Avenue, down around 34th Street, where the record jobbers, distributors and jukebox roughnecks operated. A lot of these guys were ex-cigarette machine bosses, a few were mobbed up, and they all had stories to tell."

During Wexler's tenure at the magazine, he left a lasting mark. Legend has it, and Wexler backs it up in his autobiography, that he coined the term "rhythm & blues" to replace the phrase "race records," which was then the name of the chart tracking black music.

Sire Records founder Seymour Stein, who himself worked at *Billboard* in the late '50s and early '60s and calls Wexler one of his mentors, says that Wexler came up with the term with legendary *Billboard* music editor Paul Ackerman, who Stein also credits with changing the name of the "hillbilly" chart to "country & western."

The late Ackerman helmed the magazine's music coverage for three decades and is one of only two journalists to be elected to the Rock and Roll Hall of Fame. "In the grungy, often greedy music business, Paul was my guru," Wexler wrote. He would later name his only son after the *Billboard* editor.

"Paul had a deep thing for the blues and he made Jerry much more conscious of the genre," says John Sippel, who worked at *Billboard* during three stints at the magazine that totaled more than two decades. "He shepherd Jerry from having a minor-league to major-league interest in the blues."

It was Ackerman who recommended Wexler to Ahmet Ertegun, when he was looking to bring aboard an executive to help run Atlantic. And after Wexler joined the label, it was Ackerman who turned him on to an Apollo Records artist who Wexler eventually signed—Solomon Burke.

"I am forever indebted to Paul for the faith and confidence that Jerry had in him," Burke recalls. "When I walked into Atlantic, [Wexler said], 'I think we are going to sign a deal,' without even first saying a hello and without even playing a tape of my music."

Later in life, Wexler would continue to respect music writers. In fact, when he put together Atlantic's first A&R staff in the late '60s, he hired two journalists—Jim Delehant, who was editor of *Hit Parade*, and music writer Shel Kagen, according to Jerry Greenberg, who joined Atlantic as Wexler's assistant in 1967 and eventually went on to become president of the label.

By that point, Wexler had already produced a bevy of timeless R&B hits for Atlantic. But it was at *Billboard* that he first honed his knowledge of the business.

"At *Billboard*, the notion of pursuing destiny was far from my consciousness," Wexler wrote in his autobiography. "I was just getting my pop music chops." —EC

>>>LIVE NATION MOVES INTO LATIN AMERICA

Live Nation has made a major foray into South America by cutting a five-year exclusive distribution deal with CIE and T4F (Time for Fun), giving Live Nation a sizable presence in Brazil and Mexico. CIE is the third-largest concert promoter in the world, according to Billboard Boxscore. The deal effectively locks down Mexico and South America for Live Nation on most major tours in this vital and growing region.

>>>SONY/ATV SIGNS JOHNTA AUSTIN

Sony/ATV Music Publishing has signed Grammy Award-winning songwriter Johnta Austin. The long-term, worldwide publishing pact, which covers his future output, takes effect in October. Austin had spent the last 13 years with Chrysalis Music Publishing, which signed him at the age of 15. During his career, Austin has co-written seven top 20 hits for artists including Mariah Carey and Mary J. Blige. Austin joins a Sony/ATV urban roster that includes Akon, Rick Ross, the Game, Flo Rida and Midi Mafia.

>>>JUDGE DECLINES TO TOSS CLAIM AGAINST UMG

Universal Music Group suffered a setback in its defense of a lawsuit over a YouTube takedown notice. In June 2007, YouTube removed a short video of a baby dancing to Prince's "Let's Go Crazy" at UMG's request but later put it back up. The Pennsylvania mother who posted the video, Stephanie Lenz, filed suit against UMG last October for abusing the Digital Millennium Copyright Act in making the takedown request. The original suit was dismissed in April. The plaintiffs then filed a second complaint, which the judge this week declined to throw out. The judge rejected UMG's argument that it need not take fair use into account.

UPFRONT

from >>p7

such classic soul sides as "(You Make Me Feel Like) A Natural Woman," "Chain of Fools" and her epochal cover of Redding's "Respect."

"He was a natural man with no pretensions, and he was strong," says author David Ritz, who collaborated with Wexler and Franklin on their respective autobiographies. "So when he caught up with Aretha, he had the kind of authority to help reshape her sound. It takes a lot for someone to go up to Aretha Franklin and say, 'You should be doing this or that.' He deconstructed and re-constructed her... He wasn't trying to make her into something she wasn't. 'Sit down at the piano and go back to your gospel roots.' It all kind of clicked."

Wexler's work in recording soul music would lead to many of the label's successes in rock music, too, says Phil Carson, who headed up Atlantic in Europe beginning in 1969 and signed such acts as AC/DC, ABBA and Twisted Sister. "My job became easy because of Jerry Wexler," says Carson, who nowadays manages Foreigner, among others. "The artists that I worked with—Led Zeppelin, [Eric] Clapton and others—signed with Atlantic because this was the place where Otis

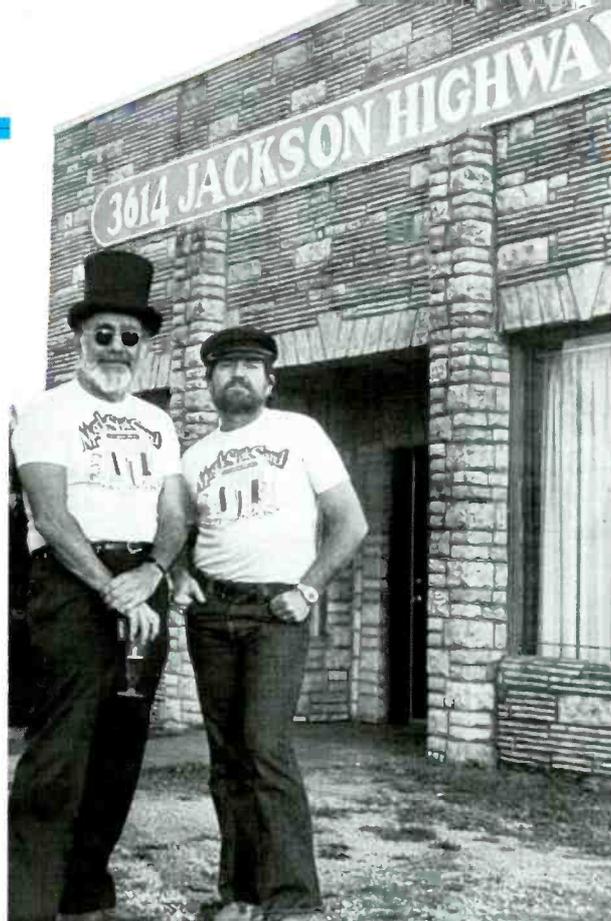
Redding, Ray Charles, Aretha Franklin and Sam & Dave recorded. It was the aura and the roots of Atlantic that enabled us to get the artists we wanted."

In fact, one of Wexler's landmark productions, Dusty Springfield's 1969 album "Dusty in Memphis," would lead the way to his most lucrative signing. Greenberg, the former Atlantic president who started as Wexler's assistant in 1967, recalls that it was Springfield who told Wexler that guitarist Jimmy Page was going to leave the Yardbirds to form a new band. Her enthusiastic endorsement spurred Wexler to sign his new group, Led Zeppelin.

"Wexler had a philosophy about the bands he would sign, and it always stuck in my mind," Carson says. "Only sign a band if there is at least one virtuoso in it," Wexler told me, 'because they don't just play with good musicians, they play with great musicians.'"

That distinction was evident in the rock bands Atlantic signed back then, such as Zeppelin; Emerson, Lake & Palmer; Genesis; and Yes, Carson says.

By the early '70s, Wexler was no longer going to the office, instead choosing to work full time as a producer. Atlantic had



JERRY WEXLER, left, and WILLIE NELSON in Muscle Shoals, Ala., where they recorded Nelson's 1974 album 'Phases and Stages.'

been sold to Warner-Seven Arts for \$17 million in 1967, in a deal that Ertegun wasn't so keen on but Wexler and Ahmet's brother/partner Nesuhi Ertegun wanted. With Wexler out of the office, and the company now being run by Greenberg and Ahmet Ertegun, Wexler decided he didn't like being an employee and left Atlantic in 1975, but he resurfaced two years later at sister label Warner Bros. Records as VP of A&R. In his autobiog-

raphy, Wexler wrote that with the help of Karin Berg, they signed the B-52s, Dire Straits and Gang of Four.

During the latter half of the '70s, Wexler produced Etta James' "Deep in the Night" and, together with Barry Beckett, manned the boards for Bob Dylan's born-again Christian album "Slow Train Coming," Kim Carnes' "Sailin'" and Dire Straits' "Communicue." He later worked with Billy Vera,

Lou Ann Barton and Carlos Santana, among others, and was inducted into the Rock and Roll Hall of Fame in 1987.

"The things about Jerry that will always stick with me, he was his own three-ring circus," Holzman says. "He was a good friend, a raconteur and one of the best storytellers, especially if the story was about Ahmet, most of which were unprintable."

Wexler was always quick with a quip, too. At a NARM convention in the early '70s, the rackjobbers were trying to throw their weight around, demanding special deals from the record companies. "During a panel, one of the rackjobbers was full of himself and got up and said, 'Mr. Wexler, we sell 85% of the records you make,' and Wexler shot back, 'And we make 100% of what you sell,'" Holzman recalls.

"Jerry Wexler was a bulldog, but a kindhearted bulldog," author Ritz says. "A cat who was old school to the max, like a street fighter who grew up in a time when the record business was full of indie guys cutting each other's throats. But he was different: He cared about the music." ◆◆◆

Additional reporting by Gail Mitchell.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD TEAMS WITH PROMOTORES UNIDOS, AEG LIVE

Billboard has joined forces with Latin concert promotion association Promotores Unidos and major entertainment presenter AEG Live to produce the Billboard Regional Mexican Noche Premmusa, featuring performances by such top acts as Conjunto Primavera, Grupo Intocable, Banda El Recodo, Alacranes Musical, Los Rieleros del Norte, Tucanes de Tijuana and Germán Montero, among others.

The event, taking place Oct. 8 at the Nokia Theatre LA Live, caps off the third annual Billboard Regional Mexican Music Summit and underscores the industry's commitment to the genre.

"It is unique because we're bringing the credibility of Billboard, the long history Promotores Unidos has with the top artists in the genre and we are presenting it at the Nokia Theatre," AEG Live VP Rebecca León says. "It's the first time we're able to use a platform like this to bring prestige to the genre."

Regional Mexican music is the top-selling Latin genre in the United States,

accounting for more than 50% of all Latin music sales in the country, according to Nielsen SoundScan and RIAA numbers.

"Billboard is committed to covering the top-selling genre of Latin music in print, online and at events, and Billboard Regional Mexican Noche Premmusa is the perfect extension of these efforts," says Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment.

As part of the evening, Promotores Unidos will also recognize the musical excellence of artists, soloists and groups in regional Mexican music and its subgenres of norteño, banda, duranguense and sierrero.

"We want to recognize regional Mexican acts in the way they deserve," Promotores Unidos president Ivan Fernández says. "These are groups who play 50-60 shows every year. They sustain our industry."

Beyond the institutional support awarded by AEG Live, Billboard and Promotores Unidos, the evening will highlight the subgenres of regional Mexican music that are making an impact in the market, Promotores Unidos VP Jesus Guillén says.

Hosting the event at the Nokia, Guillén adds, brings prestige to the genre.

Since open-

ing last October, the Nokia has presented several regional Mexican shows, including sellouts by Los Temerarios, Conjunto Primavera and Jenni Rivera.

The Billboard Regional Mexican Noche Premmusa will be hosted by Mexican TV personality Adal Ramones, singer/actress Ninel Conde and TV/radio personality Erika Garza "La Huerquilla." It will also feature a special tribute to José Alfredo Jiménez with performances by Graciela Beltrán and Pablo Montero.

Tickets go on sale Aug. 23 via Ticketmaster and ticketmaster.com, Ritmo Latino and Tinedas La Curacao. For more information on the event and the Regional Mexican Music Summit, go to billboardevents.com. ◆◆◆



MONTERO



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>>> PRUITT PARTNERS WITH VIRTUAL WORLD

Singer/songwriter Jordan Pruitt will this fall sell a line of virtual clothes via Zwinky, a virtual world for young girls. In addition, she will perform in New York's Times Square for the launch of Zwinky Cuties, an offshoot of Zwinky, aimed at girls ages 6 and older and launching Sept. 16. Pruitt will design a line of virtual clothes for avatars, says Mike Primiani, senior VP of strategic partnership and product operation for IAC, which owns Zwinky and Zwinky Cuties.

>>> NEW AC/DC ALBUM TO BE WAL-MART EXCLUSIVE

As expected, AC/DC's new album, "Black Ice," will be sold exclusively in the United States via Wal-Mart, Sam's Club and the band's Web site, beginning Oct. 20. First single "Rock'n'roll Train" will hit U.S. radio Aug. 28. The exclusive release comes with the full cooperation of AC/DC's label home, Columbia, which says it is planning "multiple activities for fans" leading up to street date. The 15-track set was produced by Brendan O'Brien and is the follow-up to 2000's "Stiff Upper Lip." An extensive world tour will begin in late October.

>>> HASTINGS Q1 INCOME DROPS

Hastings Entertainment reported net income of \$660,000, or 6 cents per diluted share, on sales of \$103.9 million, for the fiscal quarter ended July 31. The results are down from the \$1.87 million in net income, or 17 cents per diluted share, the company reported in first-quarter 2007, when sales were \$104.3 million. Hastings attributed the profit downturn in part to a \$300,000 tax benefit in its second fiscal quarter last year as opposed to paying \$438,000 in the quarter just ended.

GOING FOR THE GOLD

Olympics TV Exposure Boosts Music Sales

As the 2008 Summer Olympics come to a close Aug. 24 in Beijing, the world's top athletes won't be the only ones celebrating victory. Such artists as Taylor Swift, Chris Brown and Brandi Carlile enjoyed a significant lift in sales thanks to TV song placements.

"There's no bigger stage than something as enormously powerful as the Olympics," says Dean Crutchfield, a branding expert formerly with New York-based Wolff Olins. "It's one of the biggest events in the world."

Indeed, thanks in part to the excitement generated by U.S. swimmer Michael Phelps' record eight gold medals, the first 12 days of the Beijing Olympics scored an average of 29.3 million TV viewers on NBC, a 12% increase over the first 12 days of the 2004 games in Athens, according to NBC Universal.

Thanks to that audience reach, some of the songs featured in TV commercials during the games reaped sizable sales boosts. The biggest winners were featured on AT&T's "Team USA Soundtrack," a compilation of songs to benefit U.S. Olympic athletes. AT&T, which has exclusive rights to the songs during the games, ran regular TV spots during the games advertising the soundtrack.

Five songs from the soundtrack, which was released Aug. 8, debut on this week's Billboard Hot 100 (see page 46). Swift's "Change" enters the chart at No. 10, followed by Brown's "Dreamer" (No. 16), Goo Goo Dolls' "Real" (92), Nelly's "Warrior" (96) and Colbie Caillat's "Somethin' Special" (98).

During the two weeks ended Aug. 17, the five tracks generated unit sales of 146,000 (Swift), 106,000 (Brown), 33,000 (Goo Goo Dolls), 30,000 (Nelly) and 30,000 (Caillat), according to Nielsen SoundScan.

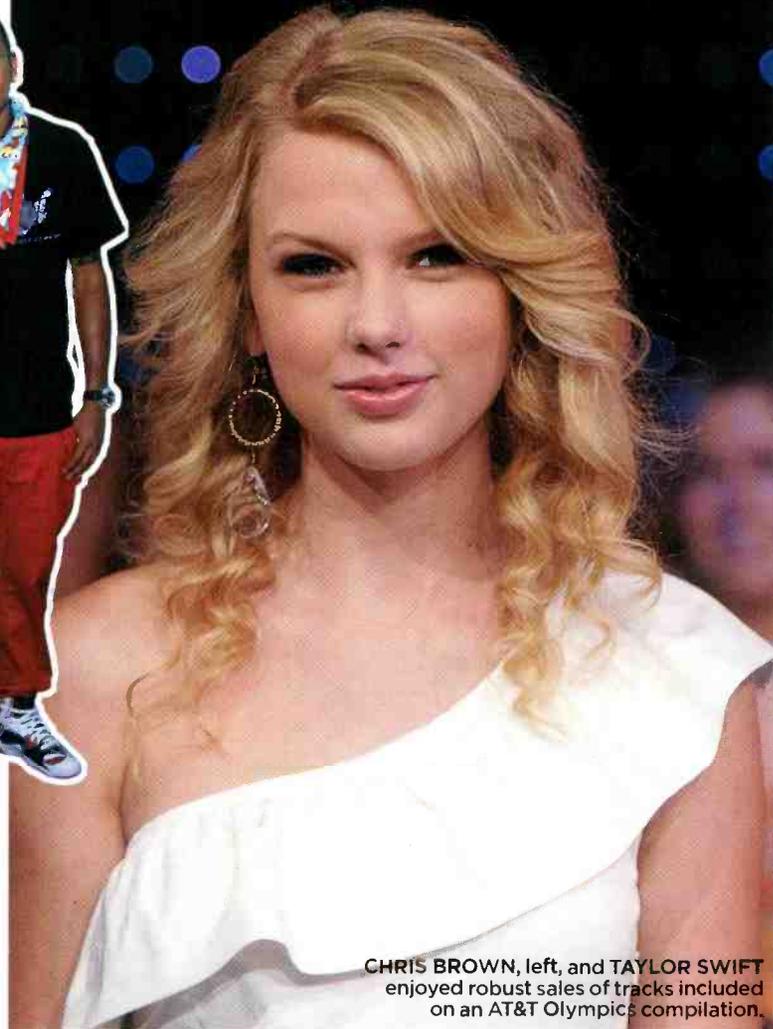
Swift, Brown and Goo Goo Dolls were among the acts that benefited from prime-time TV spots. AT&T spotlighted one act and its music video each night on NBC, with a total of three plays for each video during the Olympics' 17 days. Queen Latifah's "Champion" and Sheryl Crow's "So Glad We Made It" were also featured during the spots, selling 11,000 and 10,000 units, respectively, during the two weeks ended Aug. 17, according to SoundScan.

The brisk sales of Swift's "Change" were impressive given that the song hasn't yet been released to radio, by far the most important sales driver for country music. A handful of country stations have been playing copies of "Change" lifted from iTunes, including WGH Norfolk, Va.; KSCS Dallas; and Sirius Satellite Radio's New Country channel. Swift is also performing the song while on tour with country act Rascal Flatts.

"People are really excited about new music from Taylor," says Kelly Rich, VP of sales and marketing for Swift's label Big Machine. "I truly believe that's what's stirring the pot."

A more modest seller from the AT&T soundtrack is Luis Fonsi's "No Me Doy Por Vencido," which has moved 10,000 units during the two weeks ended Aug. 17 and 7,000 units during the past week, according to SoundScan. Universal Music Latin Entertainment VP of digital and mobile Skander Goucha calls the track's download tally, which was also helped by radio play, "an amazing number" considering the lagging state of Latin digital sales.

Another big Olympics winner was Columbia Records' Carlile, thanks to the use of the title track of her 2007 album "The Story" in a General Motors commercial that aired during the games. The album re-enters the Billboard 200 this week at No. 88, thanks to sales of 28,000 units, up



CHRIS BROWN, left, and TAYLOR SWIFT enjoyed robust sales of tracks included on an AT&T Olympics compilation.

530% from 4,000 during the previous week, according to Nielsen SoundScan.

"We didn't do this to sell more records, that wasn't the goal," says Mark Cunningham, Carlile's manager at A-Squared Management. However, he adds, the campaign "definitely has met our expectations and probably exceeded them." Carlile will donate the proceeds from the licensing deal to various environmental charities, according to a statement on her Web site.

But not all TV exposure during the Olympics resulted in significant sales. Four Hilton Hotels TV ads featuring songs by Donovan Frankenreiter and Michael Tolcher generated sales of less than 1,000 units each for the former's "Life, Love and Laughter" and the latter's "Speed Feels Better" during the week ended Aug. 17, according to SoundScan.

Kim Buie, VP of A&R at Frankenreiter's label Lost Highway Records, says that despite the lack of significant downloads, the timing of the commercials aligned perfectly with the arrival of "Life, Love and Laughter," the first single from the artist's recently released album "Pass It Around." "It was a song we had already earmarked to be our first single," Buie says. "We're happy to have the exposure."

Hilton Hotels senior VP of brand management Jeff Biskin says the company bought about \$13 million worth

of airtime on NBC for the Olympics. The spots featuring songs by Frankenreiter and Tolcher aired 133 times across NBC Network. "It represents the bulk of our media for our Hilton family of brands for 2008," Biskin says.

Neither Buie nor Biskin had explanations for why Frankenreiter's and Tolcher's songs didn't sell as many downloads as some acts with TV exposure during the Olympics. Biskin points out that through August, interviews and acoustic performances by Frankenreiter and Tolcher will be available for streaming on the company's Web site, along with in-room channeling in 300,000 rooms in Hilton-owned U.S. hotels.

Apple, meanwhile, received valuable—and free—TV exposure from swimmer Phelps, who was repeatedly seen listening to his iPod before big races.

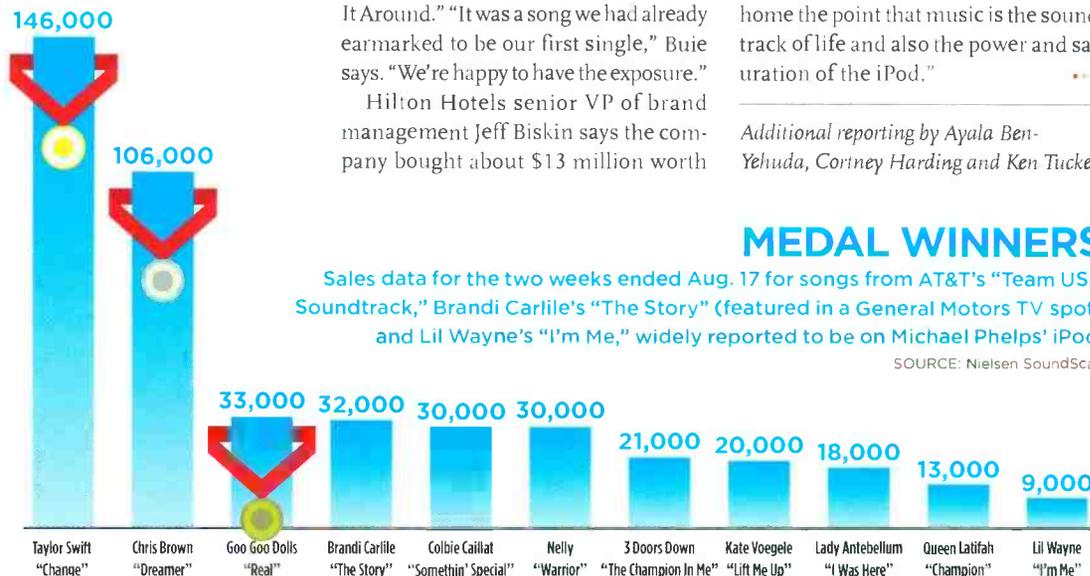
"I don't think having him in a commercial would be any better, because it's much more authentic when you see him just walking around before a race listening to his iPod," Buzz Marketing Group CEO Tina Wells says. "It drives home the point that music is the soundtrack of life and also the power and saturation of the iPod."

Additional reporting by Ayala Ben-Yehuda, Coriney Harding and Ken Tucker.

MEDAL WINNERS

Sales data for the two weeks ended Aug. 17 for songs from AT&T's "Team USA Soundtrack," Brandi Carlile's "The Story" (featured in a General Motors TV spot) and Lil Wayne's "I'm Me," widely reported to be on Michael Phelps' iPod.

SOURCE: Nielsen SoundScan



*The thing about legends
— they live forever.*

We honor the memory and celebrate the legacy of Jerry Wexler.



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www.americanradiohistory.com



Photo: Atlantic Records Archives

>>> **MALYSIAN GOV'T PULLS AVRIL SHOW**

Malaysian Unity, Culture, Arts and Heritage Minister Mohammed Shafie says Canadian singer Avril Lavigne's Aug. 29 concert at Kuala Lumpur's 45,000-capacity Stadium Merdeka has been postponed. "The concert cannot be held on Aug. 29 as it clashes with the National Day celebrations," Shafie said in a statement. Malaysia celebrates its 51st year of independence Aug. 31.

>>> **CASH: USE OF FATHER'S NAME IS 'APPALLING'**

Rosanne Cash is tired of people using her late father's name to further their own political agenda. "It is appalling to me that people still want to invoke my father's name, five years after his death, to ascribe beliefs, ideals, values and loyalties to him that cannot possibly be determined and to try to further their own agendas by doing so," Cash said in a statement on her Web site. The statement was released after country star John Rich invoked the name of Johnny Cash at a recent Florida rally for presidential candidate John McCain.

>>> **WARWICK, RAITT, BUTLER TO HOST PIONEER AWARDS**

Dionne Warwick, Bonnie Raitt and Jerry Butler will co-host the Rhythm & Blues Foundation's 20th-anniversary Pioneer Awards. The ceremony will take place Sept. 9 at the Kimmel Center for the Performing Arts in Philadelphia. This year's special honorees include Chaka Khan, Bill Withers, the Whispers, Kool & the Gang, Donny Hathaway and former Stax/Motown label chief Al Bell.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Kamau High, Christie Leo, Gail Mitchell, Andre Paine, Ken Tucker and Ray Waddell.

UPFRONT

HIP-HOP BY GAIL MITCHELL

OUT OF THE PARK

Heavy Hitters Grace Negro League Benefit CD

By combining music, social consciousness and philanthropy, Stadium Entertainment wants to shepherd a new business model designed to also capture and engage music consumers. The first project under its banner is the compilation CD "True to the Game."

Comprising tracks featuring such top R&B/hip-hop artists as Kanye West, T-Pain and Akon, the CD will be released Oct. 21 and distributed by Pyramid/Fontana/Universal. Stadium has also inked a licensing deal with T-Pain's Miami-based Nappy Boy Digital label for the project's first single, "Beam Me Up."

The song, featuring T-Pain, Rick Ross and introducing Nappy Boy artist Tay Dizm, is exclusively available digitally through Nappy Boy Digital. Released last month, the single will be reservised Aug. 22 and go for adds after Labor Day.

A percentage of the proceeds from "True to the Game" will be donated to

the Negro Leagues Baseball Museum. Stadium plans to release two more compilations and a best-of CD in its agreement with the 18-year-old museum.

The Kansas City, Mo.-based facility will use the proceeds to help fund a \$15 million education and research center to be housed within the historical landmark building where the Negro Leagues were established in 1920.

"This is a legal mixtape on steroids," Stadium Entertainment head Camille Barbone says of

"True to the Game," which will retail for \$16.98. "This record has a diverse flow with G-rated lyrics. Some of the songs were recorded especially for this project, and some had already been written. And we wanted to make it a win-win by pairing emerging acts and protégés with well-known acts."

Track selections also include "Make Your Way to the Dance Floor" (Ziggy Nina featuring Chingy), "Around My Way" (Young Cash featuring Akon), "The Pursuit of Happiness" (GLC featuring West), "Knock It Outa Da Park" (Yung Joc) and "Ghetto Love" (Mario).

A longtime manager and A&R consultant, Barbone established Stadium Entertainment in 2006 with radio promotion veteran Jerome Mas and record producer Gary Katz. The company has offices in Santa Monica, Calif., and New York.

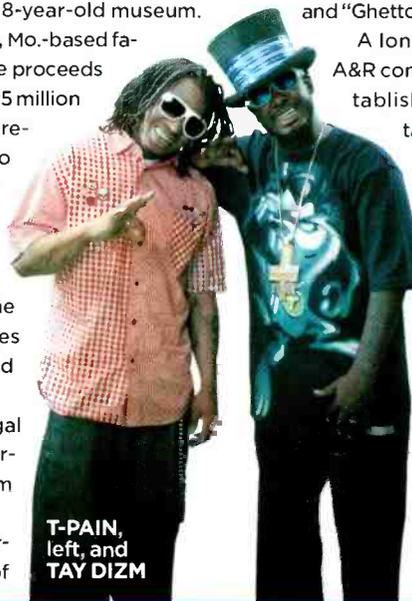
"We were thinking about a new model that took into consideration the changes happening in the music industry," Barbone says of

the privately financed company. "We're a free-standing special-projects company with a charitable overlay."

Acknowledging only that the museum will receive "a generous percentage," Negro Leagues Baseball Museum director of marketing Bob Kendrick says the Stadium affiliation is "just an extension of our existing licensing arm. It's important for cultural institutions to find nontraditional revenue sources, especially in this difficult economy. But, more important, it's an opportunity for us to give this vital history a new voice through the power of R&B and hip-hop and enlighten a new generation of youth."

According to Barbone, the museum will receive a percentage of all income streams from CD sales, merchandising, corporate sponsorship, digital sales, licensing, ringbacks and ringtones. The museum will not pay one penny toward costs of production, marketing, advertising or anything else used to drive sales.

She further notes that the artists and/or their labels and producers will retain ownership of all master recordings and that Stadium will not take any publishing or writers' royalties. Each master has been licensed and, in return, master owners will receive a recoupable advance and participate in sales royalties.



T-PAIN, left, and TAY DIZM

Hear Me, Drink Me

Deploying Music Downloads To Boost Brands

First off, a confession: I've yet to drink a Bud Light Lime. I've been on a sobriety kick for a while, and I'm a beer snob when I'm drinking, so it's not a huge shock. But I'm certainly aware of the Anheuser-Busch brand—aside from having covered its ad campaign and synch deals in some detail, I even went so far as to visit the Bud Light Lime Web site to download an exclusive remix of Santogold's latest single, "Lights Out."

This has been the summer of the download promotion, with Converse, Caress and the aforementioned beer all jumping onboard, hoping that consumers will visit their site for the free tunes and become loyal customers. Converse commissioned artists to pen and record a new tune, then used the song in commercials, shot a video and launched an associated print campaign. Caress chose to try to market its new Brazilian body wash by having Pussycat Doll Nicole Scherzinger cover Duran Duran's "Rio." Converse and Caress both

posted the tracks on their Web sites as free downloads.

The latest entrant in this game is Mountain Dew, which recently started a singles-only label called Green Label Sound. "Our goal is to take emerging artists and plug them into our system to help them break through," Pepsi-Cola North America VP of portfolio brands Frank Cooper says. "We are not trying to compete with or replicate the models of the traditional labels."

Cooper says the label will launch online first by posting tracks on the Mountain Dew site. "In time, though, we might look at getting the music into other places we distribute product, like grocery stores or gas stations," he says. The first act signed to Green Label Sound will be Chicago-based rappers **the Cool Kids**, with more signings forthcoming.

"All the songs are written for Green Label Sound, although they are not about Mountain Dew," Cooper says. "We are not looking for ownership, however. We do have exclusive licensing rights for a period of time for each track, but the artists will retain ownership." Cooper adds that artists releasing singles on the label will have access to Mountain Dew's extensive promotion network, which includes street teams, MTV2 time and radio ad time.

All in all, it seems like a solid deal for the artists involved, although the sales figures for involved parties do not always reflect this. Santogold has sold 67,000 copies of her self-titled debut album, according to Nielsen SoundScan, and while Scherzinger's solo album has yet to be released, sales of her

single "Super Villain" totaled 12,000 units.

But even if these campaigns don't provide artists huge sales boosts, they still help build name recognition, and the artists are compensated. But what benefits do the brands see? Consider the Bud Light Lime example, or the fact that, despite having worn Converse since high school, I haven't been pushed by the ads to invest beyond my yearly pair.

"We're not looking for a straight return on investment in the first year," Cooper says. "This is about us establishing credibility and being seen as champions for emerging artists. It's all about building brand affinity."

Brands that release music usually aren't looking to make money from the songs themselves, according to Cornerstone Promotion VP of strategic marketing Jeff Tammes, who worked with Converse, Caress and Mountain Dew on download-related projects.

"For Caress and Converse, they wanted great songs to give to the creative folks," Tammes says. "They are looking at viral

hits, coverage on sites that wouldn't normally cover them and activity around the content. For Caress, they are also looking at the effects on the sales figures and whether the promotion activated returns at retail."

Unilever/Caress director of brand building Anne Jensen says, "We're just now winding the promotion down and evaluating it, and we're looking at a number of indicators. Sales figures, obviously, but that's only a part of it. We want to see how customers engaged with the site, if they just downloaded the song and left, or if they downloaded coupons or submitted video to the site. At the end of the day, we don't just want views with no action."

Or in my case, downloads with no drinking.



The Indies

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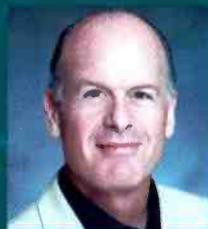
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Home Stage

Miami Venues Provide Havens For Latin Artists

Last month, as I listened to **Julieta Venegas** perform at the Gibson Showroom in Miami's Design District, a music industry executive came up to me.

"Isn't it amazing?" she asked. "This place didn't even exist a year ago, and now, I don't know how we survived without it."

Ostensibly a place for the guitar maker to showcase its various brands (including Baldwin pianos), the showroom has become a kind of haven for all things music in Miami, allowing access to everything from rehearsals and songwriting sessions to showcases and TV tapings.

Less than 15 minutes away, in Little Havana, is another outlet designed to fulfill a previously unmet need. *Esencia*, a Latin songwriter's showcase, holds court every other Thursday in a club called the Place, allowing new and established songwriters to perform their compositions in an acoustic setting.

Neither Gibson nor *Esencia* seeks mass appeal nor revenue. Neither locale fits more than 200 people and neither charges admission.

Instead, both are predicated on the rather quaint notion of love of art, or, in this case, music. And because

they're located in Miami, the emphasis is most decidedly Latin.

Esencia was launched five years ago by **Erwin Pérez**, a writer for *El Nuevo Herald* who has since gone into public relations. From the outset, the series' objective was to showcase Latin songwriters who had penned famous songs but weren't known as performers. Then it evolved to include up-and-coming acts and the occasional major singer/songwriter who stopped by.

"As I could say in one of my songs, *Esencia* is like a woman's second vir-

ginity," says singer/songwriter **Saavedra**, a regular with several radio hits to her name. "It's a place one always wants to return to, where we hold the most pleasurable memories, where we get together with whomever we want and understand what we want to become."

Despite this enthusiasm, Pérez suspended *Esencia* for a year but resumed it in July, thanks to the Place's owner, who provides the venue and backline free of charge and pays Pérez a nominal fee for booking, producing and promoting the events.

"It's not a great business," Pérez says. "But that isn't the point. There is no other place where artists can come and play and have everything set up for them. I'm more convinced than ever that this is truly an important showcase for them."

Sony/ATV Music Publishing senior creative director **Claribel Cuevas** is a regular, as are many other publishers. "I get to

be up close and personal with writers who have penned some really big songs, and you hear those songs and the stories behind them," she says. "It's also a great avenue to show new talent. I've become aware of writers this way. It'd be great to have these in other cities."

To do that, however, you'd need to find a bunch of other idealists like Pérez. Or a businessman like Gibson chairman/CEO **Henry Juskiewicz**, who endorses the notion that cities should have supportive havens to foster creativity. Gibson has 16 showrooms worldwide and eight in the United States, which provide a place for performing, networking and industry events. The Miami venue, which opened in October 2007, is one of the newest. Although artists of all genres use the showroom, approximately 60% of its events are Latin-centric.

"The Gibson showroom is a toy store, but for adults," says artist **Luis Fonsi**, whose song "No Me Doy Por Vencido" is No. 1 on Billboard's Latin Pop Airplay chart and goes to Gibson to test instruments and do interviews. "Without a doubt, the most important aspect for me is its support of Latin music." ■■■

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Latin Notas

LEILA COBO



VENEGAS

THE BILLBOARD Q&A?

Ana Clara Ortiz

Latin America's exploding mobile music market has kept Ana Clara Ortiz busy. Ortiz, formerly director of mobile for Universal Music Latin America, was named the division's VP of digital in February, putting her in charge of online and mobile initiatives. She discussed the opportunities and challenges of both with Billboard.

Have you ever had mobile content sell really well without being driven by a radio hit?

An example of that was La Secta with the single "La Locura Automatica" and Mach & Daddy with "La

Botella." Wisin & Yandel have more than 100,000 downloads in Argentina, [where] consumers don't normally consume reggaeton and radio doesn't play reggaeton down there... So it's interesting to see artists we are

tracking that are not having airplay, that are not a priority in the region, but we just make the content available and they are really selling a lot in Latin America.

What are you doing on the mobile side to develop underexploited markets for regional Mexican?

We are working pretty closely with the telcos in Central America. Right now the regional Mexican catalog; for example, *El Trono de Mexico* is selling a lot of ringback tones in Honduras, Guatemala and El Salvador. That was a huge surprise for us... A year ago when we opened the operations there, digitally speaking, we made the content

available to the telcos. We have the "long tail" concept. We try to make all the catalog available in all the territories, and every single day we see these kinds of surprises. We launched the digital operation in Bolivia a month ago, and we are selling crazy there... We are selling a lot of regional Mexican in Paraguay.

How big of a threat to your business is mobile piracy?

We are still selling the master tones protected in Latin America. However, it's not only Bluetooth, it's mostly the cables that come with the new phones... what-

ever you have in a computer that you have downloaded illegally, you can just transfer to your phone. So it is a threat... but the main issue is still the transport costs, the airtime costs that the telcos are charging in Latin America... And then the telcos, their main business is not to sell ringtones, it's to sell phones and lines. So I still think that they are not really focused on promoting WAP and promoting the mobile content as it probably should be. That could drive more sales for all the parts.

—Ayala Ben-Yehuda

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LA OREJA DE VAN GOGH

EN BREVE

WARNER BUYS SPANISH SERVICES FIRM

Warner Music International has acquired a majority stake in Spanish artist services company Get In for an undisclosed amount.

Inigo Argomaniz formed the San Sebastian-based company in 1990. It has operations in artist management, live production, touring promotion and brand partnerships. It will now become part of Warner Music Spain, and the major says the partnership will expand both companies' ability to provide support across all aspects of their artists' careers.

Get In manages established Spanish acts including La Oreja de Van Gogh, Mikel Erentxun, Alex Ubago, Duncan Dhu, Amaia Montero and El Sueno de Morfeo. It has also staged concerts for Manu Chao, Metallica, Ben Harper, Il Divo and Lenny Kravitz, while the branding partnerships brokered with acts include Coti and Coca-Cola, La Oreja de Van Gogh and SEAT Volkswagen, and Alex Ubago and mobile operator Movistar.

Under the terms of the deal, Get In will continue to be headed by Argomaniz, whose career includes promoting shows for Elton John, Paul Simon, Sting and Roxy Music. He is also president of Asociación de Promotores Musicales, the Spanish industry body for touring and promotion.

"We are very much looking forward to beginning this new partnership with Warner Music, with whom we have shared a very close working relationship for many years," Argomaniz said in a statement. "This is an opportunity for us to cultivate additional revenue streams whilst continuing to grow those areas where Get In already has a strong presence. Our deeper cooperation will inevitably benefit the artist community as well as both companies." —Andre Paine

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GLOBAL BY DIANE COETZER

South African Radio 'Needles' Labels

Dispute Over Performance Royalties Headed To Copyright Tribunal

JOHANNESBURG—A dispute over performance royalties is disrupting the delicate relationship between South Africa's record labels and radio broadcasters.

Since June 2002, radio stations here have been required to pay performance royalties to labels and artists for the right to broadcast their recordings. But the stations have yet to pay one rand.

Labels say broadcasters are breaking the law. Station owners counter that the labels want too much money, estimating that performance royalties would have cost them up to 220 million rand (\$28 million) in 2007.

Now, South Africa's Copyright Tribunal is expected to take up the issue in an effort to break the stalemate.

The dispute over "needletime," as royalties for the broadcasting of sound recordings are known locally, came to a head July 16 when Sony BMG Africa pulled its catalog from 94.7 Highveld Stereo's mobile phone downloads store 94.7 Music Shop, which the Johannesburg-based AC station had launched the day before.

The decision hit the store's 200,000-song catalog so heavily that the station immediately suspended 94.7 Music Shop's operations.

"We don't see why our repertoire should be used to develop 94.7's business when they're completely in contempt of the Copyright Act,"

Sony BMG South Africa managing director Keith Lister says, adding that the station had refused to "pay needletime royalties on any tracks."

Ryan Till, COO of Primedia Broadcasting, Highveld's owner, claims the labels' demands would put the radio industry in a "dire financial situation" if met.

An insider at another major confirms widespread support for Sony BMG's stance, saying,

"It's a strategic move to push the needletime issue forward, which we all agree with."

The dispute centers on amendments made in 2001 to existing copyright legislation that established a right to payment but didn't set rates. Labels then set their own rates, putting in motion a train of events leading inexorably toward the Copyright Tribunal, which has been

asked by the labels and broadcasters to resolve the issue.

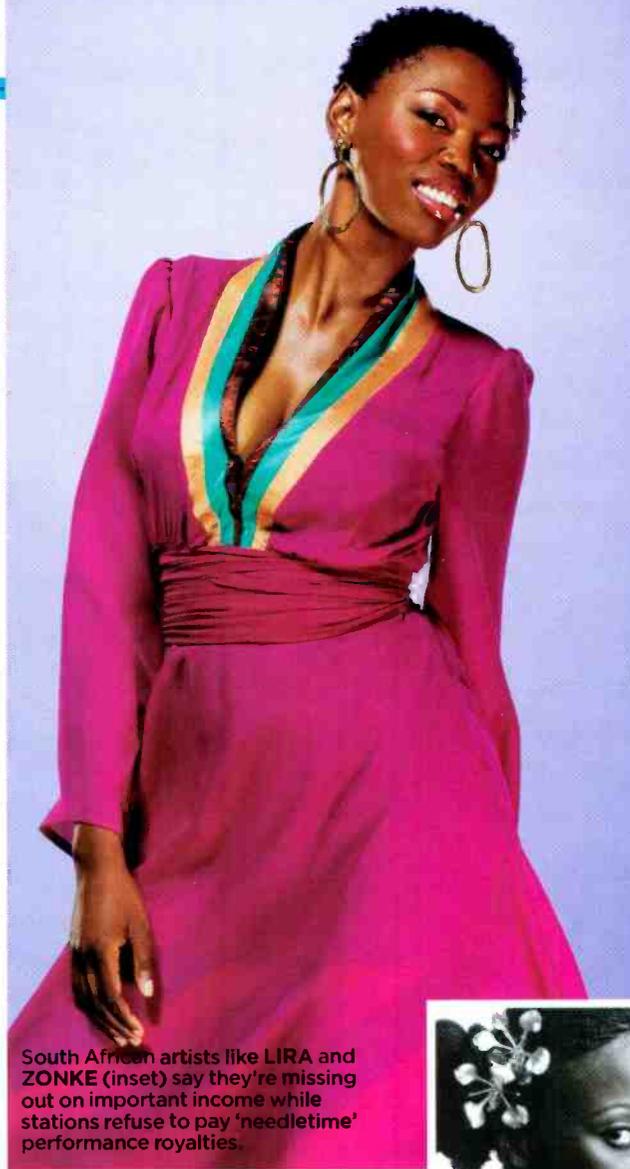
Labels body the Recording Industry of South Africa (RISA) set up its own collecting society, the South African Music Performance Rights Assn., which developed a sliding-scale tariff of 10% of a station's gross advertising revenue, dependent on how much of its output is music.

SAMPRA also demanded an additional 2.5% mechanical royalty from stations copying tracks onto hard drives for broadcast.

Both sides admit the current situation has been exacerbated by bureaucratic delays. The 2001 amendments required new government regulations for operating collecting societies to be drawn up and instituted—a procedure



TILL



South African artists like LIRA and ZONKE (inset) say they're missing out on important income while stations refuse to pay 'needletime' performance royalties.



ing performers and labels) and SAMRO (the authors body that will also collect performers' rights) to present a united front at the Copyright Tribunal.

The tribunal hasn't yet set a hearing date, although Sony BMG's Lister is confident one will be held by the end of August.

Koster says the broadcasters association is also preparing to present its arguments before the tribunal and wants the stalemate rapidly resolved. He reckons SAMPRA's sliding-scale rate would mean "between 100 million rand [\$12.7 million] and 220 million rand" would have been payable on 2007 revenue.

The tariff, to be backdated to 2002, would be split 50/50 between sound recording owners and performers, who are eagerly awaiting a resolution.

"With the decline in CD sales, artists are in need of new revenue streams and [needletime] is key to their ability to keep producing great music," says artist manager Danie van der Heever, who handles leading Afro-soul artists Lira (Sony BMG) and Zonke (Kalawa Jazzmee).

For SAMPRA, the tariff is "absolutely critical to the survival of the industry," Lister says. "We are prepared to put all our energy and resources into the battle."

that wasn't completed until June 2006. Societies then applied for accreditation, which SAMPRA received in July 2007.

Throughout that period, labels and broadcasters had unsuccessfully sought a jointly acceptable rate.

National Assn. of Broadcasters executive director Johann Koster claims SAMPRA would not compromise on its "excessive" tariff. "When we put forward a counter offer, they were unwilling to negotiate," he says.

RISA/SAMPRA has struck deals with accredited collecting societies SARRAL (represent-

GLOBAL NEWSLINE

>>> AUSSIE BIZ SHRINKS FURTHER

The Australian recorded-music market shrank 4.3% in value during the first six months of this year, according to wholesale figures. The figures for January-June, released Aug. 14 by the Australian Recording Industry Assn., show overall revenue totaled \$177.9 million Australian (\$155.1 million), down from \$185.9 million Australian (\$162.1 million) during the same period last year. CD album unit sales dropped 8.5% to 16.1 million from 17.6 million a year earlier, while revenue from these sales dipped by 10.8% to \$131.4 million Australian (\$114.6 million), from \$147.3 million Australian (\$128.4 million). Digital unit sales (including single-track downloads, albums, master ringtones, streams, videos and ringback tones) surged 237% to 53.7 million, from 15.9 million a year earlier. Revenue was up 42.6% to \$25.9 million Australian (\$22.6 million), from \$18.1 million Australian (\$15.8 million). "The digital figures are suggesting a whole new cycle for the Australian music business," ARIA chairman Ed St John says. "The [overall] decline was slower than last year." —Christie Eliezer

>>> WARNER INKS ONLINE PACT

Warner Music International has agreed to license its digital catalog to European online music community Music Makes Friends under a new content partnership. The Luxembourg-based company has already signed deals with the three other majors, plus thousands of indie labels. The on-demand streaming platform is available in France, Germany, the United Kingdom, Spain, Belgium, Ireland, Austria, Luxembourg and Switzerland. Under the agreement, WMI and Music Makes Friends will share in revenue generated by the latter's ad-supported streaming and subscription services. "Our agreement with Music Makes Friends is another example of how we continue to embrace and develop new ways to enjoy music, whilst ensuring that rights holders and artists are appropriately compensated," WMI VP of digital business Eric Daugan said in a statement. —Andre Paine

>>> BILLBOARD PARTNERS WITH POPKOMM

Billboard is a media partner for this year's Popkomm, set for Oct. 8-11 in Berlin. The program at the international music and entertainment business trade show includes panel discussions about the role of the recorded-music industry in the live business, secondary ticketing and a follow-up to last year's session on how car and device manufacturers can open up new sales channels for music. In addition to the exhibition and conference, Popkomm features an international music showcase. Organizers say about 400 artists will perform during the 2008 festival. Last year, the conference had 886 exhibitors from 57 countries and attracted 15,420 visitors. —AP

>>> BACARDI TEAMS WITH BLOGS

Drinks company Bacardi has launched a branded content model that will commission music and make it available for free through MP3 music blogs. The Bat Project (named after the company logo) will include unreleased remixes, studio material and live tracks. Bacardi says rights owners will be paid. U.K. elec-

tronica act Metronomy has provided the first track, "A Thing for Me," which is featured in a short online film that Bacardi commissioned to coincide with its B-Live event in April in Miami. In May, Bacardi B-Live, the beverage firm's global music platform, struck a branding partnership with U.K. dance duo Groove Armada to issue releases through the company and partner on its international events. —AP

>>> OASIS PLOTS U.K. ARENA TOUR

U.K. rock act Oasis announced an 18-date U.K. arena tour as its comeback single "The Shock of the Lightning" premiered on British radio. The tour launches with two nights Oct. 7-8 at Liverpool Echo Arena. Oasis will also play two nights at each venue on the tour, including London's Wembley Arena. It was booked through Primary Talent International; promoters for the dates are SJM Concerts, Metropolis Music, Regular Music and MCD. Oasis' seventh studio album, "Dig Out Your Soul" (Big Brother Recordings/Sony BMG), will street Oct. 6 in the United Kingdom. The single bows Sept. 29. —AP

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All Together Now

Downloads Give Upside To U.K. Compilations

LONDON—Rumors of the death of multi-artist compilations in the United Kingdom are proving to be wildly exaggerated.

In fact, the growing market for song downloads, the very thing that was supposedly going to send the compilations sector to an early grave, is now recognized as one of its saviors. Commentators agree that the digital era's renewed focus on singles and the popularity of cherry-picked hits that chart

the best opening total for Virgin/EMI/UMTV's 25-year-old series, or indeed for any various artists collection in U.K. chart history.

Sales climbed to 601,000 during the three weeks following the album's July 21 release, according to OCC data, which also reveals that the overall compilations market is up 2.7% in sales in the first seven months of the year compared with 2007.

Compilations accounted for 22% of all album ship-

ments in 2007 and in July accounted for 27.8% of all album sales, their highest monthly share since August 2004.

At labels body the BPI, chief executive Geoff Taylor suggests that the increase in compilation sales "underlines the value of the filter in the digital age." He adds: "If you want to cherry-pick tracks online, you can, but there's huge value in a bundled physical product."

London-based HMV head of music Rudy Osorio con-

courses. "It's clear that you can't navigate millions of tracks on iTunes or anywhere else," he says. "People need music put in front of them in a consumable way, so compilations are still incredibly valid. They're valid digitally as well."

HMV recently launched a "Two for £18" (\$33.60) promotion on compilation albums that generated "phenomenal" sales, Osorio says. He adds that this summer, before a heavy-hitting schedule of artist albums in the fourth quarter, "people still want to browse in shops and what we've done is focus on putting compilations at the front of them."

UMTV has also collaborated with Sony BMG on such titles as the "Live Lounge" series, which compiles live performances on national top 40 station BBC Radio 1. The albums represent the only way for consumers to buy the material, since they are not released as individual downloads. "Live Lounge 2" was the United Kingdom's fifth-best-selling compilation of 2007, when a total of 30.4 million various-artist compilations were sold in the territory last year, led by "Now! 68," with sales of 1.1 million units.

Various releases will mark the "Now!" series' silver anniversary later this year, including a "Now! 25 Years" collection. Of the 2,693 tracks featured in the series since it debuted in December 1983, Robbie Williams has been the most-featured artist with 28 (which includes his hits with Take That). EMI labelmate Kylie Minogue is next, with 21, followed by U2 with 18.

While digital sales accounted for only 0.1% of the compilations market in 2007, initial downloads of "Now! 70" were slightly less than 7,000, or 1.8% of its opening tally. "There is a market there," UMTV's Berg says. "The compilation market is very broad and it will fragment by age. We're making our brands more and more available [for download], but it's still very much in its infancy."



ROBBIE WILLIAMS and KYLIE MINOGUE (inset) are the two most-featured artists on the United Kingdom's all-conquering 'Now That's What I Call Music!' compilations.



for longer (Billboard, Aug. 16) is revitalizing appreciation of CD collections that gather them together.

London-based Universal Music TV managing director Brian Berg says, "What we're seeing is people turning to contemporary compilations, whether it be 'Now!' or 'Clubland' [UMTV's joint venture series with northern dance label All Around the World] to access what they would have bought as physical singles."

In July, the United Kingdom's compilations business was up 13.9% year-on-year in sales, according to the Official U.K. Charts Co. (OCC). That was buoyed by record-breaking first-week sales of 383,000 units for "Now That's What I Call Music! 70,"

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The world's music community



DIGITAL BY ANTONY BRUNO

Gaming Your Music Player

Developers Eye The Next Big Downloadable App

Less than two years ago, iPod owners only had three options to choose from if they wanted to play games on their device—and those came preloaded.

Today, more than 30 iPod games are for sale on iTunes and close to 30 more are available for the iPhone and iPod Touch via the App Store, with many more expected in the weeks and months ahead.

While still very much a niche area of content for Apple and other MP3 manufacturers, games are poised to play an increasingly important role going forward as the competitors in this space look beyond music and video to the next area of opportunity.

To get a sense of the potential market, look at the progress made in bringing games to mobile phones. What began in the late '90s with Nokia offering "Snake" as a preloaded game on all models has become a \$4.5 billion worldwide market, according to the Gartner Group, which expects that figure to grow to \$6.3 billion by 2011. Granted, the numbers are less compelling in the United States, where mobile game revenue is expected to hit \$845 million this year and grow modestly to \$1.2 billion by 2011. But still, that's hardly chump change.

"It's no surprise when the App Store went live for the iPhone and iPod Touch, some of the first applications were games," former Jupiter-Research analyst Michael Gartenberg says.

And Apple is hardly alone. Microsoft is developing a version of its XNA Games Studio platform that would allow developers to write games that work on Windows PCs, the Xbox and the Zune, with several prototype games already completed.

Mobile game companies like EA Mobile, Gameloft and Namco have created versions of their titles for the iPod, and others like Hands-On Mobile—the developer behind the best-selling "Guitar Hero III: Mobile"—say they are working on several unannounced titles as well.

"It's something a lot of mobile developers are going to start doing," Hands-On Mobile senior product manager J.J. Lechleiter says.

To be sure, the mobile phone will likely remain the dominant platform—with mobile phones far outnumbering MP3 players in the market, not to mention their over-the-air instant-purchasing capabilities and 10-year head start, games developed for them outnumber those for MP3 players by more than 10 to one.

But developers point to several advantages that MP3 players have over mobile phones when it comes to creating games. Most important is the storage capacity. Games made for mobile phones are generally very "small," between 128 and 500 KB, depending on the device supported.

This forces developers to cut out



Developers of mobile phone games like 'Guitar Hero III: Mobile' (left) are now turning to iPod games like 'Phase' (top right) and 'Pole Position: Remix.'

many extras, such as advanced graphics and sound, or find creative solutions to include them. "Guitar Hero III: Mobile," for instance, is a whopping 1.5 MB download, and that doesn't even include the music. Because each song played with the game weighs in at an extra 1 MB, gamers must download each song separately prior to playing.

Games made for MP3 players, meanwhile, run between 10 and 60 MB.

"It's easier to write code and images without having to worry about what size it is," Namco VP of strategy and planning Jason Ford says. "One of the biggest resource hogs is putting true music into a game, especially if you have multiple tracks."

Which leads to the other advantage that MP3 players have over mobile phones—a stored library of songs and other assets to integrate into the game. Sure, plenty of mobile phones double as MP3 players, but few store the same size music collection that the average MP3 player holds. And that opens the door to a new market for music games.

"There is huge potential to work with the libraries of music people already have on their devices," Lechleiter says. "As people get more used to playing games on these devices, I think that's definitely [going to be] the primary genre."

In fact, it's already started. "Phase," from "Rock Band" developer Harmonix, is just one rhythm-based game that pulls content from users' music libraries. Others

include "Musika"—from "Pappa the Rapper" designer Masaya Matsuura and Sony BMG—and the iPhone favorite "TapTap Revenge."

Sometimes the music integration is a bit more unique. The new "Song Summoners: The Unsung Heroes" iPod role-playing game from Square Enix uses stored tracks as "energy" for weapons, while Namco's "Pole-Position: Remix" inserts images of the individual user's album art library as racetrack billboard ads.

And more are in development. Method Solutions, the studio behind "Musika," is developing an as-yet-unannounced game featuring an unnamed Sony BMG artist.

Done properly, the integration of music into MP3 games not only can help users rediscover the depths of their music collection left languishing in the recesses of their iPods, it also holds potential for sales and promotion. MP3 players from Apple, Dell and SanDisk are all adding Wi-Fi Internet connections that can be used to download new songs. There's no reason why games can't take advantage of that as well. For instance, Namco's "Popeye" mobile game lets users trade earned points for exclusive downloadable comics. More than 100,000 comics were redeemed in six months.

"We're always trying to stay ahead of things that make the game deeper and more fun to play," Namco's Ford says.

Game on!

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

BITS & BRIEFS

JUKEBOX BRANDING

Internet-connected digital jukebox company TouchTunes has acquired Barfly Interactive Networks, an in-bar advertising and media company. TouchTunes says it plans to display Barfly's branded content on screens integrated into its jukeboxes. The acquisition extends Barfly's reach to TouchTunes' more than 35,000 jukeboxes across North America. Barfly's branding partners include Anheuser-Busch, Diageo and Skyy Vodka. Financial terms of the deal were not disclosed.

NEW PHONE, FREE SONGS

The Comes With Music initiative is not yet live, but Nokia and Universal Music Group extended their partnership to offer free music to anyone buying the new Nokia 5220 XpressMusic phone. At purchase, customers will receive a voucher

and an activation code that they can redeem for up to 100 free songs by UMG artists. The promotion is limited to such Pacific Rim countries as Bangladesh, Cambodia, Indonesia, Malaysia, the Philippines and New Zealand.

TRACK YOUR FAVORITE BAND

Mobile "social-mapping" service Loopt has introduced a new service that lets fans follow their favorite artists while on tour. The Follow the Music feature will update fans on what city their selected bands are playing and provide links to news updates and photos. Fans can also leave messages and make comments that other fans can see. The program is offered in conjunction with music marketing agency NonStop Riot. Participating bands include Shwayze, Chromeo, the Submarines, Valencia and Bayside.

CAN YOU HEAR ME NOW?

Got a gamer in the house? Tired of being kept up at night with the screams of exploding zombies or "Guitar Hero" tracks? Then check out Turtle Beach's Ear Force X4 headphones—a set of wireless headphones that keep all the Dolby Digital 5.1 Surround Sound effects in the gamer's ears, not yours.

The system is designed for the Xbox 360 console and supports live Internet chatting during games, with separate volume adjustments for chat audio and game sounds. It also comes with a removable microphone, analog and digital inputs and cushy ear cups.

The Ear Force X4 is available now for \$200. —AB



AOL MUSIC TOTAL MONTHLY STREAMS AUG 30 2008

TOP SONGS		
1	DAVID ARCHULETA Crush 19 JIVE	339,309
2	CHRIS BROWN With You JIVE	110,638
3	JORDIN SPARKS One Step at a Time JIVE	93,240
4	SLIPKNOT Psychosocial ROADRUNNER	81,002
5	TAYLOR SWIFT Picture to Burn BIG MACHINE	60,744
6	ALICIA KEYS No One J	57,023
7	CLAY AIKEN On My Way Here RCA	54,310
8	AVRIL LAVIGNE When You're Gone RCA	47,438
9	TAYLOR SWIFT Tear Drops on My Guitar BIG MACHINE	43,224
10	CHRIS BROWN Kiss Kiss JIVE	35,085

This year's "American Idol" runner-up crashes in at No. 1—thanks to a major push across the AOL Music site—and also bows high on the Billboard Hot 100 this week.

TOP VIDEOS		
1	MILEY CYRUS 7 Things HOLLYWOOD	291,169
2	KATY PERRY I Kissed a Girl CAPITOL	234,388
3	JONAS BROTHERS Burnin' Up HOLLYWOOD	201,943
4	KERLI Walking on Air ISLAND	171,865
5	RIHANNA Take a Bow DEF JAM	154,240
6	THE PUSSYCAT DOLLS When I Grow Up INTERSCOPE	146,281
7	RIHANNA Disturbia DEF JAM	126,866
8	CHRIS BROWN Forever JIVE	107,577
9	LIL WAYNE Lollipop CASH MONEY/UNIVERSAL MOTOWN	106,004
10	THREE 6 MAFIA Lolli Lolli HYPNOTIZE MINDS/COLUMBIA	103,346

AOL's dedicated promotion of the artist and her video continues to help the clip gain eyeballs.

* First Listen/First View ** Network Live * Breaker Artist
** AOL Sessions Source: AOL Music for the four weeks ending Aug. 15.

DIGITAL BY KATIE HASTY

CASHING

N Lil Wayne Label Offers Robust Mobile Service

Cash Money/Universal Motown has launched a mobile subscription service to deliver ringtones, graphics, videoclips, text alerts and contest opportunities to fans of label artists like Lil Wayne, the Hot Boys and Birdman, Billboard has learned.

Cash Money Mobile will cost \$9.99 per month, which will be charged directly to a user's phone bill. Universal kicked off the program with a soft launch in June, around the release of Cash Money breadwinner Lil Wayne's chart-topping "Tha Carter III."

Since then, subscribers have had access to a dozen exclusive ringtones that comprise second edits, remixes and alternate takes.

The value-added content is delivered by mobile content distributor m-Wise, which hooks up carriers Sprint, T-Mobile, Verizon Wireless, AT&T, Alltel, Boost & Suncom via its MOMA Service Delivery Platform. Universal has previously used m-Wise's services through online mobile entertainment platform Thumbplay.

Similar subscription programs are widespread with mainstream artists. Island Def Jam also started its own IDJ Mobile subscription service this year. "But this is Cash Money. It's a small boutique group of artists with a very similar fan base," says Kameo Carlson, senior VP of digital business development

BILLBOARD EXCLUSIVE

for Universal Motown Republic Group (UMRG). "There's a core group of consumers that associate with the specific Cash Money brand." It's this core group and beyond that helped make Wayne's "Lollipop" become one of the first platinum-selling ringtones in the United States earlier this year.

According to Carlson, the company has not yet determined the number of subscribers who have signed up for the initiative. But by comparison, more than 100,000 fans are subscribed to Lil Wayne's free mobile fan club, which offers services like text updates.

The idea for Cash Money Mobile came to UMRG director of mobile marketing Joshua Jacobs after noticing fans demand-

ing more tracks from Lil Wayne's back catalog as ringtones. "This wouldn't work with just any label. This is for a core group of fans," he says.

"Unlike Jamster or Songplay, this is about buying a content package and access and not just buying a song. The contests are about really engaging the fans. There are graphics that won't be available anywhere else," he continues. "There's no bait-and-switch, like there's one exclusive and nothing else. We sell Cash Money products elsewhere, but access to everything is here. [Fans] won't have to pay \$10 here and \$3 here and \$5 here."

Cash Money Mobile will get its next big push with the release of Birdman's follow-up to 2007's "5*Stunna," tentatively due in the fall.

DONNY & MARIE

SHE'S A LITTLE BIT COUNTRY, HE'S A LITTLE BIT ROCK 'N ROLL

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POLITICS BY ANTONY BRUNO

ROCK THIS PARTY

Music To Surround Democratic, Republican Conventions

When the Democrats and Republicans hold their national conventions in the weeks ahead, the music industry will be there in force, with both events featuring music lineups that would rival most all-day festivals.

Some artists will be attending as entertainers; others, as activists; and still others, as lobbyists of a sort. But whether it's the Democratic convention (Aug. 25-28 in Denver) or the Republican convention (Sept. 1-4 in St. Paul, Minn.), both provide the music industry a rare platform to reach an audience not typically found at your average concert, charity benefit or fund-raiser.

Once the day's business is done, political conventions devolve into the same booze-soaked party scene as any other industry confab. And just like those other conventions, deep-pocketed interests are tapping mainstream stars to draw a crowd. According to the Sunlight Foundation, a Washington, D.C., congressional watchdog group, more than 370 parties and events are scheduled between the two.

The RIAA will host invite-only events at both on behalf of the ONE Campaign to end poverty, featuring Kanye West at the Democratic convention and Daughtry at the Republican one. Also hosting events at both conventions is the Grammy Foundation's Rock the Conventions effort, featuring Everclear, Daughtry and the Flobots at the Democratic confab and songwriters Brett James and Greg Laswell at the Republican event.

According to Recording Academy VP of advocacy and government affairs Daryl Friedman, the music industry is hoping to use these acts to send its own message to attending politicians that it doesn't normally have access to. Issues like terrestrial radio performance royalties and music piracy will be top of mind.

"Unlike most of the parties in these cities where they're using music to get attention to their message, in our case music is our message," Friedman says, adding that artists "are the most effective way we influence lawmakers."

Rock the Vote will also be present at both conventions. While the details of the Republican event are not yet finalized, the Democratic concert will feature Fall Out Boy headlining a lineup that will include N*E*R*D and Jakob Dylan. According to a Rock the Vote spokesperson, the program will feature music and the organization's effort to get young people registered to vote and engaged in the political process.

Another organization making appearances at the two conventions is the Creative Coalition, which is well-known for hosting star-studded galas attended by film and TV stars. The Black Eyed Peas will perform for the Democrats, while the Charlie Daniels Band will entertain the Republicans. However, not all organizations are hedging

their bets by attending both events. In Denver, lesbian, gay, bisexual and transgender advocacy group Human Rights Campaign is presenting the Rock to Win concert, featuring Melissa Etheridge, Cyndi Lauper, Rufus Wainwright and Thelma Houston.

Also, MoveOn.org will host the Manifest Hope Art Gallery with several partners, featuring street-side performances by Silversun Pickups, Clap Your Hands Say Yeah, Cold War Kids, Nada Surf and DJ Z-Trip. Afterward, there will be an intimate invite-only acoustic performance-in-the-round featuring Death Cab for Cutie's Ben Gibbard, Rilo Kiley's Jenny Lewis, She & Him's Zooey Deschanel, Nada Surf's Matthew Caws and singer/songwriter Jonathan Rice.

The Denver Film Society and the Denver Office of Cultural Affairs, along with Good Magazine, will host a "Cinocracy Rocks" free concert Monday night, featuring Apples in Stereo, Jill Sobule, Okkervil River, Peter Buffet and Murs.

And in the private-event category, Willie Nelson will perform for a few thousand guests of engineering and construction firm CH2M Hill, while Wyclef Jean entertains guests of Rep. Nancy Pelosi, D-Calif. The Black Eyed Peas' Will.i.am, meanwhile, will perform prior to Barack Obama's formal acceptance speech and will also host an after-party where John Legend will appear.

At the Republican event, the festivities get started with a Labor Day performance by LeAnn Rimes and the Bellamy Brothers for Keep Florida a Red State. That same night, Smash Mouth will play at a party for the Coalition for a Conservative Majority and Citizens United, while the Beach Boys will perform at the official convention kickoff event.

Later in the week, Gretchen Wilson, John Rich and Cowboy Troy will perform at the convention's Texas Honky Tonk night, while the Minnesota Agri-Growth Council will host Styx and Jack Ingram performs a Magnum Entertainment event with Robert Earl Keen. Finally, Clay Walker will welcome former presidential candidate Mike Huckabee as his bassist in the band Capitol Offense.

Where there are political events, protests are sure to follow. Rage Against the Machine is holding free-by-lottery concerts at both conventions, offering fans of the recently reunited band a rare chance to see it perform.

But most of the protest activity is scheduled to take place at the Republican convention, where Steve Earle, Allison Moorer, Billy Bragg, Mos Def and Rage Against the Machine's Tom Morello will play a Take Back Labor Day concert, while local progressive outfit Ripple Effect hosts Matiyahu, Anti-Flag and others on the Minnesota state capitol lawn.



The RIAA will host events during the Democratic and Republican conventions featuring KANYE WEST and DAUGHTRY (inset), respectively. Below, a scene from Will.i.am's 'Yes We Can' video.

GET SMART

How Musicians Can Help Their Favored Candidate

A recording artist's celebrity, creative vision and connection to fans can provide a political campaign with either tremendous momentum or disastrous distractions.

On the good side, see Will.i.am's contributions to the campaign of Democratic presidential hopeful Barack Obama. His "Yes We Can" YouTube video (right) is credited by many political strategists as a crucial factor in Obama's Iowa caucus win, which set the stage for the early successes that followed.

On the bad side, see Ludacris' recent "Politics (Obama Is Here)" single, which Obama himself ultimately denounced. Although it was an attempt to urge voters to back Obama, the diss track referred to Hillary Clinton as a "bitch," George W. Bush as "mentally handicapped" and Republican presidential candidate John McCain as, well, old.

So before stepping up to the political mic, artists considering lending their voice to either Obama or McCain should consider the following tips:

☆☆☆ DO ☆☆☆

Know the issues: "Know your personal, professional and political goals," says Republican strategist Jamie Miller, a veteran of several campaigns and founder of BattleGroundFlorida.com. "Remember that you are representing a political candidate. Know the particulars not only about the candidate and the candidates' views, but also the election."

Go where your audience is: A key factor behind the success of Will.i.am's "Yes We Can" video was its distribution on YouTube. "That's one of the best examples of a musician speaking to a generation that didn't have a direction, wasn't particularly politically aligned and was able to connect," says Cathy Allen, a Democratic political consultant and communications chairwoman for the American Assn. of Political Consultants.

Eat what you cook: "Don't forget to vote," Allen says. "You can't just play politics; you have to be someone who at least votes."

☆☆☆ DON'T ☆☆☆

Go negative: Ludacris' disparaging comments about Obama's rivals were tame compared with Ted Nugent's onstage invitations for Obama and Clinton to perform sex acts on his assault rifle. "Don't do or say anything which will cause the campaign to distance itself from you," Miller says.

Feed your ego: "You can't be bigger than the real star, which is the person running," Allen says. "You can't make your ego be the center stage. You have to be willing to do it cheaper, be accommodating to schedules and let somebody else's ego trump yours. And you've got to know when to shut up."

Fake it: "You have to be passionate," Allen says. "You can't just look like this is another paid gig or another way to raise your visibility. You have to look like you really are interested in the politics of the issue. You have to be real."

—AB



Leveling The Playing Field

Physical Retailers Seek Parity With Flexibility

With the holiday selling season coming into view, brick-and-mortar merchants are reminding the labels that the big releases arriving during this period need to be evenly available to retail accounts of all stripes.

When the season's most anticipated releases start coming out, some merchants—and nowadays even some labels—start to play free and easy with street dates. Or as **Mike Fratt**, president of the five-unit Homer's chain and a NARM director, puts it: "We are headed into the fall, which is when the free-for-all begins."

It's a situation that prompts retailers and labels to cast a wary eye toward one another. Labels remain vigilant for retailers—usually indie merchants or the discount department stores—that begin selling new albums ahead of their street dates. Merchants, in turn, find the labels' policing role hypercritical when they give some retailers exclusive windows to sell a new release ahead of everyone else.

But despite the friction, retailers are actually more flexible regarding release parity than they might appear.

On June 26, NARM released a position statement reminding labels that it's good for business to put out all album releases, regardless of format, simultaneously on Tuesdays. NARM and some of its members followed it up in the first week of August in a meeting with Sony BMG Music Entertainment; a meeting with WEA got canceled due to a scheduling conflict.

If albums aren't available to all channels at the same time, "the [NARM] board feels we are opening the door for chaos in the marketplace as the significance of street dates becomes meaningless and its competitive benefits are lost," the statement said. "Over the past few months, there have been instances where release dates for physical and digital versions of albums did not coincide, creating unnecessary and unwelcome marketing obstacles, consumer confusion and, most importantly, missed sales opportunities."

While a level playing field is all that the NARM board is asking for, the digerati believe it is preordained that digital music vendors should inherit the earth and with that deserve every advantage—even exclusive periods to sell albums—over every other merchant. Even Billboard's resident digital guru **Antony Bruno** predicted that NARM's attempt to seek parity would ultimately fail because the "digital formats simply allow for too much flexibility and enable far too many creative implementations to treat it like any other format" (billboard.biz, June 27).

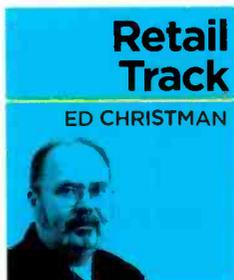
But if you read NARM's statement closely,

brick-and-mortar merchants are conceding that there are instances where it makes sense for music to be available digitally ahead of them. In particular, most merchants grudgingly understand that putting a lead track on iTunes ahead of the physical release makes good marketing sense.

Also, brick-and-mortar merchants don't mind when a baby artist is first presented via the digital platform in an attempt to build a buzz about a new album. But when a name artist releases an entire album first as a download, that is the issue NARM wants to deal with.

As it so happens lately, when an album gets on the Internet ahead of release date, labels become worried that they will lose sales to file sharing or physical bootlegging, so there is a tendency to turn first to iTunes as the solution to that problem.

But this is where NARM would like the labels to think a little. "On the one hand, the labels are being new school by putting the record up early on iTunes to combat the potential for lost sales," Newbury Comics CEO and NARM board member **Mike Dreese** says. "But on the other hand, they are being old school worrying about chart position, so they tell brick-and-mortar merchants not to put out the album until its official street date."



Does it make any sense, Dreese wonders, to tell brick-and-mortar retailers that may already have an album 10 days in advance of the street date to actually wait for the release date, but allow iTunes to sell it first?

This, then, is the issue. If labels feel that they need to move up the digital release, they should do everything they can to speed up the physical pipeline to coincide. And if merchants already have a new release, they should allow them to put it out the same time that they let iTunes put it up.

It's that simple, and it ain't old-school thinking. ...

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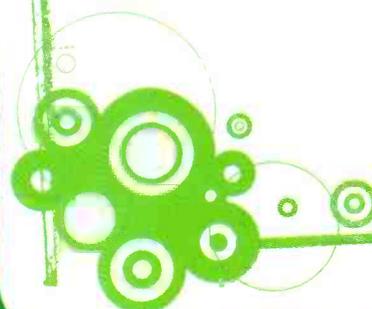
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,995,575 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Hersheypark Stadium, Hershey, Pa., Aug. 19	31,020 sellout	Live Nation
2	\$2,591,497 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Aug. 12-13, 16-17	17,078 four sellouts	Concerts West/AEG Live
3	\$2,500,529 \$207.89/\$185.23/ \$45	KANYE WEST Madison Square Garden, New York, Aug. 5-6	23,336 25,658 two shows	Live Nation
4	\$1,409,954 \$68.50/\$42.50	AMERICAN IDOLS LIVE Prudential Center, Newark, N.J., July 30-31	23,457 27,357 two shows	AEG Live
5	\$1,395,623 \$97.50/\$77.50/ \$49.50	COLDPLAY, SANTOGOLD Wachovia Center, Philadelphia, July 25	16,738 sellout	Live Nation
6	\$1,354,878 \$97.50/\$49.50	COLDPLAY, SANTOGOLD, JUNIPER LANE Verizon Center, Washington, D.C., Aug. 3	16,084 sellout	Live Nation
7	\$1,348,848 \$75.50/\$30.75	RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 9	28,324 sellout	Live Nation
8	\$1,229,417 \$97.50/\$49.50	COLDPLAY, SANTOGOLD TD Banknorth Garden, Boston, Aug. 4	14,445 sellout	Live Nation
9	\$1,201,404 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Richmond Coliseum, Richmond, Va., Aug. 18	12,704 sellout	AEG Live
10	\$1,189,025 (\$1,201,023 Canadian) \$168.30/\$56.43	RASCAL FLATTS Rogers Bayfest, Sarnia, Ontario, July 12	19,536 sellout	Bayfest Festival
11	\$1,102,810 \$85/\$45	JAMES TAYLOR Red Rocks Amphitheatre, Morrison, Colo., Aug. 6-7	17,292 17,340 two shows one sellout	Live Nation
12	\$1,064,688 \$95/\$65/\$29	BRUCE SPRINGSTEEN & THE E STREET BAND North Charleston Coliseum, North Charleston, S.C., Aug. 16	11,971 sellout	AEG Live
13	\$1,045,351 \$94.50/\$29	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Verizon Wireless Music Center, Noblesville, Ind., July 3	25,232 sellout	Live Nation
14	\$1,040,190 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Veterans Memorial Arena, Jacksonville, Fla., Aug. 15	11,545 13,500	Live Nation
15	\$1,014,445 (\$1,082,362 Canadian) \$93.26/\$55.77	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Rexall Place, Edmonton, Alberta, Aug. 12	14,439 sellout	Concerts West/AEG Live
16	\$1,001,056 \$150/\$35	ROD STEWART, BRYAN ADAMS DTE Energy Music Center, Clarkston, Mich., Aug. 6	15,549 sellout	Palace Sports & Entertainment
17	\$997,235 (\$1,056,571 Canadian) \$93.44/\$51.91	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD MTS Centre, Winnipeg, Manitoba, Aug. 9	12,672 sellout	Concerts West/AEG Live
18	\$993,924 \$97.50/\$47.25	COLDPLAY, SANTOGOLD, AMANDA KALETSKY XL Center, Hartford, Conn., Aug. 2	12,589 sellout	Live Nation
19	\$986,996 \$49.50/\$35	JACK JOHNSON, ROGUE WAVE Susquehanna Bank Center, Camden, N.J., Aug. 7	25,567 sellout	Live Nation
20	\$927,071 (\$999,315 Canadian) \$93.24/\$55.76	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Pengrowth Saddledome, Calgary, Alberta, Aug. 11	13,593 sellout	Concerts West/AEG Live
21	\$910,423 \$75.50/\$30.75	RASCAL FLATTS, TAYLOR SWIFT Ford Amphitheatre, Tampa, Fla., Aug. 16	18,282 sellout	Live Nation
22	\$908,797 \$75/\$25	JONAS BROTHERS, DEMI LOVATO, BIG ROB Comcast Center, Mansfield, Mass., Aug. 7	19,942 sellout	Live Nation
23	\$837,529 \$49.50/\$35	JACK JOHNSON Comcast Center, Mansfield, Mass., Aug. 6	19,900 sellout	Live Nation
24	\$835,808 \$99/\$29.50	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Verizon Wireless Amphitheater, Maryland Heights, Mo., Aug. 7	17,778 21,000	Live Nation
25	\$807,936 \$63/\$33	DAVE MATTHEWS BAND, TR3 Verizon Wireless Amphitheater, Virginia Beach, Va., Aug. 7	18,726 20,055	Live Nation
26	\$805,690 \$60/\$50	DAVE MATTHEWS BAND, ELI YOUNG BAND AT&T Bricktown Ballpark, Oklahoma City, Aug. 13	13,597 sellout	Jam Productions, DCF Concerts
27	\$802,991 \$59.50/\$35.50	JOHN MAYER, COLBIE CAILLAT, BRETT DENNEN Superpages.com Center, Dallas, Aug. 1	20,490 sellout	Live Nation
28	\$756,945 \$66.75/\$36.75	DAVE MATTHEWS BAND, TR3 R verbend Music Center, Cincinnati, Aug. 5	16,346 20,509	Live Nation
29	\$750,248 \$85.50/\$31	JONAS BROTHERS, AVRIL LAVIGNE, DEMI LOVATO, BIG ROB Saratoga Performing Arts Center, Saratoga Springs, N.Y., Aug. 2	19,672 25,087	Live Nation
30	\$741,949 \$68.50/\$42.50	AMERICAN IDOLS LIVE Boardwalk Hall, Atlantic City, N.J., Aug. 2	12,473 sellout	AEG Live
31	\$721,019 \$149/\$29	MAROON 5, COUNTING CROWS, SARA BAREILLES Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 1	13,665 13,829	Live Nation
32	\$720,310 \$50/\$30	RADIOHEAD, GRIZZLY BEAR Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 4	20,419 20,500	Live Nation
33	\$717,983 \$150.25/\$29.25	MAROON 5, COUNTING CROWS, SARA BAREILLES PNC Bank Arts Center, Holmdel, N.J., Aug. 7	16,843 sellout	Live Nation
34	\$701,490 \$77.50/\$47.50	JONAS BROTHERS, DEMI LOVATO, BIG ROB 1st Mariner Arena, Baltimore, Aug. 6	11,419 sellout	Live Nation
35	\$694,057 \$59.50/\$36.50	RADIOHEAD, GRIZZLY BEAR Verizon Wireless Music Center, Noblesville, Ind., Aug. 3	18,951 24,680	Live Nation

Speak Of The Devil

Sharon Osbourne Sounds Off On Ozzfest's Durability

To paraphrase a popular urban myth, after a nuclear explosion, the only thing left standing will be... Ozzfest.

The hard music festival has certainly proved a durable brand in the past 13 years, surviving industry consolidation, shifting musical tastes and a controversial free run in 2007.

Ozzfest 2008, with **Metallica** and **Ozzy Osbourne** as headliners, grossed nearly \$3.5 million and drew close to 30,000 people to Pizza Hut Park in Frisco, Texas, near Dallas, according to producers **Sharon Osbourne** and AEG Live.

This year's one-off event on Aug. 9 did "fantastically well," Sharon Osbourne says. "The one thing you want is for the kids to go away and keep talking about what a great show it was, and that's what they're doing."

The idea to do a one-off was to keep the Ozzfest brand alive in a busy year of headline touring for the fest's namesake. "Ozzy didn't finish his tour until the middle of April, and I wasn't going to put him out on another 25 shows after he's finished a year on the road," Osbourne says. "We wanted to do an Ozzfest, we just didn't want to do a whole tour, so [AEG Live CEO **Randy Phillips**] said, 'Fine, let's go to Dallas, let's do a big, ball-busting show

there,' and that's what we did."

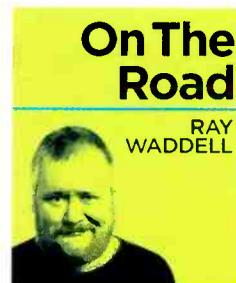
In its history dating back to before promoter consolidation, Ozzfest has been produced by Pace Concerts and the various configurations

now known as Live Nation. So why AEG Live this year? "You've got two choices, right?" Osbourne asks. "Live Nation has been very good with us, we've had a great association, and sometimes you just need to move on."

Pizza Hut Park is well-suited geographically, Osbourne says, and its expansive size would be conducive to an even bigger event. She says plans now are for a two-day event at the stadium next year and perhaps an Ozzfest in another market.

"Are we going to go back and do a shed tour again? I don't think so," Osbourne says. "We're with AEG, we're not going to go into sheds. We're looking at possibly going to race tracks. There are so many options. We don't want to be tied down."

Going out as a free event in 2007 was "a great learning experience," Osbourne says. "Everything you do should be a learning experience, unless you're such an egomaniac you think everything you do is right, and we're not. I'm glad that we did it. The fans went away happy, but my God, it was probably one of the toughest



On The Road

RAY WADDELL

RETAIL BY ED CHRISTMAN

UNIVERSAL RISES

Publishing Unit Tops In Q2 Market Share; Sony/ATV No. 2

Universal Music Publishing Group reclaimed the top spot in publishers market share in the United States during second-quarter 2008, after finishing third in the first quarter.

In garnering an 18.83% share on the second-quarter Publisher Airplay chart (see page 23), up from 17.8% in the first quarter, Universal displaced first-quarter king of the hill EMI Music Publishing Group, which fell to No. 3 in the rankings with a 16.38% share, down from 21.39% in the previous quarter.

Market share is calculated based on the overall top 100 songs tracked by Nielsen BDS for 1,560 U.S. radio stations monitored electronically for the three months ended June 30. The Harry Fox Agency researches the publisher splits for each song to calculate market share.

Universal, which had been the No. 1 publisher in the last quarter of 2007, was affiliated with 41 songs in the top 100 during the second quarter, including its shares in the Jordin Sparks/Chris Brown duet "No Air," Usher featuring Young Jeezy's "Love in This Club," Mariah Carey's "Touch My Body" and Rihanna's "Take a Bow."

EMI had a piece of the action in 34 songs in the top 100 airplay tracks, including the

four previously mentioned. Moreover, EMI had a share in Lil Wayne's "Lollipop," featuring Static Major.

Sony/ATV Music Publishing meanwhile held steady in the rankings with the No. 2 slot for the second quarter in a row, although its 18.6% market share in the second quarter is down from the 21.38% the company garnered in the first quarter. Including the Usher and Rihanna tracks, Sony/ATV has shares in 32 top airplay songs. Other Sony/ATV songs include Sara Bareilles' "Love Song" and Chris Brown's "With You."

Warner/Chappell Music landed at No. 4 for the third consecutive quarter with a 12.16% share during the period, although that performance was up from the 10.17% the company had in the first quarter. In addition to the Carey track, Warner had shares in 24 other top radio songs including "Lollipop."

On the other hand, Kobalt Music Group posted the biggest market share gain to leapfrog into the No. 5 slot in the rankings with a 4.61% slice. That was up from the 1.78% Kobalt accumulated in the first quarter when it ranked No. 9. Its move in the rankings came on the strength of having a share in seven



This year's Ozzfest was a one-off event held Aug. 9 at Pizza Hut Park in Frisco, Texas, near Dallas.

est things we've ever done. Who would think it was so tough to give something away free?"

Not only was it a challenge to educate fans to the concept, Osbourne says she also encountered pushback from the business. "We did it once, we did it for the fans, and we also did it to show the people. 'Stop with your silly requests for money because it's just not achievable'—that being the bands, the agents, everybody," she says. "Oh, my God, the agents were pissed off like I can't tell you. It was a really tough thing to do because people don't want to break the mold. Everybody wants a bigger slice of cake and there's only one cake."

Likewise, Osbourne says it was tough conveying the concept to sponsors, a challenge given Ozzfest 2007 was a sponsor-driven event. "Trying to get through to sponsors is ridiculous," she says. "You get some stupid bloody cigarette company saying, 'Oh, it's not right to give something away free.' You want to come to my venue and give cigarettes away free but

you're telling me I can't give my music away free? Well, fuck you and your cigarettes."

If she had to do it over again, would she? Osbourne says, "Yeah, just to piss people off."

She also firmly believes no damage was done to the Ozzfest brand by going out free. "Ozzfest ain't going anywhere," she says. "We do try and shake things up and experiment. We're not the old donkey that plods on doing the same shit."

AEG Live's Phillips is also clearly high on Ozzfest 2008, praising the bands and Pizza Hut Park. "The venue was perfect for this event, with its great space for other stages and lifestyle experiences, and amazing sightlines," he says. "It was probably the best sound I have ever heard in an outdoor gig. All in all, Ozzfest 2008 was a stone-cold Texas winner, and AEG Live was very fortunate to share this opportunity with Sharon and the Ozzman."

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songs in the top 100, including Leona Lewis' "Bleeding Love."

Kobalt's gain knocked S1Songs/America back a notch in the rankings to No. 6: Its second-quarter 2.66% slice of market share came from placing six songs in the top 100 airplay tracks. Its market share is down from 3.09% in the first quarter.

Peermusic finished the second quarter at No. 7 with a 1.92% share based on having a piece of four songs tracked by Nielsen BDS. But its share total had dropped from the 2.51% it had in the first quarter, when it ranked No. 6.

The next two slots on the Publisher Air-

play chart were claimed by two publishing firms new to the top 10 rankings in 2008. Wixen Music breaks into the rankings in the No. 8 slot thanks to its 1.759% share, generated by its portion of four songs including Ray J & Yung Berg's "Sexy Can I." Walt Disney Music comes in at No. 9 with a 1.756% slice of the pie, thanks to its share in the Lewis track and Miley Cyrus' "See You Again."

Rounding out the top 10 is Bug Music/Windswept Holdings, which tallied a 1.36% share during the quarter. That was down from the 2.06% that Bug had in the second quarter when it was ranked No. 7.

TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	UNIVERSAL MUSIC PUBLISHING GROUP	18.83%
2	SONY/ATV MUSIC PUBLISHING	18.50%
3	EMI MUSIC PUBLISHING GROUP	16.38%
4	WARNER/CHAPPELL MUSIC	12.16%
5	KOBALT MUSIC GROUP	4.61%
6	S1SONGS AMERICA	2.66%
7	PEERMUSIC	1.92%
8	WIXEN MUSIC PUBLISHING	1.76%
9	WALT DISNEY MUSIC	1.76%
10	BUG MUSIC/WINDSWEPT HOLDINGS	1.36%

Percentage calculations based upon the overall top 100 detecting songs from 1,560 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period from April 1 to June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

6 QUESTIONS

with JOSE TILLAN
by AYALA BEN-YEHUDA

In its 15th year, MTV Latin America has numerous milestones to celebrate.

Its "Unplugged" album with Julieta Venegas, the first one to be taped in Mexico City, is the No. 1 album in Mexico. Fellow Viacom property VHI Latin America is premiering its first local "Behind the Music" series. MTV Hits and VH1 Classics have begun airing in the region. And "La Zona de Combate," a massive multicountry, multiplatform band contest sponsored by Samsung and Movistar, has just entered its final phase, with the final three bands' videos going into rotation and the premiere of a reality series around them.

MTV/VH1 Latin America senior VP of creative, content and music Jose Tillan discussed his channels' global synergies and increased emphasis on local production.

1 The last time we spoke, MTV Latin America's operations were being decentralized out of Miami. Have viewers seen the result of that yet?

This year, we have a lot more local production in all territories. As far as stuff on the air, we did a couple of music shows that have aired already that have good ratings. Last year on VH1 we locally produced "The 100 Greatest Songs of the '80s" in Spanish... And that was actually the highest-rated show for VH1 for the year.

We did another called "El 20," a top 20 countdown show. It's not a current countdown. It's not about what is hot today. It's more like a music authority show where we count down different themes. And that was doing quite well for both the territories, Mexico and Argentina. We revamped a little more "10 Mas Pedidos," which is kind of like the "TRL" daily countdown on both feeds, and we have new VJs in Argentina.

2 Can you say whether decentralization has been a success?

Both viewership and ad sales have gone up, but I don't have specific numbers. Some of it could be attributed to the regionalization. Some of it's business as usual. As far as the outcome of regionalization, I think we have more thinkers because now locally everybody can contribute their two cents.

3 Breaking new acts, and having that translate into sales, is difficult in Latin America, with huge piracy rates and paid-download stores not doing a lot of business. How has that affected what you do?

What we are trying to do is create environments where we can partner with record labels like we did with Julieta Venegas and "Unplugged"—create a property that positions the artist in a very good place. She can tour behind it, the record label is happy with the outcome not only on the radio but with sales and the whole package they're putting around. That is something we feel proud of, that we're still able to do at least in the Latin-American footprint.

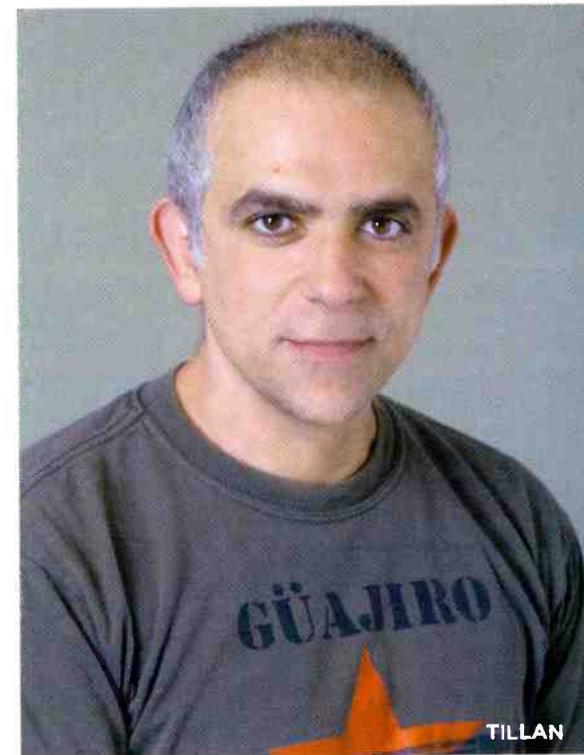
4 Would MTV Latin America consider launching a mobile music download store?

Not to confirm or deny, but... to some de-

gree it's still very open, and digital stores or reference sources or informational services or filters of what's good or bad, they all could be part of the plan.

5 Is localization of production in Latin America part of a larger strategy that MTV is pursuing worldwide?

We're trying to really focus that global power... into a more operational way of doing things. The awards show "Los



TILLAN

Premios MTV" is a good example of a property that we produce in Latin America that's truly a global property... it's going to be a really good move into this kind of unified global strategy and local implementation.

6 How do you compel other territories to make Los Premios a priority?

It's having talent that is recognized internationally, whether it's Hollywood talent or Latin talent. Shakira is well-known, Juanes is well-known, Julieta Venegas is well-known... last year we had Hilary Duff with Plástilina Mosh, we had 30 Seconds to Mars with Ely Guerra. Creating those moments where you have this marriage of cultures is always fun and is well-received. So it's looking for those angles that are international without losing your local emphasis.

NATIONAL MUSIC
PUBLISHERS' ASSN.
PRESIDENT/CEO

David Israelite

As the industry awaits a key ruling on royalty rates and the passage of anti-piracy legislation in Washington, the NMPA chief explains what's at stake.



Just back from climbing Mount Kilimanjaro in Africa, National Music Publishers' Assn. president/CEO David Israelite sounds refreshed and ready for what could turn out to be a busy autumn. Front and center on his agenda: an October Copyright Royalty Board (CRB) decision that could change the royalty rates paid for digital permanent downloads, physical product and ringtones. Israelite and the NMPA will also be watching the floor of the U.S. Senate, where they hope to see a vote on the Enforcement of Intellectual Property Rights Act of 2008. A similar version of the bill passed the House 410-11 in May.

Even if neither of those decisions go his way, Israelite already has at least one key victory in 2008 to celebrate: the passage of the Higher Education Opportunity Act, which includes a provision directing publicly funded institutions of higher education to inform students and employees about policies and procedures related to illegal downloading and distribution of copyrighted materials.

Israelite acknowledges that many college kids are fully aware of iTunes and other legal sites but choose to download anyway. But he says that a tougher crackdown is needed from university administrators. "It's important the Higher Education Act send a signal that this is a joint responsibility not just of the music industry but also of those institutions that are providing the environment to help combat a random problem of theft," he says.

In an interview with *Billboard*, Israelite spoke about these and other priorities on the NMPA agenda.

What do you expect to happen when the CRB makes its ruling this fall?

It's very hard to predict what the three judges are going to do, but after having sat through most of the trial, I feel very good about the case that was put on, on behalf of songwriters. My expectation is that the CRB will come back with a decision that will be no worse than the status quo. [It's] impossible to predict what they're going to do, but I really don't think that the case was made by the record labels or the digital media companies, who were seeking significant cuts to the current rate.

What are the best- and worst-case scenarios to come out of the CRB hearings?

The best-case scenario would be we would get what we're asking for, which is a significant increase for the digital downloads, where we were seeking a healthy increase from the current 9.1 cents to 15 cents per download, because we believe that the costs involved are

much lower and the profit margins are much higher. We are also asking for an increase in the physical rate to 12.5 cents from the current 9.1. And the two other parties on the other side likewise were seeking significant cuts from upwards of almost 50% of a cut of the current rate.

Any cut would be a worst-case scenario. In the history of the compulsory license there has never been a cut. And so that would be unprecedented, and I think it would be devastating to the songwriting community if we were to go backwards with rates.

In terms of the intellectual property bill in the Senate, where did things leave off and how are you planning on moving it forward in the fall?

Bills have now been introduced in both bodies, and the entire copyright community is very much in favor of them, including songwriters and music publishers, so this is one of those few issues where actually all the music industry is to-

gether. We would like to see these bills passed because we think they would significantly strengthen the ability of law enforcement to deal with the growing problem of theft of our property. Whether or not the bill is going to pass this year is impossible to tell, obviously. Not a lot is getting done in Congress, [which] is what often is the case when you have a closely divided Congress in a presidential year.

The Higher Education Opportunity Act provides resources for colleges to develop tools to fight illegal downloading. I'm curious about how effective you think those might be, seeing as many colleges already warn against illegal downloading and students go ahead and do it anyway.

First of all, everybody has a role to play in dealing [with] what has become an epidemic of theft, particularly at the college-age level, of intellectual property. Higher educational institutions have a role to play, for sure, because they are often the ones providing the network and

they're supporting places where people go to learn and respect things about rights and property. There's also responsibility on the end of the music industry and it is providing a legal alternative to stealing music.

But there are already a number of legal alternatives in place, and yet students still download for free.

I don't think just because it's widespread means that we need to throw our hands up and say we should stop fighting it. There's no question drug use is widespread on college campuses but we don't say we ought to just legalize drugs because of it. And so, all we're asking for is more cooperation from them for something they know is going on in their system that they know is illegal, and now they are being given tools to help combat illegal sites.

When Napster came about there was no alternative, you had to either steal the music on the computer or not get it on the computer. Now there is a very vibrant and healthy legal market—look at the success

of iTunes—so I don't believe [it] anymore [when students] say they don't have legal alternatives.

Even with the decline of mechanical royalties in recent years, collecting societies are having record-breaking years. How do you account for this?

Mechanicals have been declining due to the decline in sale of records, but performance royalties are going up, because more music is being consumed now than at any point in history. The most significant growth has been in the area of synchronization and that's because you have developing markets like videogames and movies and TV shows, and all those venues give publishers an opportunity to make money when their songs are placed in them.

Do you have an update to the piece that was reported last month about a group of Nashville publishers who were considering breaking away from the NMPA?

Some of that was misinterpreted, because there was never any intention to break away from NMPA. We represent all music publishers, whether big or small, and we have over 800 members and indie members. There is a concern that if certain legislation happens, there will be people who want to compete with the Harry Fox Agency, which is a subsidiary of NMPA. So we're not talking about publishers who don't want us to represent them, we are talking about a collection function. If the reform goes through, you will see people who want to compete with Harry Fox, but these people never suggested they wanted to be represented by someone other than NMPA in Washington. ...

In the history of the compulsory license, there has never been a cut. It would be devastating to the songwriting community if we were to go backwards with rates.

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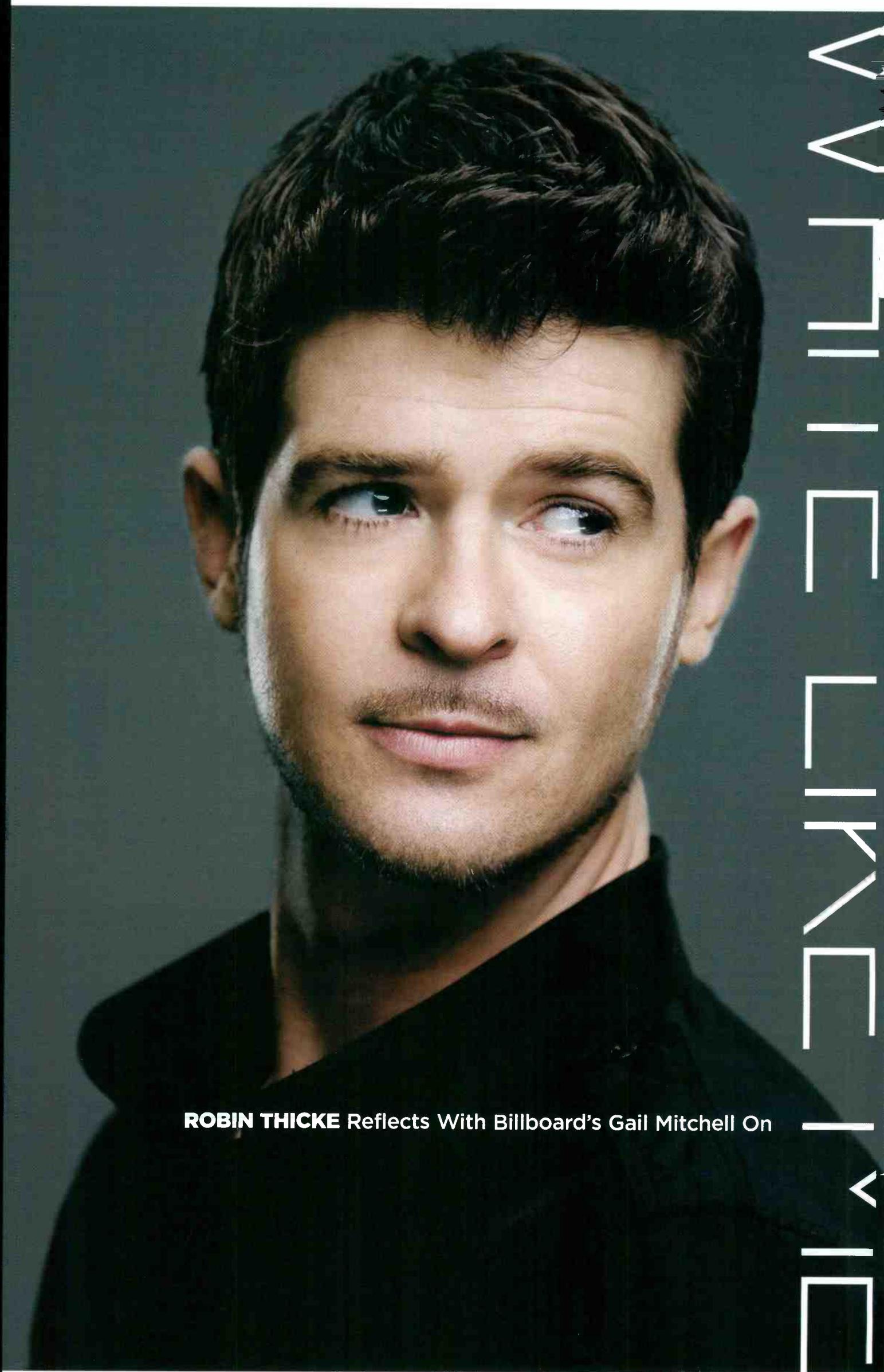


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IT'S AN UNUSUALLY

hot and humid summer night in Hollywood. A murmuring line of fans—mostly women—snakes around the Sunset Boulevard perimeter of the House of Blues. They're waiting for one thing and one thing only: Robin Thicke. ■ Inside the crowded venue, women begin yelling as Thicke's band troops onstage to some James Brown funk and the announcer promises "a true soul experience." Then the whole room seemingly undulates as Thicke, his slender frame encased in black, bounds onstage and launches into his new '70s soul-grooved track "Magic." ■ That afternoon in an upstairs dressing room, a sound check-bound Thicke mused about the audiences that have been queuing up as he sets the stage for the Sept. 30 release of his anticipated third album, "Something Else." ■ "What's great about the bigger cities are the numbers of interracial couples who come," he says. (The singer/songwriter is married to actress Paula Patton, who is black.) Thicke adds, "I'm seeing a cross between the girls who want to come out and have fun and the couples who come to enjoy a loving environment." ■ Race never seems to be far from the mind of Thicke, who was heralded for furthering the next generation of blue-eyed soul after the platinum success of his second album, "The Evolution of Robin Thicke" (see chart, page 28). ■ Produced entirely by Thicke and his longtime collaborator Pro-Jay, "Something Else" is described by the artist as a cross between "classic Philly, Motown and '70s black disco meets the creativity of the Beatles and Bob Dylan. It just felt to me that a lot of stuff out there sounds the same. It's a time for change, for something else." ■ The new album, however, isn't the only thing on Thicke's plate. He has written the theme song for "Push," a new movie by Lee Daniels ("Monster's Ball"). Co-starring Patton as a teacher, the film is about '80s Harlem and the crack epidemic. Thicke—now managed by Neil Jacobson at Interscope—is also penning his own screenplay ("a spy thriller love thing like 'The Bourne Supremacy' ")



ROBIN THICKE Reflects With Billboard's Gail Mitchell On



Race, R&B And 'Something Else' PHOTOGRAPH BY MEENO

and writing a book of poetry. ■ Thicke's current promo run for "Something Else" will head straight into a tour with Mary J. Blige in September and October. This will be supported with performances on several TV shows, including "Good Morning America" and "The Ellen DeGeneres Show"; in addition, an Oprah Winfrey date is pending.

■ Rounding out the marketing campaign are various online tie-ins on Yahoo and imeem and a overseas promo tour, says Dyana Kass, Interscope's marketing director for "Something Else." ■ And look for Thicke to also get by with a little help from his friends: Thicke's latest Lil Wayne collaboration, "Tie My Hands," will appear on "Something Else" (it's also on Wayne's "Tha Carter III") and will be featured in the upcoming Forest Whitaker film "Hurricane Season." ■ The welcome mat being rolled out now for Thicke is a far cry from the lukewarm reception the artist encountered in 2003 for his Nu America/Interscope album "A Beautiful World." Initially titled "Cherry Blue Skies," the R&B-vibed set gained some notice by way of lead single "When I Get You Alone," which sampled Walter Murphy's "A Fifth of Beethoven." But many inside and outside the industry didn't know what to make of the unshaven, long-haired artist going only by his last name. ■ "I was just rebelling," Thicke recalls, "trying to do something different. I actually challenged myself, saying, 'I won't cut my hair until I hear my song on the radio.'" ■ Thicke heard plenty of his work on the radio—but it was for other artists he'd penned songs for, like Christina Aguilera and Usher. (He won a Grammy Award for his collaboration on the latter's 2004 album "Confessions.") But the son of singer Gloria Loring and actor Alan Thicke ("Growing Pains") wouldn't hear his own singles on the radio until after he'd signed to the Neptunes' Interscope-distributed Star Trak label. ■ Here, Thicke sits down with Billboard and candidly discusses his career path leading up to "Something Else"—and how the "blue-eyed soul" label has come to chafe. >>>

What was your frame of mind while recording "Something Else"?

My music is going to be exactly what I'm going through and feeling at the time. I don't walk in with a concept. I just write songs and by the time I get to the end, I say, "OK, this is what the songs seem to be talking about as a whole opposed to individual moments."

These new songs are talking about a time for change and hope; to get away from all the sadness, loneliness and depression that I used to live in. This album expresses the celebration I'm going through and the healing I want to give to people. It's also about what's going on in the world with politics and race. The closer Barack Obama gets to the White House, it's all about race now. They're all trying to make it seem like he is playing the race card when he's just an American running for president. How my wife and I still aren't able to walk in Mississippi without people looking at us like we're crazy. The laws may have changed, but the whispering hasn't.

Unlike "Evolution," there aren't any guests on "Something Else." Was that a conscious decision?

It's never conscious. It's always organic of what sounds the best and what happened when I wrote the song. With Faith [Evans], we were writing something for her album, and I liked the song so much that I wanted to put it on my album. With [Star Trak and Neptunes production team principal] Pharrell, that was a request from [Interscope Geffen A&M chairman] Jimmy Iovine.

Lil Wayne just called me out of nowhere, saying he loved "Oh Shooter" from my first album and could he put it on his "Carter II" album. I am considering putting another song I did with Lil Wayne, "Tie My Hands," on "Something Else."

A new remix of "Magic" I did with Mary J. Blige sounds so incredible that I might put it on the album as a bonus track. We're going out on tour together Oct. 17. But I don't miss anybody when I listen to the album. I like the way it sounds.

What spurred you to pursue a music career at 16?

Actually, Brian McKnight signed me as a singer to his production company when I was 14. Then I signed with Interscope at 16 through Brian and began working on an album. All my friends called me "Brian McWhite" because I was so inspired by him and his music.

So what led to finally releasing your first album, "A Beautiful World"?

The question became, Was I willing to be the one who stands up onstage like they were doing; willing to be ridiculed or get tomatoes thrown at me? Was I willing to go from artist to entertainer? At 22 I decided to put all my time and energy into my own album.

Coincidentally, [veteran label exec/producer] Andre Harrell showed up looking for songs for another artist. He heard me sing and said, "Wait a minute. How come you're not singing the songs? You sound way better than he's going to sound." So Andre starts mentoring me and we go back to Interscope. And Jimmy Iovine says, "What do you mean you want a record deal? Didn't I sign you when you were 12 years old?"

So I went back with a few new songs, one of which was "When I Get You Alone." Jimmy signed me right away to a very respectable deal. He put a whole bunch of money behind me and



ROBIN THICKE performs on 'The Tonight Show With Jay Leno.'

the next thing you know we were nine months late in releasing the album.

Anyway, by the time we finished the whole process, we sold only 70,000 records. After putting a lot of money behind me, the label pretty much lost faith in my ability to sell. It became a question of, "Where does he fit? Is he not rock or pop enough? Is he not soul enough?"

Although the album was an economic failure, I had Usher, Mary J. Blige, Faith Evans, Lil Wayne, Pharrell, Puff Daddy and others calling to work with me. So I wrote songs for other artists, while telling the label I wanted to go right back into the studio. But the label and I began having quarrels about financial and creative issues, resulting in a stalemate for about 10 months. Then Pharrell got his label deal going with Interscope and asked when my next album was coming out. We met and I played him "Lost Without U"—three years before the record ever comes out.

What turning point helped change "Lost" and "Evolution" into success stories?

Opening for John Legend. At that point the label still really didn't believe. They're thinking about that first album and the first "Evolution" single, "Wanna Love You Girl" with Pharrell. [A later remix featured Busta Rhymes.] I'm still not getting that [major] hit, so they didn't want to pay for me to go on tour with Legend. My management company at the time, Overbrook Entertainment, fronted the money to make sure I ended up on that tour [in late 2006]. And sooner than later it came back: "Lost" became a No. 1 R&B hit.

What is the major difference between your first two albums?

"World" was about expression and the limitless possibilities of music. I just tried to do anything and everything on it. When I go back and listen to it now, it's a bit of a showoff album. It's a lot of dribbling through the legs and behind-the-back passes.

The second album is about a guy who's been stripped of everything. He doesn't have any money and is about to lose his house. His wife is off becoming a movie star and everyone else is pretty much leaving him. All the cool friends I'd had stopped inviting me to parties. I was all alone at home writing songs on my piano about what I was feeling. Thus came "Complicated," "Can U Believe," "I Need Love," "2 the Sky" and "Angels." All these songs were about broken-hearted loneliness and hopelessness; trying to still believe in myself.

Did you consider quitting music altogether?

No, because music is my life. There were a couple of thoughts about maybe quitting on life altogether. I didn't have the knife on my arm, but emotionally I thought, "God, what am I here for? You tell me that I'm supposed to make music. I feel this and know I'm supposed to, but you won't give it to me."

However, that defeat turns out to be the best thing that could have ever happened to me. I was a very cocky young kid. Having been knocked down and pushed to the ground made me appreciate life, my friends and all the people who help me have a hit. Gratitude and appreciation are some of the greatest gifts of life, and that's what I've come to live in.

Were your parents' connections with the entertainment industry a help or a hindrance?

It never helped. It's always been a hindrance, still to this day.

People can't see me without seeing them, and it affects the way people see me. On late-night talk shows I've heard remarks like, "Isn't his dad kind of straight and corny?" and "How can he be cool when his dad was on a TV show that wouldn't be cool by any standards?"

When you listen to Jay-Z's music, you don't see his mother and father standing there. You don't even think of his mother and father. But if you knew all of Jay-Z's family, you might think

of him differently. With me, people still visualize my dad and that affects the origin of the music.

In a 2006 billboard.com interview, you said you realized that your music and your career are two different things. Do you still feel that way?

Yes, because I love my music unconditionally when nobody else does. Everyone cares how it performs and, obviously, I care how it performs. But before I release it, I sit there with it, adore and enjoy it. So my music and I have a wonderful relationship. My career and I... we're always in the boxing ring.

Do you buy into the blue-eyed soul tag you've been given?

It's a joke. It's like saying I can't do rock'n'roll. As musicians, we're dying for those things to go away. We're just hoping we can make the music that we want to and not be pigeonholed by our skin color. Yet it affects me all the time.

What is it like trying to break the color line from the other side?

When I did a recent interview with Vibe magazine I asked, "Why can't I get the cover? This is a magazine I love. If there's one magazine that I'd want to be on the cover of, it's Vibe." Their response was they don't have white artists on the cover; that the only white artist they've had on the cover was Eminem. I guess if that's what it is, it is what it is. And I respect that because I live in a house with a black woman.

I won't use the word "racism." I will say it's a tough—but rewarding—fight. I look at Mary J. Blige, somebody who has had only a few pop hits and yet has changed culture, generated new sounds and inspired leagues of artists. She's now a worldwide phenomenon. And it's because of what she stood for; she never gave up. She kept making great music, pouring her heart out to people.

You can't always expect people to be as color-blind or open-minded as you want. What you can do is keep giving your heart and soul, like Bob Marley did. His music became so overwhelmingly loving; it was a relentless love in a sense. Keep beating them down with love and they can't stop you.

What question about your music has become your pet peeve?

People ask me, "Why did you choose to make R&B music?" R&B music chose me. I have no choice; I make what I love. That's like asking, "Why did you choose that woman to marry?" It just happened. I'm a soulful artist who crosses genres of music just like Sly Stone, Prince, Stevie Wonder and the Beatles.

At 7 years old, I was listening to Michael Jackson and Prince; Van Halen and Poison. I didn't relate to the loud and long hair as much as I did the soulfulness. At 13 I was wearing Cross Colours and listening to N.W.A. I thought there were a lot of white kids like me. But the older I got I realized that white kids weren't doing what I was also doing at 13, singing songs by Aretha Franklin, Jodeci, Mary J. Blige, Guy and Boyz II Men. So the music I'm making now is not the result of a career choice. It's who the fuck I am. Period.

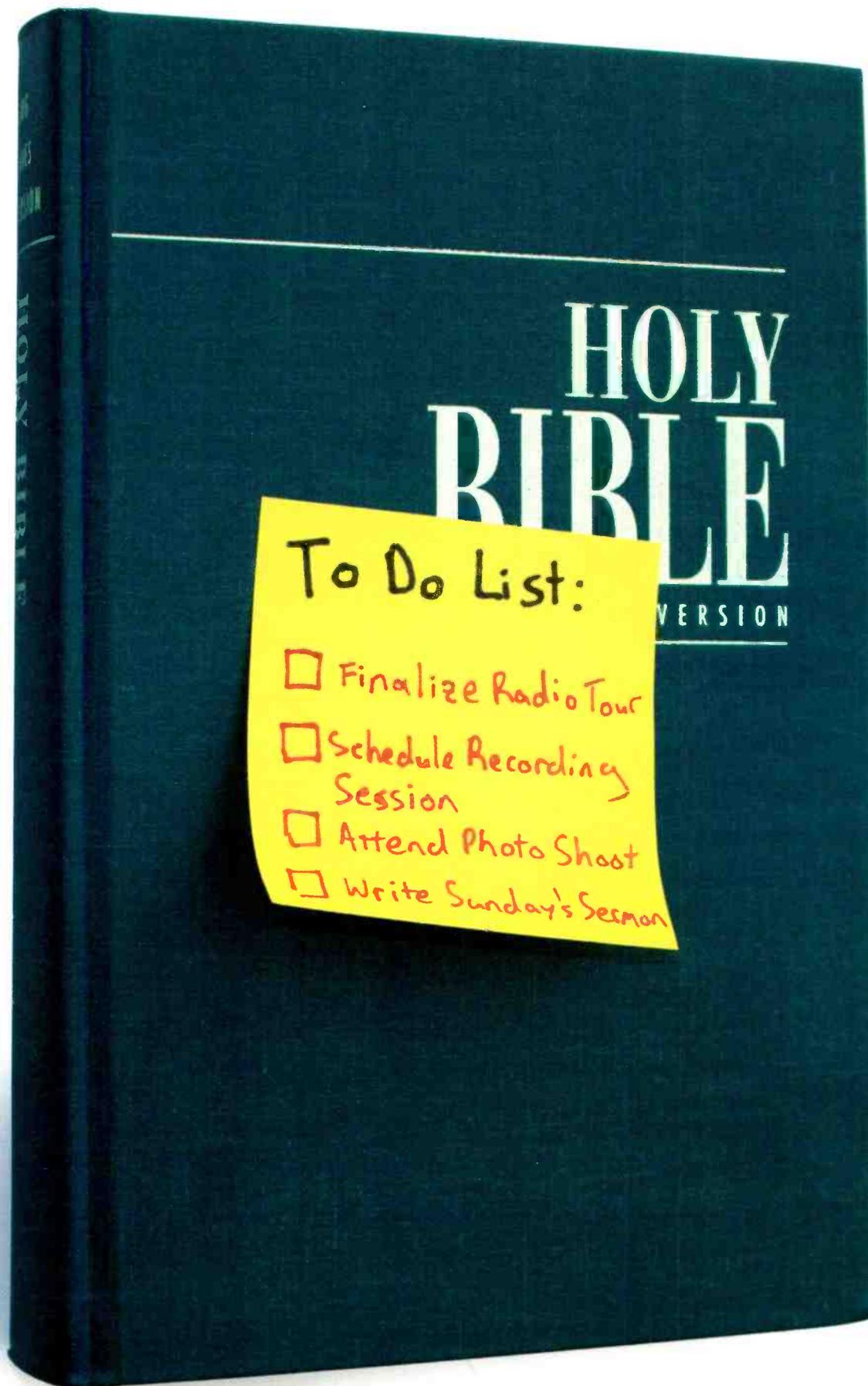
Additional reporting by Mariel Concepcion.

JUMP-START

After "A Beautiful World" stalled out of the gate, Robin Thicke believes that the exposure he got opening for John Legend helped him break through the platinum barrier with "Evolution."

Nielsen SoundScan U.S. Sales:	109,000	1,521,000
Debut:	152	45
Debut Date:	5/3/2003	10/21/2006
The Billboard 200 Peak:	152	5
The Billboard 200 Peak Date:	5/3/2003	3/17/2007
Weeks on Chart:	1	56
	"A Beautiful World" Nu America/Interscope 2003	"The Evolution of Robin Thicke" Star Track/Interscope/JGA 2006

SOURCE: The Billboard 200 through the Aug. 23 chart. Sales through the week ending Aug. 10.



To Inspire Their Songs
And Their Listeners, More
Christian Artists Are Balancing
Church Ministry And Music

BY DEBORAH EVANS PRICE



The goal of most every aspiring musician is to land a record deal and quit his or her day job. ¶ But for Christian artists, music and ministry are intricately intertwined, and an increasing number are maintaining dual careers, juggling the responsibilities of recording and touring as they serve in full-time staff positions in their local church.

There are rewards and challenges to this scenario: The artists reap the benefit of staying connected to their core audience—and those experiences infuse their music. But when a record company has to work photo shoots, interviews, radio tours and promotional opportunities around the schedule of an artist who must be home for church services on Sundays and Wednesdays, it can make for a logistical nightmare.

The key to balance, artists and labels say, is to not think of the schedule as jumping from one job to another, but instead look at one half of their career as a way to successfully promote and inspire the other half. The feedback from parishioners could generate the next hit song—and that next hit song could encourage more to attend the early service next Sunday.

The most successful example is Casting Crowns, the Atlanta-based band whose members continue to serve at their respective churches despite the band's multi-platinum success. Since debuting in 2003 with its self-titled album, the band has become the genre's biggest success story, selling 3.6 million albums total, according to Nielsen SoundScan. Each of the Grammy Award-winning group's three studio albums have been followed by a live CD/DVD release: "Lifesong Live" has sold 108,000 copies on DVD, while "Live From Atlanta" has sold 159,000. The most recent CD/DVD, "The Altar and the Door Live," streeted Aug. 19.

Casting Crowns lead vocalist/songwriter Mark Hall has been a youth pastor for 17 years and still works at Eagle's Landing First Baptist Church in McDonough, Ga. Hall says he's never felt any pressure from Beach Street Records founder Mark Miller or Provident Label Group president/CEO Terry Hemmings to leave the church.

"They recognize that the songs that Casting Crowns records are coming from the ministry of the church," he says. "I don't believe you could have one without the other. It's like the ministry is the well that we are drawing from and these songs are pouring out of . . . [but] there are more challenges. We have to say no to a

'We got a tremendous amount of pressure from record companies early on, saying, "Resign your positions if you are serious about this music." We were categorized pretty quick as pastors—that wasn't too sexy.'

—RANDY PHILLIPS

lot of [opportunities]. There are a lot of things we can't be a part of, but I know this is where God wants us."

"Mark is incapable of doing anything halfway," Hemmings says of Hall's commitment to his church. "I get concerned about the drain on Mark himself and on his wife and family trying to maintain two [positions that are] more than full-time jobs. It's very hard to be a full-time youth worker and have all those kids needing you, and it's very hard to be an artist at the level of success and activity that they are . . . I'm surprised he's still standing. I would think at some point the guy would get tired, but he doesn't."

Casting Crowns members Juan and Melodee DeVevo and Chris Huffman also are worship leaders at Eagle's Landing, while the group's Megan Garrett helps her husband, Ryan, who is youth pastor at First Baptist Church in Thomaston, Ga. In addition, Casting Crowns' Hector Cervantes is worship leader for the student ministry at West Rome Baptist Church and Andy Williams helps lead worship at Glad Tidings Assembly in Atlanta.

And the sales numbers indicate that this connection with the community resonates with buyers. According to Nielsen SoundScan, Casting Crowns' albums sell more in the Atlanta metropolitan area than anywhere else. For current release "The Altar and the Door," 3% of the album's 736,000 sales have come from that city, on par with 2005's "Lifesong" (3.4% of its 1.1 million total sold in that region) and 2003's "Casting Crowns" (3.4% of its 1.5 million units).

The trend toward dual careers is prevalent across all types of faith-based music, from urban gospel to Christian pop/rock to Southern gospel. EMI Gospel artist Smokie Norful is a full-time pastor at Victory Cathedral Worship Center, a Chicago-area church he launched in 2005 (see story, page 31). Donnie McClurkin is pastor at Perfecting Faith Church in Freeport, N.Y., and Bishop T.D. Jakes pastors the Potter's House, a 30,000-member mega-church in Dallas.

Devon McGlamery, a member of Daywind Records trio Karen Peck & New River, is youth pastor at Tanglewood Church of God in Kinston, N.C. "I have a very understanding wife whose father did this for 16 years," he says. "Her dad is Allen Ham, the original part-owner and tenor singer for Heaven Bound. She grew up with this lifestyle, so she understands this is what I'm called to do."

The group that pioneered this burgeoning trend of dual careers in music and church ministry is Phillips,

Craig & Dean. The INO Records trio of Randy Phillips, Shawn Craig and Dan Dean were all pastors' kids who followed their fathers into ministry and have worked in the church since the group started 17 years ago.

They landed a deal with now-defunct label Star Song and had a hit right out of the box with the tune "Turn Up the Radio" from their self-titled 1992 debut album. (During the course of 12 albums, Phillips, Craig & Dean have sold 1.2 million copies, according to Nielsen SoundScan.)

"We got a tremendous amount of pressure from record companies early on, saying, 'Move to Nashville, resign your positions if you are serious about this music. You've got to be here. You can't be one foot in and one foot out,'" Phillips recalls. "We were categorized pretty quick as preachers' kids and pastors—that wasn't too sexy."

Phillips pastors a church in Austin, while Craig is a pastor in St. Louis and Dean pastors in Dallas. Phillips admits those early days weren't easy—especially when conventional wisdom said a new act should do everything it gets offered. "I remember doing 145 dates the first year—plus our full-time staff positions at the church—and it just almost killed us," Phillips says. "Then we wised up and said, 'We can't do this, the tail is wagging the dog. We've got to find a balance.' So we got management that finally saw what our calling was."

Ironically, Jeff Moseley—one of the Star Song execs who tried to convince the group to move to Nashville at the start of its career—is now president of the act's current label home, INO Records.

Moseley says maturity changed his attitude through the years. "I redefined what success was," he says. "As a young man you think success is selling a million records, and as you get older you realize that success is touching people, being a part of people's lives. I think that as you grow older you realize that both types of success are equally as valid and are different outgrowths of the artist's calling."

But, he warns, labels need to be realistic when working with artists who are called to serve in the church as well as record. "You signed up for this. It's a lot like a marriage. If go into a marriage thinking that you can change your partner or that your partner is going to change, you are going to be sorely disappointed," he says.

While most label staffers try to work around an artist's church schedules, it can be frustrating when the performer decides to focus solely on his or her religious growth. After selling 523,000 copies of his debut album, "I Need You Now," in 2002, according to Nielsen Sound-



Opposite page: **CASTING CROWNS;** top, from left: **MEREDITH ANDREWS** and **NEW RIVER;** inset: **PHILLIPS, CRAIG & DEAN**

Scan, Norful took a year-and-a-half off to establish his church in Chicago. "Nobody saw me or knew where I was or what I was doing," he says. "Then I got a call from the label one day saying, 'OK. We need an album.'"

Sometimes, however, the cash can't counterbalance the need to serve at the church. "I have looked at the dates that have come in and said, 'Wow, do I take this \$20,000 arena date and bring in some income?'" Norful says. "It's a tough call, but I remind myself of my priority, which is being the pastor. I realize that's what I'm here for and God will sustain me because I'm being faithful to his calling."

Newcomer Meredith Andrews released her Word Records debut album, "The Invitation," this spring while working as a worship leader at Harvest Bible Chapel in Chicago. Andrews says she frequently tries out new songs she's written at her church and appreciates the feedback she gets: "[The label] sees the value of being at Harvest and the fact that so many of the

songs that I write come out of the experiences I have at church and just being a part of that community and learning from my pastor."

Andrews is not alone. "Everybody has a story to tell in my church and every one of those stories could be put to music," Phillips says, citing the Phillips, Craig & Dean song "Blessing in the Thorn," inspired by a

young man battling a debilitating disease. "I saw his attitude toward life and I saw that there could be blessing in a thorn. He was able to share Christ with so many people that never would have given him the time of day. I wrote that song for him, and I have a file probably an inch thick of people who have written me saying what that song did to them."

And, in turn, the label understands that parishioners are the core audience for the music—and should be courted as more than just an inspiration for an artist's work. "I thought it was great when a few people from the label actually came up for the album release [event] at my church—that was kind of like my worlds colliding," Andrews says.

Pastors and church members are eager to support the artists on the staff—and these kinds of release events are something the labels support wholeheartedly. "Casting Crowns likes to launch their records at their church," Provident Label Group's Hemmings says. "Every record they've released has had a listening party the night before or the Sunday night before the Tuesday release. Lots of our staff go down and participate. We help facilitate it and bring press and radio and people in to the degree that they'll allow us . . . but really they [at the church] are driving that. Otherwise it brings a commercial element into the church which doesn't belong."

Moseley adds, "As a record label, our job is to exploit the record—and I mean that in a good way—to exploit promotional opportunities in a very reasonable way. We're always going to push the boundaries, and it's up to the manager to say no."

"With Phillips, Craig & Dean, for example, they only do a select number of concerts a month. If we are able to do things like a promotional tour, we have to keep it extremely tight. They have to be in their churches on Sunday mornings, so sometimes that means there are things on Saturday nights that can't be done."

And though it may cause a few schedulings that are unheard of in other genres—you think rock stars take Saturday nights off?—most in the Christian music industry reason that artists answering the call to serve the church does, on the balance, work in their favor as a stellar inspirational and promotional platform.

"We are seeing a new generation of artists really redefine what's important to them, and I'm really for that," Moseley says. "The best art holds a mirror up to ourselves and reflects who we are, what we want to be and what we should be."

Pastor-ized

For Smokie Norful, There's No Such Thing As A Day Of Rest

EMI Gospel's Smokie Norful followed his father into the ministry, starting his church in 2005 with a meeting of 12 people each Tuesday night at a Holiday Inn. That gathering has grown to become the Victory Cathedral Worship Center outside of Chicago, where as the full-time pastor, he's now reaching a wider audience from the pulpit: "I stopped counting when we hit 4,000, and that was two years ago."

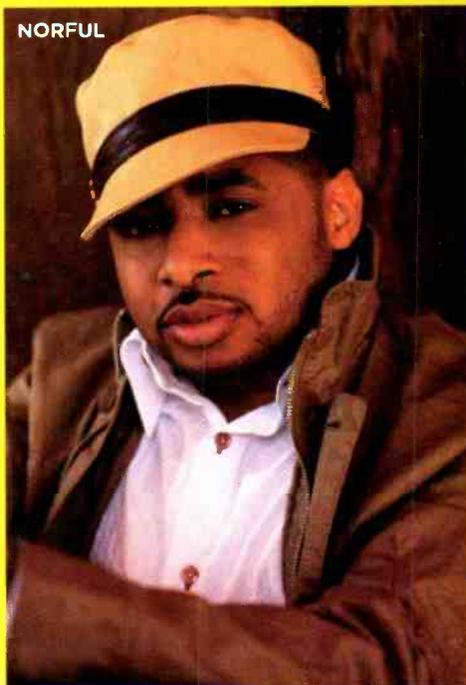
The reach of his music is similarly impressive: He won a Grammy Award in 2004 for best contemporary soul gospel album for "Nothing Without You" and has sold 1.2 million albums total, according to Nielsen SoundScan.

Much like a typical full-time pastor, Norful works in his office all week, meeting with members of the congregation, preparing his sermons and taking care of church business.

But here's the key difference: On Thursdays, Fridays and some Saturdays, he travels, performing concerts. Earlier this year he participated in the McDonald's Inspiration Celebration gospel tour alongside Myron Butler & Levi. The eight-stop trek took him from Pennsylvania to Texas, but he always made it back to perform his services on Sunday.

His Sundays consist of two services, at 7:30 a.m. and 10 a.m.; starting in late September, he's opening a second church in Chicago where he will preach a third service for the day.

"I had to adjust and adapt because preaching and singing, they are both very taxing, and when you preach enthusiastically in the black tradition, it definitely takes a toll on you vocally," he says. —DEP



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MUSIC

HIP-HOP BY HILLARY CROSLLEY

BRAND MANAGEMENT

Key Alliances Trump Radio Indifference Ahead Of New Nelly Album

Nelly's last album, "SweatSuit," hit shelves four years ago, but his absence hasn't dampened his branding opportunities. Indeed, the promotion schedule for the rapper's oft-delayed "Brass Knuckles," due Sept. 16 via Derrty/Universal Motown, is packed with high-profile appearances and brand relationships.

Thanks to alliances with "Monday Night Football" and a collaboration with Nike's Jordan brand, few in the Nelly camp are concerned that two recent singles, "Wadsyaname" and "Party People," haven't cracked the top 20 on either the Billboard Hot 100 or the Hot R&B/Hip-Hop Songs chart. The video for a third, "Stepped On My J'z," reached No. 1 on BET's "106 & Park" countdown, but has yet to chart on R&B/Hip-Hop Songs. And a fourth, "Body on Me," sits at No. 62 on Hot Digital Songs after four weeks.

But with a track record of 21 million albums sold, according to Nielsen SoundScan, Nelly is "still very relevant to his consumer," Universal Motown VP of marketing Katina Bynum says. "Hot in Herre" still gets played at every wedding."

Thus, Nelly had the luxury of pushing back "Brass Knuckles" several times "because I want it to be right," he says. "It's about giving people the best product you can."

Born Cornell Haynes in St. Louis, Nelly, 33, was originally a member of local rap group the St. Lunatics. Despite success with their independent single, "Gimme What You Got," the group couldn't secure a deal until anointing Nelly as the featured member. In 2000, he released his Universal Motown debut, "Country Grammar," which was a blockbuster smash and has gone on to sell 8.4 million copies.

In the ensuing eight years, singalong tracks like "Ride Wit Me," "E.I." and the ubiquitous "Hot in Herre" cemented Nelly's melodic style, which was prime for crossover radio. But of late, it's been difficult for Universal Motown to get his singles to stick at radio, whether pop or urban.

"Wadsyaname" was released to radio last August in advance of a planned October 2007 release date, stalling at No. 83 on the Hot 100. "Party People" featuring Fergie followed in March, peaking at No. 16 on Hot Rap Tracks but failing to rise above No. 40 on the Hot 100.

"I think we [at Universal Motown] are spoiled from Lil Wayne's success, but it takes longer for songs to connect these days," says Bynum, who is encouraged that "Body on Me" is top 20 at rhythmic top 40 radio. "With Nelly, songs go to crossover to pop and then urban because a lot of urban stations see him as pop."

"Brass Knuckles" draws on Nelly's history of catchy hooks. "Body on Me" plays on his past relationship with R&B singer Ashanti, who's featured on the track, while "Party People" touches on the anthemic joints he popularized with "Hot in Herre." The



NELLY

rapper says "One and Only" or "Long Night" featuring Usher are in contention for the next single.

With radio no longer a slam-dunk, Universal is ensuring Nelly will be visible surrounding street date with appearances on "The Tonight Show With Jay Leno," "The Ellen DeGeneres Show" and "Jimmy Kimmel Live!" In addition, on Sept. 15, his songs will be featured on the "Monday Night Football" telecast of the game between the Philadelphia Eagles and the Dallas Cowboys.

On the branding side, Nike's Jordan supplied all 23 models of its sneakers for use in the "Stepped On My J'z" video, and the company is in talks with Nelly for partnership in tandem with his nonprofit organization, 4Sho4kids.

In addition, Nelly recently announced an endorsement deal with Sean "Diddy" Combs' Sean John underwear line. He will

be featured in the line's billboard and print campaign, which begins in September.

On the digital side, Universal Motown senior director of digital marketing strategies Erik Pettie says iTunes' Complete My Album feature, which proved so successful as a sales driver for Lil Wayne's "Tha Carter III," will likely be an important facet of the "Brass Knuckles" digital campaign. A MySpace/T-Mobile-branded performance is set for Sept. 4 and will be shown live on the social networking site. AT&T and CBS will also partner for a live webcast, which will air during release week.

"I'm not worried about my sales because you can't keep dropping No. 1 songs," Nelly says. "Would I love to have a No. 1? Yes, because plenty of people have come out and sold nothing. But hopefully the fan base that I've built will support me."

LATEST BUZZ

>>>PLAY IT LOUD

Brad Paisley is putting the focus back on his guitar skills with "Play," a mostly instrumental album due Nov. 4 via Arista Nashville. Among the guests on the 15-track collection are B.B. King, Keith Urban, Vince Gill, Albert Lee, James Burton and the late Buck Owens. Only four of the tracks feature vocals, including the King-enhanced "Let the Good Times Roll" and the Urban-featuring "Start a Band."

>>>SPRING AWAKENING

Wilco hopes to have its seventh studio album out by spring 2009, frontman Jeff Tweedy told radio station WAMC Albany, N.Y., recently. After opting for a highly performance-oriented recording approach on 2007's "Sky Blue Sky," Tweedy says he expects Wilco will "allow ourselves a little bit more leeway in terms of sculpting the sound in the studio and doing overdubs and using the studio as another instrument. Last time around, it was more of a document."

>>>KEYS TO THE TOP

ZZ Top hasn't yet begun recording its American/Columbia debut with Rick Rubin, but the producer already has one idea up his sleeve: pairing the band with rock duo the Black Keys for some writing and possible recording. "I'm such a big fan of those guys. . . it makes total sense," ZZ Top guitarist Billy F. Gibbons says. "[They're] pretty down and dirty, which is good for ZZ Top."

>>>LEG OF LAMB

Metal outfit Lamb of God will release its next Epic album in February 2009. The as-yet-untitled set is being produced by Josh Wilbur, who has worked with everyone from Staind to Pink and Steve Earle. Lamb of God is expected to unveil some new material during its support slot with Metallica, beginning Dec. 1 in Seattle.

Reporting by Jonathan Cohen and Gary Graff.

WORLD BY PATRICIA MESCHINO

Soca Survivor

Can Machel Montano Take The Genre Mainstream?

On a recent subway ride from Brooklyn to Manhattan, soca phenomenon Machel Montano was jolted from the anonymity he enjoys in some areas of New York when a female passenger shouted in a thick Trinidadian accent, "Machel Montano's on this train!" prompting many straphangers to hurriedly take out their camera phones.

That Montano, the most in-demand musical export from the oil-rich southern Caribbean republic of Trinidad and Tobago, can anonymously ride a train for several stops and then suddenly be swarmed by adoring fans reflects the dichotomy of his musical stature.

Now, via collaborations with Pitbull and Lil Jon and two high-profile New York shows, the artist is hoping to position himself closer to an international breakthrough.

On one hand Montano, who headlines New York's S.O.B.'s Aug. 28 and Cipriani's two nights later, is in rarified company, having sold out concerts at Madison Square Garden's WaMu Theater in 2007 and 2008. On the other, he has yet to make an impact in the mainstream despite high-profile collaborations with Wyclef Jean ("Carnival Survivors"), Busta Rhymes ("Let Me See") and Shaggy, who joins Montano on a remix of the title track from Montano's current album, "Wining Season."

Recently, Montano's single "Defense the Anthem," a soca-dancehall remix of Pitbull's "The Anthem," featuring Lil Jon, has received airplay on Miami's WEDR (99 Jamz) and New York's WQHT (Hot 97).

"Because soca artists are viewed as a subculture, we look for help from people who have made it in the mainstream," Montano says following an exhilarating two-hour performance on the eastern Caribbean island of Barbados as part of its annual Cropover festivities. "Soca has great potential, so I asked Lil Jon and Pitbull to help us and they have responded enthusiastically."

While refining his crossover strategies, Montano

MONTANO



has chosen to simultaneously strengthen his ties among his vast Caribbean fan base. Refusing numerous offers to perform at summer Caribbean carnivals throughout North America, including Toronto's Caribana, he spent almost three weeks at Barbados' Cropover, which parallels Trinidad's Carnival as that island's primary season for new releases from Barbadian calypso and soca artists. Montano was the star attraction at Cropover's largest concert, Cohoblopot, held Aug. 3, for which he recruited Pitbull and Lil Jon.

Soca, which provides the soundtrack for Caribbean carnivals, is the frenetically paced progeny of calypso. Created in Trinidad in the mid-'70s, soca has attained very limited success beyond Caribbean shores. Arrow's durable "Hot Hot Hot" continues to be licensed for new compilations, 20 years after Buster Poindexter's cover version rendered it an American pop hit. In 2000, the Baha Men transformed Anselm Douglas' Trinidad carnival hit "Who Let the Dogs Out" into an American sports stadium anthem, and four years later Rupee and Kevin Lyttle cracked the Billboard Hot 100 with their respective hits "Tempted to Touch" and "Turn Me On."

But these individual triumphs do not constitute broad-based recognition for soca. If the genre does break in the mainstream, Montano's persistently innovative efforts will undoubtedly have played a pivotal role. A former child star, he made history in 1986 as the youngest finalist in Trinidad carnival's Calypso Monarch competition, performing the aptly titled "Too Young to Soca." In the mid-'90s with his band Xtatik, Montano embarked on a mission to modernize soca, subtly injecting the music with hip-hop beats and dancehall rhythms, which resulted in a steady release of fervently received carnival anthems and Montano's ascension to regional superstar status.

He went on to sign international deals with Delicious Vinyl and Atlantic and recorded albums for both companies, which remain unreleased. Despite a heavy touring schedule that can include three shows per night during Trinidad's pre-Lenten carnival season, Montano annually releases a full-length CD of original music on his Mad Bull Music label.

"Machel has matured into a consummate entertainer," says Dahved Levy, the Barbados-born host of "Caribbean Fever," heard weekends on New York's WBLS. "The quality of his song production and his concerts, where he always presents something new, indicate that he has found his own lane and is running way ahead of everyone else in soca. The only thing left for him to do is to cross over."

And whether or not he achieves his desired international breakthrough, Montano's ongoing endeavors toward establishing soca as a global force raise the bar for the entire genre. "Bob Marley helped propel reggae, and I think I have done that for soca," he says. "I gather people together, let them have a good time and I feel good about that. While it's a goal to conquer the mainstream, I just try to stay focused on improving every day." ■■■



DECEMBERADIO

CHRISTIAN BY DEBORAH EVANS PRICE

SATISFACTION

DecembeRadio Translates Live Energy On Sophomore Album

The challenge for any great live band is always finding a way to translate that energy into the studio. DecembeRadio feels it has accomplished that feat on its sophomore

record, "Satisfied," due Aug. 26 on Slanted Records.

"It's full of energy and it's a good time," lead vocalist/bassist Josh Reedy says, noting that the band gained valuable

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>TRIPLE TEMPTATION

These are busy times for Dutch "symphonic metal" act Within Temptation, with releases on both sides of the Atlantic. The band's new live double-DVD, "Black Symphony," rolls out worldwide Sept. 22-24. The set, also available as a double-CD, is on Roadrunner (United Kingdom, United States, Australia, Japan) and German label Gun (rest of the world).

Shot Feb. 7 at the Ahoy Arena in Rotterdam, the concert with the Dutch Metropole Orchestra is the sextet's most ambitious stage show yet. "It was the chance to do live what we normally do in the studio," frontwoman Sharon den Adel says. "The things we've done throughout the years all came together on this DVD." In the States, meanwhile, the band's second album, "Mother Earth" (2000), and follow-up "The Silent Force" (2004) received belated releases Aug. 5 on Roadrunner.

"We're excited for the fans because they usually have to

buy these albums on import and it can be expensive," den Adel says.

Booked by Helter Skelter in Europe and Pinnacle Entertainment in the States, Within Temptation begins a 14-show Dutch theater tour Nov. 13. Den Adel says the band will then begin writing a new studio album, due in 2010. The various writers in the band are published by Mother Earth Publishing/BMG Music Publishing Netherlands and MSN/Talpa Music. —Nichola Browne

>>>LOVE AND BULLETS

Australia alternative rock outfit Regurgitator might be grateful for not repeating the experiment of 2004's "Mish Mash" when recording its sixth album, "Love and Paranoia" (Valve Recordings).

"Mish Mash" was recorded in a plastic bubble in Melbourne as part of a reality TV show. That structure's flimsy walls wouldn't have been much protection, band manager Paul Curtis says, from the bullets flying during the gang

experiences touring behind its 2006 debut. "We learned what works great live. We learned what people reacted to. We're just good old country boys that like writing a great rock song."

That simple philosophy served DecembeRadio well on its self-titled debut. The record earned the band a 2007 Grammy Award nomination for best rock/rap gospel album (won by Jonny Lang) and a Dove Award for rock album of the year. The single "Drifter" became a major hit and earned a Dove nod for song of the year. The band toured relentlessly and landed a coveted spot this spring opening for Third Day. Along the way, DecembeRadio's members earned a reputation as nice guys with irrepressible talent and a strong work ethic.

Produced by Scotty Wilbanks, "Satisfied" is a blend of such high-octane rockers as "Powerful Thing" and the incendiary "Gasoline," alongside such compelling ballads as "Run to Me" and "Love Can." The CD includes behind-the-

scenes footage of the making of the album at Atlanta's Southern Tracks studio as well as a performance clip of "Satisfy Me" filmed on the Third Day tour. There will also be a bonus track of an instrumental jam. The project also includes the hit single "Find You Waiting," which was featured on a special expanded edition of the band's debut project released in November 2007.

"For a lot of people who bought the debut album but didn't buy the expanded edition, this gives them a chance to actually have that single," says Celeste Winstead, director of marketing and communications for Spring Hill Music Group, Slanted Records' parent company. (Slanted is distributed by Warner Bros.-owned Word Distribution.)

Winstead says the band has been visiting radio stations in key markets in advance of street date. The band also bonded with radio personnel during the annual Gospel Music Week convention by inviting select programmers to become part

of the DecembeRadio Radio All-Star Band. "We had members of different radio stations come onstage and actually play with the band. The stations just loved that," Winstead says of the performances, which were videotaped by record promoter Chris Hauser, who sent the clips to the stations.

There are also several major appearances planned in advance of the album's launch, including performances at the Atlanta Hard Rock Café; Liberty University in Lynchburg, Va.; and the Jefferson Center in Roanoke, Va., near the band's home base of Blacksburg. DecembeRadio will continue to tour through the fall.

"We want to be an encouragement to people to want to change their lives," guitarist Brian Bunn says. "Some songs talk about the struggles we go through in life [and say], 'It's OK and you shouldn't be ashamed of those because in the end if we learn from them and follow God, it really makes us who we are and makes us better men.'" ...

shootout that took place outside the Rio de Janeiro studio where Regurgitator tracked "Love and Paranoia."

The self-published band has an adventurous approach to recording locations. Its 1996 platinum (70,000 units) debut "Tu Plang," for example, was recorded in Bangkok, while the triple-platinum "Unit" (1997) took shape in a farmhouse in coastal Byron Bay, Australia's most easterly location.

"They're not done as gimmicks. The band does it to take themselves out of the comfort zone," says Curtis, who is also GM of Brisbane-based Valve. "It's allowed them to remain a vital live act after almost 15 years on the road."

"Love and Paranoia" was initially released in Australia

in September 2007. Nearly one year later, Regurgitator will play its first U.K. dates in five years Sept. 7-9, booked through London-based Free Trade Agency, to coincide with the Sept. 1 release of "Love and Paranoia" through U.K. distributor Weatherbox. The act plays Asian shows through October.

—Christie Eliezer

>>>ALIVE AGAIN

After a short visit home to enjoy the Olympics, Universal Music China artist Sa Dingding is heading abroad again to promote current album "Alive."

The singer/songwriter, dubbed "the Chinese Björk," will play the Festival of World Cultures Aug. 24 in Dún Laoghaire, Ireland, and will return to Europe for 10

shows in October. That continues a journey that has seen her performing from Los Angeles to Harrogate in the north of England since the album's European/U.S. release in April.

Ian Ashbridge is co-managing director of Sa's U.S./European licensee, U.K. label Wrasse Records—distributed by Universal in Europe and by Fontana in the United States.

Ashbridge reports a "fantastic reaction" to a busy U.K. radio/TV promotion schedule that has prompted sales of 10,000 units to date. Elsewhere, "Alive" has been issued in 30 markets.

Sa's live shows feature a full band and "kung fu" dancers, delivering a performance that Ashbridge calls "very musical but also incredibly theatrical."

Sa says, "My hope is that I can share my music with more people and that more people around the world will be able to see my performance."

Sa is published globally by Universal Music publishing. European bookings are through U.K.-based Musicians Incorporated; a U.S. agent will be confirmed shortly.

—Berwin Song & Tom Ferguson

6 QUESTIONS

with STEVE LILLYWHITE
by KATIE HASTY

Next month, superstar producer Steve Lillywhite will celebrate the 30th anniversary of his first hit record (Siouxsie & the Banshees' "Hong Kong Garden") from a studio in Texas, where he'll be producing the next effort from Universal's Blue October. Having worked with everyone from the Talking Heads, Dave Matthews Band, Morrissey, the Rolling Stones and U2, the Lillywhite production stamp now carries more weight than ever. Indeed, he recently launched his own NPR show, "The Lillywhite Sessions," which finds him behind the boards at New York's Avatar Studios for intimate performances from such acts as Fleet Foxes, She & Him and Goldfrapp.

The title was culled directly from the name fans gave Lillywhite's botched album with Dave Matthews Band in 2000, one of the most popular illegal downloads in recent memory. In between work on U2's November album and mulling a biography and a new production/publishing venture with as-yet-unnamed co-owners, Lillywhite chatted with Billboard about the latest phase of his career.

1 This radio show is a new role for you. Was it similar to when you tried your hand at A&R at Columbia?

I had never done anything like that. I enjoyed it, and I enjoyed having a paycheck. But then my boss got fired, and that's life. For some peo-

ple, and ones and just making something by typing and clicking.

4 Are you a fan of new recording technologies like ProTools?

ProTools is great. But it's a tape recorder. I'm no Luddite. I'll use what's there, but it's funny how new technologies affect art. Young people are hearing auto-tune on every record, and then they start singing that way. We're breeding a generation of people singing to a pure tone. You are what you eat.



LILLYWHITE

5 You haven't ever really spoken on your parting of ways with Dave Matthews Band on the fourth record. What changed after the first three?

I knew from the get-go it was going to be a difficult record. I warned them about recording in their hometown. When it's in your studio, the clock isn't running quite the same, so it's going to take longer. They said,

"Fine." So when it wasn't finished and time's gone on, they went and quickly rerecorded it somewhere else. I heard from the manager when we hopped back on in September that I was fired. Dave was going through a hard time at the time and you get a certain angst out of it. There were moments that were slower [and] darker, and I had that on the record. Some people asked, "Where are the happy songs?" Dave and I were friends and I helped him on that journey. We haven't spoken for many years since then. But it's OK. Dave's not a man for the telephone.

2 What was the goal with "The Lillywhite Sessions?"

NPR is so wonderful in that its team appreciates great new music and how it gets made. It's a throwback to an old style of recording, back to pre-"Sgt. Pepper's" days when people went into the studio knowing what they were going to do on the recording and only spent three or four days to make it happen. People now spend a lot longer time in worse studios or no studios at all. What I'm saying is, "Spend only a little time in a great studio."

3 Is that what you hope to do with your production company?

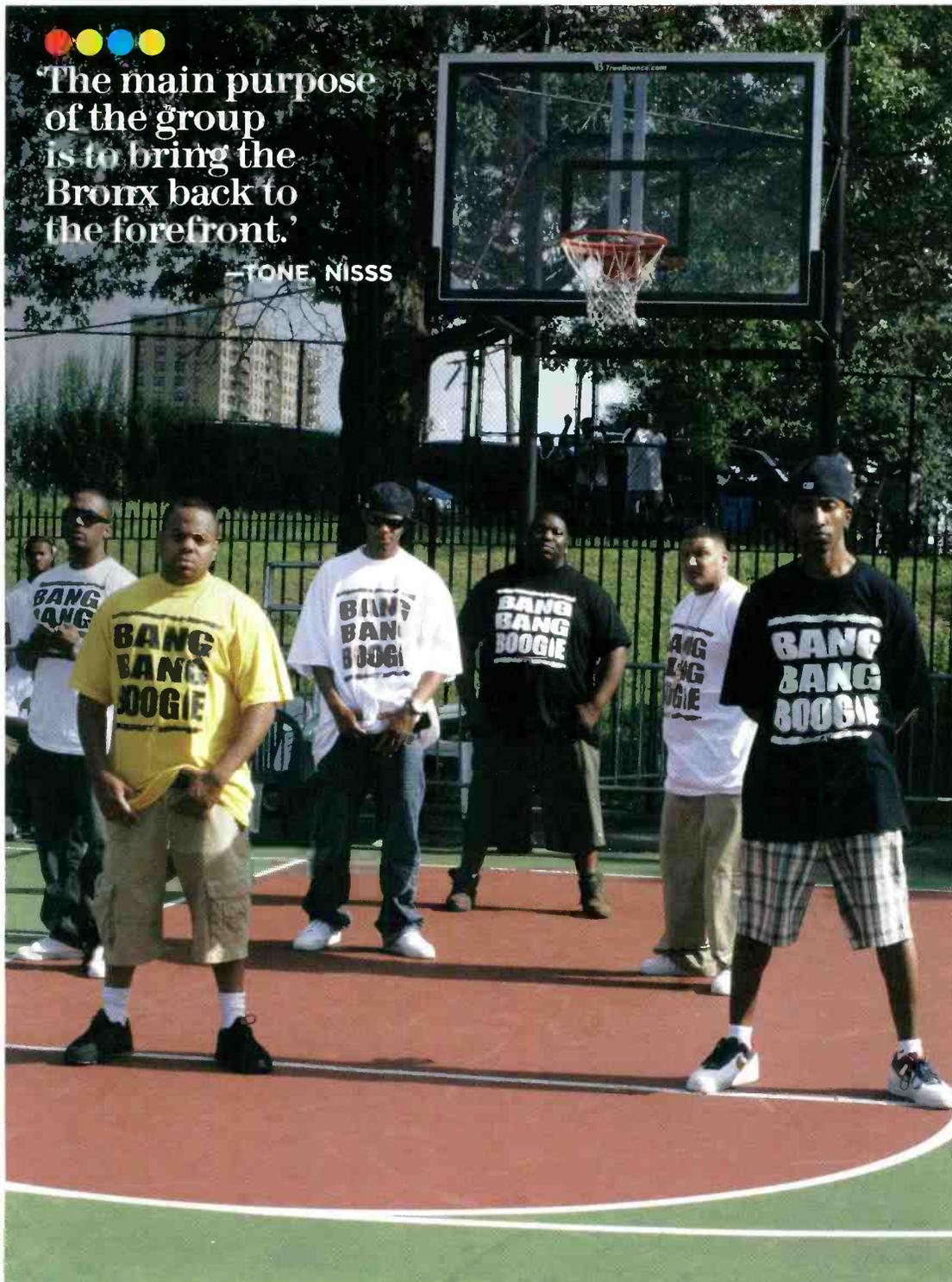
That's what I'm proposing, a new company that will reflect that. We'll work with new artists who come in with great talent, well-rehearsed, with great equipment and personnel at their disposal, adding value by signing and recording them myself. We're putting a tangible feeling back into this. There's more to it than zeroes

6 Is your role different as a producer in an era when records don't sell nearly as well as they used to?

It is a different world where people are buying singles one song at a time. Suddenly, my role is a tenth of what it used to be. But art and commerce still are great bed partners. I see people on the subway listening to music on their iPods, so there's a future. Labels used to sign a lot of people who are eight-out-of-10 instead of 10-out-of-10. That doesn't mean it's bad music, it's just good. I like to think I help make great music. ...



WITHIN TEMPTATION



The main purpose of the group is to bring the Bronx back to the forefront.

—TONE, NISS

BANG BANG BOOGIE

Getting co-signed by a guy who was discovered by Dr. Dre and Eminem can't be a bad thing. Just ask rapper Mysonne, one of the MCs in the newly minted, Bronx-bred rap quintet Bang Bang Boogie.

"Our first song as a group was a track called 'High Blood Pressure,' about the fact that other rappers from the Bronx aren't coming back to the 'hood, giving back to the 'hood or helping put on other rappers from the 'hood," Mysonne says. "50 [Cent] liked what we were doing so much that he recorded an intro to the track and posted the video on [his social networking site] thisis50.com."

Since then, Mysonne (formerly signed to Def Jam), Big Pun cohort Cuban Linx, Lord Tariq (of Lord Tariq and Peter Gunz fame) and up-and-coming rappers S-One and Hocus 45th have released the mixtape "Bang Bang Boogie Vol. 1: The Machine" and three more videos. "Bang Bang Boogie Anthem" is currently being played during DJ mixshows on hip-hop WQHT (Hot 97) New York.

Now, aside from being courted by a handful of labels including Steve Rifkind's SRC, Bang Bang Boogie is prepping another mixtape, "X Files: No Mercy for

the Week," slated to drop next week, and is putting the finishing touches on its as-yet-untitled album, scheduled for 2009. Producers Fame, Vinny Idol, Prince & Machiavelli, Minnesota, Trakdealaz and Arsonist have contributed to the set.

In addition to getting 50 Cent's stamp of approval, Bang Bang Boogie is working closely with Bronx Assemblyman Ruben Diaz Jr. to initiate a hip-hop-driven "stay in school" campaign in the fall. Group members are also in the process of becoming ambassadors for the United Nations' End Poverty campaign, for which they will film a public service announcement in coming months.

"The main purpose of the group is to bring the Bronx back to the forefront, but we also want to go to schools and community-based programs and talk to the kids," says Tone, CEO of independent label NISS, which signed Bang Bang Boogie earlier this year. "We want to bring awareness to the neighborhoods and teach them they can do what they want to do if they focus."

—Mariel Concepcion

Contact: Jamein Randolph, publicist, jrandolph@imajenonline.com

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TV/TV

In January, only six months after the band formed, TV/TV sold out New York's Bowery Ballroom. The same thing happened recently at the Knitting Factory. With its first national tour on the docket for this fall, plus a successful spate of Vans Warped tour dates and fistfuls of synchs to its credit, the pop-punk band is poised to explode in coming months.

Despite the hometown love, the act is eager to break out from the indie-centric New York scene, traveling to Atlanta to record with producers Kenneth Mount and Zack Odom for its debut, "Something to Get Excited About."

"Our songwriting has a New York feel," says vocalist Josh Ocean, a Big Apple native. "We wanted to get out of the city and make it big, with a lot of mainstream appeal."

The group has been constantly championed by national sites like Smart Punk and the Daily Chorus, while also securing prominent placements on the front pages of PureVolume, iTunes and as a BMI artist of the month.

TV/TV built its following through its live shows. In July, the band played the New York and New Jersey dates of the Warped tour, selling 600 copies of the EP in a single weekend. According to Ocean, the group has sold 2,000 physical copies at shows and through its Web site. In June, the young quartet signed with Lucas Keller at Uppercut Management, who booked the band to open for one of his other Warped-oriented acts, Just Surrender.

Even before signing with Keller, the band scored synch licenses on its own with such MTV shows as "The Hills" and "The Real World" in addition to Sci Fi's "Flash Gordon" and the upcoming EA Sports videogame "NHL 09." TV/TV plans to record a new effort on and off this fall and winter as it tours and has finished work on two fresh tracks in the meantime with producer Kenneth Gioia to tide fans over.

—KH

Contact: Lucas Keller, manager, lucas@entertainmenttk.com

VIDEO: For an exclusive performance and interview with TV/TV, go to billboard.com/tv/v.



MARCHING BAND

For a band that rarely tours outside of its native Sweden, Marching Band has done rather well for itself in the United States.

Urband & Lazar Music founder Jonathan Lazar signed the duo of co-songwriters Erik Sunbring and Jacob Lind to a publishing deal after he saw the group perform a random show in South Africa. "In fact," Lind says, "I think Jonathan was the only other person there."

Now, Marching Band is winning over several hundred new fans per day. Within the last two weeks, the band's MySpace page averaged 25,000-plus listens per day. Its debut full-length, "Spark Large," is the No. 2 top seller on Insound (behind the Walkmen), and the group is a featured artist on iTunes' August 2008 Indie Rock/Alternative playlist.

Indie stalwart KCRW Santa Monica, Calif., has spun tracks like "Aggravate" and "Gorgeous Behavior" regularly and will host the pair during Nic Harcourt's "Morning Becomes Eclectic" show Sept. 8. More than a dozen other college and non-commercial radio stations have added the band as well.

It doesn't hurt that "Spark Large" had the magic touch of producer Adam Lasus (Clap Your Hands Say Yeah, Clem Snide, Helium). The resulting indie-pop effort is chock-full of luscious melodies and arrangements.

Lasus' wife, Linda Cohen—the music supervisor behind such films as "There Will Be Blood"—has commissioned the band to write a song for the forthcoming comedy "Nick & Norah's Infinite Playlist." That track, "Trust Your Stomach," will be heard in the Sony Pictures film and is slated for inclusion on the expanded digital version of the soundtrack, issued via Atlantic.

Marching Band will perform Sept. 8 at Spaceland in Los Angeles and celebrate the release of "Spark Large" Sept. 13 at an invite-only bash; parties interested in attending should contact Lazar directly.

—KH

Contact: Jonathan Lazar, jonathan@urbandlazar.com

THE BILLBOARD REVIEWS

ALBUMS

POP

SOLANGE

Sol-Angel and the Hadley St. Dreams

Producers: *various*
Music World/Geffen
Release Date: Aug. 26

▶ On her sophomore set, Solange not only takes on a sound that differs from her pop-driven 2002 debut, but demonstrates that unlike her sister Beyoncé—who she vehemently refutes comparisons to on “God Given Name”—she has no reservations about sharing personal experiences. The breakup song “Valentine’s Day,” on which she gloomily sings, “I sure wish we made it till Valentine’s Day”; the regretful “T.O.N.Y.,” about a one-night stand; and the SoulShock & Karlin-produced “SandCastle Disco,” which finds her light-heartedly warning her Casanova not to break her heart, all demonstrate Solange’s frank approach. Elsewhere, the Bilal-penned, electronica-inspired “Cosmic Journey” and the ’70s-drenched, Pharell-produced lead single “I Decided” further support the eclectic sound.—MC

DAVID BYRNE & BRIAN ENO
Everything That Happens Will Happen Today

Producer: *Brian Eno*
Self-released
Release Date: Aug. 18

Reprising a creative partnership that yielded several classic Talking Heads albums and 1981’s “My Life in the Bush of Ghosts,” David Byrne and Brian Eno are so far going the digital/self-release route for their latest pairing. Working via e-mail, Eno constructed the music while Byrne crafted the lyrics and melodies. The results are their familiar mashed-up scrap heaps of electronic and industrial sounds, with a chorus of voices, strings and guitars supporting Byrne’s yelped, rubbery singing. It’s all exceedingly pleasant, from the triumphant melodies of opener “Home” and the self-referential “Strange Overtones” to the ballad “One Fine Day” and peaceful closer “The Lighthouse.” But while “Everything” is firmly grounded in Eno and Byrne’s previous work, their mutual commitment to musical exploration ensures the album rarely sounds like something we’ve heard before.—LJW

BLUES

B.B. KING

One Kind Favor

Producer: *T Bone Burnett*
Geffen
Release Date: Aug. 26

▶ In the wake of Robert Plant & Alison Krauss, John Mellencamp and all that’s come before, T Bone Burnett is on such a producing roll that his presence threatens to

SLIPKNOT

All Hope Is Gone

Producer: *Dave Fortman*
Roadrunner

Release Date: Aug. 26

A new Slipknot album means new masks, new outfits—and new sonic sojourns. “All Hope Is Gone” doesn’t disappoint in that regard. Building on the experiments of 2004’s “Vol. 3 (The Subliminal Verses),” the set is at once Slipknot’s most ambitious and accessible outing to date, with a broad palette of sounds and textures that shift faster than Michael Phelps off the starting block. “Sulfur,” “Psychosocial,” “Dead Memories” and “Vendetta” are easy fits next to most anything else on the active rock front, especially at night, while the melodic, acoustic guitar-driven “Snuff” is this album’s “Circle.” On the heavier tip, “.execute/Gematria (The Killing Name)” opens the album with seven-plus minutes of doomy chords and socio-political diatribe, and “Gehenna” is a leaded, layered sludge fest. On it, Corey Taylor howls that he “cannot maintain a semblance of normal anymore”—which, to the Maggots, is the best news of all.—GG



eclipse the artist(s) he’s working with. But that’s hardly the case on B.B. King’s first new studio album in three years. Burnett’s concept for the 12-track set—to have the 82-year-old King revisit songs he played at the very beginning of his career—plays out in an inspired outing that finds King replacing the fire of his youth with a confident authority in playing and singing. King laces lyrical solos and fills into every song, a list that ranges from Blind Lemon Jefferson’s “See That My Grave Is Kept Clean,” T-Bone Walker’s “I Get So Weary,” Big Bill Broonzy’s “Backwater Blues” and the Mississippi Sheiks’ “Sitting on Top of the World.” The tricks aren’t new, but the old dog still has plenty of bite left.—GG

ROCK

DRAGONFORCE

Ultra Beatdown
Producers: *Herman Li, Sam Totman, Karl Groom*
Roadrunner

Release Date: Aug. 26

▶ It would be easy to assume that DragonForce plunges headlong into “Ultra Beatdown” because the tipping point for another U.S. breakthrough is nigh. But those in the know can attest that DF is merely coming into its own after years on the touring circuit. “Heroes of Our Time” stokes the desire to

stand up and cheer with fists pumped high, and after fueling the passion with “The Fire Still Burns,” the band eases up on the light-speed riffing to keep from falling into a linear quagmire. “Reasons to Live” heralds death-metal guitars before halting for a Queen-style breakdown, and more nuanced melodic phrasings mark “Heartbreak Armageddon.” Before returning to blazing form on “Inside the Winter Storm” and “The Warrior Inside,” DragonForce envelops listeners into an all-sway-together-now hug with “A Flame for Freedom.”—CLT

LITTLE FEAT AND FRIENDS

Join the Band

Producers: *Mac McAnally, Bill Payne*
429 Records

Release Date: Aug. 26

▶ Ask any number of musicians about a fantasy group to join and, in the absence of the Band, Little Feat will likely be their choice. The long-lived outfit’s superlative chops and equally accomplished body of songs make it a privileged situation, and more than a dozen admirers enjoy that indulgence on this all-star exercise. There’s a gritty-voiced Dave Matthews singing a New Orleans-flavored version of “Fat Man in the Bathtub,” Brooks &

Dunn lending a bit of twang to “Willin’,” Bob Seger and the Black Crowes’ Chris Robinson rockin’ it up on “Something in the Water” and “Oh Atlanta,” respectively, and Jimmy Buffett (the album’s executive producer) leading a Caribbean-tinged romp through “Time Loves a Hero.” After this gets out, the Feat will be stampeded by those wanting to “Join the Band” if the offer is ever extended again.—GG

MATTHEW SWEET

Sunshine Lies

Producer: *Matthew Sweet*
Shout Factory

Release Date: Aug. 26

▶ Power-pop revivalist Matthew Sweet is far from the height of his powers at age 43, but his latest album is a worthy addition to his catalog. “Sunshine Lies” was crafted in Sweet’s own Los Angeles studio, celebrated on the set’s second track “Rock Room” (with the nearly-too-obvious couplet “I need a room/To rock in”). The lilting “Byrdgirl” recalls some of Sweet’s best work, while the cloying lyrics to “Let’s Love” make the echoey rocker a bit of a disappointment. Most of the material falls somewhere in between, with the biggest impressions left by the swirling, psychedelic title track and the grungy “Flying,” featuring a dueling guitar solo section by Richard Lloyd and Ivan Julian. While it won’t stand the test of time as much as early-’90s clas-

sics “Girlfriend” and “Altered Beast,” “Sunshine Lies” is a righteous summer listen.—TC

JJ GREY & MOFRO

Orange Blossoms

Producers: *Dan Prothero, JJ Grey*
Alligator

Release Date: Aug. 26

▶ JJ Grey and his collection of sidemen known as Mofro are back in the racks, just a year-and-a-half after releasing “Country Ghetto,” their debut Alligator disc. Grey’s idiosyncratic vibe—a world-beating blend of Southern rock, blues and Florida swamp soul—enjoys a further refinement on “Orange Blossoms.” The title track opens the album, and it’s a killer tune that hooks the listener with the opening riff. A horn section figures prominently in this love’s-labor-lost remembrance, and as the CD unfolds, we find Grey getting his money’s worth out of his horn players. The bluesy slow joint “She Don’t Know” is a darkly shaded piece that features a string section, a sure sign that Grey is expanding his sonic repertoire to nail the right atmosphere. The Mofro grit is still a constant for him, but he’s keeping his options open.—PVV

COUNTRY

JIMMY WAYNE

Do You Believe Me Now

Producers: *Mark Bright, Joe West, Dave Pahanish*
Valory Music

Release Date: Aug. 26

THE VERVE

Forth

Producer: *The Verve*
On Your Own/MRI/RED
Release Date: Aug. 26

▶ While it was no big surprise that the Verve got back together last fall after a nine-year hiatus, what’s simply stunning is the quality of this reunion album. More than any of the recent comeback efforts from like-minded groups, “Forth” not only equals the Verve’s best work, but in many cases exceeds it. “Judas” is the most beautiful song the band has ever written, its burbling guitar lines conjuring a gloriously bleary New York sunrise. “Valium Skies” is the kind of ready-made anthem that turned the Verve into a superstar in the first place, while “Appalachian Skies” and “I See Houses” are hard-hitting hybrids of emotion and virtuosity. Even more enticing are “Sit and Wonder” and the aptly named, eight-minute “Noise Epic,” which reignite the psychedelic passions of the Verve’s earliest releases. So when Richard Ashcroft wonders, “Is there anywhere better than here?” on “Rather Be,” it’s easy to exclaim, “Hell, no!”—JC



THE GAME

LAX

Producers: *various*
Geffen

Release Date: Aug. 26

▶ The Game has long threatened that “LAX” would be his last album, so perhaps that’s why he recruited the wayward DMX to open it with one of his trademark prayers (“Devil, we rebuke you in the name of Jesus”). The table thus set, the Game goes surprisingly mellow in comparison to his first two efforts. “Touchdown” sports a lazy synth and an airy chorus from Raheem DeVaughn about jet-setting, and Ne-Yo proves himself chivalrous while the Game growls over “Gentleman’s Affair.” Common pops up on the electric piano-driven “Angel,” paying homage to his classic “I Used to Love H.E.R.,” and “Never Can Say Goodbye” depicts the Game’s creativity as he embodies the voices of Tupac, Biggie and Eazy-E just before they passed away.—HC



THE BILLBOARD REVIEWS

SINGLES

▶ This talented singer/songwriter's self-titled 2003 debut disc spawned four hit singles before DreamWorks Nashville shuttered, stalling his momentum, but this project is the perfect vehicle to reintroduce an amazing young artist. The bulk of the album comprises such uptempo fare as the buoyant "Brighter Days," "I'll Be That" and "I Didn't Come Here to Lose." Among the highlights are "No Good for Me," a gorgeous duet with Patty Loveless, and "Kerosene Kid," an autobiographical song about his impoverished childhood. That theme of hope triumphing over adversity continues on "Where You're Going," another powerful cut that finds the songwriter drawing on his tumultuous past. "Believe" also includes "Stay Gone" and "I Love You This Much," two hits from his debut project. Wayne is a compelling songwriter and truly gifted vocalist, and this album heralds the arrival of the country format's next major star.—*DEP*

HIP-HOP

DOONEY 'DA PRIEST'

Pull Your Pants Up!

Producer: Dooney "Da Priest" Malaco

Release Date: July 15

★ It's difficult to know whether to address this as art, socio-political commentary, a frantic public health bulletin or the matrix of a moral and political maelstrom that has touched raw nerves across America. The fact is, it's all of the above. And Duwayne "Da Priest" Brown (an ordained minister and staffer at T.D. Jakes' Potter's House) has without

question stirred a fire in the furnace of "culture ways" that smolders across this country. Da Priest, who wrote and produced the album's 12 songs, lays his raps atop solid, street-wise grooves. Having publicly retracted implications of gay bashing, Da Priest pulls no punches in his treatise directed at what he decries as the wanton excesses and dangers certain aspects and off-shoots of the hip-hop culture have spawned. Like him, loathe him or any point in between, Da Priest has started a discussion that may well continue for some time to come.—*GE*

CHRISTIAN

DAVID PHELPS

The Voice

Producer: Monroe Jones
Word Records

Release Date: Aug. 19

★ David Phelps possesses a polished, powerful tenor that shines on any style of music, and he gets the opportunity to do just that on this eclectic collection of songs. He admits to being frustrated in the past when people would comment that it seemed hard to find songs as good as his voice. He remedies that here by tackling such classics as the Righteous Brothers' "Unchained Melody," Foreigner's "I Want to Know What Love Is" and even Luciano Pavarotti's "Nessun Dorma." Another highlight is "Mine," a gorgeous love song penned by Dennis Matkosky. Phelps also delivers a powerful rendition of the classic hymn "Angel Band" sure to delight his Christian fan base, but this beautifully sung collection should expand his audience beyond the faithful core.—*DEP*

POP

JONAS BROTHERS

Lovebug (3:41)

Producer: John Fields

Writer: not listed

Publisher: not listed

Hollywood

▶ Jonas Brothers fever is in full summer sweat mode. While the No. 1 debut of third album "A Little Bit Longer" was certainly no shocker, favorable critical response to the album actually was. Second single "Love Bug"—released for sales impact just after "Burnin' Up"—also deserves a shot at airwaves success; it shows exactly why critics are taking notice of the talented young trio. "Love" starts off as a gooey pop confection made for mass consumption: acoustic guitars, toe-tapping tempo and a melody made for teen infection. But at the 2:30 mark, it bursts into a sublime explosion: Guitars thrash, a Jonas wail releases, and the bros begin to rock. Not your typical teen-pop love song—a smart move that surely won't hurt their devoted fan base and might sway a few open minds to investigate their fine full-length project.—*CW*

R&B/HIP-HOP

JAY-Z

Dope Boy Fresh (3:41)

Producer: Kanye West

Writers: various

Publisher: not listed

Roc-a-Fella/Def Jam

▶ Much like the vintage sound of 2004 hit "99 Problems," Jay-Z delivers a track reminiscent of hip-hop's golden age. Over a Kanye West beat that samples Run-D.M.C.'s "Dumb Girl" in the chorus, Mr. Carter takes listeners back to a time when Kangol hats, gold chains and lace-less Adidas were in style. Lyrically, the song focuses on the present: Whether showing support for presidential candidate Barack Obama or delivering the last word on Oasis' Noel Gallagher, Jay is never at a loss for rhymes. As the first single from "Blueprint III," the track is intent on laying the foundation for hip-hop's future. By fusing sounds of the past with present content, Jay-Z remains one step ahead of most of his contemporaries in the genre. He can't leave rap alone. The game needs him.—*SR*

COUNTRY

TRACE ADKINS

Muddy Water (3:45)

Producer: Frank Rogers

Writers: M. Criswell,

R. Huckaby

Publishers: Steel Wheels/

Blind Mule/Cabo Tres, BMI

Capitol Nashville

▶ The first single from Trace Adkins' November release is an intriguing change of pace from the redneck romps and heartfelt ballads

JESSE McCARTNEY

It's Over (4:10)

Producer: The Clutch

Writers: various

Publisher: not listed

Hollywood

Jesse McCartney's "Leavin'" was instantly loveable, and the fact that a seeming one-hit wonder—who delivered top five "Beautiful Soul" to top 40 in 2005—was able to return with a pop radio No. 1 and cross to adult top 40, rhythmic and dance (with one of the year's most inspired remixes) reinstills confidence in FM radio to actually play the hits. "It's Over," the follow-up from third CD "Departure," tries hard to mask the vocalist's charms beneath the strong arm of production team the Clutch, which led Timbaland's "The Way I Are" and Omarion's "Ice Box"—but the 21-year-old artist is surprisingly soulful singing alongside a totalitarian skittish R&B track. Considering the sexually charged video that accompanied "Leavin'," McCartney appears ready to fully get his groove on. While labelmates the Jonas Brothers are offering first love to tweens, Jess appears poised to seduce their older sisters. "It's Over" sounds like step two of a starmaking new beginning.—*CT*



that have defined the Louisiana native's stellar career. Produced by Frank Rogers, gospel-tinged anthem "Muddy Water" finds a man taking stock of his life and making a change—a powerful song about redemption. Adkins' resonant baritone infuses the lyric with the emotional weight needed to carry the point home. It's a beautifully crafted song that shows yet another side of Adkins' musical personality.—*DEP*

RANDY TRAVIS

Dig Two Graves (3:05)

Producer: Kyle Lehning

Writers: A. Gorley, B. Regan

Publisher: not listed

Warner Bros.

★ Though the morbid-sounding title might not suggest a beautiful love song, listeners will be pleasantly surprised at the touching sentiment in this powerful ballad. The long-lived Randy Travis possesses one of country music's greatest voices and this well-crafted track suits him perfectly. It's a portrait of love and devotion as a man contemplates life without the woman he loves. In the chorus he sings, "Dig two graves, just carve one stone, cause without you here I won't last long." This is the second single from "Around the Bend," Travis' first country album in eight years and a brilliant collection that shows his

excellent song sense remain as strong as ever.—*DEP*

ROCK

UNDEROATH

Desperate Times Desperate Measures (3:27)

Producers: Adam D, Matt

Goldman, Underoath

Writer: Underoath

Publisher: 814 Stops Today,

ASCAP

Tooth & Nail

▶ Underoath doesn't stray far from its recognizable style on "Desperate Times Desperate Measures," the introductory single to "Lost in the Sound of Separation" (Sept. 2). The track will easily appease the faithful. One moment Tim McTague and James Smith's guitars careen and slice the air like jerky chain saws and the next they're in a spiraling, melodic free fall. Spencer Chamberlain's vocals (and perhaps others tracked by McTague and drummer Aaron Gillespie) volley back and forth, sometimes singing, sometimes hoarsely bawling. Bassist Grant Brandell is nearly lost beneath Gillespie's racing beats, and we're not sure where keyboardist Christopher Dudley can be found. All are surrounded by Underoath's ever-present urgency, as if its world is about to come crashing down upon it, which makes the song's climactic, cold ending appropriate.—*CLT*



BRANDY

Right Here (Departed) (3:40)

Producer: Rodney "Darkchild"

Jerkins

Writers: various

Publisher: not listed

Epic

Brandy was in her mid-teens when she first scorched R&B and top 40 with "I Wanna Be Down" in 1994, followed by seven top 40 top 10s (and No. 1s "Have You Ever" and Grammy Award-winning "The Boy Is Mine" with Monica) before her career stalled earlier this decade. At only 29, she returns with a Rodney Jerkins-produced track that, oddly, little resembles the vocalist (too many layers?), but it is a melodic champ so stout that, on its own, it's hard to imagine pop and R&B airwaves won't spin at warp speed. Add a little consumer education that the beloved Brandy has marked her return and it sounds like a can't-miss. This first single from new album "Human" (Nov. 11) marks her Epic bow; with the majors struggling to remain relevant, let's hope the label will invest all resources to return this true talent to the top.—*CT*

LEGENDS & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Jonathan Cohen, Mariel Concepcion, Hillary Crosley, Gordon Ely, Gary Graff, Deborah Evans Price, Shad Reed, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Chris Williams, Lavinia Jones Wright

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

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

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



ROCK BY ANDRE PAINE

New Clicks On The Bloc

U.K. Band Offers Download Months Before CD Release

Bloc Party fans expecting a routine Web chat with their heroes got more than they bargained for Aug. 18, when the U.K. alt-rock band announced they would be able to download its new album, "Intimacy," in just 60 hours' time.

"They were very freaked out. It was really funny," frontman Kele Okereke says.

Bloc Party's London-based indie label, Wichita Recordings, could not be reached for comment, but Okereke jokes that executives had a similar initial reaction to the rush release, before adding that they were "really into this idea, just as much as we were."

The band also has the backing of Universal Music Group—Wichita has a joint-venture marketing agreement with the major's V2 label for the album and an international licensing agreement with the Cooperative Music collective, which is financially

supported by UMG. The advance download concept has also been "embraced completely" by U.S. label Atlantic, according to Okereke.

"Intimacy," the band's third album, became available Aug. 21 exclusively from blocparty.com. There are a number of different offers for purchase: an MP3 download available for \$10 in North America or £5 in the rest of the world and a pre-order of the CD with bonus tracks for \$20 or £10, which includes the free download. CDs will be delivered Oct. 27, with the pre-order currently available in North America, the United Kingdom, Ireland, Australia, New Zealand and Japan.

"It's going really well. It's definitely working," the singer says, while declining to reveal specific figures.

Okereke denied the move was about "foxing the critics" and downplayed suggestions in a press release that the move was in response to the leak of Bloc Party's 2007 album "A Weekend in the City," which he says did not markedly affect sales. That album has moved 148,000 copies in the United States, according to Nielsen SoundScan.

Instead, the band has taken inspiration from Radiohead. "We finished it a few months ago and we thought, 'Why do we need to sit on it for six months after it's done?'" Okereke says. "It seems that post-'In Rainbows' there are no rules about this sort of thing anymore."

Fans have already had a taste of the record in the shape of lead single "Mercury," an uncompromising electronic track that sets the tone for an album Okereke describes as "harsh, glacial, layered and energetic." "Mercury" entered the U.K. singles chart at No. 16 Aug. 17 with download sales of more than 7,500, according to the Official U.K. Charts Co.

Right now, Okereke says the band is "looking forward to working out how we're going to play these songs live" on its North American dates, which begin Sept. 5 in Detroit.

Although he anticipates the band's youthful fan base will initially be buying the record, he hopes it will pick up an older audience when it goes to retailers in the fall. "I don't want it to just be an Internet, cool thing," he adds. "I want it to have a presence."



FEELING FAINT

Flying the coop from longtime label home Saddle Creek hasn't hindered Omaha, Neb.-based the Faint. Instead, it actually helped the electro-dance outfit score the highest first-week sales of its career with "Fascinatiion," released Aug. 5 via its own blank.wav imprint.

The album, distributed through Redeye, shifted 12,000 units last week, according to Nielsen SoundScan, and debuted at No. 46 on the Billboard 200. That surpasses first-week sales of 10,000 for 2004's Saddle Creek effort "Wet From Birth," which has moved 118,000 copies to date.

For "Fascinatiion," the quintet set up its own Enamel studio in Omaha and wrote, recorded and produced the effort entirely itself. "We've always been the kind of band that has bit off more than we can chew, and [this album] was part of that," bassist Joef Petersen says. "I don't know if it's our Midwest work ethic or what, but we wanted to do everything ourselves."

Band manager Joel Mark says the DIY model allowed the Faint camp to pour all its resources into this particular effort, rather than having to maneuver label politics. Though it had been four years since the group appeared with new material, he says a strong push was made during the week leading up to the release. The album was part of Best Buy's Find 'Em First program, and additional campaigns and advertisements were done with radio stations and independent record stores in touring markets.

On the online front, the group's Web site featured a widget for first single "The Geeks Were Right" as well as a remix of the track, and the full set streamed on its MySpace page. iTunes carried the first-week digital exclusive of the album, which accounted for 28% of sales. Mark says the digital sales for "Wet From Birth" were around 7%. Previously, "people hadn't been going to iTunes to buy the Faint in any large numbers."

More important, Petersen says the online world has allowed the group better access to its fans. "One of the guys in the band spends at least an hour or two a day just answering e-mail on MySpace," he says. "We just want to talk to anybody. It's about people and the community. I'm just happy that we can be a part."

—Jill Menze

ROCK THE HOUSE

ZO2 wants people to know that it is a real band, one that plays its own instruments, has opened for Kiss and accumulated plenty of bawdy tales from the road.

The reason Joey Cassata and Brothers Paulie and David Zablidowsky want to make sure that point is clear is that a different side of ZO2 is on display in "Z Rock," which premieres Aug. 24 on the Independent Film Channel.

The show is based on the band's previous life of playing at children's birthday parties by day and rocking out as hard as possible by night. The semi-scripted program fictionalizes and exaggerates real experiences for comic effect, but remains grounded in the truth of portraying a band trying to make it.

"There were more things in the rock world we were pushing for. For example, there's no threesomes and no orgies," says Paulie Z, who, like his brother, uses that abbreviation as his stage name. "For us it's kind of normal, it was a thing that was everyday life. People were like, 'We're not the Spice Channel.'"

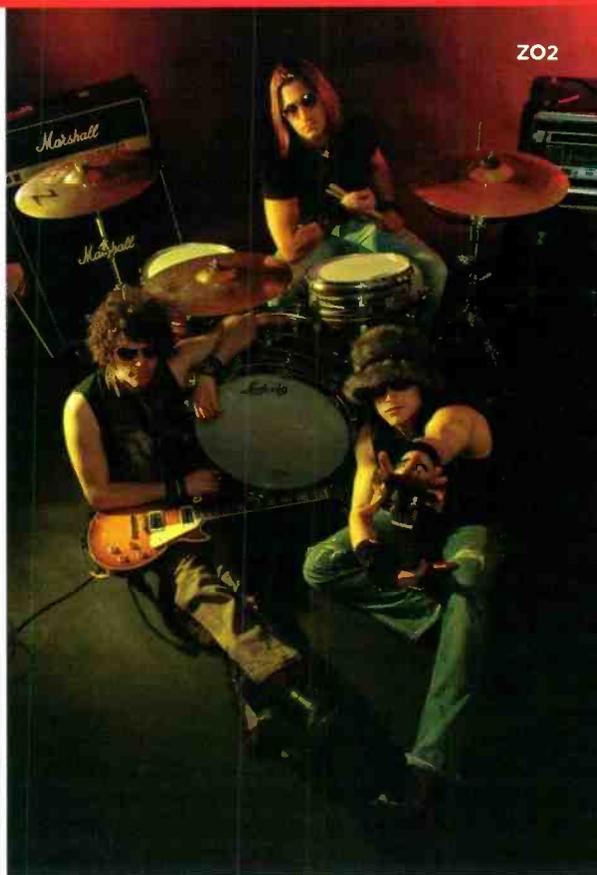
How ZO2 came to land a show about itself is almost as interesting as the actual program. While the group was playing a children's party in 2005, an agent with William Morris Agency saw it and subsequently caught a live show at a club in New York. That led to a series of meetings and pitches and eventually the show, which will feature guest spots from rockers like Se-

bastian Bach, John Popper and Dave Navarro.

Among the promo elements for "Z Rock" are a partnership with Sam Ash music store and a video for the song "Isolate" funded by Independent Film Channel, according to the network's executive VP/GM Jennifer Caserta.

ZO2 was its own best promoter in the run-up to the "Z Rock" premiere, frequently screening the pilot for fans during shows to get them hyped. The group is also working on its third album while continuing to tour in support of its current effort, "Ain't It Beautiful," on Riker Hill Records.

"The duality of our sound kind of mimics the duality of our lives on the show," Caserta says. —Kamau High





ROCK BY NICK KELLY

Flipping The Script

Irish Trio's Debut Tops Charts

The Script has written itself into Irish pop's illustrious history, as the Dublin trio's self-titled debut album went straight to No. 1 at home and in the United Kingdom Aug. 17.

"The Script," released in both territories by RCA imprint Phonogenic, shifted more than 54,000 copies in the United Kingdom, according to the Official U.K. Charts Co., while the band's current single, "The Man Who Can't Be Moved," is also top five in those territories.

Yet guitarist Mark Sheehan stresses it's taken a

long time for the Script to become an overnight sensation. He and singer Danny O'Donoghue served time as members of failed '90s Irish boy band My Town and as session musicians in the U.S. studios of hitmakers Teddy Riley and the Neptunes.

"I learned to take nothing for granted after that disappointment," Sheehan says of his time with My Town. "We were being built up, but it didn't happen. What I took from it was that you have to be aware of the commercial side of things."

After returning to Dublin, they recruited drummer Glen Power and hit upon their trademark Celtic soul-meets-R&B sound, writing much of

the album in Sheehan's mother's garden shed in the working-class Dublin neighborhood known as the Liberties.

"It had the feel of a pirate radio station," Sheehan says. "The Guinness brewery was across the road—we could see the smoke coming from their big chimneys. Coming from where we did, there was a lack of options for young people: You were expected to be a plumber or an electrician... never a singer or dancer or actor."

Nevertheless, the Irish industry was alive to the Script's potential even before debut single "We Cry" breached the Irish and U.K. top 20s in April.

"We were invited to Christmas dinner in Dublin with the Edge and U2's management," Sheehan says with a smile. "I was able to burn his ear about his recording techniques."

Sony BMG international marketing manager Paul Kindred says the band is a global priority, adding, "We see them as the next Maroon 5."

The band performed at the recent MTV Asia Awards in Malaysia and played an Aug. 19 open-air show in Dublin's 20,000-capacity Marlay Park alongside Lenny Kravitz and Alanis Morissette before heading off on a Japanese promo tour. It undertakes a European arena tour starting Sept. 26, as special guest of OneRepublic.

The album drops in continental Europe Sept. 8 and Australia in late September before the band turns its attention to America. Martin Hall, the Script's co-manager with Simon Moran for the London-based Hall or Nothing agency, is confident its success can be repeated on the other side of the Atlantic.

"We're releasing the album on March 17 [through Epic] in America—to coincide with St. Patrick's Day," Hall says. "It just made sense to pick that day, given their background." ●●●



'MAN' OF THE HOUR

After parting ways with longtime label Jive earlier this year, R&B singer/songwriter/producer Joe is back with a new album. The fittingly titled "New Man" arrives Sept. 23 via Kedar Entertainment/563 Records—a joint venture between manager Kedar Massenburg and Joe's own imprint, with Universal/Fontana distributing.

"It's a modern, classic R&B album," 35-year-old Joe says. "I focus a lot on lyrics and subject matters. I took my time with the recording and came up with something I call 'today's R&B.'"

Bryan-Michael Cox, the Stereotypes, Phatz and D. Mile are among the set's producers. D. Mile helms first single "E.R. (Emergency Room)," which is No. 60 on the Hot R&B/Hip-Hop Songs chart and the greatest gainer on Adult R&B with an 18-11 jump. Other tracks on "New Man" include the acoustic "Heart Behind My Eyes," "Man in Your Life," club ballad "We Need to Roll," the midtempo "Sex Girl," the live-band-assisted "Friends Don't Let Friends Sleep Alone" and "Why Just Be Friends?"

Asked about his label switch, Joe says, "I put in a long time at Jive. I was very loyal and they made me a great deal of income. But I felt it was time to own my own catalog."

During an interview with *Eurweb.com* earlier this month, Joe said former labelmate R. Kelly put pressure on Jive executives to stall promotions on his albums for competitive purposes, information he was made aware of after his exit. Asked to address the comment, Joe says, "It is allegedly from Zomba insiders that when it came to marketing and promotions during my tenure at Jive, I was much less of a priority than R. Kelly." Jive declined comment on the subject.

Kedar Entertainment is making Joe its top priority, according to the company's Kierstan Tucker. The artist is scheduled to appear on BET's "106 & Park," do sessions for AOL, iTunes and BET J, and tour in Europe and Japan. A branding partnership with Patron Tequila is in the works.

In addition, an as-yet-untitled EP will be released next month, featuring guest appearances by Mario, Trey Songz, Nas, Diddy, Busta Rhymes, the Game and Snoop Dogg on remixes for tracks from the new album. And because Joe cut enough tracks for two full-lengths while recording "New Man," he is releasing a follow-up album, "Joe's Signature," Feb. 10.

"This is a really exciting, groundbreaking and unprecedented time for me," Joe says. —*Marisol Concepcion*

STRAIGHT BULL

She might be more at home racing on the cross-country Bull Run Rally, but Kristine Elezaj is no slouch when it comes to music either.

With major-label interest for her debut album, a tour about to begin and the support of the Marc Ecko brand, the artist is primed for big exposure.

Previewed for *Billboard* at Marc Ecko's New York corporate headquarters, Elezaj's hip-hop-tinged dance pop sits comfortably between Britney Spears and Rihanna. Among the contributors on her debut are Fergie, who co-wrote the track "Peepshow," writer Alex Cantrall and producer J. Marty.

As an unknown in the music business, Elezaj turned to family and friends to fund recording, including sessions in New York, Los Angeles, Barbados and Nashville. While in Nashville she worked with Andrew Fromm, who has written for Backstreet Boys and sang background vocals for Spears. Manager Denny Marte says that by delivering an album that is, in his words, 95% complete, Elezaj hopes to retain more creative control of the project. "We're delivering masters. Let's roll," he says.

Once released, the album may be used in a campaign for Marc Ecko's Red clothing line. Elezaj was slated to be in ads for the line last year but a change in creative direction led to "High School Musical" star Vanessa Hudgens getting the job instead. "We'd love to work with her," says David Smith, corporate communications manager for Marc Ecko Enterprises. "We just want to do everything at once so there's a snowball effect."

In the meantime, Elezaj is about to begin opening East Coast dates for house/R&B singer Chris Willis. Live, she utilizes five backup dancers in a show she says is inspired by Janet Jackson. She's also already plotting another album. "Songs just keep popping into my head," she says.

Oh, and that cross-country race? Elezaj participates in the event—think "Cannonball Run" without the hijinks—with her father, Marash, a painter and the financier behind their New York-based production company K&M Elezaj. "Everyone who goes on [the race] is usually a celebrity or a business owner. It's made up of petrosexuals," she jokes.

—*Kamau High*



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FINDING FORTUNE

>>James Fortune & FIYA get their first No. 1 on Hot Gospel Songs at billboard.biz with "I Trust You." That 2-1 ascent interrupts a record-setting 46-week reign by Marvin Sapp's "Never Would Have Made It," the longest No. 1 tenure on any Billboard radio chart.

SEVEN TIMES ONE

>>What do the top seven albums on the Billboard 200 have in common? Each has logged at least one week at No. 1, the first such gathering atop the pack since 1963, when Billboard combined the Stereo and Mono charts into a single comprehensive list.



SIR ISAAC

>>News of Isaac Hayes' death brings four of his albums into the top 25 of the Nielsen SoundScan core-store R&B catalog chart (Nos. 6, 11, 12 and 23). One, "Ultimate Isaac Hayes: Can You Dig It?," also ranks No. 11 on SoundScan's all-store catalog R&B chart.

CHART BEAT

>>David Archuleta has the highest-debuting single of 2008 on the Billboard Hot 100, as "Crush" opens at No. 2, besting the No. 3 bow of David Cook's "The Time of My Life." That's sweet revenge for Archuleta, runner-up to Cook in the seventh season of "American Idol." It's the first time since the second-season duel between Ruben Studdard and Clay Aiken that the runner-up has outperformed the victor on the Hot 100.

>>Ten years after they collaborated on "The Boy Is Mine," the biggest hit for both, Brandy and Monica return to Hot R&B/Hip-Hop Songs with separate new singles.

>>Elvis Presley's latest debuts on the Billboard 200. It's his 15th chart entry of this millennium and the fifth time this century he has had more than one debut in a calendar year.

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

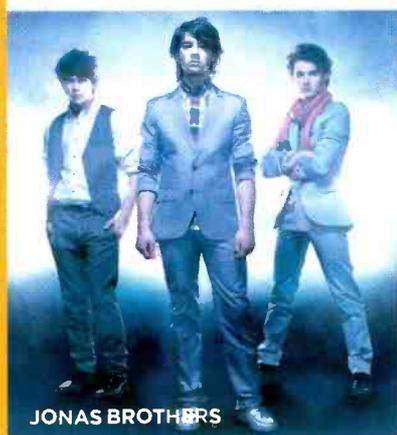
Billboard

CHARTS

Jonas Brothers Top Half Million; Older New Kids

Just as watching the 2008 Olympic telecasts might remind a viewer of moments and personalities from prior years' summer games, Billboard's charts often pave intersections where today meets yesterday.

A case in point unfolds this issue, as youth-fueled **Jonas Brothers** open



JONAS BROTHERS

at No. 1 on the Billboard 200 with 525,000 sold, marking only the third time this year an album starts in the half-million-plus club. Remind you of anyone from days gone by?

How about the group that opens at No. 22 with a package of earlier hits, **New Kids on the Block**, who are making their own headlines this year

Just as New Kids once had a now-adult niece of mine in a preteen frenzy,

the Disney family's Jonas Brothers have swung from **Miley Cyrus'** coattails to their own place in the spotlight.

With an allure that could be described as **Hanson** meets "Hannah Montana," the Jonas clan has already sold more than \$29 million worth of concert tickets in 2008, selling out more than half of 66 shows so far.

The brothers' self-titled 2007 album has sold 692,000 copies since the start of January, making it the 18th-best-selling set of the year, while the opening volley for the new "A Little Bit Longer" already qualifies it as one of the 40 best sellers of 2008.

And, with the older of those two albums bumping up 11-10 (31,000), the Jonas Brothers become the first group since 'N Sync on the Jan. 2, 1999, chart to have two titles parked in the Billboard 200's top 10 in the same week. (Four solo artists have done so in the interim.)

The frenzy reminds me of 1990, when New Kids' "Step by Step" entered the big chart at No. 14 and jumped to No. 1 in its second week. In that era, without the speed and precision of Nielsen SoundScan's point-of-sale data, that performance was tantamount to bowing in the chart's top slot.

Prior to the 1991 advent of SoundScan, only six albums in the chart's history have debuted at No. 1. In 1990, no album besides "Step" debuted in the top 20, the next-fastest start being a No. 21 launch for **Prince's** "Graffiti Bridge." None of the other seven albums that reached No. 1 that year did so in its second week.

With their reunion announced earlier this year, New Kids are whipping up their own frenzy. Multiple dates have been added to some of the cities on their upcoming North American tour.

The group did a performance and autograph session Aug. 8 at Best Buy's new Mall of America store in Minneapolis. The chain says the event drew some 10,000 fans; one of them blogged that she started standing in line at 3:20 a.m. for the event that would not start until 6 p.m.

New Kids' comeback album, "The Block," streets Sept. 2. Interscope projects an initial shipment of 300,000 copies, not enough to whip up a Jonas kind of week, but sufficient to meet or beat the chart bow that another one-time teen fave saw last year, when **Backstreet Boys** bowed at No. 7 with 81,000 sold in the first week.

SUMMER FUN: It's a good thing **Jonas Brothers** rang a big number, because "A Little Bit Longer" is the only new title in the top 10, and last week's top 10 only had two new entries.

The last two release schedules are a reminder that album flow often slows in the hot months, but believe it or not, this year's summer crop has not been shabby.

Since the tracking week that began with Memorial Day through the Jonas' start, 36 albums have started in the top 10, compared with 37 during the same weeks of last year. More important, the opening weeks of this year's summer top 10s have outsold last year's batch from the same frames of 2007 by the score of 6.06 million to 5.6 million.

That means this summer's top 10 launch weeks brought a higher average yield, too, 168,418 this summer, compared with 159,851 in the same weeks of last year.

Now, someone might say, "Duh. **Lil Wayne** started at 1 million and **Coldplay** at 721,000, so of course this year's numbers are bigger." But, isn't that the point? Compared with three half-million-plus frames so far this year, the only title to reach that mark in the first 33 weeks of 2007 was **Linkin Park's** "Minutes to Midnight," which opened at 623,000.

Over The Counter

GEOFF MAYFIELD



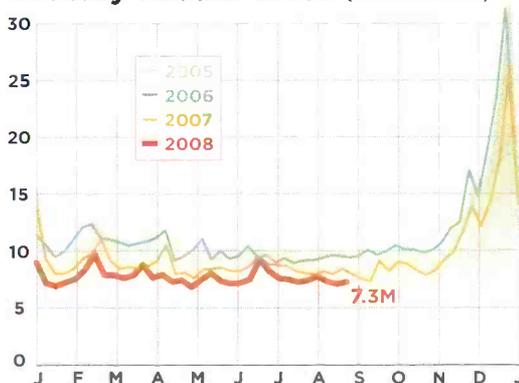
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,348,000	1,138,000	19,462,000
Last Week	7,160,000	1,145,000	19,437,000
Change	2.6%	-0.6%	0.1%
This Week Last Year	8,471,000	969,000	15,511,000
Change	-13.3%	17.4%	25.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	287,757,000	256,724,000	-10.8%
Digital Tracks	523,195,000	580,757,000	30.1%
Store Singles	1,503,000	1,066,000	-29.1%
Total	812,455,000	938,547,000	15.5%
Albums w/TEA*	340,076,500	324,799,700	-4.5%

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

ALBUM SALES



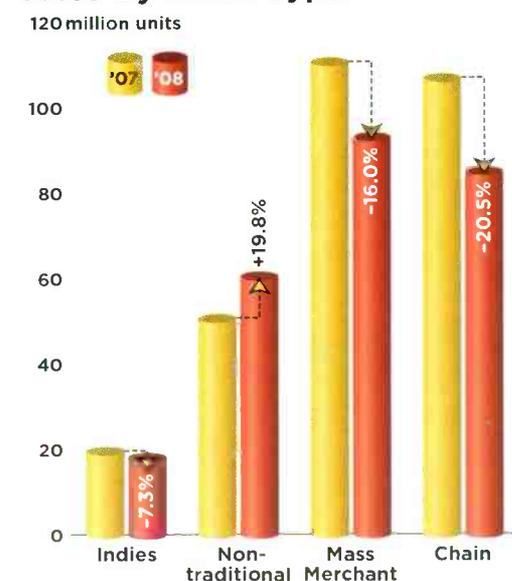
SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	257,032,000	215,612,000	-16.1%
Digital	29,876,000	39,964,000	33.8%
Cassette	212,000	61,000	-71.2%
Other	637,000	1,087,000	70.6%

For week ending Aug. 17, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 41

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	JONAS BROTHERS	A Little Bit Longer		1
2	3	6	SOUNDTRACK	Mamma Mia!		1
3	4	45	KID ROCK	Rock N Roll Jesus		1
4	2	4	MILEY CYRUS	Breakout		1
5	3	1	SUGARLAND	Love On The Inside		1
6	5	5	LIL WAYNE	Tha Carter III		1
7	6	7	COLDPLAY	Viva La Vida or Death And All His Friends		1
8	8	9	SOUNDTRACK	Camp Rock		1
9	9	12	RIHANNA	Good Girl Gone Bad		2
10	11	14	JONAS BROTHERS	Jonas Brothers		1
11	16	13	TAYLOR SWIFT	Taylor Swift		3
12	13	11	VARIOUS ARTISTS	NOW 28		2
13	NEW	1	DADDY YANKEE	Talento De Barrio (Soundtrack)		13
14	20	15	KATY PERRY	One Of The Boys		9
15	22	19	LEONA LEWIS	Spirit		9
16	14	8	KIDZ BOP KIDS	Kidz Bop 14		3
17	7	-	LLOYD	Lessons In Love		7
18	26	18	DISTURBED	Indestructible		1
19	25	20	DUFFY	Rockferry		4
20	NEW	1	YUNG BERG	Look What You Made Me		20
21	17	10	NAS	Untitled		5
22	NEW	1	NEW KIDS ON THE BLOCK	Greatest Hits		22
23	10	-	HEIDI NEWFIELD	What Am I Waiting For		10
24	19	6	THIRD DAY	Revelation		3
25	27	21	3 DOORS DOWN	3 Doors Down		13
26	32	30	JASON MRAZ	We Sing. We Dance. We Steal Things.		14
27	24	16	TAYLOR SWIFT	Beautiful Eyes (EP)		5
28	34	26	TOBY KEITH	35 Biggest Hits		15
29	12	-	KEITH ANDERSON	C'MON!		12
30	21	-	STRYKER	Total Dance 2008: Vol. 2		21
31	31	24	USHER	Here I Stand		1
32	35	23	JOURNEY	Revelation		3
33	33	25	JOHN MAYER	Where The Light Is: John Mayer Live In Los Angeles		3
34	36	34	JACK JOHNSON	Sleep Through The Static		1
35	38	29	PLIES	Definition Of Real		10
36	39	31	DAVID BANNER	The Greatest Story Ever Told		8
37	41	32	CHRIS BROWN	Exclusive		1
38	54	48	CARRIE UNDERWOOD	Carnival Ride		2
39	18	-	TRAPT	Only Through The Pain...		18
40	15	-	CONOR OBERST	Conor Oberst		15
41	47	35	SUGARLAND	Enjoy The Ride		2
42	37	27	BECK	Modern Guilt		4
43	40	41	MARVIN SAPP	Thirsty		28
44	57	55	GEORGE STRAIT	Troubadour		1
45	28	-	JAMEY JOHNSON	That Lonesome Song		28
46	42	22	JOHN MELLENCAMP	Life Death Love And Freedom		7
47	48	47	METRO STATION	Metro Station		39
48	45	62	M.I.A.	Kala		18
49	43	33	THREE 6 MAFIA	Last 2 Walk		5
50	51	43	COLBIE CAILLAT	Coco		1



With its 19th sales gain in 22 weeks (101,000; up 12%), the album earns its best sales week since it debuted last year with 172,000.



The group returned on the chart for the first time since 1994, when "Face the Music" debuted and peaked at No. 37.

55

The digital bow of the album sparks a 5,000-unit increase overall for the set, with 90% of that figure coming from downloads.



It's only the third album of the last 20 years to spend its first 150 weeks in the top 100. The others: Shania Twain's "Come On Over" (151) and Metallica's "Metallica" (163).



Her song "The Story" is featured in TV commercials for GM, thus aiding the sudden 368% increase and re-entry for its parent album.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	49	37	MARON 5	It Won't Be Soon Before Long		2
52	50	36	FLOBOTS	Fight With Tools		15
53	23	-	HAWTHORNE HEIGHTS	Fragile Future		23
54	56	50	WEEZER	Weezer		4
55	158	-	PACE SETTER	This Is Our God		55
56	52	39	ALAN JACKSON	Good Time		1
57	53	51	MIRANDA LAMBERT	Crazy Ex-Girlfriend		5
58	59	72	SAVING ABEL	Saving Abel		58
59	61	56	GARTH BROOKS	The Ultimate Hits		5
60	67	61	LINKIN PARK	Minutes To Midnight		2
61	66	54	KENNY CHESNEY	Just Who I Am: Poets & Pirates		1
62	60	52	MARIAH CAREY	E=MC2		1
63	30	-	RANDY NEWMAN	Harpes And Angels		30
64	65	57	SHINEDOWN	The Sound Of Madness		8
65	79	46	ONE DAY AS A LION	One Day As A Lion (EP)		28
66	76	83	THEORY OF A DEADMAN	Scars & Souvenirs		26
67	69	49	NATASHA BEDINGFIELD	Pocketful Of Sunshine		1
68	70	60	RASCAL FLATTS	Still Feels Good		2
69	63	44	MOTLEY CRUE	Saints Of Los Angeles		1
70	83	78	DAUGHTRY	Daughtry		4
71	93	69	JORDIN SPARKS	Jordin Sparks		10
72	80	70	AMY WINEHOUSE	Back To Black		2
73	115	74	RANDY TRAVIS	Around The Bend		14
74	NEW	1	SOUNDTRACK	Beer For My Horses		74
75	58	63	LOS TEMERARIOS	Si Tu Te Vas		26
76	78	68	ONEREPUBLIC	Dreaming Out Loud		14
77	68	38	G UNIT	T*O*S (Terminate On Sight)		1
78	NEW	1	EXTREME	Saudades De Rock		78
79	89	77	FRANK SINATRA	Nothing But The Best		1
80	74	42	VARIOUS ARTISTS	Vans Warped Tour '08		35
81	85	89	SEETHER	Finding Beauty In Negative Spaces		1
82	72	80	RICK ROSS	Trilla		1
83	62	17	SCARS ON BROADWAY	Scars On Broadway		17
84	95	81	NICKELBACK	All The Right Reasons		7
85	92	86	KEYSHIA COLE	Just Like You		1
86	84	67	BRAD PAISLEY	5th Gear		1
87	71	59	MILEY CYRUS	Hannah Montana/Miley Cyrus: Best Of Both Worlds Concert		1
88	RE-ENTRY	22	BRANDI CARLILE	The Story		41
89	82	85	JOHN MAYER	Continuum		2
90	96	79	SOUNDTRACK	Alvin And The Chipmunks		1
91	91	76	ASHANTI	The Declaration		6
92	98	116	MGMT	Oracular Spectacular		92
93	75	45	SOUNDTRACK	The Dark Knight		20
94	87	40	NINE INCH NAILS	The Slip		13
95	102	97	PARAMORE	RIOT!		16
96	86	58	DEATH CAB FOR CUTIE	Narrow Stairs		1
97	103	94	MICHAEL BUBLE	Call Me Irresponsible		1
98	99	92	WISIN & YANDEL	Wisn Vs. Yandel: Los Extraterrestres		2
99	29	-	NORMA JEAN	Norma Jean -Vs- The Anti Mother		29
100	104	100	LADY ANTEBELLUM	Lady Antebellum		1

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	25	DAVID BANNER	36	MARY J. BLIGE	185	DJ SKRIBBLE	157	THE FAINT	172	FLYLEAF	109	EMMYLOU HARRIS	192	ALAN JACKSON	56	KID ROCK	3	LINKIN PARK	60
ADELE	121	SARA BAREILLES	128	BOYS LIKE GIRLS	147	THE DOORS	161	FDD FIGHTERS	189	FOREIGNER	194	HAWTHORNE HEIGHTS	53	JEWEL	108	KIDZ BOP KIDS	16	LLOYD	17
TRACE ADKINS	125	BECK	42	CHRIS BROWN	59	DR. DOG	196	THE-DREAM	120	THE-DRUM	194	HILLSONG	55	JACK JOHNSON	34	LOS LONELY BOYS	197	LOS LONELY BOYS	197
GARY ALLAN	167	NATASHA BEDINGFIELD	67	CHRIS BROWN	59	DR. DOG	196	PUNCH	107	THE HOLD STEADY	138	DAVE HOLLISTER	184	JAMEY JOHNSON	45	LADY ANTEBELLUM	100	MADONNA	116
KETH ANDERSON	29	DIERKS BENTLEY	179	MICHAEL BUBLE	37	THE-DREAM	120	FLEET FOXES	137	DAVE HOLLISTER	184	JULIANNE HOUGH	111	JONAS BROTHERS	1	MIRANDA LAMBERT	57	MADONNA 5	111
APOCALYPTICA	171	THE LAURIE BERKNER	150	BUCKCHERRY	131	DUFFY	19	FLEX	156	JULIANNE HOUGH	111	ANTHONY GREEN	146	JOURNEY	32	LED ZEPPELIN	133	MADONNA 5	111
ASHANTI	91	BANO	150	BUN-B	145	JAKOB DYLAN	190	FLIGHT OF THE CDNCHORDS	168	ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32	LEWIS BLACK	136	MADONNA 5	111
AVENGED SEVENFOLD	152							FLOBDITS	52	ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32	LEWIS LEWIS	15	MADONNA 5	111
								FLO RIDA	153	ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32	LIFEHOUSE	140	MADONNA 5	111
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32	LIL WAYNE	6	MADONNA 5	111
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144
										ANTHONY GREEN	146	ANTHONY GREEN	146	JOURNEY	32			JESSE MCCARTNEY	144

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	90	73	O.A.R. EVERFINE/ATLANTIC 511179/AG (18.98)	All Sides		13
102	133	124	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) ⊕	95/08	2	18
103	107	103	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕	Para Siempre		38
104	100	90	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7
105	116	102	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am		3
106	RE-ENTRY	38	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits		11
107	125	118	FIVE FINGER DEATH PUNCH FRM 70116 (12.98)	The Way Of The Fist		107
108	94	71	JEWEL VALORY 0100 (18.98)	Perfectly Clear		1
109	106	101	FLYLEAF A&M OCTONE 850005/IGA (12.98) ⊕	Flyleaf		57
110	118	96	THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace		10
111	101	82	VANESSA HUGHES HOLLYWOOD 002052 (18.98)	Identified		23
112	120	84	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		3
113	121	131	SECONDHAND SERENADE GLASSNOTE 405244 EAST WEST (15.98) ⊕	A Twist In My Story		44
114	109	88	MILEY CYRUS HOLLYWOOD 000465/WALT DISNEY (22.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		3
115	NEW	1	JANELLE MONAE WONDALAND/BAD BOY 511234*/AG (6.98)	Metropolis: The Chase Suite (Special Edition)		115
116	110	95	MADONNA WARNER BROS. 421372* (18.98)	Hard Candy		1
117	NEW	1	DAREYES DE LA SIERRA DISA 721149/UG (11.98)	Con Banda		117
118	111	137	REHAB UNIVERSAL REPUBLIC ATTICA SOUND 011555/UMRG (10.98)	Graffiti The World		114
119	141	109	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL ZOMBA 08145/CAPITOL (18.98)	NOW That's What I Call Classic Rock		20
120	113	93	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate		30
121	111	99	ADELE XL/COLUMBIA 30624*/SONY MUSIC (15.98)			19
122	97	64	TIM MCGRAW CURB 79086 EX (14.98)	Greatest Hits: Limited Edition		10
123	129	121	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		114
124	81	120	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine		38
125	112	105	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		22
126	105	126	RADIOHEAD TBO 21622*/ATO (13.98)	In Rainbows		1
127	140	122	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 22781/SONY BMG (18.98)	NOW 27		2
128	135	111	SARA BAREILLES EPIC 94821*/SONY MUSIC (11.98)	Little Voice		7
129	126	107	SOUNDTRACK FOX RHINO 410236*/AG (13.98)	Juno		30
130	131	113	JAMES OTTO RAYBAM WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man		3
131	144	129	BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)			15
132	119	104	BLAKE SHELTON WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS		8
133	142	40	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership		2
134	108	65	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down		9
135	136	106	MARCO ANTONIO SOLIS FONOVISA 353530/UG (13.98 CD/DVD) ⊕	Una Noche En Madrid		41
136	64	2	LEWIS BLACK COMEOY CENTRAL 0069 (12.98)	Anticipation		84
137	128	40	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes		83
138	176	112	THE HOLD STEADY VAGRANT 501* (13.98)	Stay Positive		30
139	137	87	ALANIS MORISSETTE MAVERICK 269308/WARNER BROS. (18.98)	Flavors Of Entanglement		9
140	127	142	LIFEHOUSE Geffen 009153/IGA (13.98)	Who We Are		14
141	117	76	WILLIE NELSON WYNTON MARSALIS BLUE NOTE 04454*/BLG (18.98)	Two Men With The Blues		20
142	NEW	1	SOUNDTRACK SONY CLASSICAL 35616/SONY BMG MASTERWORKS (18.98)	Star Wars: The Clone Wars		142
143	139	123	SOUNDTRACK NICKELODEON/COLUMBIA 30987/SONY MUSIC (11.98) ⊕	iCarly		28
144	161	157	JESSE MCCARTNEY HOLLYWOOD 001942 (13.98)	Departure		14
145	157	163	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 435884*/ASYLUM (18.98)	II Trill		13
146	44	2	ANTHONY GREEN PHOTO FINISH 511321 (13.98)	Avalon		44
147	169	184	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls		55
148	134	134	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
149	149	133	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	Vampire Weekend		17
150	122	98	NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)	After My Time		38



The album sees a 131% gain and its best sales week in the wake of prominent in-store promotion at Wal-Mart and a continuing TV campaign (5,000). The set rises 13-6 on Top Latin Albums.



The album's 18% increase can be owed in part to an Aug. 12 repeat airing of its "Late Show With David Letterman" segment.



The animated film bowed at No. 3 at the U.S. and Canada box office last weekend with \$14.6 million.



An Aug. 10 "CBS Sunday Morning" feature lifts the album 236% and to its best sales week (4,000) since March.



A prominent endcap display at Wal-Mart, along with attractive pricing, lifts the set to its best sales week—4,000 (up 58%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	132	53	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		2
152	146	146	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold		1
153	168	156	FLO RIDA POE 80Y/ATLANTIC 442748/AG (18.98)	Mail On Sunday		22
154	RE-ENTRY	8	SHELBY LYNNE LOST HIGHWAY 009789* (13.98)	Just A Little Lovin': Inspired By Dusty Springfield		154
155	160	135	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark		15
156	153	128	FLEX EMI TELEVISION 15221 (13.98)	Te Quiero		70
157	137	110	DJ SKRIBBLE THRIVE/DANCE 90784/THRIVE (18.98)	Total Club Hits		30
158	155	149	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2		3
159	130	2	THE LAURIE BERKNER BAND TWO TOMATOES 23408/RAZOR & TIE (18.98)	Rocketship Run		130
160	154	136	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
161	RE-ENTRY	2	THE DOORS DMC/ELEKTRA 360060/RHINO (11.98)	The Future Starts Here: The Essential Doors Hits		161
162	147	159	VARIOUS ARTISTS WALT DISNEY 001099 (18.98 CD/DVD) ⊕	Radio Disney Jams 10		18
163	151	119	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		5
164	123	144	VARIOUS ARTISTS WALT DISNEY 001130 (18.98)	Disneymania 6: Music Stars Sing Disney... Their Way!		22
165	165	139	MY MORNING JACKET ATO 21626* (13.98)	Evil Urges		10
166	150	138	SIGUR ROS XL 364/BEGGARS GROUP (11.98)	Med Sud I Eyrum Vid Spilum Endalaust		15
167	167	182	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		3
168	171	145	FLIGHT OF THE CONCHORDS HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		3
169	152	117	RELIENT K GOTEE 70009 (13.98)	The Bird And The Bee Sides		25
170	183	152	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		2
171	181	186	APOCALYPTICA 20-20 ENT. 21580/JIVE (13.98) ⊕	Worlds Collide		59
172	46	2	THE FAINT BLANK WAV 01* (12.98)	Fascination		48
173	145	51	N*E*R*D STAR TRAK/INTERSCOPE 011447*/IGA (13.98)	Seeing Sounds		7
174	55	2	CLIPSE PRESENTS: RE-UP GANG RE-UP GANG 5089/KOCH (17.98)	Re-Up Gang		55
175	138	114	BUDDY GUY SILVERTONE 31629*/ZOMBA (17.98)	Skin Deep		88
176	187	170	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion		92
177	180	165	WE THE KINGS S-CURVE 52001 (8.98)	WE the Kings		151
178	182	11	TOKIO HOTEL CHERRYTREE/INTERSCOPE 011127/IGA (9.98)	Scream		39
179	162	141	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		9
180	163	22	STEVEN CURTIS CHAPMAN SPARROW 86393 (17.98)	This Moment		47
181	NEW	1	DAVID SANBORN DECCA 011152 (16.98)	Here & Gone		181
182	17	130	SOUNDTRACK NEW LINE 39114 (16.98)	Sex And The City		2
183	159	143	TECH N9NE STRANGE 48 (18.98)	Killer		12
184	88	2	DAVE HOLLISTER GOSPI CENTRIC 28731/ZOMBA (17.98)	Witness Protection		88
185	179	160	MARY J. BLIGE MTRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
186	NEW	1	S.M.V. HEADS UP 3163 (18.98)	Thunder		186
187	RE-ENTRY	24	MERCYME IND/COLUMBIA 12573/SONY MUSIC (15.98) ⊕	All That Is Within Me		15
188	NEW	1	ELVIS PRESLEY RCA/LEGACY 28812/SONY BMG (11.98)	Playlist: The Very Best Of Elvis Presley		188
189	191	160	FOO FIGHTERS ROSWELL/RCA 11516*/RMG (18.98)	Echoes, Silence, Patience & Grace		1
190	164	132	JAKOB DYLAN STARBUCKS/COLUMBIA 02328*/SONY MUSIC (15.98)	Seeing Things		24
191	200	193	PUDDLE OF MUDD FLAWLESS/GEFFEN 009377/IGA (13.98)	Famous		27
192	190	155	EMMYLOU HARRIS NONESUCH 480444*/WARNER BROS. (18.98)	All I Intended To Be		22
193	185	196	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMG (13.98)	Graduation		1
194	174	154	FOREIGNER ATLANTIC 512130/RHINO (18.98)	No End In Sight: The Very Best Of Foreigner		132
195	RE-ENTRY	6	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits		141
196	172	153	DR. DOG PARK THE VAN 25* (15.98)	Fate		86
197	175	148	LOS LONELY BOYS OR/EPIC 17428*/SONY MUSIC (15.98)	Forgiven		28
198	143	53	ALICE COOPER STEAMHAMMER 9060*/SPV (17.98)	Along Came A Spider		53
199	19	193	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		28
200	198	199	RADIOHEAD CAPITOL 16425 (18.98)	The Best Of		26

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
122	122	10	TIM MCGRAW			122
46	46	21	JOHN MELLENCAMP			46
187	187	1	MERCYME			187
47	47	1	METRO STATION			47
92	92	1	MGMT			92
48	48	1	M.I.A.			48
115	115	1	JANELLE MONAE			115
139	139	1	ALANIS MORISSETTE			139
69	69	1	MOTLEY CRUE			69
26	26	1	JASON MRAZ			26
165	165	1	MY MORNING JACKET			165
122	122	1	NORMA JEAN			122
21	21	1	WILLIE NELSON			21
141	141	1	WYNTON MARSALIS			141
173	173	1	N*E*R*D			173
23	23	1	HEIDI NEWFIELD			23
65	65	1	NEW KIDS ON THE BLOCK			65
22	22	1	RANDY NEWMAN			22
63	63	1	NICKELBACK			63
84	84	1	NINE INCH NAILS			84
101	101	1	O.A.R.			101
40	40	1	CONOR OBERST			40
110	110	1	THE OFFSPRING			110
65	65	1	ONE DAY AS A LION			65
76	76	1	ONEREPUBLIC			76
130	130	1	JAMES OTTO			130
86	86	1	BRAD PAISLEY			86
95	95	1	PARAMORE			95
14	14	1	KATY PERRY			14
113	113	1	ROBERT PLANT / ALISON KRAUSS			113
169	169	1	RELIENT K			169
9						

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	ERT
1	1	447	ABBA GOLD — GREATEST HITS POLYDOR/POLAR 517007/UME (18.98/12.98)		6	
2	3	771	JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98) ⊕		2	
3	2	36	VARIOUS ARTISTS I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (19.98)		1	
4	5	957	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/9.98) ⊕		1	
5	23	205	GREATEST GAINER ELVIS PRESLEY ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)		4	
6	6	230	GUNS N' ROSES GREATEST HITS GEFEN 001714/GA (16.98)		4	
7	4	83	ORIGINAL CAST RECORDING MAMMA MIA! DECCA BROADWAY 543115/DECCA (18.98) ⊕		1	
8	7	81	ORIGINAL BROADWAY CAST RECORDING JERSEY BOYS RHINO 73271 (18.98)		1	
9	14	744	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)		8	
10	11	600	CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)		1	
11	144	144	CARRIE UNDERWOOD SOME HEARTS ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)		7	
12	35	11	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS GEFEN 010327/UME (13.98)		1	
13	37	716	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)		8	
14	9	73	MICHAEL JACKSON NUMBER ONES MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)		1	
15	10	184	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ⊕		2	
16	18	18	ABBA THE BEST OF ABBA: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION POLAR/POLYDOR 007829/UME (9.98)		1	
17	26	0	SELAH GREATEST HYMNS CURB 78890 (13.98)		1	
18	12	45	BOSTON GREATEST HITS LEGACY/EPIC 67622/SONY MUSIC (11.98)		1	
19	29	452	AEROSMITH AEROSMITH'S GREATEST HITS COLUMBIA 57367/SONY MUSIC (11.98/3.98)		1	
20	854	854	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)		1	
21	16	241	EVANESCENCE FALLEN WIND-UP 13063 (18.98)		7	
22	15	157	CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ⊕		1	
23	17	325	LINKIN PARK [HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)		1	
24	47	150	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA 67060*/SONY MUSIC (17.98)		4	
25	13	173	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/DECCA (18.98)		1	
26	24	1620	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)		1	
27	19	171	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)		2	
28	38	38	ABBA NUMBER ONES POLAR/CHRONICLES 008021/UME (13.98)		1	
29	27	97	DISTURBED TEN THOUSAND FISTS REPRISE 49433/WARNER BROS. (18.98) ⊕		1	
30	22	263	CELINE DION ALL THE WAY... A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (17.98)		7	
31	31	31	AEROSMITH DEVILS GOT A NEW DISGUISE: THE VERY BEST OF AEROSMITH GEFEN/COLUMBIA 0067/SONY MUSIC (18.98)		1	
32	20	100	FERGIE THE DUTCHESS WILL.I.AM/ABM/INTERSCOPE 007490/GA (13.98)		3	
33	26	840	AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98) ⊕		1	
34	25	124	RASCAL FLATTS ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)		4	
35	33	404	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)		1	
36	36	36	THE BEATLES LOVE APPLE 79808*/CAPITOL (18.98) ⊕		1	
37	30	54	POISON THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98) ⊕		1	
38	34	270	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)		2	
39	32	274	KENNY CHESNEY GREATEST HITS BNA 67976/SBN (18.98/12.98)		4	
40	31	231	DISTURBED THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)		3	
41	41	41	NIRVANA NIRVANA DGC/GEFFEN 493507/UME (18.98)		1	
42	42	42	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)		1	
43	43	43	ABBA THE DEFINITIVE COLLECTION POLAR/UTV 549974/UME (19.98)		1	
44	44	44	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)		1	
45	45	45	ZZ TOP GREATEST HITS WARNER BROS. 26846 (18.98)		3	
46	42	209	MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)		1	
47	44	40	REO SPEEDWAGON THE HITS LEGACY/EPIC 86518/SONY BMG (11.98)		3	
48	43	93	SOUNDTRACK HANNAH MONTANA WALT DISNEY 861698 (18.98) ⊕		13	
49	49	49	DEF LEPPARD VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)		4	
50	RE-ENTRY	RE-ENTRY	KID ROCK DEVIL WITHOUT A CAUSE TDP DOG/LAVA 83119*/AG (18.98)		1	

With the Aug. 16 anniversary of Elvis Presley's death just behind us, many of our charts get "Kinged." On Top Pop Catalog Albums, "Elvis: 30 #1 Hits" climbs 23-5 (8,000; up 98%) while on the Billboard 200, his "Playlist" bows at No. 188 (3,000; up 145%). On Nielsen SoundScan's country catalog list, "Elvis" steps 2-1 while three more Presley sets bow at Nos. 9, 12 and 22. Finally, he debuts at No. 1 on Top Music Video with the Wal-Mart exclusive "Viva Las Vegas."



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	ERT
1	NEW	1	JONAS BROTHERS HOLLYWOOD 001944 ⊕	A Little Bit Longer	1	
2	1	1	SOUNDTRACK DECCA 011439	Mamma Mia!	2	
3	2	9	COLDPLAY CAPITOL	Viva La Vida or Death And All His Friends	7	
4	7	10	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN /UMRG	Tha Carter III	6	
5	6	6	M.I.A. XL/INTERSCOPE /IGA	Kala	47	
6	6	4	MILEY CYRUS HOLLYWOOD	Breakout	4	
7	7	7	HILLSONG INTEGRITY/COLUMBIA /SONY MUSIC	This Is Our God	55	
8	8	8	BRANDI CARLILE COLUMBIA /SONY MUSIC	The Story	88	
9	14	7	JOHN MAYER Where The Light Is: John Mayer Live In Los Angeles COLUMBIA /SONY MUSIC ⊕		33	
10	3	2	CONOR OBERST MERGE	Conor Oberst	40	
11	8	4	SUGARLAND MERCURY NASHVILLE /UMGN	Love On The Inside	5	
12	13	14	JASON MRAZ ATLANTIC /AG	We Sing, We Dance, We Steal Things.	27	
13	12	17	RIHANNA SRP/DEF JAM /DJMG	Good Girl Gone Bad	9	
14	22	9	SOUNDTRACK WALT DISNEY	Camp Rock	8	
15	21	3	MGMT COLUMBIA /SONY MUSIC	Oracular Spectacular	92	
16	23	14	DUFFY MERCURY /DJMG	Rockferry	19	
17	NEW	NEW	GNARLS BARKLEY DOWNTOWN/ATLANTIC /AG	iTunes Live From Soho (EP)	—	
18	RE-ENTRY	RE-ENTRY	ONE DAY AS A LION ANTI- /EPITAPH	One Day As A Lion (EP)	65	
19	16	16	ABBA POLYDOR/POLAR /UME	Gold — Greatest Hits	—	6
20	RE-ENTRY	RE-ENTRY	THE HOLD STEADY VAGRANT	Stay Positive	138	
21	11	11	LEWIS BLACK COMEDY CENTRAL	Anticipation	136	
22	RE-ENTRY	RE-ENTRY	TAYLOR SWIFT BIG MACHINE ⊕	Taylor Swift	11	3
23	RE-ENTRY	RE-ENTRY	DISTURBED REPRISE /WARNER BROS. ⊕	Indestructible	18	
24	17	17	JONAS BROTHERS HOLLYWOOD ⊕	Jonas Brothers	10	
25	RE-ENTRY	RE-ENTRY	JACK JOHNSON BRUSHFIRE /UMRG	Sleep Through The Static	—	4

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	ERT
1	1	1	JONAS BROTHERS HOLLYWOOD 001944 ⊕	A Little Bit Longer	1	
2	1	6	SOUNDTRACK DECCA 011439	Mamma Mia!	1	
3	3	3	UH HUH HER NETTWERK 30797	Common Reaction	—	
4	2	2	RANDY NEWMAN NONESUCH 122812/WARNER BROS.	Harp's And Angels	63	
5	2	2	COLDPLAY CAPITOL 16886*	Viva La Vida or Death And All His Friends	7	
6	6	6	SOUNDTRACK SHOW DOG NASHVILLE 020	Bear For My Horses	74	
7	6	6	MILEY CYRUS HOLLYWOOD 002129	Breakout	4	
8	3	4	SUGARLAND MERCURY NASHVILLE 011273*/UMGN	Love On The Inside	—	
9	12	12	KID ROCK TDP DOG/ATLANTIC 290556*/AG	Rock N Roll Jesus	3	
10	7	3	KIDZ BOP KIDS RAZOR & TIE 89181	Kidz Bop 14	16	
11	24	12	JONAS BROTHERS HOLLYWOOD 00282 ⊕	Jonas Brothers	10	
12	21	9	SOUNDTRACK WALT DISNEY 001742	Camp Rock	—	
13	10	6	WILLIE NELSON WYNTON MARSALIS BLUE NOTE 04454*/BLG	Two Men With The Blues	141	
14	14	14	NINE INCH NAILS THE NULL CORPORATION 27* ⊕	The Slip	94	
15	12	4	ORIGINAL CAST RECORDING DECCA BROADWAY 543115/DECCA ⊕	Mamma Mia!	—	
16	15	15	EXTREME OPEN E 060	Saudades De Rock	78	
17	20	14	DUFFY MERCURY 010822*/DJMG	Rockferry	19	
18	17	10	EMMYLOU HARRIS NONESUCH 480444*/WARNER BROS.	All I Intended To Be	192	
19	19	19	DONNA THE BUFFALO SUGAR HILL 4047/WELK	Silverlined	—	
20	20	20	CARLA BRUNI TEOREMA/NAIVE 70045/DOWNTOWN	Comme si de Rien N'Etait	—	
21	21	21	VARIOUS ARTISTS INO 20228/TIME LIFE	I Can Only Imagine: Platinum Edition	—	
22	19	4	BUDDY GUY SILVERTONE 31629*/ZOMBA	Skin Deep	175	
23	22	6	BECK DGC 011507*/IGA	Modern Guilt	42	
24	9	2	CONOR OBERST MERGE 340*	Conor Oberst	40	
25	2	2	THE LAURIE BERKNER BAND TWO TOMATOES 23406/RAZOR & TIE	Rocketship Run	159	

TOP LATIN RHYTHM ALBUMS FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	ERT
1	1	1	TALENTO DE BARRIO (SOUNDTRACK) DADDY YANKEE (EL CARTEL/MACHETE)		1	
2	1	42	WISIN VS. YANDEL: LOS EXTRATERRESTRES WISIN & YANDEL (MACHETE)		2	
3	3	31	TE QUIERO FLEX (EMI TELEVISIA)		3	
4	4	10	YA NO LLORES... LET ME LOVE YOU BABY BOY (SIENTE/UNIVERSAL LATINO)		4	
5	5	1	LUNY TUNES PRESENTS: ERRE XI ERRE XI (MACHETE)		5	
6	3	26	NUEVAS METAS LA FACTORIA (PANAMA/UNIVERSAL LATINO)		6	
7	6	40	SOBRENATURAL ALEXIS & FIOD (SONY BMG NORTE)		7	
8	8	18	LA MELODIA DE LA CALLE TONY DIZE (WY/MACHETE)		8	
9	9	1	PERDONAME EDDY LOVER (MACHETE)		9	
10	8	24	LA NOVELA AKWID (HEADLINERS/UNIVISION/UG)		10	
11	7	8	CARIBBEAN CONNECTION VARIOUS ARTISTS (VIM/MACHETE)		11	
12	12	1	IVY QUEEN 2008 WORLD TOUR LIVE IVY QUEEN (MACHETE)		12	
13	10	118	KING OF KINGS DON DMAR (VIM/MACHETE)		13	
14	11	16	MI SENTIMIENTO MJ (MACHETE)		14	
15	13	23	SHOWTIME ANGEL & KHRIZ (VIM/MACHETE)		15	

TOP MUSIC VIDEOS FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	ERT
1	1	1	ELVIS: VIVA LAS VEGAS VARIOUS ARTISTS (ELVIS PRESLEY ENTERPRISES)		1	
2	3	8	LIVE FROM TEXAS ZZ TOP (EAGLE VISION/EAGLE ROCK)		2	
3	4	11	SCENES YOU KNOW BY HEART: THE DVD JIMMY BUFFETT (MAILBOAT)		3	
4	2	7	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES JOHN MAYER (COLUMBIA/SONY BMG VIDEO)		4	
5	8	2	ELVIS: #1 HIT PERFORMANCES & MORE VOL 2 ELVIS PRESLEY (RCA/SONY BMG VIDEO)		5	
6	33	22	ELVIS: #1 HIT PERFORMANCES ELVIS PRESLEY (RCA/SONY BMG VIDEO)		6	
7	6	166	FAREWELL I TOUR: LIVE FROM MELBOURNE EAGLES (RHINO/WARNER MUSIC VISION)		7	
8	7	36	LIVE IN LAS VEGAS: A NEW DAY CELINE DION (COLUMBIA/SONY BMG VIDEO)		8	
9	10	15	PARA SIEMPRE VICENTE FERNANDEZ (SONY BMG NORTE/SONY BMG VIDEO)		9	
10	1	2	WALNUT CREEK PHISH (JEMP/ALTERNATIVE DISTRIBUTION ALLIANCE)		10	
11	12	39	THE BEYONCE EXPERIENCE: LIVE BEYONCE (MUSIC WORLD/COLUMBIA/SONY BMG VIDEO)		11	
12	9	8	COMIN' ATCHA LIVE! 2008 TESLA (TESLA ELECTRIC CO/RYKODISC)		12	
13	13	27	THE ADVENTURES OF MIMI MARIAN CAREY (IMAGE)		13	
14	11	7	WALK WITH ME IN HELL LAMB OF GOD (EPIC/SONY BMG VIDEO)		14	
15	14</					

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
2	2	14	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
3	4	16	CLOSER	NE-YO (DEF JAM/IDJMG)
4	6	9	ALL SUMMER LONG	KID ROCK (TOP DOG ATLANTIC)
5	5	14	DAGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
6	3	13	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
7	10	16	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
8	7	13	I KISSED A GIRL	KATY PERRY (CAPITOL)
9	9	14	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG FACE/SRC/UNIVERSAL MOTOWN)
10	8	24	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
11	12	10	VIVA LA VIDA	COLDPLAY (CAPITOL)
12	13	12	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
13	11	17	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
14	17	11	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
15	16	16	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
16	24	7	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
17	14	22	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
18	18	18	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
19	23	6	THE BUSINESS	YUNG BORG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)
20	15	20	I WANT IT BABY PART 2	PLIES FEATURING NE-YO (BIG GATES/SUPA-SLIDE/ATLANTIC)
21	19	8	HERE I AM	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
22	20	8	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
23	28	7	NEED U BAD	JAZMINE SULLIVAN (J/RMG)
24	29	6	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
25	25	10	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	11	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
27	22	10	SHOULD'VE SAID NO	BLAKE SWIFT (BIG MACHINE)
28	30	11	I STILL MISS YOU	KEITH ANDERSON (COLUMBIA (NASHVILLE))
29	34	9	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
30	36	5	ONE STEP AT A TIME	JRODIN SPARKS (19/JIVE/ZOMBA)
31	26	15	SHAKE IT	METRO STATION (COLUMBIA)
32	27	20	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
33	48	3	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
34	40	6	WAITIN' ON A WOMAN	BROD PAINLEY (ARISTA NASHVILLE)
35	32	29	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
36	41	6	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)
37	33	24	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
38	38	17	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)
39	50	3	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE ZOMBA)
40	42	5	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
41	54	3	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
42	46	8	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)
43	37	15	GOOD TIME	ALAN JACKSON (ARISTA NASHVILLE)
44	43	6	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/IDJMG)
45	31	11	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)
46	52	6	DON'T THINK I DON'T THINK ABOUT IT	DAVID RUCKER (CAPITOL NASHVILLE)
47	47	7	TROUBADOUR	GEORGE STRAIT (MCA NASHVILLE)
48	35	12	PUT A GIRL IN IT	BROOKS & DUNN (ARISTA NASHVILLE)
49	59	5	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)
50	63	2	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	57	4	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG NASHVILLE)
52	44	18	HOME	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
53	55	4	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
54	58	5	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SUPA-SLIDE/ATLANTIC)
55	53	4	BABY	LL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)
56	60	7	HOLLER BACK	THE LOST TRAILERS (BNA)
57	49	16	TEENAGE LOVE AFFAIR	ALICIA KEYS (MBK/J/RMG)
58	56	6	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
59	65	14	GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
60	62	15	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)
61	68	2	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
62	69	3	MUSIC FOR LOVE	MARIO (3RD STREET/J/RMG)
63	71	3	MR. CARTER	LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)
64	-	1	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
65	61	13	GUNPOWDER & LEAD	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
66	-	1	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
67	64	23	TE QUIERO	FLEX (EMI TELEVISION)
68	73	2	SO FLY	SLIM FEAT. YUNG JOC (M3/ASYLUM)
69	72	3	BOB THAT HEAD	RASCAL FLATTS (LYRIC STREET)
70	67	11	LOOKIN BOY	HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)
71	-	2	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/RI/RISE/WARNER BROS.)
72	-	1	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)
73	66	7	LEARNING HOW TO BEND	GARY ALLAN (MCA NASHVILLE)
74	-	1	COUNTRY MAN	LUKE BRYAN (CAPITOL NASHVILLE)
75	-	1	CRY FOR YOU	SEPTEMBER (ROBBINS)

1,287 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
2	1	9	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	
3	-	1	CHANGE	TAYLOR SWIFT (BIG MACHINE)	
4	2	13	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
5	-	1	DREAMER	CHRIS BROWN (JIVE/ZOMBA)	
6	7	16	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
7	8	15	VIVA LA VIDA	COLDPLAY (CAPITOL)	
8	5	15	I KISSED A GIRL	KATY PERRY (CAPITOL)	
9	9	17	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
10	4	8	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	
11	6	2	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
12	10	12	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
13	13	18	I'M YOURS	JASON MRAZ (ATLANTIC)	
14	27	11	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	
15	12	13	DAGEROUS	KARDINAL OFFISHALL (KONLIVE/GEFFEN)	
16	-	1	GET BACK	DEMI LOVATO (HOLLYWOOD)	
17	16	10	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG)	
18	18	8	ONE STEP AT A TIME	JRODIN SPARKS (19/JIVE/ZOMBA)	
19	21	9	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)	
20	14	14	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
21	15	20	SHAKE IT	METRO STATION (COLUMBIA)	
22	11	11	7 THINGS	MILEY CYRUS (HOLLYWOOD)	
23	19	17	CLOSER	NE-YO (DEF JAM/IDJMG)	
24	20	18	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
25	17	3	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	31	7	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	
27	40	13	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	
28	24	17	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
29	22	15	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	
30	25	17	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
31	30	12	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
32	-	1	ALL SUMMER LONG	HIT MASTERS (HIP KIDDY)	
33	28	22	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
34	26	26	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
35	29	26	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
36	23	4	CORONA AND LIME	SHWAYZE (SURETONE/GEFFEN/INTERSCOPE)	
37	35	12	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG FACE/SRC/UNIVERSAL MOTOWN)	
38	32	19	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
39	-	1	BB GOOD	JONAS BROTHERS (HOLLYWOOD)	
40	-	1	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)	
41	41	8	BARTENDER SONG (AKA SITTIN AT A BAR)	REHAB (UNIVERSAL REPUBLIC)	
42	52	4	HOT N COLD	KATY PERRY (CAPITOL)	
43	42	7	OUT HERE GRINDIN	DJ KHALIL (TERROR SQUAD/KOCH)	
44	39	17	MERCY	DUFFY (MERCURY/IDJMG)	
45	51	12	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)	
46	33	8	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)	
47	-	1	REAL	GOO GOO DOLLS (WARNER BROS.)	
48	-	2	THE STORY	BRANDI CARLILE (COLUMBIA)	
49	53	6	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
50	48	7	FREE FALLIN'	JOHN MAYER (COLUMBIA)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	WARRIOR	NELLY (DERRTY/UNIVERSAL MOTOWN)	
52	43	32	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
53	-	1	SOMETHING SPECIAL	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
54	46	5	ADDICTED	SAVING ABEL (SKIDROW/VIRGIN/CAPITOL)	
55	37	4	BREAKOUT	MILEY CYRUS (HOLLYWOOD)	
56	-	9	CALABRIA 2008	ENUR FEAT. NATASHA (LIL'RA)	
57	-	1	CAN'T HAVE YOU	JONAS BROTHERS (HOLLYWOOD)	
58	60	7	SWING	SAVAGE FEAT. SOULJA BOY TELLEM (DAWN RAD/UNIVERSAL REPUBLIC)	
59	64	15	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE)	
60	56	9	THIS IS ME	DEMI LOVATO & JOE JONAS (WALT DISNEY)	
61	59	8	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	
62	47	37	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
63	-	1	THE BUSINESS	YUNG BORG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)	
64	44	5	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
65	36	3	MARCO POLO	BOW WDW FEAT. SOULJA BOY TELLEM (COLUMBIA)	
66	-	1	LOVEBUG	JONAS BROTHERS (HOLLYWOOD)	
67	69	2	SHATTERED (TURN THE CAR AROUND)	D.A.R. (EVERFINE/ATLANTIC/RRP)	
68	-	1	GOT ME GOING CRAZY	JONAS BROTHERS (HOLLYWOOD)	
69	55	21	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
70	54	3	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)	
71	58	15	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	
72	-	12	ALL THESE THINGS THAT I'VE DONE	THE KILLERS (ISLAND/IDJMG)	
73	49	6	BUZZIN'	SHWAYZE FEAT. CISCO ADLER (SURETONE/GEFFEN/INTERSCOPE)	
74	71	8	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	
75	72	41	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest unit increase.
- PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. 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 Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS
CD single available. Ⓢ Digital Download available. Ⓣ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR
★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

HOT DANCE CLUB PLAY
Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.
- POWER PICK** This award indicates the title, currently below the top 20 and on the chart the week before, with largest increase in points.

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 multiplatinum level. □ RIAA certification for net shipment of 500,000 singles (Gold).

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 FOREVER	CHRIS BROWN (JIVE/ZOMBA)
2	2	16	I KISSED A GIRL	KATY PERRY (CAPITOL)
3	4	11	DISTURBIA	RIHANNA (SRP/DEF JAM/IOJMG)
4	3	21	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
5	6	15	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
6	7	18	CLOSER	NE-YO (DEF JAM/IOJMG)
7	5	12	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
8	11	18	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
9	10	15	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
10	12	15	VIVA LA VIDA	COLDPLAY (CAPITOL)
11	23	3	SHAKE IT	METRO STATION (COLUMBIA)
12	3	3	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)
13	22	3	TAKE A BOW	RIHANNA (SRP/DEF JAM/IOJMG)
14	15	17	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/LG/ATLANTIC)
15	10	10	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
16	18	11	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
17	10	10	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
18	21	15	GREATEST GAINER/AIRPLAY BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
19	17	27	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
20	14	30	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
21	HOT SHOT DEBUT		CHANGE	TAYLOR SWIFT (BIG MACHINE)
22	24	17	LOLLI LOLLI (POP THAT BODY)	THREE 6 MARFA FEAT. PROJECT ALY, YOUNG D & SUPERPOWER (HYPOKITE/INDECOLOMBIA)
23	25	16	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
24	20	25	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
25	19	25	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
26	22	23	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
27	26	25	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
28	1	1	DREAMER	CHRIS BROWN (JIVE/ZOMBA)
29	33	18	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)
30	29	29	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
31	27	27	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
32	39	13	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
33	28	34	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
34	31	36	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
35	1	1	THUNDER	BOYS LIKE GIRLS (COLUMBIA)
36	37	42	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
37	36	17	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
38	35	19	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)
39	32	2	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
40	46	11	CRY FOR YOU	SEPTEMBER (ROBBINS)
41	42	20	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
42	30	13	7 THINGS	MILEY CYRUS (HOLLYWOOD)
43	49	18	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE/CAPITOL)
44	40	26	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
45	54	5	GREATEST GAINER/DIGITAL PUT ON	YOUNG JEEZY FEAT. DAVE WEST (CLOUTIER/JAM/JMG)
46	48	12	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
47	51	1	HOT N COLD	KATY PERRY (CAPITOL)
48	34	21	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
49	43	17	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRP/UNIVERSAL MOTOWN)
50	53	8	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/IOJMG)

Pink previews her fifth album, "Funhouse," due Oct. 28, with "So What," which soars 100-59 on the Pop 100. The track charts entirely from airplay points, with spins at 69 stations in its first two weeks at radio. Its digital release Aug. 19 will help fuel another vault next week.



Up 2-1, "Viva La Vida" becomes Coldplay's first Modern Rock No. 1. It also holds atop Triple A—viewable at billboard.biz/charts—for an eighth frame, trailing only Jack Johnson's "If I Had Eyes" (10 weeks) for that format's longest reign this year.



MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 FOREVER	CHRIS BROWN (JIVE/ZOMBA)
2	1	21	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
3	4	11	I KISSED A GIRL	KATY PERRY (CAPITOL)
4	5	13	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
5	6	11	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
6	4	20	SHAKE IT	METRO STATION (COLUMBIA)
7	8	8	CLOSER	NE-YO (DEF JAM/IOJMG)
8	8	9	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
9	11	10	DISTURBIA	RIHANNA (SRP/DEF JAM/IOJMG)
10	7	21	TAKE A BOW	RIHANNA (SRP/DEF JAM/IOJMG)
11	13	8	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
12	12	8	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
13	17	10	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/LG/ATLANTIC)
14	16	8	VIVA LA VIDA	COLDPLAY (CAPITOL)
15	10	25	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
16	19	11	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
17	5	5	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
18	14	19	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
19	26	6	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
20	15	21	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
21	24	6	LOLLI LOLLI (POP THAT BODY)	THREE 6 MARFA FEAT. PROJECT ALY, YOUNG D & SUPERPOWER (HYPOKITE/INDECOLOMBIA)
22	26	7	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
23	21	18	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
24	22	19	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	22	#1 IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
2	1	12	VIVA LA VIDA	COLDPLAY (CAPITOL)
3	3	18	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
4	5	17	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
5	4	20	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
6	3	17	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
7	12	12	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
8	21	21	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
9	31	31	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
10	12	14	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)
11	14	8	GREATEST GAINER WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
12	10	32	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
13	17	27	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
14	16	8	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)
15	13	41	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
16	17	9	I KISSED A GIRL	KATY PERRY (CAPITOL)
17	18	15	BOTTLE IT UP	SARA BAREILLES (EPIC)
18	20	9	SHAKE IT	METRO STATION (COLUMBIA)
19	19	13	COME ON GET HIGHER	MATT NATHANSON (VANGUARD)
20	22	5	BROKEN	LIFEHOUSE (GEFFEN/INTERSCOPE)
21	23	12	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
22	30	2	THE LITTLE THINGS	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	26	6	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)
24	25	14	RISE ABOVE THIS	SEETHER (WIND-UP)
25	28	11	IN THIS LIFE	DELTA GOODREM (MERCURY/DECCA)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	32	#1 LOVE SONG	SARA BAREILLES (EPIC)
2	1	19	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
3	13	13	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
4	24	24	SAY	JOHN MAYER (AWARE/COLUMBIA)
5	42	42	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKROCK/INTERSCOPE)
6	6	25	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
7	8	34	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
8	7	33	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
9	11	9	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
10	12	15	AFTER ALL THESE YEARS	JOURNEY (NEMOTA)
11	16	16	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	14	19	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
13	17	5	GREATEST GAINER VIVA LA VIDA	COLDPLAY (CAPITOL)
14	15	15	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
15	13	21	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
16	19	8	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
17	16	19	AWAKE	JOSH GROBAN (143/REPRISE)
18	20	14	ROOTS BEFORE BRANCHES	ROOM FOR TWO (CURB/WARNER BROS.)
19	24	4	ENEMY WITHIN	MICHAEL MCDONALD (UNIVERSAL MOTOWN)
20	23	10	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
21	22	17	I THOUGHT I'D SEEN EVERYTHING	BRYAN ADAMS (BADMAN)
22	25	7	EVERY DAY (WHEN WILL YOU BE MINE)	HILARY MCRAE (HEAR/CMG)
23	21	19	IN GOD'S HANDS	NELLY FURTADO FEAT. KEITH URBAN (MOSLEY/GEFFEN/INTERSCOPE)
24	30	2	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
25	27	3	MY SWEET LOVE	JOHN MELLENCAMP (HEAR/CMG)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 VIVA LA VIDA	COLDPLAY (CAPITOL)
2	1	20	LET IT DIE	FOO FIGHTERS (ROSWELL/RCA/RMG)
3	4	8	BELIEVE	STAINED (FLIP/ATLANTIC)
4	3	18	PORK AND BEANS	WEezer (DGC/GEFFEN/INTERSCOPE)
5	5	21	INSIDE THE FIRE	DISTURBED (REPRISE)
6	6	16	I'M NOT OVER	CAROLINA LIAR (ATLANTIC)
7	22	22	ADDICTED	SAVING ABEL (SKIDOOO/VIRGIN/CAPITOL)
8	10	22	LOVE ME DEAD	LUDD (REDBIRD/ISLAND/IOJMG)
9	15	15	HAMMERHEAD	THE OFFSPRING (COLUMBIA)
10	9	24	GIVEN UP	LINKIN PARK (WARNER BROS.)
11	11	11	BARTENDER SONG (AKA SITTING AT A BAR)	REHAB (UNIVERSAL REPUBLIC)
12	12	26	RISE ABOVE THIS	SEETHER (WIND-UP)
13	13	15	DEVOUR	SHINEDOWN (ATLANTIC)
14	14	17	HELP ME	ALKALINE TRIO (EPIC)
15	20	7	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)
16	23	6	TROUBLEMAKER	WEezer (DGC/GEFFEN/INTERSCOPE)
17	9	9	BAD GIRLFRIEND	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
18	18	8	SLOW BURN	ATREYU (HOLLYWOOD)
19	26	4	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)
20	15	13	THEY SAY	SCARS ON BROADWAY (VELVET HAMMER/INTERSCOPE)
21	19	8	GAMMA RAY	BECK (DGC/INTERSCOPE)
22	28	2	GREATEST GAINER PAPER PLANES	M.I.A. (XL/INTERSCOPE)
23	29	3	LEAVE OUT ALL THE REST	LINKIN PARK (WARNER BROS.)
24	21	7	PSYCHOSOCIAL	SLIPKNOT (ROADRUNNER/RRP)
25	27	4	WILD INTERNATIONAL	ONE DAY AS A LION (ANTI-EPITAPH)

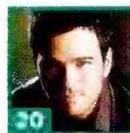
POP 100: The most popular songs, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. 125 MAINSTREAM TOP 40, 103 ADULT CONTEMPORARY, 95 ADULT TOP 40, 69 MODERN ROCK stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	5	#1 SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE	1	1
2	2	2	YOU LOOK GOOD IN MY SHIRT D. HUFF, K. URBAN (T. MARTIN, I. SHAPIRO, M. NESLER)	Keith Urban CAPITOL NASHVILLE	2	2
3	4	6	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA	2	3
4	8	8	DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne VALORY	4	4
5	7	10	WAITIN' ON A WOMAN F. ROGERS (D. SAMPSON, W. VARBLE)	Brad Paisley ARISTA NASHVILLE	1	1
6	5	4	PUT A GIRL IN IT T. BROWN, R. QUINN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Brooks & Dunn ARISTA NASHVILLE	3	3
7	3	1	ALL I WANT TO DO B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	1	1
8	6	3	GOOD TIME K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	1	1
9	9	11	TROUBADOUR T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER)	George Strait MCA NASHVILLE	9	9
10	12	14	DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	10	10
11	11	15	SHE NEVER CRIED IN FRONT OF ME T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE	11	11
12	10	12	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers BNA	10	10
13	15	22	GREATEST GAINER EVERYBODY WANTS TO GO TO HEAVEN B. CANNON, K. CHESNEY (J. COLLINS, M. OODSON)	Kenny Chesney BLUE CHAIR/BNA	13	13
14	13	16	ALL SUMMER LONG KID ROCK, R. CAVALLO (R. J. RITCHE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELLI, R. WACHTEL, W. ZEVOU)	Kid Rock TOP GUN/ATLANTIC/CDS	13	13
15	17	21	JUST A DREAM M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON)	Carrie Underwood 19/ARISTA, ARISTA NASHVILLE	15	15
16	16	17	BOB THAT HEAD D. HUFF, G. LEVOX, J. DEMARCUS, J. D. ROONEY (G. LEVOX, N. THRASHER, M. DUNLANEY)	Rascal Flatts LYRIC STREET	16	16
17	18	20	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE	17	17
18	20	23	JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH)	Heidi Newfield CURB	18	18
19	19	18	COME ON OVER J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS)	Jessica Simpson EPIC/COLUMBIA	18	18
20	21	24	AIR POWER ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)	Chuck Wicks RCA	20	20
21	22	25	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZER, L. FEEK)	Crystal Shawanda RCA	21	21
22	24	26	RELENTLESS M. KNOX (J. P. WHITE, J. LEBLANC)	Jason Aldean BROKEN BOW	22	22
23	23	28	I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington LYRIC STREET	23	23
24	25	27	LOVE REMEBERS P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)	Craig Morgan BNA	24	24
25	27	30	IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson MERCURY	25	25



Hootie & the Blowfish frontman scores first top 10 country single, drawing 20.2 million impressions.



Son of Delaware potato farmer achieves Airpower with second single from debut album "Starting Now."



Hot Country Songs runs to 60 positions on billboard.biz, where Dierks Bentley takes Hot Shot Debut with second new track from hits set.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	36	LET IT GO B. GALLIMORE, I. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS)	Tim McGraw CURB	26	26
27	28	29	LOOKIN FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum CAPITOL NASHVILLE	27	27
28	26	31	DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler 19 BNA	26	26
29	29	32	SOUNDS SO GOOD E. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE	29	29
30	32	37	CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band LIVE NATION	30	30
31	31	38	LET ME D. HUFF (M. BEESON, D. ORTON)	Pat Green BNA	31	31
32	33	39	ANYTHING GOES L. WRIGHT, C. ANDRETTI, III (B. LONG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH	32	32
33	35	35	CRAZY DAYS B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)	Adam Gregory NSA MIDAS NEW REVOLUTION	33	33
34	38	48	ROLL WITH ME J. CHANCEY (C. DANIELS, T. KARLAS)	Montgomery Gentry COLUMBIA	34	34
35	36	41	DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY	35	35
36	45	-	MUDDY WATER F. ROGERS (M. CRISWELL, R. HUCKABY)	Trace Adkins CAPITOL NASHVILLE	36	36
37	37	40	VOICES J. STRIUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA	37	37
38	39	42	FINE LINE W. PATRICK, K. FARCHILD, K. SCHALPMAN, P. SWEET, J. WESTBROOK (W. PATRICK, K. FARCHILD, K. SCHALPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	38	38
39	41	45	I DO J. KILCHER, J. RICH (J. KILCHER)	Jewel VALORY	39	39
40	42	46	I WOULD M. WRIGHT, P. VASSAR (P. VASSAR)	Phil Vassar UNIVERSAL SOUTH	40	40
41	40	43	FOR YOU J. DEMARCUS, J. OTTO (J. BROWN, L. HENGBER)	James Otto WARNER BROS./WRN	40	40
42	46	53	SOMEBODY SAID A PRAYER M. BRIGHT (N. THRASHER, C. WISEMAN)	Billy Ray Cyrus WALT DISNEY/LYRIC STREET	42	42
43	44	44	LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE	43	43
44	47	49	UPPER MIDDLE CLASS WHITE TRASH D. JOHNSON (L. BRICE, J. MCLEROY)	Lee Brice CURB	44	44
45	43	47	DON'T DO ME NO GOOD G. WILSON, B. CHANCEY (G. WILSON, A. GORLEY, W. KIRBY)	Gretchen Wilson COLUMBIA	43	43
46	60	58	15 MINUTES OF SHAME B. JAMES (K. ARCHER, C. KOESEL, J. WEAVER)	Kristy Lee Cook 19/ARISTA NASHVILLE	46	46
47	48	50	BEST MISTAKE I EVER MADE B. CHANCEY (K. FOWLER, B. POUNDS)	Kevin Fowler EQUITY	47	47
48	52	-	SHE WOULDN'T BE GONE S. HENDRICKS (C. BATTEN, J. ADAM)	Blake Shelton WARNER BROS./WRN	48	48
49	51	55	LIKE I NEVER BROKE HER HEART J. RICH, S. PENNINGTON (S. LAWSON, M. D. JENKINS, J. HARDING)	Randy Owen BROKEN BOW	49	49
50	55	-	BACK THAT THING UP J. STOVER (J. STOVER, R. HOUSER)	Justin Moore VALORY	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside	1	1
2	4	2	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift	3	1
3	2	-	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For	2	2
4	5	3	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) +	Beautiful Eyes (EP)	1	1
5	7	4	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
6	3	-	KEITH ANDERSON COLUMBIA 10333/SBN (17.98)	C'MON!	3	3
7	11	7	CARRIE UNDERWOOD 19/ARISTA, ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride	2	1
8	8	5	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	2	2
9	12	10	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
10	6	-	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	6	6
11	9	6	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time	1	1
12	10	8	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend	1	1
13	13	11	GARTH BROOKS PEARL 213 (25.98 CD/DVD) +	The Ultimate Hits	5	1
14	14	9	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates	1	1
15	15	12	RASCAL FLATTS LYRIC STREET 00038/HOLLYWOOD (18.98)	Still Feels Good	2	1
16	22	16	RANDY TRAVIS WARNER BROS. 43254/WRN (13.98) +	Around The Bend	3	3
17	HOT SHOT DEBUT	1	SOUNDTRACK SHOW DOG NASHVILLE 020 (18.98)	Beer For My Horses	17	17
18	16	14	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	1	1
19	20	19	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
20	19	18	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1
21	35	39	GREATEST GAINER KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) +	Greatest Hits	4	4
22	17	15	JEWEL VALORY 0100 (18.98)	Perfectly Clear	1	1
23	24	17	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough	1	1
24	18	13	TIM MCGRAW CURB 79086 EX (14.98)	Greatest Hits: Limited Edition	1	1
25	21	21	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	3	3



Toby Keith's new feature film soundtrack nets Hot Shot Debut with 7,000 copies.



Urban's single vies for top ink on Hot Country Songs (No. 2). Album takes Greatest Gainer (up 3,000).



Country icon's Backwoods Barbie tour runs through November. Album gets Pacesetter on 32% spike.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	23	JAMES OTTO RAYB/WARNER BROS. 49907/WRN (13.98)	Sunset Man	2	2
27	23	20	BLAKE SHELTON WARNER BROS. 44488/WRN (18.98)	Pure BS	2	2
28	26	22	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	2	2
29	27	24	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets	1	1
30	29	27	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard	3	3
31	28	25	DIERKS BENTLEY CAPITOL NASHVILLE 09170 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008	2	2
32	30	26	EMMYLOU HARRIS NONESUCH 480444* WARNER BROS. (18.98)	All I Intended To Be	4	4
33	31	31	ALAN JACKSON LEGACY, ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits	22	22
34	33	34	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	1	1
35	32	33	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits	1	1
36	36	35	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine	3	3
37	34	28	MONTGOMERY GENTRY COLUMBIA 22817/SBN (18.98)	Back When I Knew It All	3	3
38	37	36	DOLLY PARTON LEGACY, RCA 13481/SONY BMG (11.98)	16 Biggest Hits	32	32
39	40	45	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me	2	2
40	39	37	TIM MCGRAW CURB 78974 (18.98)	Let It Go	1	1
41	41	38	GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98)	22 More Hits	4	4
42	42	40	ALABAMA RCA/LEGACY 87634/SONY BMG (11.98)	16 Biggest Hits	40	40
43	43	39	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection	3	3
44	51	55	PACE SETTER DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie	2	2
45	44	44	ASHTON SHEPHERD MCA NASHVILLE 010039/UMGN (13.98)	Sounds So Good	16	16
46	38	32	VARIOUS ARTISTS LYRIC STREET RR1932/WALT DISNEY (18.98)	Country Sings Disney	15	15
47	45	42	SARA EVANS RCA 08770/SBN (18.98)	Greatest Hits	3	3
48	47	47	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington	1	1
49	49	46	LARRY THE CABLE GUY JACK WARNER BROS. 43273/WRN (18.98)	Morning Constitutions	5	5
50	50	49	BROOKS & DUNN ARISTA NASHVILLE 11163/SBN (18.98)	Cowboy Town	4	4

HOT COUNTRY SONGS: 1-12 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower is calculated by Nielsen BDS. All other country stations are monitored by Nielsen BDS. Airplay and audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: 1-12 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower is calculated by Nielsen BDS. All other country stations are monitored by Nielsen BDS. Airplay and audience charts for the first time with increases in both detections and audience. See Charts Legend for rules and explanations. 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	11	#1 LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98)	Tha Carter III	2	1
2	1	2	LLOYD YOUNG-GOLDIE/THE INC./UNIVERSAL MOTOWN 011517/UMRG (13.98)	Lessons In Love		1
3	HOT SHOT DEBUT	1	YUNG BERG KOCH/EPIC 08407/SONY MUSIC (15.98)	Look What You Made Me		3
4	3	2	NAS DEF JAM/COLUMBIA 011505*/DJJMG (13.98)	Untitled		1
5	4	63	GREATEST GAINER RIHANNA SRP/DEF JAM 008968*/DJJMG (13.98)	Good Girl Gone Bad		3
6	6	4	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real		1
7	5	5	DAVID BANNER B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	The Greatest Story Ever Told		1
8	5	39	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		1
9	10	7	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand		1
10	11	8	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580*/SONY MUSIC (11.98) ⊕	Last 2 Walk		1
11	11	47	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
12	15	9	G UNIT G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕	T*O*S (Terminate On Sight)		1
13	17	12	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		1
14	13	24	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJJMG (13.98)	Trilla		1
15	11	11	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration		1
16	12	10	NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)	After My Time		1
17	19	12	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down		1
18	20	15	MARIAH CAREY ISLAND 010272*/DJJMG (13.98)	E=MC2		1
19	21	16	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJJMG (13.98)	Love/Hate		1
20	NEW		JANELLE MONAE WONDALAND/BAO BOY 511234*/AG (6.98)	Metropolis: The Chase Suite (Special Edition)		20
21	0	2	DAVE HOLLISTER GOSPO CENTRIC 28731/ZOMBA (17.98)	Witness Protection		1
22	22	1	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill		1
23	8	2	CLIPSE PRESENTS: RE-UP GANG RE-UP GANG 5089/KOCH (17.98)	Re-Up Gang		1
24	27	23	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am		1
25	18	8	DWELE RT 5049/KOCH (17.98)	...Sketches Of A Man		7



With a top 10 single on Hot R&B/Hip-Hop Songs (12-9) to its credit, this album surpasses the No. 5 debut of his EP from last summer.



A version of this album was available via her Web site and iTunes since last year, but now the special edition hits retail outlets through her deal with Bad Boy Records.

Almost 18 months after release, Winehouse still moves units. The often troubled singer's album has been in the top 50 for all of its 75 weeks.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
29	26	11	LEDISI VERVE 008909/VG (10.98)	Lost & Found		10
20	20	11	FLOBOTS UNIVERSAL REPUBLIC 0011258*/UMRG (13.98)	Fight With Tools		1
28	16	16	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change		1
29	30	22	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
30	26	25	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
31	13	11	NAPPY ROOTS NAPPYROOTS/TREELEAF 0001/RBC (18.98)	The Humdinger		13
32	23	30	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine		1
33	33	24	ABN J PRINCE 511943/RAP-A-LOT 4 LIFE (18.98)	It Is What It Is		10
34	31	10	N*E*R*D STAR TRAK/INTERSCOPE 011447*/IGA (13.98)	Seeing Sounds		1
35	32	27	LALAH HATHAWAY STAX 30308/CONCORD (18.98)	Self Portrait		1
36	36	31	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		2
37	34	35	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		1
38	NEW	1	DAZ DILLINGER D.P.G. 80133 (18.98)	Only On The Left Side		38
39	39	34	TECH N9NE STRANGE 48 (18.98)	Killer		8
40	47	38	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday		1
41	44	48	KILLER MIKE GRIND TIME OFFICIAL 275/SMC (17.98)	I Pledge Allegiance To The Grind II		17
42	NEW	1	MARVIN SEASE MALACO 7533 (18.98)	Who's Got The Power		42
43	35	28	JIM JONES & BYRD GANG BG/M.O.B. 100471/ASYLUM (18.98)	M.O.B.: The Album		5
44	25	25	SHAWTY LO DAL 331708/ASYLUM (18.98)	Units In The City		1
45	54	49	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJJMG (13.98)	Graduation		2
46	63	42	PAGE SETTER REGINA BELLE PENDULUM 300208500 (14.98)	Love Forever Shines		15
47	43	35	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest		1
48	41	36	ANTHONY DAVID SOULBIRD/UNIVERSAL REPUBLIC 011442/UMRG (10.98)	Acey Duecy		30
49	48	44	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		1
50	52	39	C-MURDER TRU 427324/ASYLUM (18.98)	Screamin' 4 Vengeance		1

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	13	#1 PUT ON 2 WKS	YOUNG JEEZY FEAT. KANYE WEST	(CTE/DEF JAM/DJMG)	☆
2	3	2	NEED U BAD	JAZMINE SULLIVAN	(J/RMG)	☆
3	2	14	A MILLI	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	☆
4	5	15	TAKE A BOW	RIHANNA	(SRP/DEF JAM/DJMG)	☆
5	8	7	THE BUSINESS	YUNG BERG FEAT. CASHA	(YUNG BOSS/EPIC/KOCH)	☆
6	9	9	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN	(B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
7	11	11	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM	(SLIP-N-SLIDE/DEF JAM/DJMG)	☆
8	10	9	I LUV YOUR GIRL	THE-DREAM	(RADIO KILLA/DEF JAM/DJMG)	☆
9	11	9	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
10	9	18	HEAVEN SENT	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	☆
11	13	4	GREATEST GAINER WHATEVER YOU LIKE 1 WK	T.I.	(GRAND HUSTLE/ATLANTIC)	☆
12	10	19	TAKE YOU DOWN	CHRIS BROWN	(JIVE/ZOMBA)	☆
13	20	4	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE	(NAPPY BOY/KONVIC/JIVE/ZOMBA)	☆
14	15	11	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	☆
15	17	9	MAGIC	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	☆
16	18	7	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY	(ISLAND/DJMG)	☆
17	12	23	BUST IT BABY PART 2	PLIES FEAT. NE-YO	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
18	1	8	OUT HERE GRINDIN	DJ KHALED	(TERROR SQUAD/KOCH)	☆
19	22	8	SO FLY	SLIM FEAT. YUNG JOC	(M3/ASYLUM)	☆
20	14	14	GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE	(THE INC./UNIVERSAL MOTOWN)	☆
21	16	14	ENERGY	KERI HILSON	(MOSLEY/ZONE 4/INTERSCOPE)	☆
22	16	14	LOOKIN BOY	HOT STYLZ FEAT. YUNG JOC	(SWAGG TEAM/BLOCK/JIVE/ZOMBA)	☆
23	7	14	BABY	LL COOL J FEAT. THE-DREAM	(DEF JAM/DJMG)	☆
24	26	8	SPOTLIGHT	JENNIFER HUDSON	(ARISTA/RMG)	☆
25	32	8	DID YOU WRONG	PLEASURE P	(BLUESTAR/ATLANTIC)	☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	14	#1 HEAVEN SENT 3 WKS	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	☆
2	3	16	YOU'RE THE ONLY ONE	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)	☆
3	2	17	THE RIVER	NOEL GOURDIN	(EPIC)	☆
4	6	10	MAGIC	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	☆
5	17	17	TEENAGE LOVE AFFAIR	ALICIA KEYS	(MBK/J/RMG)	☆
6	10	10	SPOTLIGHT	JENNIFER HUDSON	(ARISTA/RMG)	☆
7	47	47	WOMAN	RAHEEM DEVAUGHN	(JIVE/ZOMBA)	☆
8	35	35	NEVER WOULD HAVE MADE IT	MARVIN SAPP	(VERITY/ZOMBA)	☆
9	11	11	NEVER	JAHEIM	(DIVINE MILL/ATLANTIC)	☆
10	18	18	I'M CHEATIN'	DWELE	(RT/KOCH)	☆
11	16	5	GREATEST GAINER E.R. (EMERGENCY ROOM) 1 WK	JOE	(KEDAR)	☆
12	14	45	JUST FINE	MARY J. BLIGE	(MATRIARCH/GEFFEN/INTERSCOPE)	☆
13	15	20	STAY WITH ME (BY THE SEA)	AL GREEN FEAT. JOHN LEGEND	(BLUE NOTE/CAPITOL)	☆
14	11	20	I'VE CHANGED	JAHEIM FEAT. KEYSHIA COLE	(DIVINE MILL/ATLANTIC)	☆
15	13	13	I REMEMBER	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	☆
16	20	5	NOTHING LEFT TO SAY	MINT CONDITION	(CAGED BIRD/IMAGE)	☆
17	16	16	WORDS	ANTHONY DAVID FEAT. INDIA ARIE	(SOULBIRD/UNIVERSAL REPUBLIC)	☆
18	19	15	WHENEVER YOU'RE AROUND	JILL SCOTT FEAT. GEORGE DUKE	(HIDDEN BEACH)	☆
19	27	3	SUPERWOMAN	ALICIA KEYS	(MBK/J/RMG)	☆
20	21	19	LET GO	LALAH HATHAWAY	(STAX/CMG)	☆
21	23	11	CAN'T B GOOD	JANET	(ISLAND/DJMG)	☆
22	22	10	BUTTERSCOTCH	KEITH SWEAT FEAT. ATHENA CAGE	(KEI/A/TACO/RHINO)	☆
23	10	10	MOVING MOUNTAINS	USHER	(LAFACE/ZOMBA)	☆
24	24	7	HOMELESS	CHARLIE WILSON	(JIVE/ZOMBA)	☆
25	25	13	IT AINT SUPPOSED TO BE THIS WAY	CHANTE MOORE	(PEAK/CMG)	☆

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	3	12	#1 A MILLI 1 WK	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	☆
2	1	16	I LUV YOUR GIRL	THE-DREAM	(RADIO KILLA/DEF JAM/DJMG)	☆
3	2	17	DAUGHTER	KARDINAL OFFISHALL FEAT. AKON	(KONLIVE/GEFFEN/INTERSCOPE)	☆
4	4	19	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN	(B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
5	1	14	FOREVER	CHRIS BROWN	(JIVE/ZOMBA)	☆
6	10	10	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	☆
7	18	18	CLOSER	NE-YO	(DEF JAM/DJMG)	☆
8	17	17	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA	(HYPNOTIZE MINDS/COLUMBIA)	☆
9	9	11	BUST IT BABY PART 2	PLIES FEAT. NE-YO	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
10	9	18	THE BUSINESS	YUNG BERG FEAT. CASHA	(YUNG BOSS/EPIC/KOCH)	☆
11	1	1	PUT ON	YOUNG JEEZY FEAT. KANYE WEST	(CTE/DEF JAM/DJMG)	☆
12	10	22	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR	(CASH MONEY/UNIVERSAL MOTOWN)	☆
13	12	18	TAKE A BOW	RIHANNA	(SRP/DEF JAM/DJMG)	☆
14	11	11	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M.	(POE BOY/ATLANTIC)	☆
15	9	9	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM	(SLIP-N-SLIDE/DEF JAM/DJMG)	☆
16	16	6	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY	(ISLAND/DJMG)	☆
17	17	17	I KISSED A GIRL	KATY PERRY	(CAPITOL)	☆
18	20	7	SWING	SAVAGE FEAT. SOULJA BOY TELLEM	(DAWN RAD/UNIVERSAL REPUBLIC)	☆
19	18	9	BODY ON ME	NELLY FEAT. ASHANTI & AKON	(DERRTY/UNIVERSAL MOTOWN)	☆
20	23	3	GREATEST GAINER CAN'T BELIEVE IT 1 WK	T-PAIN FEAT. LIL WAYNE	(NAPPY BOY/KONVIC/JIVE/ZOMBA)	☆
21	1	4	CUDDY BUDDY	MIKE JONES FEAT. TREY SONGZ, LIL WAYNE & TWISTA	(ICE AGE/ASYLUM)	☆
22	24	4	BABY	LL COOL J FEAT. THE-DREAM	(DEF JAM/DJMG)	☆
23	22	12	LEAVIN'	JESSE MCCARTNEY	(HOLLYWOOD)	☆
24	26	18	AMERICAN BOY	ESTELLE FEAT. KANYE WEST	(HOME SCHOOL/ATLANTIC)	☆
25	31	4	SO FLY	SLIM FEAT. YUNG JOC	(M3/ASYLUM)	☆

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	16	#1 A MILLI 6 WKS	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	☆
2	2	19	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN	(B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
3	3	15	PUT ON	YOUNG JEEZY FEAT. KANYE WEST	(CTE/DEF JAM/DJMG)	☆
4	4	13	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	☆
5	5	12	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM	(SLIP-N-SLIDE/DEF JAM/DJMG)	☆
6	7	12	THE BUSINESS	YUNG BERG FEAT. CASHA	(YUNG BOSS/EPIC/KOCH)	☆
7	8	23	BUST IT BABY PART 2	PLIES FEAT. NE-YO	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
8	9	11	DAUGHTER	KARDINAL OFFISHALL FEAT. AKON	(KONLIVE/GEFFEN/INTERSCOPE)	☆
9	11	11	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	☆
10	10	22	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR	(CASH MONEY/UNIVERSAL MOTOWN)	☆
11	11	11	BABY	LL COOL J FEAT. THE-DREAM	(DEF JAM/DJMG)	☆
12	12	8	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
13	13					

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	6	#1 INTO THE NIGHTLIFE	CYNDI LAUPER	EPIC
2	4	7	CLOSER	NE-YO	DEF JAM/DJMG
3	3	10	GIVE SOME LOVE	ANTHONY CLAMARAN & MARIO OCHOA	SILVER LABEL/TOMMY BOY
4	6	9	CONTROL YOURSELF	ERIN HAMILTON	FRESH MUSIC LA
5	1	7	I DECIDED	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE
6	8	10	HERE WITH ME	ALYSON	PM MEDIA
7	7	8	GIVE IT 2 ME	MADONNA	WARNER BROS.
8	15	3	DISTURBIA	RIHANNA	SRP/DEF JAM/DJMG
9	11	10	STRANGERS	CHRISTIAN GEORGE	CHAUNCEY DIGITAL
10	12	8	GO GO GIRL	DJ TIMBO	LUNA TRIP
11			WE BREAK THE DAWN	MICHELLE WILLIAMS	FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
12	17	4	SHUT UP AND LET ME GO	THE TING TINGS	COLUMBIA
13	14	5	SPOTLIGHT	JENIFER HUDSON	ARISTA/RMG
14	9	13	GIVE PEACE A CHANCE	ONO MIND	TRAIN/TWISTED
15	13	10	TAKE MY BREATH AWAY	JUSTIN LANKIN	JUST LOVE
16	21	4	I LOVE TO MOVE IN HERE	MOBY	MUTE
17	20	4	YOU TURNED THE TABLES	ROBIN	ELEVEN CHICAGO
18	19	8	LOVE'S GONNA LEAD YOU BACK	JASON ANTOINE	CHICKIE/MUSIC PLANT
19	10	9	WHEN I GROW UP	THE PUSSYCAT DOLLS	INTERSCOPE
20	24	3	AND I TRY	BIMBO JONES	SILVER LABEL/TOMMY BOY
21	16	11	HOW MANY WORDS	BLAKE LEWIS	19/ARISTA/RMG
22	23	5	HOT STUFF (LET'S DANCE)	CRAIG DAVID	REPRISE
23	22	7	CRASH AND BURN	NADIA ALI	SMILE IN BED
24	22	7	BLIND	HERCULES AND LOVE AFFAIR	DFA/MUTE
25	31	5	THIS BOY'S IN LOVE	THE PRESETS	MODULAR

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	38	3	BLACK AND GOLD	SAM SPARRO	MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
27	42	2	CAN YOU FEEL THAT SOUND	GEORGIE PORGIE	MUSIC PLANT
28	50	2	POWER PICK ANGEL	NATASHA BEDINGFIELD	PHONOGENIC/EPIC
29	39	3	LOOKING 4 MEN	ROSABEL FEAT. TAMARA WALLACE	SILVER LABEL/TOMMY BOY
30	27	8	BEAUTIFUL	E.G. DAILY	EGOP/IMMORTAL ACCESS
31	32	6	EVERYBODY EVERYBODY	CYONFLARE	LIVE/MUSIC PLANT
32	25	1	THE DANCE	EVELYN "CHAMPAGNE" KING	BIG DAY/JAGGO
33	41	4	ESPAÑA CANI	CHARO	UNIVERSAL WAVE
34		3	I KISSED A GIRL	KATY PERRY	CAPITOL
35	28	7	DAMAGED	QANITY	KAHE BAD BOY/ATLANTIC
36	36	10	I CAN'T GET YOU OFF MY MIND	JASON WALKER	JVM
37	34	6	ROCKSTAR	CLUB DISTRICT ALLSTARS	FEAT. TRACY COLLINS TEXTURE
38	31	8	DAY TOO SOON	SIA	MONKEY PUZZLE/HEAR/CMG
39	43	6	WHEN WE GET TOGETHER	THE ONES	A TOUCH OF CLASS/PEACE BISQUIT
40	46	16	AUTOMATIC	ULTRA NATE	SILVER LABEL/TOMMY BOY
41	48	2	REWIND	KEO	NOZARI KESIOE
42	18	15	GREAT DJ	THE TING TINGS	COLUMBIA
43	26	15	WHERE THE MUSIC TAKES YOU	ARI GOLD	FEATURING SASHA ALLEN GOLD 18/CENTAUR
44	45	5	NONSENSE WORDS	ATTORNEY CLIENT	PRIVILEGE CARILLD
45			HOT SHOT DEBUT WHAT I WANT	FIREBALL	RECORD PLANT
46	35	11	SURRENDER ME	DEBBY HOLIDAY	DANCE MUSIC PRODUCTIONS
47	47	7	CONTROL	PLURAL 2	TWEEKD
48			NEW CALL MY NAME	MORGAN PAGE	NETTWERK
49			NEW MISS YOU	AMUKA	(DOT)-JDY
50			NEW UNITY	JOHN RIZZO	FEAT. LISA HUNT & WANDA HOUSTON

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	68	#1 MICHAEL BUBLE	CALL ME (REPRISE)	1.5/3/REPRISE 100933/WARNER BROS.	■
2	2	6	WILLIE NELSON	WYNTON MARSALIS	TWO MEN WITH THE BLUES	BLUE NOTE 04454*/BLG
3	4	47	CHRIS BOTTI	ITALIA	COLUMBIA 07606/SONY MUSIC	⊕
4	3	10	JOHN COLTRANE	OPUS COLLECTION RHINO	CUSTOM PRODUCTS 8288/STARBUCKS	
5	5	22	VARIOUS ARTISTS	UPRIGHT	GRAND AND ALL RIGHT MUSIC SPECIAL MARKETS 009144/EXSTARBUCKS	
6	7	48	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412/VG	⊕
7	6	18	VARIOUS ARTISTS	JAZZ SIGNATURES	UNIVERSAL SPECIAL MARKETS 009387/EXSTARBUCKS	
8	11	25	MELODY GARDOT	WORRISOME HEART	VERVE 010468/VG	
9	8	8	STEVE TYRELL	BACK TO BACHARACH	NEW DESIGN 5070/KOCH	
10	9	3	THE ROY HARGROVE QUINTET	EARFOOD	GRDOVIN HIGH/EMARCY 010997/DECCA	
11	10	10	CASSANDRA WILSON	LOVERLY	BLUE NOTE 07099*/BLG	
12	16	47	QUEEN LATIFAH	TRAVLIN' LIGHT	FLAVOR UNIT/VERVE 009203/VG	
13	12	2	HERB ALPERT & THE TIJUANA BRASS	COLLECTOR'S EDITION	SHOUT! FACTORY 53733/MADACY	
14	14	9	SOUNDTRACK	KIT KITTREDGE: AN AMERICAN GIRL	NEW LINE 39115	
15	15	7	SOUNDTRACK	MAD MEN: MUSIC FROM THE SERIES VOL. 1	MANHATTAN 17396/BLG	

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	10	#1 THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	MONKS OF THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	MONKS OF THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	
2	7	3	LORRAINE HUNT LIEBERSON	LORRAINE AT EMMANUEL	AVIE 2130	
3	RE-ENTRY		BAYREUTH FESTIVAL ORCHESTRA	(BOHM LEVINE)	WAGNER: THE GREAT OPERAS FROM THE BAYREUTH FESTIVAL	DECCA 010837/UNIVERSAL CLASSICS GROUP
4	4	5	GUSTAVO DUARTE SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	FIESTA	DG 011340/UNIVERSAL CLASSICS GROUP	
5	3	28	LANG LANG	THE MAGIC OF LANG LANG	DG 010774/UNIVERSAL CLASSICS GROUP	
6	5	6	VLADIMIR HOROWITZ	HOROWITZ IN HAMBURG: THE LAST CONCERT	NORRONG 01458/UNIVERSAL CLASSICS GROUP	
7	2	16	INGRID FLITER	CHOPIN: RECITAL	EMI CLASSICS 14899/BLG	
8	16	33	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS	ORPHEUS/EMI CLASSICS 94431/BLG	
9	9	50	ANDRE RIEU	RADIO CITY MUSIC HALL	LIVE IN NEW YORK DENON 17857/SLG	⊕
10	RE-ENTRY		VARIOUS ARTISTS	PLAZON: THE GREAT OPERA COLLECTION	DECCA 010837/UNIVERSAL CLASSICS GROUP	
11	10	49	SOUNDTRACK	NO RESERVATIONS	DECCA 009397/UNIVERSAL CLASSICS GROUP	
12	RE-ENTRY		JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (ARMIATO)	ROMANTIC ARIAS	DECCA 010837/UNIVERSAL CLASSICS GROUP	
13	12	19	HILARY HANNUSSWEDISH RADIO SYMPHONY ORCHESTRA (SALONEN)	SCHUBERT: MOON CONCERTOS	DG 010639/UNIVERSAL CLASSICS GROUP	
14	11	19	ANDRE RIEU	ANDRE RIEU IN WONDERLAND	DENON 17898/SLG	
15	RE-ENTRY		YO-YO MA	THE SILENT ROAD	EMERSON/ELCAGOS SYMPHONY ORCHESTRA (HARVEY-BEDOFF)	NEW DISPARITIES SONY CLASSICAL 103193/SONY BMG MASTERWORKS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		#1 DAVID SANBORN	HERE & GONE	DECCA 011152	
2	NEW		S.M.V.	THUNDER	HEADS UP 3163	
3	1	28	KENNY G	RHYTHM & ROMANCE	STARBUCKS 30670/CONCORD	⊕
4	2	10	SERGIO MENDES	ENCANTO	WILL I AM/STARBUCKS 30278/CONCORD	
5	3	25	LIZZ WRIGHT	THE ORCHARD	VERVE FORECAST 010292/VG	
6	5	14	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140	
7	4	7	HERBIE HANCOCK	RIVER: THE JOHN LETTERS	VERVE 009791/VG	
8	6	14	WAYMAN TISDALE	REBOUND	RENDEZVOUS 5139	
9	12	12	RETURN TO FOREVER	THE ANTHOLOGY	CONCORD 30847	
10	14	16	EARL KLUGH	THE SPICE OF LIFE	861 4500/KOCH	
11	11	8	GERALD ALBRIGHT	SAX FOR STAX	PEAK 30664/CONCORD	
12	10	8	VARIOUS ARTISTS	UNWRAPPED	VOL. 5.0 HIDDEN BEACH 00061	
13	15	3	KENI ST. LEWIS	LIKE FINE WINE	FORTRESS 705	
14	12	28	PAUL HARCADISTE	HARCADISTE 5	TRIPPIN' 'N' RHYTHM 24	
15	8	16	BRIAN CULBERTSON	BRINGING BACK THE FUNK	GRP 010927/VG	

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		#1 SOUNDTRACK	STAR WARS: THE CLONE WARS	SONY CLASSICAL 103193/SONY BMG MASTERWORKS	
2	3	30	SARAH BRIGHTMAN	SYMPHONY	MANHATTAN 46078/BLG	
3	1	42	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI	VERVE SILVER/DECCA 009387/UNIVERSAL CLASSICS GROUP	⊕
4	2	93	JOSH GROBAN	AWAKE	143/REPRISE 44435/WARNER BROS.	⊕
5	4	15	JOSH GROBAN	AWAKE LIVE	143/REPRISE 412668/WARNER BROS.	⊕
6	7	13	WILLIAM JOSEPH	BEYOND	143/REPRISE 455228/WARNER BROS.	
7	3	29	ANDREA BOCELLI	WHERE IN TUSCANY	SUGAR/DECCA 010837/UNIVERSAL CLASSICS GROUP	⊕
8	5	3	GREGORIAN	MASTER OF CHANT	CURB 79015 EX	
9	1	48	PAUL POTTS	ONE CHANGE	SYCO/COLUMBIA 15517/SONY MUSIC	
10	10	10	ANDREA BOCELLI	LO MAJORS	ANDREA BOCELLI: VIVERE SUGAR/DECCA 010837/UNIVERSAL CLASSICS GROUP	
11	1	1	ANDREA BOCELLI	CALL TO SERVE	MORMON TABERNACLE CHOIR 0814	
12	11	13	SOUNDTRACK	INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL	CONCORD 30825	
13	NEW		THE EAST VILLAGE OPERA COMPANY	OLDE SCHOOL	DECCA 011525	
14	12	65	SOUNDTRACK	LA VIE EN ROSE	DECEMBER/EMI CLASSICS 67822/BLG	
15	13	4	SLOVAK NATIONAL SYMPHONY ORCHESTRA	CRUCCH END FESTIVAL	CHORUS (WALL)	VIDEO GAMES LIVE: VOLUME ONE EMI CLASSICS 08136/BLG

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 STRYKER	TOTAL DANCE 2008 VOL. 2	THRIVEDANCE 90789/THRIVE	
2	3	48	METRO STATION	METRO STATION	RED INK 10521/COLUMBIA	
3	2	52	M.I.A.	KALA XL	INTERSCOPE 009659*/JIGA	
4	4	4	NINE INCH NAILS	THE SLIP	THE NULL CORPORATION 27*⊕	
5	5	16	DJ SKRIBBLE	TOTAL CLUB HITS	THRIVEDANCE 90784/THRIVE	
6	16	16	SANTOGOLD	SANTOGOLD	LIZARD KING 70034/DOWNTOWN	
7	7	6	3OH!3	WANT PHOTO	FINISH 51181	
8	10	29	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY	WALT DISNEY 001106	
9	11	22	GNARLS BARKLEY	THE ODD COUPLE	DOWNTOWN/ATLANTIC 450236*/JAG	
10	9	6	RATATAT	LP3 XL	353*/BEGGARS GROUP	
11	12	32	DJ SKRIBBLE	TOTAL DANCE 2008	THRIVEDANCE 90780/THRIVE	
12	14	10	TIESTO	IN SEARCH OF SUNRISE	7 SONG BIRD 11/BLACK HOLE	
13	16	30	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA 1636	
14	8	2	BRAZILIAN GIRLS	NEW YORK CITY	VERVE FORECAST 010929/VG	
15	19	19	NINE INCH NAILS	GHOSTS	I-IV THE NULL CORPORATION 26*	
16	17	35	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY	WALT DISNEY 001109	
17	18	18	CHROME	FANCY	FOOTWORK VICE 80006*	
18	22	37	DAFT PUNK	ALIVE	2007 VIRGIN 09841	
19	21	22	CRYSTAL CASTLES	CRYSTAL CASTLES	LIES 200962/LAST GANG	
20	23	58	JUSTICE	CROSS ED	BANGER/BECAUSE 224892/VICE	
21	18	18	CUT /// COPY	IN GHOST COLOURS	MODULAR 050*	
22	RE-ENTRY		ARMIN VAN BUUREN	IMAGINE	ARMADA 1666/ULTRA	
23	RE-ENTRY		MOBY	LAST NIGHT	MUTE 9383*	
24	RE-ENTRY		BAJOFONDO	MAR DULCE	SURCO/VIBRA 011443/DECCA	
25	24	11	LADYTRON	VELOCIFFERO	NETTWERK 30790*	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	16	#1 CLOSER	NE-YO	DEF JAM/DJMG
2	4	15	JUST DANCE	LADY GAGA	FEAT. COLBY O'DONN'S STREAMLINE/KOCH/INTERSCOPE
3	3	13	AMERICAN BOY	ESTELLE	FEAT. KANYE WEST HOME SCHOOL/ATLANTIC
4	10	4	DISTURBIA	RIHANNA	SRP/DEF JAM/DJMG
5	10	10	EVERY WORD	ERCOLA & DANIELLA	NERVOUS
6	5	10	GIVE IT 2 ME	MADONNA	WARNER BROS.
7	8	8	I KISSED A GIRL	KATY PERRY	CAPITOL
8	7	8	WHEN I GROW UP	THE PUSSYCAT DOLLS	INTERSCOPE
9	8	9	MOVE FOR ME	KASKADEE & DEADMAU5	ULTRA
10	13	4	YOU MAKE ME FEEL	ANNAGRACE	ROBBINS
11	9	11	WE BREAK THE DAWN	MICHELLE WILLIAMS	FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
12	11	42	LET ME THINK ABOUT IT	IDA CORR VS FEDE LE GRAND	MINISTRY OF SOUND
13	14	11	SENSUAL	PHONJAXX & COSI	CDSTI STARLET
14	12	29	I CAN'T HELP MYSELF	BELLATRIX	FEATURING SOPHIA MAY NERVOUS
15	15	15	BLACK AND GOLD	SAM SPARRO	MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
16	17	3	INTO THE NIGHTLIFE	CYNDI LAUPER	EPIC
17	16	7			

JAPAN		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) AUGUST 19, 2008
1	NEW	KONO TOKI, KITTO YUME JA NAI SMAP VICTOR
2	5	PONYO ON THE CLIFF FUJIOKA FUJIMAKI/NOZOMI YAMAHA
3	1	I AM YOUR SINGER (FIRST LTD. VERSION) SOUTHERN ALL STARS VICTOR
4	2	I AM YOUR SINGER (ORIGINAL VERSION) SOUTHERN ALL STARS VICTOR
5	3	GIFT MR. CHILDREN TDY'S FACTORY
6	4	HI WA, MATA NOBORU ALADDIN R&C JAPAN LTD
7	NEW	KIMI NO SUBETE NI SPONTANIA FT. JUJU UNIVERSAL
8	NEW	WORLD END (FIRST LTD VERSION) FLOW KIDON
9	6	ONE LOVE ARASHI J-STORM
10	NEW	YUME NO HITOTSU GARNET CROW GIZA

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) AUGUST 17, 2008
1	1	I KISSED A GIRL KATY PERRY VIRGIN
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	4	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC
4	5	LOVE IS NOISE THE VERVE PARLOPHONE
5	3	DANCE WIV ME DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DRTZEE STANK
6	6	DISTURBIA RIHANNA SRP/DEF JAM
7	NEW	BEGGIN' MADONNA WARNER BROS.
8	8	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
9	7	5 YEARS TIME NOAH & THE WHALE VERTIGO
10	14	VIVA LA VIDA COLDPLAY PARLOPHONE

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) AUGUST 19, 2008
1	NEW	DAS HAT DIE WELT NOCH NICHT GESEHEN SOHNE MANNHEIMS EDEL
2	2	I KISSED A GIRL KATY PERRY CAPITOL
3	1	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
4	3	SWEET ABOUT ME GABRIELLA CILMI ISLAND
5	7	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC
6	8	VIVA LA VIDA COLDPLAY PARLOPHONE
7	5	CLOSER NE-YO DEF JAM
8	6	NESSUN DORMA PAUL POTTS SYCO/SONY BMG
9	10	I'M YOURS JASON MRAZ ELEKTRA
10	9	BETTER IN TIME LEONA LEWIS SYCO

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 30, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	5	THE MAN THAT CAN'T BE MOVED THE SCRIPT RCA
4	10	DISTURBIA RIHANNA SRP/DEF JAM
5	3	SWEET ABOUT ME GABRIELLA CILMI ISLAND
6	6	VIVA LA VIDA COLDPLAY PARLOPHONE
7	NEW	BEGGIN' MADONNA BONNIER/BONNIER AMIGO
8	8	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA
9	4	LOVE IS NOISE THE VERVE ON OUR OWN
10	7	DANCE WIV ME DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DRTZEE STANK
11	9	CLOSER NE-YO DEF JAM
12	NEW	DAS HAT DIE WELT NOCH NICHT GESEHEN SOHNE MANNHEIMS XN-TERENTMENT
13	11	GIVE IT 2 ME MADONNA WARNER BROS.
14	12	5 YEARS TIME NOAH AND THE WHALE VERTIGO
15	15	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
16	14	WARWICK AVENUE DUFFY A&M
17	13	TAKE A BOW RIHANNA SRP/DEF JAM
18	RE	ELLA ELLE L'A KATE RYAN ARS/UNIVERSAL
19	19	MERCY DUFFY A&M
20	18	I'M YOURS JASON MRAZ ATLANTIC

EURO SINGLES SALES		
THIS WEEK	LAST WEEK	AUGUST 20, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	7	VIVA LA VIDA COLDPLAY PARLOPHONE
4	6	SWEET ABOUT ME GABRIELLA CILMI ISLAND
5	4	GIVE IT 2 ME MADONNA WARNER BROS.
6	5	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALDE WARNER
7	NEW	DAS HAT DIE WELT NOCH NICHT GESEHEN SOHNE MANNHEIMS XN-TERENTMENT
8	21	LOVE IS NOISE THE VERVE PARLOPHONE
9	6	CLOSER NE-YO DEF JAM
10	14	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE M6 INT/SCORPIO
11	16	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC
12	11	MERCY DUFFY A&M
13	15	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC
14	9	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
15	8	TAKE A BOW RIHANNA SRP/DEF JAM

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) AUGUST 19, 2008
1	1	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALDE WARNER
2	3	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE M6 INT/SCORPIO
3	2	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
4	4	COMME AVANT MATHIEU EDWARD/SHERYFA LUNA ULM
5	5	ALLER PLUS LOIN KIDONIK HEBEN
6	6	ZOUGLOU DANCE JOIE DE VIVRE MAGIC SYSTEM CAPITOL
7	7	ONE DESIRE JAKARTA AIRPLAY
8	8	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ/WARNER
9	9	GIVE IT 2 ME MADONNA WARNER BROS.
10	13	MERCY DUFFY A&M

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) AUGUST 30, 2008
1	1	JUST DANCE LADY GAGA FT. COLBY O'DONIS STREAMLINE/KOHLANT/INTERSCOPE/UNIVERSAL
2	3	DISTURBIA RIHANNA SRP/DEF JAM/UNIVERSAL
3	2	I KISSED A GIRL KATY PERRY CAPITOL/EMI
4	6	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE/UNIVERSAL
5	4	VIVA LA VIDA COLDPLAY PARLOPHONE/EMI
6	5	FOREVER CHRIS BROWN JIVE/SONY BMG
7	NEW	CRUSH DAVID ARCHULETA 19/JIVE/SONY BMG
8	7	SHAKE IT METRO STATION COLUMBIA/SONY BMG
9	8	DANGEROUS KARDINAL OFFSHALL FT. AKON KOHLANT/GEFFEN/UNIVERSAL
10	54	FOREVER CHRIS BROWN 19/JIVE/ZOMBA

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) AUGUST 19, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	SHAKE IT METRO STATION SONY BMG
3	4	WHEN I GROW UP THE PUSSYCAT DOLLS A&M/INTERSCOPE
4	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
5	9	JUST DANCE LADY GAGA & COLBY O'DONIS INTERSCOPE
6	5	BLACK AND GOLD SAM SPARRO ISLAND
7	10	I'M YOURS JASON MRAZ ELEKTRA
8	7	SEE YOU AGAIN MILEY CYRUS HOLLYWOOD
9	6	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
10	8	FOREVER CHRIS BROWN 19/JIVE/ZOMBA

EURO DIGITAL SONGS SPOTLIGHT		
FINLAND		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 30, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	VINEGAR ANNA ABREU SONY BMG
3	6	GIVE IT 2 ME MADONNA WARNER BROS.
4	3	SOCIAL BUTTERFLY KIM HEROLD UNIVERSAL
5	5	DISTURBIA RIHANNA SRP/DEF JAM
6	4	RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC
7	RE	JUST DANCE LADY GAGA FT. COLBY O'DONIS STREAMLINE/KOHLANT/INTERSCOPE
8	7	LIEKEISSA CHEEK RAHINA/LARM
9	RE	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
10	8	I'M YOURS JASON MRAZ ATLANTIC

EURO ALBUMS		
THIS WEEK	LAST WEEK	AUGUST 20, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	2	DUFFY ROCKFERRY A&M
3	3	SOUNDTRACK MAMMA MIA! POLYDOR
4	4	AMY WINEHOUSE BACK TO BLACK ISLAND
5	6	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC
6	5	ABBA GOLD - GREATEST HITS POLAR
7	8	MADONNA HARD CANDY WARNER BROS.
8	9	PAUL POTTS ONE CHANCE SYCO
9	NEW	THE SCRIPT SCRIPT PHONOGENIC
10	7	KID ROCK ROCK 'N' ROLL JESUS TOP DOG/ATLANTIC
11	12	CISTERCIAN MONKS OF ROSCREA STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL
12	10	LEONA LEWIS SPIRIT SYCO
13	11	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
14	16	GABRIELLA CILMI LESSONS TO BE LEARNED ISLAND
15	14	CARLA BRUNI COMME SI DE RIEN N'ETAIT TEOREMA/NAIVE

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) AUGUST 18, 2008
1	1	IO NON MI RICONOSCO NEL MIO ST MARCO NOTARI ARTES
2	2	A TE JOVANNOTTI UNIVERSAL
3	4	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
4	3	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
5	6	I'M YOURS JASON MRAZ ELEKTRA
6	10	VIVA LA VIDA COLDPLAY PARLOPHONE
7	5	I KISSED A GIRL KATY PERRY CAPITOL
8	NEW	LOVE IS NOISE THE VERVE PARLOPHONE
9	11	BADABUM CHA CHA MARRACASH UNIVERSAL
10	7	IN ITALIA FABRIC FIBRA UNIVERSAL

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) AUGUST 20, 2008
1	1	AMOR Y LUJO MONICA NARANJO SONY BMG
2	2	BE MINE HOLIDAY PACK SOUNDTRACK EMI
3	3	SLEEP WHEN I'M DEAD THE CURE GEFFEN
4	6	FREAKSHOW THE CURE GEFFEN
5	4	THE ONLY ME THE CURE UNIVERSAL
6	7	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
7	15	ESTA NO SERA OTRA CANCION LA HABITACION ROJA MUSHROOM PILLOW
8	5	JUST GIRL NIGHTWISH NUCLEAR BLAST/PIAS
9	16	A CHANCE TO BE FREE G-MARTIN & ALEX BARROSO DIVUCSA
10	14	MAR DE DUDAS FALSAMARMA BOA

PORTUGAL		
ALBUMS		
THIS WEEK	LAST WEEK	(RIM) AUGUST 19, 2008
1	1	MARIZA TERRA EMI
2	NEW	TONY CARREIRA BEST OF - 20 ANOS DE CANCOES ESPECIAL
3	4	IRMAOS VERDADES COCKTAIL FAROL/VIDISCO
4	5	BRANDI CARLIE THE STORY SONY BMG
5	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
6	13	M3 VIVA O VERAO NZ PRODUCECS
7	7	ANA MOURA PARA ALEM DA SAOAUDE MERCURY
8	3	JUST GIRL JUST GIRL FAROL
9	6	WINX WINX CLUB RAINBOW
10	8	IVETE SANGALO PERFIL IPLAY

Sohne Mannheims earns its first No. 1 on the German Singles chart as "Das Hat Die Welt Noch Nicht Gesehen" bows atop the list this week.

EURO RADIO AIRPLAY		
THIS WEEK	LAST WEEK	AUGUST 20, 2008
1	1	VIVA LA VIDA COLDPLAY PARLOPHONE
2	3	I KISSED A GIRL KATY PERRY VIRGIN
3	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
4	12	BEGGIN' MADONNA SONY BMG
5	4	TAKE A BOW RIHANNA SRP/DEF JAM
6	7	GIVE IT 2 ME MADONNA WARNER BROS.
7	6	SWEET ABOUT ME GABRIELLA CILMI ISLAND
8	8	BETTER IN TIME LEONA LEWIS SYCO
9	5	MERCY DUFFY A&M
10	13	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
11	9	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
12	10	LOVE SONG SARA BAREILLES EPIC
13	14	I'M YOURS JASON MRAZ ELEKTRA
14	11	CLOSER NE-YO DEF JAM
15	15	WARWICK AVENUE DUFFY A&M

NETHERLANDS		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) AUGUST 15, 2008
1	4	SWEET ABOUT ME GABRIELLA CILMI ISLAND
2	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	3	I KISSED A GIRL KATY PERRY CAPITOL
4	7	GIVE IT TO ME MADONNA WARNER BROS.
5	NEW	PJANOO ERIC PNYOZ SPINNIN'
ALBUMS		
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	30	CREEDENCE CLEARWATER REVIVAL COLLECTED UNIVERSAL
3	2	GERARD - RENE - GORDON TOPPERS IN CONCERT 2007 EMI
4	3	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC
5	4	SOUNDTRACK MAMMA MIA! UNIVERSAL

AUSTRIA		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) AUGUST 18, 2008
1	1	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
2	3	I KISSED A GIRL KATY PERRY CAPITOL
3	2	SWEET ABOUT ME GABRIELLA CILMI ISLAND
4	NEW	DAS HAT DIE WELT NOCH NICHT SOHNE MANNHEIMS EDEL
5	4	I'M YOURS JASON MRAZ ELEKTRA
ALBUMS		
1	1	SOUNDTRACK MAMMA MIA! (GERMAN VERSION) UNIVERSAL
2	2	CISTERCIAN MONKS OF ROSCREA STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL
3	4	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	3	NOCKALM QUINTETT ICH DICH AUCH KOCH
5	5	KID ROCK ROCK 'N' ROLL JESUS TOP DOG/ATLANTIC

NORWAY		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) AUGUST 19, 2008
1	NEW	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
2	NEW	CHANGE SAMSAYA PORT AZUR
3	2	I KISSED A GIRL KATY PERRY CAPITOL
4	NEW	DISTURBIA RIHANNA SRP/DEF JAM
5	1	I'M YOURS JASON MRAZ ELEKTRA
ALBUMS		
1	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	4	SIR DOUGLAS QUINTET SCANDINAVIAN YEARS SLAGERFABRIKK/UNIVERSAL
3	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	3	KURT NILSEN RISE TO THE OCCASION RCA
5	5	JASON MRAZ WE SING WE DANCE WE STEAL THINGS ELEKTRA

DENMARK		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) AUGUST 19, 2008
1	2	I KISSED A GIRL KATY PERRY CAPITOL
2	1	MALENE SYS BJEERNE UNIVERSAL
3	4	DIG OG MIG NATASJA UNIVERSAL
4	3	WALKMAND HEJ MATEMATIK COPENHAGEN
5	9	MAYBELLENE IN HOFTEHOLDER VOLBEAT TARGET DISTRIBUTION
ALBUMS		
1	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	NEW	INFERNAL ELECTRIC CABARET BORDER BREAKERS
3	2	CREEDENCE CLEARWATER REVIVAL THE BEST OF UNIVERSAL
4	3	ONEREPUBLIC DREAMING OUT LOUD MOSLEY/INTERSCOPE
5	4	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM

EURO ALBUMS		
THIS WEEK	LAST WEEK	AUGUST 20, 2008
1	1	VIVA LA VIDA COLDPLAY PARLOPHONE
2	3	I KISSED A GIRL KATY PERRY VIRGIN
3	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
4	12	BEGGIN' MADONNA SONY BMG
5	4	TAKE A BOW RIHANNA SRP/DEF JAM
6	7	GIVE IT 2 ME MADONNA WARNER BROS.
7	6	SWEET ABOUT ME GABRIELLA CILMI ISLAND
8	8	BETTER IN TIME LEONA LEWIS SYCO
9	5	MERCY DUFFY A&M
10	13	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
11	9	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
12	10	LOVE SONG SARA BAREILLES EPIC
13	14	I'M YOURS JASON MRAZ ELEKTRA
14	11	CLOSER NE-YO DEF JAM
15	15	WARWICK AVENUE DUFFY A&M

15 MINUTES OF SHAME (Purple Cape, BMI/Major Boh ASCAP/Music of Stage Three, BMI/Songs Of Corinn, BMI, WB, CS 46)
7 THINGS (Antonina Songs, ASCAP/Downtown, ASCAP/Seven Summits, BMI/Vn Bocca AI Lupo, ASCAP/Indevola Lane Music, ASCAP/BMI) H100 45, POP 42

A

ADDICTED (Primary Wave, ASCAP/Saving Abel ASCAP/Crazy You Publishing, ASCAP/Skiddo, BMI/Moxx Mercy, BMI/EMI CMG, BMI), HL H100 63, POP 54

ADDITION (NextSelection Publishing, ASCAP/Mottola Music, ASCAP/ASPLN Songs, ASCAP/DJ Bracco Publishing, ASCAP/Jetele Music, ASCAP/Steve Diamond Music, BMI/Black Bull Music, ASCAP/EMI Blackwood BMI/Dol Face, BMI), HL RBH 47

AINT I L (Austin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/Taylor My Hart Publishing, ASCAP/Tremell Cemons, ASCAP/Dega Figs Publishing, ASCAP) WB, RBH 66

ALL LEVER WANTED (Universal Music - MGB Songs, ASCAP/Alamo Music, ASCAP/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP/Cleon Music Corporation, ASCAP/Jazz Your Azz Tunes, ASCAP), HL/WBM CS 20

ALL I WANT TO DO (Jennifer Nettles, ASCAP/EMI Blackwood, BMI/Orkpi, BMI/Music of Stage Three, BMI/Bobby's Song And Salvage, BMI/Stage Three Music, BMI) CS 7, H100 40

ALL SUMMER LONG (Not Listed) H100 65

ALL SUMMER LONG (Run Publishing, BMI/Gae, BMI/Warner-Tamerlane Publishing, BMI/Universal Music Corporation, ASCAP/EMI Full Feel Music, ASCAP/Songs Of Universal, BMI/EMI Longitude, BMI/Leadstreet Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMI) HL/WBM, CS 14, H100 25, POP 16

AMANTES ESCONDIJOS (J & N, ASCAP) LT 15

AMERICAN BOY (Willam Music, BMI/Cherry River Music, BMI/Chris Music, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Larry Leon Music, BMI/Spir Music, BMI/Copyright Control), CLM/H100 11, POP 8

AMERICAN RADIO (Stage Three Songs, ASCAP/Brett James Cornelius, ASCAP/Kates Music, ASCAP/Kobalt Music Publishing, ASCAP) CS 53

AMOR ESPERANZO (Juan Y Nelson ASCAP) LT 45

AMOR IMPERIAL (Not Listed) LT 22

AMOR INORDINAL (Not Listed) LT 92

ANYTHING GOES (Pacific Wind, SESAC/Melodies Of RPM, SESAC/Reynson, BMI) CS 32

ARDE EL CIELO (WB Music, ASCAP) LT 35

B

BABY (EMI April, ASCAP/LL Cool J, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, H100 59, POP 85, RBH 35

BACK THAT THING UP (Songs Of Windswept Pacific, BMI/Universal Music - Z Tunes, ASCAP/Hits And Smashes Music, ASCAP/2820 Music, BMI/That's How I Roll, ASCAP) CS 59

BARTENDER SONG (AKA SITTIN' AT A BAR) (Delusional Music, BMI/Demo Music, BMI/Betty Suga Pure, ASCAP) H100 74, POP 58

BB GOOD (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI/Drayon Slayer Music, BMI), HL, H100 88, POP 60

BEAM ME UP (NappyPub Music, BMI) RBH 91

BEST MISTAKE I EVER MADE (Kevin Fowler Music, BMI/Three Aces Music, ASCAP) CS 47

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Songs, BMI/Gods Cryin', ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 33, POP 18

BLEEDING LOVE (White Z Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jambition Music, ASCAP) H100 18, POP 19

BOB THAT HEAD (Sony/ATV Cross Keys, ASCAP/FSMGI, IMRO/State One Songs America, ASCAP/Ineet Summer Music, ASCAP/CrossTown Uptown, ASCAP/Intelligence House USA, ASCAP/Major Bob, ASCAP/Caric C Songs, ASCAP/Moxx Mercy, ASCAP), HL/WBM, CS 16

BOY ON ME (Jackie Frost, BMI/Universal Music - MGB Songs, ASCAP/Rain Music, ASCAP/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP) HL/WBM, H100 78, POP 79

BOTTLE IT UP (Tiny Bear Music, ASCAP) POP 70

BREAKOUT (Schock It To Me, ASCAP/Silly Figs Music, ASCAP/Almo Music, ASCAP/Rondor, BMI/Extremely Creative Music, BMI/ing, BMI), HL, H100 100

BURNIN' UP (Goras Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, H100 20, POP 15

THE BUSINESS (Draw First Publishing, ASCAP) Want Mine Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, H100 36, POP 75, RBH 9

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/Prime Time Tunes, ASCAP/Black Co, BMI), HL, H100 38, POP 48, RBH 21

BUST IT OPEN (Wilbert Martin Publishing, ASCAP/VI Rudebyway Publishing, ASCAP/Hits Only About Music, ASCAP/Elmu T Tabasun Publishing, ASCAP) RBH 76

BUTTERSCHOTCH (Keith Sweat, ASCAP/Top Of Pop ASCAP) RBH 82

BUZZIN' (Sunstone Primary Wave Music, BMI/Swayze, BMI/Swayze Music, BMI/Wixen, BMI) POP 80

C

CAN'T BELIEVE IT (NappyPub Music, BMI/Universal Music - Z Songs, BMI/Anmad Taj Music, ASCAP/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI, HL, H100 80, POP 51, RBH 4

CANT B GOOD (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Jam Publishing, BMI/Strass Co, Inc., ASCAP/Chuck Harmon's House, ASCAP/Norma Harris Music Publishing, ASCAP) RBH 90

CANT FIND THE WORDS (Ul Music, ASCAP/Famous Music, BMI/Pein State, BMI/Urban Legend, BMI/Jazzy G Music, ASCAP/Sony/ATV Harmony, ASCAP/Motif Of Flowers, ASCAP/Hico Music, BMI), HL, RBH 93

CHANGE (Taylor Swift Music, BMI/Sony/ATV Tree, BMI), HL, CS 57, H100 10, POP 21

CHECK YVES JULIET (RUN BABY RUN) (Travis Clark Music, ASCAP/S-Curve Music, ASCAP/Mayday Malone Music, ASCAP/Dimensional Music, ASCAP/EMI April, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMI/Rep-N-Hon, BMI, HL/WBM, H100 84, POP 43

CHICKEN FRIED (Run Music Publishing, BMI/Warner-Tamerlane Music, BMI/Heart Above Your Head, BMI) CS 30

CINCO MINUTOS (Sony/ATV Rhythm, SESAC/Exciencor Songs, SESAC/La Venus Music, ASCAP) LT 27

CLOSER (Universal Music - Z Tunes, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Sielar Songs, ASCAP), HL/WBM, H100 9, POP 6, RBH 25

COME ON OVER (Sweet Kisses, ASCAP/EMI April, ASCAP/Cross Keys, ASCAP/Full Circle, ASCAP) HL, CS 19, POP 87

COMFORTABLE (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/AZE 2 Music, BMI/Songs Of Universal, BMI), HL/WBM, RBH 84

COMO YO (Eni Copico, BMI/Redomi, BMI) LT 21

COOKE JAR (Epic/Capitol Music, ASCAP/EMI April, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Songs Of Universal, BMI), HL/WBM, POP 90

COOL (Tappy Whites Music, BMI/Songs Of Universal, BMI/Musty Alike, BMI/EMI Blackwood, BMI/Harmon/Montgomery, HL/WBM, RBH 82

CORONA ANILINE (Sunstone Primary Wave Music, BMI) HL, RBH 83

COUNTRY MAN (Planet Peanut, BMI/Murray Music Corporation, BMI/EMI April, ASCAP/Songfinder Music, ASCAP) HL, CS 17

CRASH (Right Bank Music, ASCAP/Lily Makes Music, ASCAP/1206 Publishing, BMI/EMI Blackwood, BMI/Roots Music, ASCAP/AHouse Entertainment, ASCAP), HL/WBM, H100 2, POP 12

CRAZY DAYS (Mike Curb Music, BMI/Sweet Hysteria Music, BMI/Curb Songs, ASCAP/Jacobson, ASCAP/Fortune Favors The Bold, ASCAP/Adam Gregory, SOCAN), WB, CS 33

CRUSH (Right Bank Music, ASCAP/Lily Makes Music, ASCAP/1206 Publishing, BMI/EMI Blackwood, BMI/Roots Music, ASCAP/AHouse Entertainment, ASCAP), HL/WBM, H100 2, POP 12

CRY FOR YOU (Universal PolyGram International, ASCAP/EMI Blackwood, BMI/EMI Scantirania, BMI), HL, H100 94, POP 40

CUDDY BUDDY (Not Listed) RBH 57

CULPABLE O INOCENTE (Not Listed) LT 30

D

DAMAGED (Products Of The Streets, ASCAP/Sumptho ASCAP/A Grand Jam Music, SF/ASC/Please Enjoy The Music, BMI/ZXS Publishing, BMI/Invng, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Jance Combs Publishing, BMI/Justin Combs Publishing, ASCAP/Marksy Music, BMI/Notting Dale Songs, ASCAP/Notting Hill Songs Publishing, ASCAP) WB, RBH 66

DAMN TO AMOR (Not Listed) LT 16

DANGEROUS (One Man Music, ASCAP/Biffell Music, ASCAP/Sony/ATV Harmony, ASCAP/C. Bahamonde, SOCAN/D. Sales, ASCAP), HL, H100 7, POP 5, RBH 77

DAT BABY (Ben Hill Tiger Music, ASCAP/8th Grade Music Publishing, BMI/W.A.N. Music, ASCAP/EMI April, ASCAP/Your Momma Looks Like A Man, ASCAP/Pmunic Music, BMI/ILJ, BMI/Jazz Music Publishing, BMI/Universal Music Corporation, ASCAP/Full Focus Publishing, BMI), HL/WBM, RBH 71

DAI YOU WRONG (EMI April, ASCAP), HL, RBH 46

DIFFERENT BREED (Biggie Lick Music, BMI) CS 52

DISTURBIA (B-Unek Songs, ASCAP/Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Ms Lynn Publishing, ASCAP/Universal Music Corporation, ASCAP/A List Vocalz, BMI) HL/WBM, H100 1, POP 3

DOMO ESTAN CORAZON (Enrique Iglesias Music, ASCAP/Hustonia Music, ASCAP/Songs Of Universal Music, ASCAP/CG Alliance, ASCAP/SI), HL/WBM, LT 6

DONK (Souja Boy Music, BMI/Cromostacular Music, BMI/Element 9 Hip Hop, BMI/Tekin Care Of Business, BMI) RBH 44

DOONT (Sony/ATV Tree, BMI/Beavertime Tunes, BMI/CrossTown Uptown, ASCAP), HL, CS 35

DOONT DO ME NO GOOD (Sony/ATV Cross Keys, ASCAP/Hustonia Music, ASCAP/Songs Of Universal Music, ASCAP/Music Of Windswept, ASCAP/WB Music, ASCAP/Fed Cape, ASCAP), HL/WBM, CS 45

DOONT THINK I CAN'T LOVE YOU (Universal Music - Careers, BMI/Shutake Mak, BMI/Marvel Man, BMI/Songs Of Windswept Pacific, BMI/White Room, BMI/BJP, BMI), HL/WBM, CS 60

DOONT THINK I DOONT THINK ABOUT IT (Cadaga Publishing, ASCAP/Sil Holdings For The Music, ASCAP/CG Alliance, ASCAP) CS 10, H100 51

DONT YOU KNOW YOU'RE BEAUTIFUL (Moonscar Music, BMI/BJP Administration, ASCAP/Little Blue Type-writer Music, BMI/Sony/ATV Tree, BMI/VI, BMI/Mighty Dog Music, BMI) CS 28

OO YOU BELIEVE ME NOW (Sony/ATV Tree, BMI/Song For My Good Girl, BMI/Totally Wretched Music, BMI/The Biggie, They Are, SESAC/S 1 Songs, SESAC), HL, CS 4, H100 54

DREAMER (Not Listed) H100 16, POP 28

OLUCE VENENO (Vander, ASCAP) LT 41

E

ENERGY (S M Y, ASCAP/Sony/ATV Harmony, ASCAP/Two Love Is Still A Rapper, ASCAP/Free My Music, ASCAP/Brooklyn, ASCAP), ASCAP/EMI April, ASCAP/Wayne Wilkins Music, BMI), HL, H100 87, POP 78, RBH 40

E.R. (EMERGENCY ROOM) (LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Talored 4 Music, BMI/Copyright Control), HL, RBH 48

EVERYBODY WANTS TO GO TO HEAVEN (Hope-N-Cali, BMI/Cal IV Entertainment, BMI/Sway Tractor Music, BMI/That's How I Roll, BMI/Songs Of Universal Music - MGB Songs, BMI) CS 13, H100 41

F

FALL FOR YOU (John Vesely Publishing, BMI/Sony/ATV Songs, BMI), HL/WBM, H100 29, POP 14

FINE LINE (Warner-Tamerlane Publishing, BMI/Sell The Music, BMI/ing, BMI), HL, H100 88, POP 51, RBH 4

FOREVER (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 3, POP 1, RBH 74

FOR YOU (EMI April, ASCAP/Nea Gayle, ASCAP/The Moggs Is Loose, ASCAP), HL, CS 41

FREE FALLIN' (EMI April, ASCAP/Gator 91 ASCAP/Wixen Music, ASCAP), HL, H100 9

G

GAMES PAIN (BabyGame, BMI/Sony/ATV Songs, BMI/Pico Prnde Publishing, BMI/She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Hits Knots-Ready Business, ASCAP/The Royal Network, ASCAP/Suchah, BMI/Notting Hill Music, BMI/Jambit, BMI/The Royal Network, BMI), HL/WBM, RBH 86

GET BACK (Seven Peaks Music, ASCAP/Demi Lovato Publishing, ASCAP/Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, H100 43

GET LIKE ME (Crump Tight Publishing, ASCAP/Culture Beyond Ur Experience Publishing, BMI/Universal Music - Z Songs, BMI/Anmad Taj Music, ASCAP/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI, HL, H100 17, POP 49, RBH 7

GET SILLY (Gloria B Publishing, Designee, BMI/Com-suaral Music, BMI/D. Dumas Publishing, Designee, BMI/Young Mogul Publishing, BMI/Bakyard Publishing, BMI/EMI Blackwood, BMI/ColliPark Music, BMI), HL, H100 39, POP 73

GIRL ON THE BILLBOARD (Johnny Benstock, BMI) CS 56

GIRLS AROUND THE WORLD (Goldies Playhouse Publishing, BMI/Warner-Tamerlane Publishing, BMI/Pretty Girls And Big Love Songs, BMI/Big Love Music, BMI/Songs Of Universal, BMI/Gerran Dog Music, ASCAP/Young Money Publishing, BMI), HL/WBM, H100 86, POP 100, RBH 34

GIVE IT 2 ME (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Webo Girl Publishing, ASCAP/WB Music, ASCAP), HL/WBM, POP 95

GOOD GOOD (Shawn Gynome Music, ASCAP/EMI April, ASCAP/Sack D Music, ASCAP/Universal Music Corporation, ASCAP/Prokotoots, ASCAP), HL/WBM, RBH 55

GOOD TIME (EMI April, ASCAP/Tri-Angels Music, ASCAP), HL, CS 8, H100 57

GOT A LITTLE CRAZY (Mamas Dream, ASCAP/WB Music, ASCAP/Music Of Windswept, ASCAP/Songs Of Burd Dog), ASCAP, WB, CS 59

GOT MONEY (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/NappyPub Music, BMI/Universal Music - Z Songs, BMI/EMI N Saile Music, ASCAP/Skiz/Fr For Skiz/And Play Music, ASCAP/EMI April, ASCAP), HL/WBM, H100 19, POP 46, RBH 16

GUNPOWDER & LEAD (Sony/ATV Tree, BMI/Nashville Star, BMI/Tilawhrl Music, BMI/Carval Music Group, BMI/Bluewater Music, BMI), HL, H100 72

H

HANDLEBARS (Flobots Music, SESAC) H100 44, POP 38

HASTA EL DIA DE HOY (Maximo Aguirre, BMI/Pacific Lane, ASCAP) LT 5

HEAVEN SENT (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP) Vibe Publishing, ASCAP/LEX Pro-Motion Publishing, ASCAP), HL/WBM, H100 42, RBH 2

HERE I AM (4 Blunts Lt Ai Once, ASCAP/First N Gold, BMI/Young Drumma, ASCAP/Jackie Frost, BMI/Universal Music - MGB Songs, ASCAP/Honest Ave Music, ASCAP), HL/WBM, H100 46, POP 94, RBH 10

HE VENIO (Wise W Publishing, ASCAP/Sony/ATV Discos, ASCAP) LT 11

HI HATER (5 To 15 Publishing, BMI/Assoj Publishing, BMI/Universal Music Corporation, ASCAP/Gaicho Music, BMI), HL/WBM, RBH 53

HOLLER BACK (EMI Blackwood, BMI/Geoffrey Stokes, BMI/Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI), HL/WBM, H100 65

HOME (The Last Man Standing, SOCAN/Warner Chap-pell, SOCAN/Ihan Zahr Music, BMI/Sony/ATV Songs, BMI/November October Songs, BMI/Songs Of Universal, BMI), HL/WBM, H100 17

HOMECOMING (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Universal Music - MGB Songs, ASCAP/Wat Ink-Rad Music, ASCAP/EMI April, ASCAP), HL/WBM, POP 67

HOT N COOL (When Im Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kaz Money Publishing, ASCAP/Marotone AB, STM/Kobalt Music Publishing, ASCAP), WB, H100 68, POP 47

I

I DO (EMI April, ASCAP/Wiggly Tooth Music, ASCAP), HL, CS 23

I CAREE NEVER SEE YOUR FACE AGAIN (Universal Music - Careers, BMI/February Twenly Second, BMI/Valentine, BMI/Valentine, ASCAP/Universal Music - MGB Songs, BMI), HL/WBM, H100 82, POP 64

I KISSE A GIRL (When Im Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Your Momma Looks Like A Man, ASCAP/Pmunic Music, BMI/ILJ, BMI/Jazz Music Publishing, BMI/Universal Music Corporation, ASCAP/Full Focus Publishing, BMI), HL, H100 0, POP 8

ILL BE LOVIN U LONG TIME (Rye Songs, BMI/Songs Of Universal, BMI/Toomstone Publishing, BMI/EMI Blackwood, BMI/Cstyle Ink Music, ASCAP/EMI April, ASCAP/Jobete Music, ASCAP), HL/WBM, H100 58, POP 50, RBH 41

ILL WALK (Southcaste Songs, ASCAP/Bwlsongs, ASCAP/A Dog Named Kitty Publishing, ASCAP/Carol Vincent Art Associates, BMI) CS 23

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 34, POP 68, RBH 11

IM CHEATIN' (Dwele Music, ASCAP/916, BMI/Missing Link Music, BMI/BMP Productions, BMI/Notting Hill Music, BMI), RBH 43

IM IN THE MOOD (Rehgan Music Publishing, BMI/Marilene Ave, STM/Kobalt Music Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, POP 99

IM YOURS (Goo Eye, ASCAP) H100 32, POP 41

IN COLOR (EMI April, ASCAP/H100 35, POP 55

IN LOVE WITH A GIRL (G DeGraw Music, BMI/Warner-Tamerlane Publishing, BMI), WB, POP 31

IN THE AYER (E-Class Publishing, ASCAP/Mai On Sunday Music, ASCAP/Sony/ATV Music, BMI/Will I am Music, BMI/Cherry River, BMI/Music Specialists, BMI) CLM/HL, H100 24, POP 23

I REMEMBER (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Carryme Music Publishing, BMI/Marilene Ave, STM/Kobalt Music Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, POP 99

IRUN THIS (Money Mack, BMI/Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Bling Bling Music, ASCAP/Young Money Mack Music, ASCAP) WB, RBH 94

I STILL MISS YOU (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Warner-Tamerlane Publishing, BMI/Continent Music, BMI/Made For This Music, BMI/This Is Hit, ASCAP/Troy D Songs, ASCAP/Magic Mustang, BMI), HL/WBM, CS 3, H100 50

IT'S NOT MY TIME (Songs Of Universal, BMI/Escalapa Songs, BMI), HL/WBM, H100 37, POP 27

IVE CHANGED (Divine Mill Music, ASCAP/WB Music, ASCAP/Dynamite Soul Music, ASCAP/Sony/ATV Songs, BMI/Almo Music, ASCAP/Jasane Drama Music, ASCAP/Say/Dabie, ASCAP/Universal Music - MGB Songs, ASCAP/Wirey Music Publishing, BMI), HL, RBH 50

I WOULD (Phylaster Music, ASCAP) CS 40

J

JOCKIN' JAY-Z (Not Listed) RBH 56

JOHNNY & JUNE (Big Hit Makers Music, BMI/Plany Grant, BMI/Amiyah, BMI), ASCAP/Tell Tunes III, ASCAP/Night Solutions, ASCAP/Soullet Music, BMI), CS 18, H100 73

JUST A DREAM (Birds With Ears Music, BMI/EMI Blackwood, BMI/Raylene Music, ASCAP/BJP Administration, ASCAP/Songs Of Universal Music, ASCAP/No Such Music, SOCAN/Music Of Windswept, ASCAP), HL/WBM, CS 15, H100 60

JUST DANCE (Certified Blueberry, BMI/Sony/ATV Songs, BMI/Blueberry Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, POP 7

JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMI/March 9th Publishing, ASCAP/Butta Gee Music, BMI/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WBM, RBH 32

K

KNOCKIN' BOOTS (R2M Music, BMI/Lasratria Entertainment, BMI/Sony/ATV Songs, BMI/Songs Of Lasratria, BMI/Rubber Band, BMI/Universal/Songs Of PolyGram International, BMI/Bishchock, BMI/G Two Da Publishing, BMI/Mind Taker Publishing, BMI/Blue Star Publishing, BMI/Music Royale, BMI) RBH 10

L

LA BORRACHERA (Not Listed) LT 14

LA CUMBIA DEL RIO (Gynymex) LT 44

LA IMAGEN DE MAL VERDE (Garnex, BMI) LT 42

LAST CALL (Crazy Wave, ASCAP/Universal Music Corporation, ASCAP/World House Of Hits, ASCAP), HL, CS 43

LAST NAME (Carnie-Cone Music, BMI/Land Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Raylene Music, ASCAP/BJP Administration, ASCAP), HL/WBM, H100 90, POP 82

LAST TIME (April's Boy Music, BMI/Warner-Tamerlane Publishing, BMI/WB Music, ASCAP/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/W B M Music, SESAC/The Dean's List, SESAC/December First Publishing Group, SESAC/North Ave Publishing, ASCAP/EMI Blackwood, BMI/Question And Answer Publishing, ASCAP), HL/WBM, RBH 24

LEAVIN' (Holy Corron Music, ASCAP/Universal Music - MGB Songs, ASCAP/Moxx JB Songs, BMI/Song Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/Bone Again Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 14, POP 8

LET GO (Isam Nasser Publishing, ASCAP/Queen Of The Planet, ASCAP/Unice Buddie's Music, ASCAP) RBH 64

LET IT GO (Universal Music - Careers, BMI/Evansville, BMI/Sony/ATV Tree, BMI/Tomdogismusic, BMI) HL/WBM, CS 26

LET IT ROCK (Lon Avo Publishing, BMI/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI/Money Mack Music, ASCAP), WB, POP 57

LET ME (Springfield, ASCAP/Bug Music, ASCAP/Dazhli Music, BMI/Universal Music Corporation, ASCAP/Danny Diron Songs, ASCAP), HL/WBM, CS 31

LIKE I NEVER BROKE HER HEART (Muzik Mafia, ASCAP/Do Write Music, ASCAP/J Harding Music, BMI/Songs Of Troback, BMI/ASCAP Of Combustion, BMI/Reed Up Music, BMI/Songs Of Windswept Pacific, BMI), HL, RBH 38

LIKE YOU'LL NEVER SEE ME AGAIN (Lifel Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 38

A LITTLE BIT LONGER (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, POP 83

LORAR LOVIENODI (Scarlio, ASCAP/EMI April, ASCAP/IZ Live, ASCAP/White Kratt Music, ASCAP/Sony/ATV Discos, ASCAP/Wise W Publishing, ASCAP) LT 50

LORO POR TI (Not Listed) LT 19

LOLLI LOLLI TOP THAT BODY (Telrose Publishing, BMI/Young Money Publishing, SESAC) H100 22, POP 22, RBH 65

LULLIPUP (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Herbalicious Music, ASCAP/Bak Fountain Publishing, ASCAP/EMI April, ASCAP/Jimpub, BMI/EMI Blackwood, BMI/Three Nails And A Crown, ASCAP/Royet Music, ASCAP), HL/WBM, H100 26, POP 16, RBH 23

LOOKIN BOY (Gony Man Publishing, BMI/Malik-Mekhi Music, BMI/Basesum Funk Soul, BMI/Monote Productions, ASCAP/Anonymous Publishing, BMI/Domyri Johnson Publishing, Designee, BMI/Ramond Jones, ASCAP) H100 89, RBH 22

LOOKIN FOR A GOOD TIME (Warner-Tamerlane Publishing, BMI/DW/Hubbards Publishing, BMI/Hillary Dawn, SESAC/Shaw Enuff Songs, SESAC/Milongs, SESAC/Jamaraya Music

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RECORD COMPANIES: EMI appoints **Steven Melrose** VP of A&R labels for North America, the United Kingdom and Ireland. He was a manager at Leftwing, a company that oversees management, publishing, artist development and Retone Records.

Recently launched Stroudavarious Records taps **Derek Simon** as VP of marketing and artist development. He was GM/interim president at Equity Music Group.

EMI Music's commercial development division in North America names **Lynne Leger** senior VP of brand partnerships and new channel development and promotes **Lauren Zucker** to VP of brand partnerships. Leger was senior VP of strategic marketing and new business development at DMI Music & Media Solutions, and Zucker was senior director of strategic marketing at EMI's Capitol Music Group.



Big Machine Records and Valory Music name **Allison Jones** VP of A&R. She served in a similar position at Show Dog Nashville.

PUBLISHING: Primary Wave Music Publishing names **Aimee Berger** executive director of brand partnerships, **Hadley Poole** director of marketing for brand partnerships and **Seth Faber** director of marketing for artist development. Berger was an attorney at Warner/Chappell Music Publishing, Poole was manager of creative licensing for film/TV advertising at the Orchard, and Faber was manager of artist development/tour marketing at Island Def Jam Music Group.

Peermusic taps **Adam Epstein** as director of A&R for its U.S. creative team. He was manager of A&R at BMG Music Publishing/Universal Music Publishing Group.

DISTRIBUTION: The Orchard taps **Michael Bull** as GM of TVT Distribution. He was VP of label relations at Caroline Distribution.

RADIO: Clear Channel promotes **Evan Harrison** to president of the company's online music and radio unit. He will also retain his executive VP title.

RELATED FIELDS: Media company Buzznet appoints **Alan Citron** to head of special projects. He was GM at TMZ.

New Wave Entertainment promotes **Andrea DeLesDernier** to director of communications. She was publicity manager.

—Edited by Mitchell Peters

GOODWORKS

HSAN, PROCTER & GAMBLE TEAM FOR GRANTS

The Hip-Hop Summit Action Network, a coalition of hip-hop artists and recording industry executives, has partnered with Procter & Gamble's TAG body spray to award grants to 16 students and MCs to help them achieve their dreams.

Administered by the National Assn. for Equal Opportunity in Higher Education, the five \$10,000 TAG Make History Grants are designed to support students in education and business ventures. MCs who participate in the 11-city Survival of the Freshest tour, which launched Aug. 14 at Harlem's Rucker Park, will battle for a chance to win 11 \$5,000 grants and a possible demo deal with Jermaine Dupri's TAG Records.

"The thought was we should always give something back to the community," HSAN president/CEO Dr. Benjamin Chavis says. "The perception is that it's very difficult to get into the recording industry, so anytime the industry can show means of openness, it's a very healthy thing." —Mitchell Peters



Sting and his wife, actress **Trudie Styler**, at Bruno Jamais Restaurant in New York for the launch of Lokah Music's new CD, "The Ivy Ceiling." Lokah is the collective creation of artists Sri Michael and Uma Nanda Saraswati, who merge the ancient Indian art of Kirtan with modern musical styles. PHOTO: COURTESY OF CHRIS LONDON/MANHATTANSOCIETY.COM



Sony BMG Nashville hosted an invitation-only event Aug. 13 to commemorate **Alan Jackson's** career milestone of 50 million albums sold. From left are Arista Nashville VP of national promotion **Skip Bishop**, Sony BMG Nashville executive VP **Butch Waugh**, Jackson, Sony BMG Nashville chairman **Joe Galante** and Jackson's manager **Craig Fruin**. PHOTO: COURTESY OF ALAN POIZNER

BACKBEAT



Lead singer **Chris Wallace**, left, of Chicago rock/pop/electronic act the White Tie Affair, poses with Epic Records president **Charlie Walk** at the band's Aug. 14 performance at the Blender Theatre in New York.



Madison Square Garden Entertainment presented singer/songwriter **Neil Diamond** with a commemorative plaque Aug. 14 to honor his 25th sold-out performance at New York's Madison Square Garden. From left are Azoff Music founder/chairman **Irving Azoff**, AEG Live president/CEO **Randy Phillips**, Diamond, MSGE president **Jay Marclano**, Azoff Music manager **Katie McNeill** and Apregan Group president **Jeff Apregan**. PHOTO: COURTESY OF JEN LOMBARDO/MADISON SQUARE GARDEN

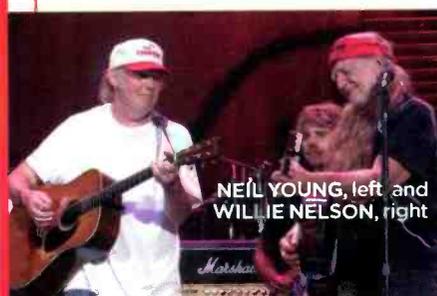


Country star **Hank Williams Jr.**, who has sung the opening theme of "Monday Night Football" since 1989, celebrated his 20th year with the franchise in Los Angeles. From left are ESPN VP **Bob Toms**, ESPN "Monday Night Football" producer **Val Fischler**, Great American Country host **Storme Warren**, Williams, Academy of Country Music director of membership and special projects **Michelle Goble** and Williams' manager **Ken Levitan**. PHOTO: COURTESY OF WEBSTER & ASSOCIATES PUBLIC RELATIONS

INSIDE TRACK

FARMING IN HD

The annual Farm Aid benefit concert will air live in high definition for the first time this year on DirecTV's 101 Network, Track has learned. The event will take place Sept. 20 at the Comcast Center outside Boston, with performances from Willie Nelson, Neil Young, John Mellencamp, Dave Matthews, Kenny Chesney, the Pretenders, moe., Arlo Guthrie, Jerry Lee Lewis, Nation



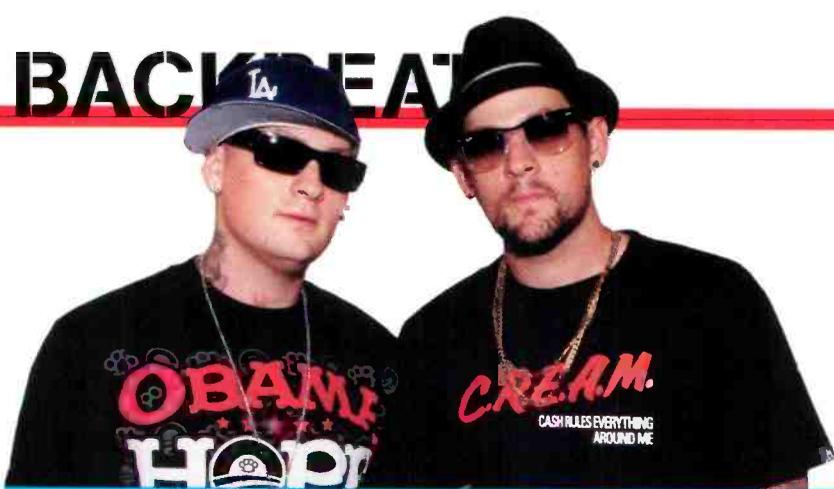
NEIL YOUNG, left and **WILLIE NELSON**, right

Beat, Grace Potter & the Nocturnals, Jakob Dylan & the Gold Mountain Rebels. Danielle Evin, Jamey Johnson, Jesse Lenat, Will Dailey and One Flew South. DirecTV's broadcast will also offer artist interviews and backstage coverage.

SIBLING RIVALRY

UB40 lead guitarist **Robin Campbell** says there wasn't any thought about disbanding the long-lived reggae group when his brother, frontman **Ali**, left the group earlier this year to pursue a solo career. "I think [Ali] had some idea we would just lie down and stop going," Robin tells Track. "I think he thought that maybe we would just

stop, but that never occurred to us, really. We've never been Ali's backing band; it's a band that's been going for 30 years. So when Ali said he was leaving it didn't occur to us to finish. We just thought, 'How are we going to continue?' " After younger brother **Duncan** joined the fold, "it just seemed that was the obvious thing for us. That made life very easy." Nevertheless, Robin says that "the wounds are still a bit fresh" between Ali and the rest of UB40, noting that neither he nor Duncan have spoken to their brother since his departure. "It's a bit of a shame, but I think time heals all eventually," Robin says. The group's new album, "Twentyfour-seven," is out now.



Good Charlotte's Joel, left, and Benji Madden stopped by Maddenpalooza Aug. 11 at the Rose Bowl in Pasadena, Calif., to perform for fans and celebrate the launch of "Madden NFL 09" for the Xbox 360. PHOTO: COURTESY OF AMY GATES/XBOX 360.



Hanging backstage at Ozzfest 2008, held Aug. 9 at the new Pizza Hut Park located outside Dallas, from left, are AEG Live senior VP Danny Eaton, Ozzy Osbourne's manager and wife Sharon Osbourne, Ozzy, MVO/Ozzy agent Marsha Vlasic and AEG Live president/CEO Randy Phillips. PHOTO: COURTESY OF STEPHANIE ALEXANDER



Sony/ATV CEO Martin Bandier and Sony/ATV co-president-U.S. Danny Strick congratulate the Jonas Brothers on the release of "A Little Bit Longer," the act's third studio album to be published by Sony/ATV Music Publishing. From left are Strick; Nick, Kevin and Joe Jonas; and Bandier. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM



Christian metal band Norma Jean took some time off from its main-stage run on this summer's Vans Warped tour to visit Sirius Satellite Radio's New York offices. From left are Heavy Hitter radio promotion director Bambino; Heavy Hitter's Ailsha Turull; Norma Jean's Scottie Henry; Cory Brandon, Chris Day, Jake Schultz and Chris Raines, and Sirius programming director Scott Crynock.



Kelly Rowland poses with Nikki Beach hotel/resort owner Eric Omores in Nikki Beach Saint-Tropez during a party thrown by independent record label Gotta Keep Faith. PHOTO: COURTESY OF MARGARIT CYRILLE



Recently named debut artist of the year by Smooth Jazz News, Steve Oliver, left, poses for a picture after a performance on California's Catalina Island with Kyle Eastwood, son of actor Clint Eastwood. In Oliver's hand is his custom: synth guitar that he developed for CarVin. PHOTO: COURTESY OF PHIL LOBEL/LDBELINE.COM-MUNICATIONS



Country singer/songwriter/actress Dolly Parton paused for a picture Aug. 3 backstage at Los Angeles' Greek Theatre. From left are Agency Group agent Neil Warnock, Parton's manager Danny Nozell, Parton and Agency Group agent Steve Martin.

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WHAT teens WANT WEST

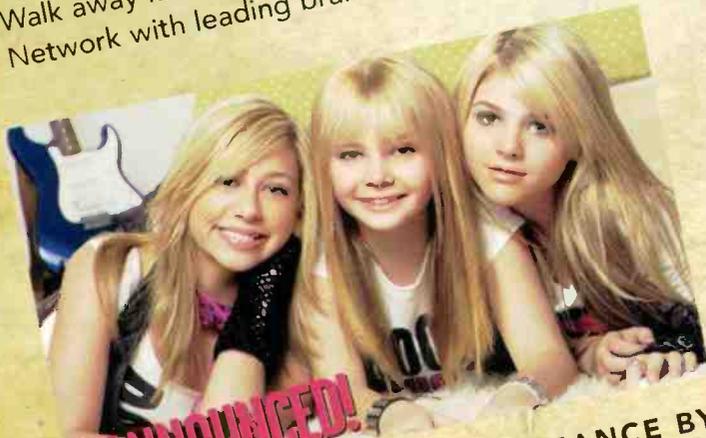
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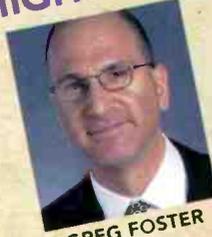
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The latest teen pop act to emerge from Jimmy Iovine's Interscope Records. They discuss what teens want and how to best connect with them. The Clique Girlz will treat attendees to an acoustic live set, performing songs from their debut album *Incredible*.

KEYNOTE HIGHLIGHTS



JANE BUCKINGHAM
President,
The Intelligence Group,
Creative Artists Agency



GREG FOSTER
President,
Filmed Entertainment,
IMAX Corporation



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

ADDITIONAL SPEAKERS INCLUDE:

- RYAN BABENZIEN, Director, Entertainment Marketing, Puma North America
MATT CATAPANO, Senior Director, Research and Planning, MTV Networks
ARIA FINGER, Chief Marketing Officer, DoSomething.org
TED KOSZUTA, Interactive Associate Creative Director, Publicis
GINA MONTANEZ, Manager, Web Marketing, T-Mobile

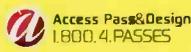


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