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Billboard



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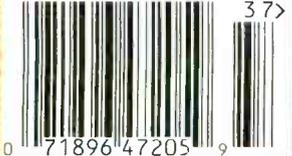
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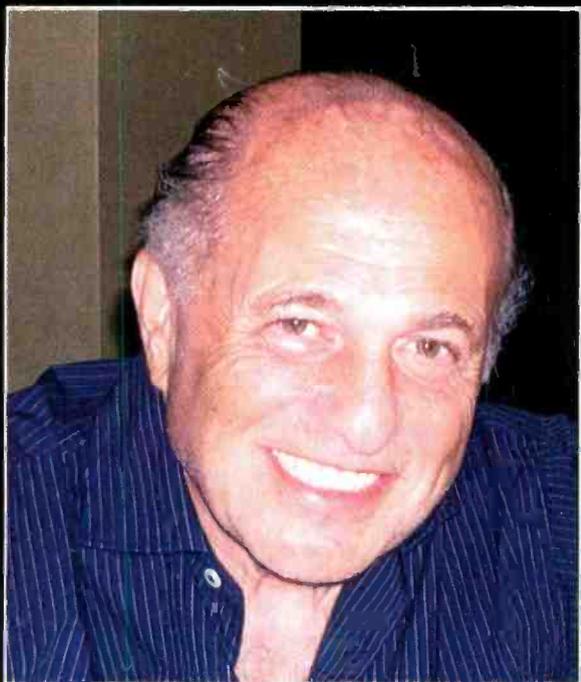
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No. 1

ON THE CHARTS

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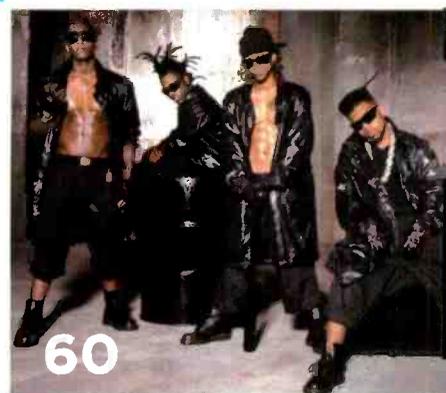
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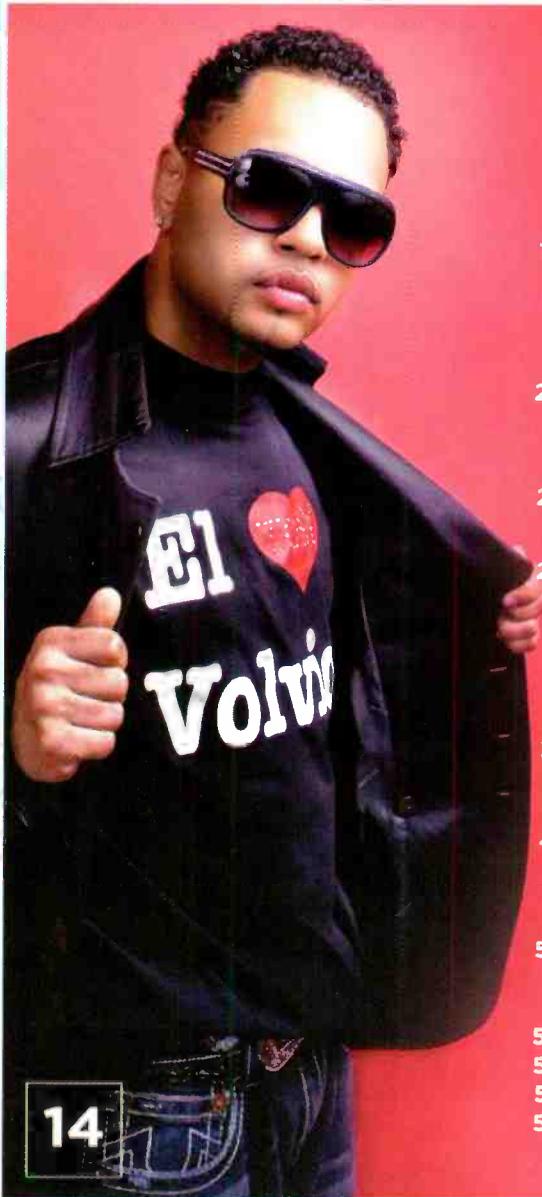
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ON THE COVER: Fall Out Boy photographed by Pamela Littky.

360 DEGREES OF BILLBOARD

HOME FRONT

Events

REGIONAL MEXICAN
Billboard's **Regional Mexican Music Summit**—the only event dedicated to this Latin genre—will be capped off by Billboard Regional Mexicano Noche Premiosa, celebrating the music's best. More at billboardevents.com.

TOURING
Billboard's **Touring Conference & Awards** will feature a keynote Q&A with Kiss co-founder and entrepreneur Gene Simmons. For more information, go to billboardevents.com.

FILM & TV MUSIC
This event features a Q&A with Diane Warren and panel discussions with key players from Academy Award-worthy films and such hit TV shows as "Gossip Girl." More details at billboardevents.com.

Online

THE HOT 100 AT 50
Celebrate the 50th anniversary of the Billboard Hot 100 at billboard.com/hot100! Come back each week through mid-September we roll out exclusive spotlighting 'Milestone'

ANTONY BRUNO
Executive Director of
Content and Programming
for Digital/Mobile
Billboard



Learning To Love

Convincing Wireless And Record Labels To Work Together

One of the issues expected to ring clear at Billboard's Mobile Entertainment Live and CTIA's Wireless I.T. & Entertainment conferences taking place this week is that the music industry's love affair with mobile is officially over.

Ringtone sales, while still a significant source of revenue, are slowing. Ringback tones are still a niche market that doesn't pay labels very well. And full-song downloads? Pfft!

Even the top digital executive at Warner Music Group—arguably one of the more bullish on the mobile opportunity early in the game—says the sector has proved a disappointment and is calling for a change in the business models (see Michael Nash Q&A, page 19).

It wasn't supposed to be this way. The conversion to master ringtones was supposed to break urban music's hold on the format and open the door to legions of country and rock fans to download their favorite songs. Music-enabled mobile phones were supposed to marginalize the iPod/iTunes juggernaut and introduce 1 billion wireless customers to the wonders of digital music.

Now don't get me wrong—all this may still happen, even could happen. But like any love affair that turns into a long-term relationship, both parties are starting to learn that a successful union is much harder than it looks. I've been following the mobile industry for more than 10 years, and if there's one thing I've learned, it's that wireless is a fickle mistress.

Wireless access is not some magic

fairy dust that turns any content service to gold by just sprinkling it on. For all the opportunity wireless services promise, there's a rash of obstacles that stand in the way: price, user interface, revenue split, consumer education, handset interoperability. The list goes on.

So, who can fix this mess? Not the wireless operators. For all their lip service paid to mobile content, they really just want the monthly data access fee that they can get from SMS plans. Content sales are so low they barely register on their bottom line. Carriers tend to focus on where the money is, and today that's nationwide unlimited calling plans and data fees.

What's more, they are way too focused on controlling their customers. God forbid they actually let users customize their mobile phone home screens to feature only the content and services they like or offer access to third-party developers. They implement restrictions under the guise of "quality," but it's really just about control.

Not the music industry. No offense, but the music biz is not exactly known for innovation in mobile. The music industry didn't invent ringtones or ringback tones. In fact, it tried to sue the first ringtone company into oblivion before realizing the cash cow it would become and balked at the first make-your-own ringtone companies that emerged.

No, as usual, it requires a third party to bring a new vision to these two entrenched players, and in this case it's Apple. The iPhone is a brilliant exam-

ple of how a slick interface and even the smallest degree of customization can engage the mobile user. But the real milestone here is the iPhone's App Store. Rather than trying to guess what applications users may want, Apple just opened up the platform to all for a small fee. It ensures the programs work as advertised and lets their users determine the rest.

But as much as the iPhone represents the promise of mobile, it also serves as a stark reminder of why the mobile industry is unable to deliver on its promise. The iPhone is just one device. As such, it's far easier to create one application for that one device and make it available through that one device's application store.

The mobile industry is filled with hundreds of devices. It's why there are more than 1 billion mobile phones in the world today. It's those 1 billion devices in aggregate that the music industry wants to target, not one really cool model that at best will sell 10 million units, and replicating the experience available on 10 million units to a market of 1 billion is next to impossible.

The truth is there is no easy fix to the music industry's struggles. Mobile is no more a panacea than online downloads or subscription services. To reach that 1 billion-user promise, it's going to take a slow, plodding, methodical effort marked by occasional tiffs, lots of making up and endless amounts of patience.

The love affair is over. Let the marriage begin.

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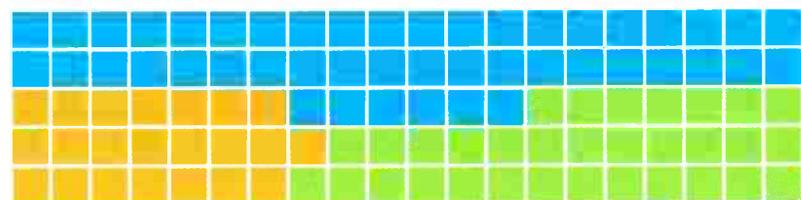
FEEDBACK

BILLBOARD.BIZ POLL .biz

Can withholding individual-track downloads of a hit single drive sales of an album?

22% Not sure. It seems to have worked with Kid Rock but the jury is still out.

46% No. It may help in the short run, but, ultimately, not having product available in every format, including digital singles, will hurt album sales.



32% Of course. A hit song is still the greatest driver of sales.

FOR THE RECORD

In a story on Underoath in the Sept. 6 issue, the Nielsen SoundScan sales for the band's album "Define the Great Line" should have been reported as 404,000 copies.

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Major League Baseball
teams turn to live music



NEW PARTNERS
Downtown links with
Fontana, Interscope



LIVE FROM BERLIN
O2 World boosts city's
touring appeal



BEIJING BLUES
Retailers say Olympics
hurt music sales



NEW BIZ MODELS
A chat with Warner's
Michael Nash

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**>>>TARGET
SCORES
AGUILERA SET**

Target will be the exclusive retailer of Christina Aguilera's first greatest-hits collection, "Keeps Gettin' Better—A Decade of Hits," due Nov. 11 via RCA. The set, which will be sold at Target stores and target.com, will include a pair of new songs, "Dynamite" and the title track. Fans will receive a free download of "Keeps Gettin' Better" when they pre-order the CD beginning Sept. 30 at target.com/music. The track goes to top 40 radio Sept. 22.

**>>>NEXT U2
ALBUM
DELAYED**

Initially expected this fall as a fourth-quarter blockbuster, U2's next album has been pushed to early 2009 while the band continues to write and record material. "I thought a while back we might have the album wrapped by now, but why come up above ground now if there's more priceless stuff to be found?" Bono writes on U2.com. Bono says the band now has "50 or 60" new songs to consider for inclusion on the follow-up to 2004's "How to Dismantle an Atomic Bomb."

**>>>WARNER
SCORES WITH
BRAZILIAN
SOCCER CLUB**

Warner Music International has teamed with leading Brazilian soccer club Sport Club Corinthians Paulista to create and distribute Corinthians-branded content and market WMI's catalog to the team's fans worldwide. The partnership will see Warner Music Brazil create Corinthians-themed ringtones, wallpaper, video tones and mobile games for wireless distribution.

UP FRONT

R&B BY HILLARY CROSELY and CORTNEY HARDING

Giving Away A Hit

**R&B/Hip-Hop
Chart-Topper Now
Free Download**

On Sept. 2, Apple's iTunes Store posted its free Single of the Week: Jazmine Sullivan's debut single, "Need U Bad."

Sullivan, like most artists whose songs are given away at iTunes, is a new face with a track that happened to catch the fancy of the iTunes staff.

But there's one thing that sets "Need U Bad" apart from the legions of other songs that have been downloaded for free at iTunes: It's already a prominent fixture on the charts.

For the week ending Aug. 31, "Need U Bad" was No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart for the second consecutive week. It also rose one notch on the Billboard Hot 100 to No. 41.

Why give away a hit single?

"The promotional value far outweighs what we may lose in sales that week," J Records senior VP of urban marketing Carolyn Williams says. "It was a great look for her."

Songs available as free downloads at iTunes are typically from little-known artists trying to generate some exposure that they can't get otherwise.

But so far this year, in addition to Sullivan's hit, the online store's Single of the Week selections have also included Raheem DeVaughn's Grammy Award-nominated "Woman" and Duffy's No. 1 U.K. hit "Mercy."

Labels cannot determine when, or if, a song is posted as a Single of the Week on iTunes. The iTunes staff makes a "strictly editorial" decision on which track it wants to feature each week, Apple spokesman Jason Roth says.

As a result, it can sometimes be weeks after a label submits a song for consideration before it is selected, during which time a track could have already generated buzz elsewhere. Zomba Label Group notes that it had submitted DeVaughn's "Woman"—a late-January iTunes Single of the Week—before the song secured DeVaughn a Grammy nomination in December for best male R&B vocal performance.

Still, iTunes won't designate a track as a Single of the Week without the consent of a label, which bets that a short-term sales loss is worth the added exposure that iTunes can provide. The Single of the Week is posted on the iTunes storefront and, more important, is featured prominently in iTunes' weekly New Music Tuesday e-mail.

Black Kids' "I'm Not Gonna Teach Your Boyfriend How to Dance With You," which had already reached No. 11 on the Official U.K. Singles chart, was posted as the iTunes Single of the Week on Aug. 26. During the week ending Aug. 24, the track had sold nearly 2,000 downloads in the United States, according to Nielsen SoundScan. The following week, when the song was available for free on iTunes, download sales (which exclude free downloads) plunged to far short of 1,000. But Kasra Mowlavi of Quest Management, which manages Black Kids, says the group will benefit from the promotional push.

"We're trying to reach a more mainstream audience with the iTunes download," Mowlavi says. "People want a free sample, and it's a great way to spread the word and make the track travel further. We think it will take some time for it to fully permeate, but it has helped their profile."

When We the Kings' "Check Yes Juliet" was chosen as the iTunes Single of the Week on Feb. 5, sales of the Florida pop-punk band's self-titled 2007 debut album doubled from less than 2,000 units during the week ending Feb. 3 to more than 5,000 during the week ending Feb. 10.

"The week 'Check Yes Juliet' was song of the week on iTunes was We the Kings' biggest sales week ever," S-Curve

J Records is betting that the availability of JAZMINE SULLIVAN'S single "Need U Bad" as a free iTunes download will help sales of her forthcoming album.



Records CEO Steve Greenberg says. "We put it up during the start of the campaign and a month before we sent the song to radio. We then used all of our networks and really promoted the fact that the song was up there to drive traffic to iTunes."

As for Sullivan's "Need U Bad," the track had sold nearly 91,000 units in the United States by the time it was chosen as the Single of the Week on iTunes, including 10,000 units moved during the week ending Aug. 31.

"Basically it was a great visibility package," J Records' Williams says. "Her single is No. 1 for two weeks, so we know it's [peaked], so we don't feel like we're cutting into single sales. . . . She was moving anywhere between 6,000 to 10,000 downloads per week through

iTunes so with the free download initiative, we're assuming she's moving that many free downloads as well."

That doesn't bother Williams, who says it helps lay the groundwork for the Sept. 23 release of Sullivan's debut album, "Fearless." Williams notes that iTunes will notify customers who downloaded "Need U Bad" when Sullivan's album comes out.

"It's wonderful to have that familiarity with that audience and create a new one who's attracted to free music," Williams says.

Additional reporting by Gail Mitchell.

.biz MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz.

>>> SHOW
TUNES CATALOG
FOR SALE

The Rodgers & Hammerstein Organization is in talks to sell its catalog of Broadway musical show tunes and standards for between \$150 million and \$200 million, according to sources familiar with the matter. EMI Music Publishing, Sony/ATV Music Publishing, Universal Music Publishing and Warner/Chappell Music Publishing are all looking over the catalog, which includes songs from such famed musicals as "The Sound of Music," "The King and I" and "South Pacific." The catalog contains more than 3,000 songs.

>>> AMAZON
REVEALS NEW
MUSIC SITE

Amazon has quietly unveiled a Wikipedia-like music information site called SoundUnwound. The adjunct site allows fans to edit band profiles, album and song information, and other music-related news and updates. All edits are first reviewed by Amazon staff before going live. The site includes music recommendations of similar artists, links to YouTube videos, streaming song clips and links to buy digital tracks through the AmazonMP3 store. SoundUnwound is currently in a beta stage.

>>> EMI
ONBOARD WITH
WE7

U.K. ad-supported digital music service We7 has added content from EMI Music Group under a new licensing deal. Like its deals with Sony BMG and Warner Music Group, We7 streams full-length songs supported by audio ads and lets fans buy digital rights management-free downloads on an a la carte basis. We7 originally proposed making downloads available for free, supported by embedding audio ads into the downloaded file, but labels have been wary of adopting that approach. The EMI deal covers about 400,000 tracks.

UPFRONT

VENUES BY MITCHELL PETERS

Perfect Pitch

Major League Baseball Hits A Home Run With Post-Game Concerts

Jessica Simpson probably won't be pitching for the majors anytime soon, but the singer is one of many artists stepping onto the field this year for free post-game concerts at Major League Baseball (MLB) stadiums around the United States.

Teams like the Arizona Diamondbacks, Florida Marlins, Tampa Bay Rays and Pittsburgh Pirates have turned to live music as a way to increase fan attendance at home games and bolster ties to corporate sponsors.

MLB teams with "subpar attendance are looking for ways to augment their capacity at events, and [a post-game concert] is a way to do that," says Don Hinchey, VP of communications at Bonham Group, a Denver-based sports and marketing firm.

Along with Simpson, other acts playing post-game baseball concerts—which are free with the purchase of a ticket to the game—include LL Cool J, Trace Adkins, Bret Michaels, Lynyrd Skynyrd, REO Speedwagon, Collective Soul, Gilberto Santa Rosa, Lou Gramm, Phil Vassar and Kool & the Gang.

Four days after the Sept. 9 release of her debut country album, "Do You Know," Simpson will perform a post-game show at Phoenix's 48,500-capacity Chase Field, home to the Diamondbacks. VP of communications Shaun Rachau says the team spent \$325,000 on artist fees for four concerts in 2008, compared with a

\$150,000 budget for three concerts last season.

Rachau says a May 17 post-game performance by Adkins sold out, and between 15,000 and 30,000 fans stay for such concerts.

To ensure fans don't leave the stadium before the concerts begin, the Diamondbacks tapped sports and entertainment production company Select Artists Associates (SAA) to build a roll-on stage that sits near second base and faces home plate. "We're ready to go with the concert 10 minutes after the last out," Rachau says. "If it took us a half-hour or an hour, we'd lose a lot of people."

For Simpson's Sept. 13 concert, the Diamondbacks offset artist fees and production costs by landing sponsorship dollars from Pepsi, Aquafina, SoBe Life Water and Fry's Food Stores; Rachau says media promotion surrounding the event is valued at \$280,000. "We reap some benefits of additional ticket sales and get more people to the ballpark, so it works for everybody."

In Tampa Bay, Fla., the Rays will host eight post-game concerts at their 45,000-capacity Tropicana Field before the end of their 2008 season, a jump from two such shows it held the prior season. "Somebody may not be interested in a baseball game, but if they come out and see Trace Adkins and have a great time watching the ballgame, then we can grab them as long-term fans," Rays VP of

marketing and community relations Tom Hoof says.

Post-game performances in 2008 by Adkins, the Commodores, Kool & the Gang, Loverboy, LL



TRACE ADKINS performs after an Arizona Diamondbacks game at Chase Field in Phoenix. Inset: A Pittsburgh Pirates post-game concert featured REO SPEEDWAGON.

Cool J, We the Kings and MC Hammer, among others, drew 10,000-15,000 more fans than comparable games in 2007, according to Hoof.

Similarly, the Florida Marlins found success after instituting Super Saturdays in 2007, a program of 13 concerts that follow Saturday night games at Dolphin Stadium. "We've seen an incremental increase [in ticket sales] on Saturday nights of about 50%-60%," Marlins VP of marketing Sean Flynn says. Featured acts this year included Michaels, Gramm, the Bangles, KC & the Sunshine

Band and a number of Latin acts.

SAA booked five post-game shows into Pittsburgh's 38,000-capacity PNC Park this season for the Pirates, including a Sept. 20 show by Lynyrd Skynyrd. "You're going to play in front of a built-in audience, because they're coming to see the ballgame," says Ross Schilling, the band's manager at Vector Management.

It's a win-win situation for fans and talent, SAA president Charles Johnston says. "An artist is going to walk in and play to more people than they've played to in any one setting all year long." ■■■

GLOBAL BY STEVE McCCLURE

BUSTIN' LOOSE

IFPI Plays Down Hong Kong Split

The IFPI is downplaying a decision by the major labels to exit its Hong Kong arm (billboard.biz, Aug. 21) as purely a domestic issue.

On Aug. 20, the Hong Kong affiliates of EMI, Sony BMG, Warner Music Group and Universal Music Group announced their departure from IFPI Hong Kong Group for "business reasons." The four told local media that they intend to set up a new organization to represent their interests.

While few execs were prepared to go on the record, one local music business insider claims the move reflects the

major's perception of the Hong Kong group as a "toothless tiger," making little local progress in fighting piracy and protecting rights.

The source adds, "Many of us in the industry feel it hasn't really been doing its job for many years."

The majors' proposed new group is to seek affiliation with the international body—subject, an IFPI spokesman in London says, to "administrative issues" being resolved.

While the majors declined to comment further, the IFPI in London blames the split on local "differences over commercial strategies." The spokesman would not be more specific about those differences.

The labels' decision, he adds, is unrelated to last year's EMI-led majors' threat to exit the IFPI on cost grounds (Billboard, Dec. 17, 2007). The majors' attitude toward the international body, he says, "is absolutely as supportive as ever."



LEONG

Following the majors' departure, IFPI Hong Kong Group now has 57 member companies. The IFPI's regional Asian office is also Hong Kong-based. However, regional director Maysee Leong claims the majors' move "doesn't reflect anything about the IFPI Asia regional office."

Leong stresses the exits will not affect ongoing legal action through the IFPI's Beijing representative office against Chinese Web portals Baidu and Sohu, which provide "deep links" to sites offering unauthorized downloads. Hearings in those cases are set for early October in Beijing's Intermediate Court.

Some sources have suggested the new Hong Kong organization could form a template for a similar majors' body in mainland China, where the IFPI has no na-

tional group or members.

However, the IFPI says its Beijing representative office is busy "working on legislation, Internet anti-piracy and the campaign for broadcast and public performance rights works."

Despite the IFPI's protestations that the Hong Kong issue is strictly a local one, sources suggest wider dissatisfaction. One Hong Kong music biz insider calls the regional office "dysfunctional and ineffective," claiming that maintaining it "has become too expensive in an industry that is collapsing."

Leong counters that, regionally, IFPI Asia still has "a lot of interaction with both the majors and the local indies. And, she adds, "they don't think we're a waste of money." ■■■

Additional reporting by Berwin Song in Beijing and Tom Ferguson in London.

BMI Urban Awards

08

PUBLISHER OF THE YEAR
Universal Music Publishing Group

BMI ICON The Jacksons



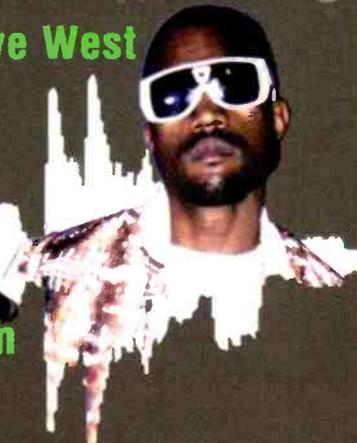
SONGWRITER OF THE YEAR



T-Pain

T-Pain

Kanye West



PRODUCERS OF THE YEAR

TOP PRODUCERS



JR Rotem

will.i.am

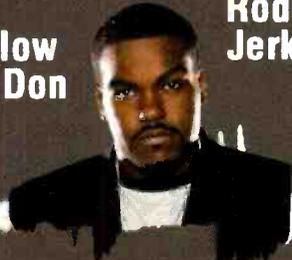
DJ Montay

Mr. Collipark

Polow Da Don

Rodney Jerkins

Soulja Boy Tell'em



SONG OF THE YEAR "IRREPLACEABLE"

Amund Bjørklund (TONO), Espen Lind (TONO), Ne-Yo • EMI-Blackwood Music, Inc., Super Sayin' Publishing, Universal Music-Z Songs

Hurricane Chris

Ezekiel Lewis

Joseph "Bluestar" Smith

Shawn MIMS

Prodigy

Phunk Dawg

Patrick "j.Que" Smith

Spectacular Smith

Joseph "Rev Run" Simmons

L.O.S. DA MYSTRO

T.I.

Jason "Pit" Pittman

Earl "E-40" Stevens

Yung Joc

Korey "Big Oomp" Roberson

Calvin Miller

Jasper Cameron

Guy-Manuel de Homem-Christo

Rich Boy

Jovan "Jibbs" Campbell

Chris Brown

Elvis Williams

Zukhan Bey

Lamont "Birdie" McClendon, II

Slam

Diamond

Baby Bash

Corey "Slickadelaphante" Mathis

Lil' Scrappy

Gary Kemp

Lil Jon

Kimberly "Lil Kim" Jones

Doug E. Fresh

Ben E. King

Craig D. Love

James Mtume

Slick Rick

Jim Jonsin

Tony Love

Rex Zamor

Calvin "Calvo Da Gr8" Kenon

Ferrell "Ensayne" Miles

Lamar "B Grand" Taylor

LLOYD

R. Kelly

Plies

Young Jeezy

Big Zak Wallace

Howard "MC Assault" Simmons

Thomas Bangalter

Mariah Carey

Michael Dean

Fat Joe

Lonnie Liston Smith

DJ Toomp

Lil Wayne

Leon Haywood

James Ingram

Marcus "Pleasure P" Cooper

Curtis Lundy

John Legend

Diamond Blue Smith

DJ Unk



>>> MTV ROLLS OUT HD SERVICE

MTV Networks International is launching a high-definition service Sept. 15 in Belgium, Denmark, Finland, Norway, Poland and Sweden. MTVNHD is set to expand into France, Germany, Mexico, the Netherlands, Portugal, Spain and the United Kingdom by the end of the year and the rest of Latin America including Brazil, Chile, Colombia, Ecuador, Peru and Venezuela by the end of 2009. It will be supported by a site (mtvnhd.com) with information about the channel and schedules.

>>> METALLICA GOES PAPERLESS IN U.K.

Metallica has become the first act to use Ticketmaster's paperless ticketing system in Europe. The system, introduced commercially in the United States with Tom Waits' theater tour earlier this year, makes its European debut when Metallica uses its charity-benefiting "fan party" Sept. 15 at London's O2 Arena to launch its new album, "Death Magnetic." The show is promoted by London-based Kili-Manjaro Live and AEG.

>>> TURNER ADDS NEW SHOWS

Tina Turner has added eight concert dates to her North American tour, which is scheduled to begin Oct. 1 at the Sprint Center in Kansas City, Mo. The singer's 36-date arena trek wraps with a Dec. 12-13 stand at the Air Canada Centre in Toronto. Tickets for the newly added shows—which include performances in Dallas, Houston, Atlanta, Detroit, Philadelphia, New York, Toronto and Washington, D.C.—go on sale Sept. 15. AEG Live is promoting.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Jonathan Cohen, Katie Hasty, Juliana Koranteng, Andre Paine, Mitchell Peters and Reuters.

DIGITAL BY ANTONY BRUNO

SUBSCRIBE NOW

Napster Grapples With Mounting Pressure From Shareholders, Competitors

When Napster reported its fiscal first-quarter results in August, it tried to paint a positive picture to investors growing increasingly nervous about the company's future.

Revenue had held steady from the previous quarter at around \$30 million, the company was enjoying its fifth straight quarter of positive cash flow, and it had recently converted the service to a Web-based system featuring downloads free of digital rights management (DRM). The company that set out to re-create the original Napster

loss widened slightly from the same period last year. And most recently, a group of dissident investors initiated a proxy battle to gain seats on the board.

"It's kind of damned if you do and damned if you don't," Napster chairman/CEO Chris Gorog says. "The bottom line is, five years ago we were No. 2 or 3 in this industry, and five years later we're still No. 2 or 3 in this industry."

Although it has survived the harsh birth of the digital music market when bigger and richer companies failed,

napster.com ad-supported free streaming service, which also is meant to replace the now-defunct university outreach program, has been scaled back to a "hidden" unpublicized URL (free.napster.com) with reduced spins.

So the focus now is on DRM-free sales and mobile distribution to lure new users. Both efforts have shown encouraging early results. Track sales per subscriber have increased 10% from June to July, and overall sales were up 5% during

subscriber totals.

The challenge for Napster is that it may not have that long. The company's shrunken market capitalization makes it an easy target for a takeover. For the second time in as many years,

Napster has hired investment bank UBS to field offers. And a group of dissident investors is pushing for board seats to change the company's direction. While these investors together own less than 1.5% of the company's stock and

708,000

The number of Napster paid subscribers as of June 30, down from 760,000 on March 31.

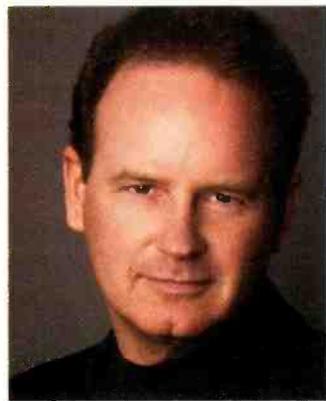
like imeem and Last.fm, among others, have them both facing the same question: Why would consumers pay a monthly fee to stream songs online when other services are doing so for free?

But Gorog downplays ad-supported services as a competitive threat, noting that for all the experimentation going on, none are believed to be profitable.

"We have a \$130 million business with 700,000-plus customers and positive cash flow for five consecutive quarters," Gorog says. "So I think the day imeem can stand up and say they're doing business like that is the day I'll pay close attention to what they're doing."

Gorog remains optimistic that music subscription services will have their day, even if it isn't yet clear how they will get there.

"There's no question that the subscription model has not yet reached its potential," he says. "The biggest challenge remains . . . to find new, more effective ways to get consumers to understand the benefits of unlimited access to the world's music catalog."



'There's no question that the subscription model has not yet reached its potential. The biggest challenge remains to find new, more effective ways to get consumers to understand the benefits of unlimited access to the world's music catalog.'

—CHRIS GOROG, NAPSTER

experience of unlimited access to music sought to convey the message that it is on the right track.

But investors and analysts haven't seen it that way. Napster's stock bounced off an all-time low in mid-July and is trading at less than half its price a year earlier. Subscriber levels slipped 7% from the previous quarter, while the company's fiscal first-quarter net

the company has struggled to convince Wall Street that an unlimited, all-you-can-eat subscription service is the model of the future.

Despite Napster's efforts to convince music fans of the same, no single initiative to date has moved the needle. The addition of Napster to Go mobile devices was tempered by uninspired devices and shaky technology. The

the same period. First-quarter mobile-originated sales were up 44% over the previous quarter.

"Really for the first time, it puts Napster in a position where we can address all available customers out there," Gorog says.

But he acknowledges that it could take up to a year before these efforts show any material effect on revenue or sub-

scribe totals. In the meantime, Napster continues to face stiff competition. Primary rival Rhapsody America is a joint venture between two much larger companies, RealNetworks and MTV.

And new competition from ad-supported streaming sites

HOME FRONT

360 DEGREES OF BILLBOARD

KISS' SIMMONS TO SIT FOR KEYNOTE Q&A AT TOURING CONFAB

Kiss co-founder, reality TV star and successful entrepreneur Gene Simmons will be the keynote Q&A at the fifth annual Billboard Touring Conference, set for Nov. 19-20 at the Roosevelt Hotel in New York.

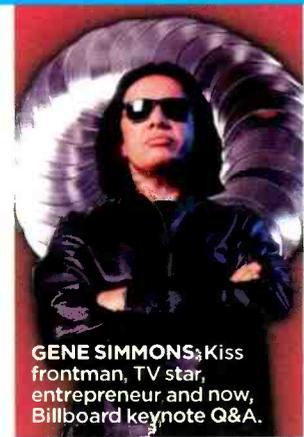
Billboard executive director

of content and programming for touring and live entertainment Ray Waddell will conduct the Q&A with Simmons Nov. 20 at the Roosevelt Ballroom. The Q&A will be filmed for an episode of his A&E reality show "Gene Simmons Family Jewels," a major hit currently in its third season.

Born in 1949 in Haifa, Israel, and the only child of a Holo-

caust survivor, Simmons found global fame as co-founder/bassist of Kiss, which got its start in 1972 with a lineup that featured vocalist/guitarist Paul Stanley, drummer Peter Criss and lead guitarist Ace Frehley. Kiss scored eight top 40 hits in the '70s and was one of the leading hard-rock acts of its day.

The band remains a touring, licensing and merchandising powerhouse, with its officially licensed ventures including the Kiss Coffeehouse in Myrtle Beach, S.C.,



GENE SIMMONS, Kiss frontman, TV star, entrepreneur and now, Billboard keynote Q&A.

the first in a planned chain of franchises; comic books; and

Visa cards. Simmons also pursues other business interests independent of the band. His Simmons Abramson Marketing is the worldwide marketing/branding entity for the IndyCar Series, and he and co-CEO Rich Abramson's NGTV.com (No Good TV) is a YouTube sensation. His other businesses include a line of T-shirts and accessories called Gene Simmons Moneybag, the Simmons Comic Group, Simmons Records and his publishing imprint Simmons Books.

Pervis Jackson, 70



PERVIS JACKSON, original member of the Spinners (pictured in 1977), died Aug. 18. Clockwise, from left: Jackson, **BILLY HENDERSON**, **JONATHAN EDWARDS**, **BOBBIE SMITH** and **HENRY FAMBROUGH**.

Pervis Jackson, 70, vocalist and original member of the Spinners, died Aug. 18 in Detroit after being diagnosed with brain and liver cancer just days earlier.

Jackson was born May 16, 1938, in Bailey, La., but spent most of his boyhood in Detroit, where he joined a doo-wop singing group that later became known as the Spinners. The group signed with Motown in the mid-'60s, where it released two top 40 hits, including the Stevie Wonder-penned "It's a Shame."

But the Spinners didn't hit their stride until

signing to Atlantic Records, where they scored 14 top 40 hits from 1972 to 1980, including "Could It Be I'm Falling in Love," "Mighty Love" and their 1974 collaboration with Dionne Warwick (then Warwick) "Then Came You," which

topped the Billboard Hot 100 for one week. Jackson, who was responsible for the Spinners' rich bass vocals, became known to friends and bandmates as "Mr. 12:45," a play on the "12:45" lyric he sang on the group's 1975 hit, "They Just Can't Stop It (Games People Play)."

The Spinners, including Jackson, toured through 2008 until July. Jackson is survived by his wife of 40 years, Claudreen, and four children, Pervis Jackson Jr., Herbert Briscoe, Cindy Holmes and Stephanie Jackson. —*Lisa Marie Basile*

DEATHS

Barry Lederer, 63, DJ and former Billboard columnist, died May 31 in New York from heart disease.

Lederer was born in Queens and grew up in the Bronx before moving to Long Island. He later attended Alfred University in upstate New York, where he threw parties in his apartment using songs he taped from the radio. After graduating from college, he moved to New York City to do social work.

Lederer got his start in DJ'ing at the city's Firehouse, where he complained about the music played by the in-house DJ on weekends. After management asked if he could do a better job, he began to DJ there and soon drew more than 1,500 people to the club every week. He later performed at various clubs on Fire Island, including the

Botel and the Sandpiper.

Lederer wrote Billboard's Disco Mix column from 1976 to 1982. He also spent time at Graebar Sound, where he built sound systems for clubs all across the United States. As a well-respected member of the disco and DJ communities, he was a mentor to many DJs and runway music consultants.

Lederer is survived by his mother, Debbie Lederer, and his sister, Jo Ann Chew. A memorial reception will be held Sept. 18 in New York. For more details, go to discobarry.com.

—*Evan Lucy*

LeRoi Moore, 46, saxophonist and founding member of Dave Matthews Band, died Aug. 19 due to complications from injuries suffered in an earlier all-terrain vehicle accident.

Moore attended James Madison University with a concen-

tration in tenor sax and went on to perform with acts including Dawn Thompson, Richmond, Va.-based band Secrets and John D'earth of the John D'earth Quintet. Moore helped establish the Charlottesville Swing Orchestra in 1982.

Moore subsequently became one of the founding members of Dave Matthews Band, which formed in 1991 after Matthews recruited Moore and drummer Carter Beauford to help him record a demo tape.

Multi-instrumentalist Moore contributed greatly to the success of DMB with his skill on a variety of woodwind instruments including bass, baritone, tenor, alto and soprano saxophones; bass clarinet; and flute. The band won a Grammy Award in 1996 for best rock performance by a duo or group with vocal for the song "So Much to Say." —*Jaclyn Albert*

SOLÍS NAMED KEYNOTE Q&A FOR REGIONAL MEXICAN MUSIC SUMMIT

Latin music superstar Marco Antonio Solís has been confirmed as one of the star Q&As at Billboard's Regional Mexican Music Summit, which takes place Oct. 6-8 at the Wilshire Grand Hotel in Los Angeles.

Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment, will conduct the Q&A Oct. 8, a day after the scheduled release of



SOLÍS

Solís' new studio album, "No Molestar" (Fonovisa Records).

One of the top-selling Latin artists of all time, Solís has had eight No. 1 albums on Billboard's Top Latin Albums chart, a distinction he shares

with Luis Miguel and Los Temerarios. All told, Solís has charted 13 titles, including four compilations, on Top Latin Albums since 1995.

As a songwriter, Solís has penned 15 No. 1 hits on Billboard's Hot Latin Songs chart during the past two decades, more than any other composer. He is also a three-time winner of Billboard's Latin producer of the year award, for both work on his own albums and for other artists, including Rocío Durcal, Olga Tañón and Ana Bárbara. ...

THE 40TH NAACP IMAGE AWARDS

NAACP: CELEBRATING 100 YEARS

CALL FOR SUBMISSIONS

The NAACP Image Awards is now accepting submissions in the Television, Recording, Literature and Motion Picture Categories.

The NAACP Image Awards honors projects and individuals that promote diversity in the Arts.

To be eligible, projects must have a national distribution date between January 1, 2008 and December 31, 2008.

SUBMISSIONS DEADLINE

Friday, November 14 2008, at 6:00 PM (PST).

For additional information and entry forms visit www.naacpimageawards.net or call 323-935-8208.



www.naacpimageawards.net

LABELS BY CORTNEY HARDING

CROSSTOWN TRAFFIC

**BILLBOARD
EXCLUSIVE**

Downtown Links With Fontana, Interscope

Downtown Records has inked an exclusive distribution deal with Fontana and has also entered a strategic relationship with Interscope Records, Billboard has learned.

Records—will be distributed by Fontana.

Downtown acts Gnarl Barkley and Kevin Michael will remain part of the label's existing upstreaming alliance with Atlantic Records and will continue to be actively worked by Downtown and Atlantic. Santogold, Justice (Because/Downtown) and Brett Dennen (Dualtone/Downtown)



Under the agreement, Interscope will provide strategic marketing and promotion for select albums. Cold War Kids, Eagles of Death Metal, Kid Sister, Mos Def, Spank Rock, Amanda Blank, Carla Bruni, MSTRKRFT, Femi Kuti, Asa and all the acts signed to Downtown's three distributed labels—Dim Mak Records, Fools Gold Records and Mercer Street

will continue to be distributed by the Alternative Distribution Alliance.

Not affected by the deals is Downtown's publishing arm, which owns or controls more than 3,000 titles recorded by acts including Aretha Franklin, Mary J. Blige, 50 Cent, "Hannah Montana" star Miley Cyrus and the cast of "High School Musical 2," as well as writer/artists signed

to Downtown Records such as Dennen, Cold War Kids, Spank Rock and Carla Bruni.

The first record to be released under the new agreement will be Cold War Kids' "Loyalty to Loyalty," which streets Sept. 23. Downtown co-founder/CEO Josh Deutsch says that albums from Eagles of Death Metal, Mos Def, Kid Sister and MSTRKRFT are all slated for fourth-quarter releases.

"Downtown has a huge release schedule, and we're very excited to start working the records," Universal Music Group Distribution (UMGD) CEO Jim Urie says. "I've admired Josh for a long time, and we wanted them on-board. They're exactly the type of label we started Fontana to do business with."

Deutsch says that "Fontana has such enthusiasm for Downtown's artists, and we have a common vision about how best to work our upcoming releases."

A source close to the situation says that Fontana paid a \$1.5 million advance for distribution, with Interscope throwing in another \$1 million for its role, paid incrementally. Urie says the deal has a term of three years.

Recent releases by Downtown artists haven't been huge sellers. The last Cold War Kids album, "Robbers & Cowards," has sold 169,000 copies, while Eagles of Death Metal's 2006 album, "Death by Sexy," has moved 72,000 units, according to Nielsen SoundScan. The picture is much the same for the most recent releases from Mos Def

and MSTRKRFT, who signed to Downtown and Dim Mak, respectively, during the past year. Mos Def's "Tru3 Magic" (Geffen) has shifted 72,000 units, while MSTRKRFT's "The Looks" (Last Gang) has moved 18,600.

Deutsch, however, stresses that sales figures provide only part of the story. "You look at the Cold War Kids and you can see a tremendous long-term artist development story," he says. "Our roster represents the next generation of artists to cross over. I would love to see people move away from focusing on first-week and first-album sales numbers, especially when discussing developing acts."

Deutsch points to Eagles of Death Metal, who sold 18,600 copies of their first record, 2004's "Peace, Love and Death Metal," and then sold nearly four times as many units of their second effort.

Urie says that "it's good to be in business with labels like Downtown, who are hungry," adding, "They bring great indie cred and a wonderful management team, and they are a high-visibility label."

What can Fontana offer Downtown? "The whole concept of Fontana is different," Urie says. "Our goal is to use all the resources that Universal has to offer. Labels have access to retail partnership marketing and nontraditional sales areas. We give indie labels the leverage and access, because we believe that Fontana is an integral part of UMGD."

6 QUESTIONS

with JOAO AUGUSTO
by LEILA COBO

Former EMI Brazil A&R director Joao Augusto decided in 1998 to start his own record label as a way to independently promote the kinds of local acts he was continuously signing to the majors. Since his founding of Deckdisc, the label was conceived by Augusto as a vehicle to develop and promote only local talent. Initially distributed via Universal, Deckdisc would eventually have its own distribution and evolve to become a top-selling, full-fledged indie, with a steady 4% share of the Brazilian market, according to the label. Ten years on, Deckdisc boasts a varied roster that traverses rock, samba, MPB, pop and reggae, with a parade of top-selling acts that includes Falamansa, Grupevelação, Rastapé and Tatau.

Augusto answered six questions for Billboard.

1 What is Deckdisc's forte?

To launch successful new artists and develop their careers in Brazil. All our artists are new when they begin. We have a very personal, very direct contact with them. I'm the director of the company and any artist can come to me at any time. We have a roster of between 15-20 artists at any given time, and we

sign some five to six acts a year. We don't have private investors, and we are profitable. We've been around for 10 years creating revenues to reinvest in the label. Each artist I release is a new investment.

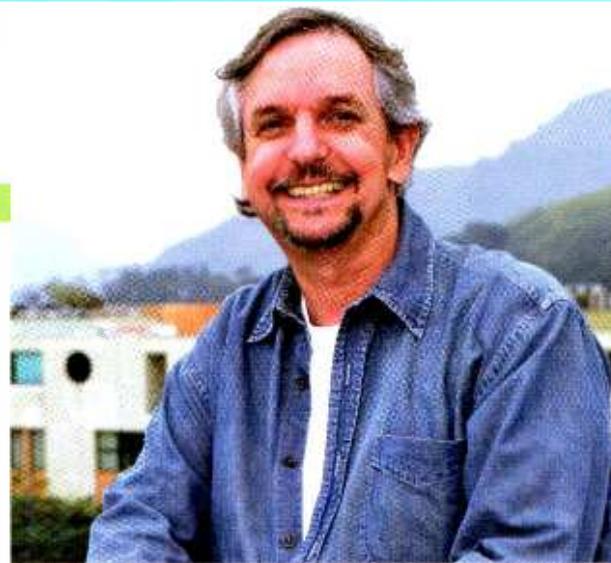
2 You're not interested in big names at all?

I worked for five years with

[MPB star] Marisa Monte and if she were to come to me, I would naturally open the doors for her. But it's a question of style and price. We really can't go to market with big stars.

3 You switched from major distribution to your own, independent distribution. Why?

After working with Universal, we were distributed by Abril [a major independent] and five years ago, we completely took over our distribution. It gives us more liberty and control over what we do. Brazil is different from the United States in that there are no big, major distributors that specialize in distributing independents. So we prefer to do it alone. We can target the same stores and we also distribute to supermarkets. So,



when it comes to physical distribution, we can do whatever a major does.

4 When it comes to digital distribution, you've been very aggressive. In fact, you have your own online store, Deckpod.

We have a very young team that works very aggressively in this area. We do have Deckpod, which is powered by online retailer imusica. But we also have relationships with other online stores. Today

Brazil is so strong in the digital arena that there are many aggregators who work our catalog in different ways. But by being an independent, our team is very agile. For most of the majors, for example, digital—including online and mobile—represents approximately 15% of their business. For us, last year it was 25% of our revenue.

We also try to sign acts to our publishing company as well. If we have control over the publishing, we can move very

quickly creating and executing digital and mobile deals. We're vertically aligned.

5 Have you considered a 360 model?

No. I never have, and I don't think I ever will. We are record people, we are not managers. I want to do what I know how to do. And I feel there will always be a format for music.

6 What kinds of projects are you working on now?

Our biggest growth area are full-track downloads and we're aggressively developing that market. We're also big on DualDiscs, and we have close to 20 titles that have DVDs on one side and CDs on the other. And we're looking into vinyl. There are many bookstores that sell vinyl here and we believe there is a market for that. We tested with an initial release that we printed in Los Angeles, because there's no place to manufacture vinyl here. Our plan is to launch a factory and manufacture vinyl records for ourselves and for other labels as well.

GLOBAL NEWSLINE

>>> U.K. COMES WITH MUSIC FIRST

Cell phone maker Nokia says the United Kingdom will be the first territory to offer its all-you-can-eat Comes With Music digital music service, with a pre-Christmas launch expected. The actual date will be announced Oct. 2. To subscribe, consumers will need to purchase a dedicated Comes With Music device. The first such handset will be the Nokia 5310 XpressMusic phone, available exclusively from U.K. retail chain Carphone Warehouse until Dec. 31. Bundled with the handset will be a Comes With Music voucher and Nokia Music Store software to install on a PC. The service gives customers unlimited access to more than 2 million tracks from Universal Music Group, Sony BMG, Warner Music Group and a host of indie labels. For one year, subscribers will be able to download for free as many songs as they wish to their PCs and sideload them to their phones. At the end of the year, users will be offered various subscription options.

—Juliana Koranteng

>>> UNIVERSAL GETS LIBERATION

Universal Music Australia has signed a three-year distribution deal with industry veteran Michael Gudinski's Liberation Music, part of his Mushroom Group. The move, effective Oct. 1, essentially gives Universal the largest domestic roster of all the Australian-based majors. UMA also has, through part ownership and distribution deals, major indie acts like Silverchair and Missy Higgins (Eleven: A Music Co.); Powderfinger, the Living End and Sarah Blasko (Dew Process); and Wolfmother and Cut Copy (Modular Records). Liberation was previously distributed by Warner Music. Its artist roster includes Jimmy Barnes, the Church, Liam Finn and Kasey Chambers. The deal also covers Mushroom-associated imprints Ivy League, Liberator Music and Illusive Sounds.



PINK FLOYD members ROGER WATERS (left) and NICK MASON (center) receive this year's Polar Music Prize from KING CARL XVI GUSTAF (right).

—Christie Eliezer

>>> FLEMING, FLOYD COLLECT POLAR PRIZE

American soprano Renée Fleming and members of Pink Floyd received the Polar Music Prize from King Carl XVI Gustaf of Sweden Aug. 26 at Stockholm Concert Hall. Pink Floyd's Roger Waters and Nick Mason attended the event on the band's behalf. This year marked the 17th presentation of the Polar Music Prize, first awarded in 1992. Previous Polar Music Prize laureates include Paul McCartney, Joni Mitchell, Bruce Springsteen, Ray Charles, Elton John, Burt Bacharach, B.B. King, Led Zeppelin, Isaac Stern, Robert Moog and Gyorgy Ligeti. The winners are chosen by a jury of 18, including

working professionals from the Swedish music industry and three members of the late Stig Anderson's family. ABBA manager Anderson was the award's founder.

—Fred Bronson

>>> VIRGIN RADIO REBRANDS

National U.K. rock network Virgin Radio will rebrand itself as Absolute Radio. The station was bought by the Times of India Group in June for \$106 million from U.K.-based media group SMG. Times of India Group, under new subsidiary TIML, aims to complete the rebranding in October. It says the move was necessary as it doesn't own the name Virgin, which had been leased from original owner Virgin Group. The rebranded flagship service Absolute Radio will be complemented by digital stations Absolute Xtreme and Absolute Classic Rock, previously Virgin Radio Xtreme and Virgin Radio Classic Rock. The stations were operated by radio consultancy Absolute Radio International, whose management team will now helm the three-station network. Although radio will be the core business, TIML plans to expand the Absolute brand name to live events and TV programming.

—JK

>>> POLARIS LIFTOFF

Vancouver psych-rock act Black Mountain and Ottawa alt-country singer Kathleen Ed-

wards have been confirmed to perform at the Sept. 29 gala concert for the third annual Polaris Music Prize, which honors the best Canadian album of the year. The event will take place at the Phoenix Concert Theatre in Toronto. Nominees also slated to perform at the concert include Basia Bulat, Holy Fuck, Plants and Animals, Shad and Two Hours Traffic. Other nominees will be represented by exclusive live video performances. The gala will be broadcast live across North America on Sirius channel 86. The winner of the \$20,000 Canadian (\$19,089) prize will be chosen by 11 selected Polaris jurors.

—Robert Thompson

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The concert business 2008 – when record companies want a piece of the cake!
An increasing amount of record companies want to join in. Best if they are part of the entire value chain of anyone or thing working with music. The 360 model rears its head and it slowly becomes clear that record companies want to cut off a slice of the concert business for themselves. New contracts are being drawn up where it is increasingly written in stone that they are due a cut from this part of the music business. A panel about budgeting exercises and realism, desire and reality.

Pop the score & make the buzz
How soundtracks can benefit films and music artists
Pink Floyd, Air, Miles Davis, U2, Nick Cave and Yann Tiersen, these are artists who proved that when the music and film industries come together it can lead to success for all involved.
For filmmakers, collaborating with musicians is amongst others a fantastic opportunity to develop soundtrack-based marketing campaigns. For labels and artists composing for film is a way of diversifying music revenue that would see their popularity extended according to film distribution scale and success at the box office.

MEF presents: Mobile Music Session
Once again, the Mobile Entertainment Forum is using Popkomm as a platform for the Mobile Music Session – Edition 5 – with an international line-up of experts from the music and mobile worlds. With the tried and tested combination of interview, case study and debate, the range of topics "flat-rates", "referral services" and "mobile music communities" move into the spotlight. Which service will appeal to customers so that a sustainable wide-ranging mobile music industry can be created? How can we ensure that all of the links in the value chain from artist to operator are satisfied? Will music again be the driver for digital innovation, this time for mobile social networking services? And will artists and music companies finally capitalize on this?



For the whole conference programme please check www.popkomm.de/kongress



PORTICO QUARTET saw sales of its Mercury-shortlisted album 'Knee-Deep in the North Sea' surge after the list was announced in July.

GLOBAL BY ANDRE PAINE

Mercury Falling?

U.K. Industry Uneasy Over Esoteric Shortlist Selections

LONDON—The Nationwide Mercury Prize—which honors the best British/Irish album of the year—is no stranger to controversy. But its 17th edition has raised concerns among the U.K. biz that its focus is becoming too narrow.

This year's 12-strong shortlist is dominated by left-field album selections (billboard.biz, July 22) and ignores the big-selling likes of Duffy and Coldplay.

The winner can expect a sales boost after the televised Sept. 9 ceremony, but figures from the Official U.K. Charts Co. show only modest rises in sales for nominated albums since the shortlist was announced July 22.

Sales from the week ending July 19 through Aug. 23 show the biggest percentage uplift was enjoyed by jazz instrumentalists

nomination period.

The omission of the United Kingdom's biggest-selling album of 2008, Duffy's "Rockferry" (A&M/Universal), has raised the most eyebrows. No one in her camp could be reached for comment on the Mercury list, but privately several senior Universal executives are unhappy at Duffy's omission, saying the panel—made up of media figures—was overly influenced by initial lukewarm press reviews for the album.

Previous nominee Coldplay also missed out with "Viva La Vida or Death and All His Friends" (Parlophone), while many were surprised the Ting Tings' "We Started Nothing" (Columbia), a top 10 regular since its May release, failed to make the list.

The band's manager, Stephen Taverner of London-based Out

the Portico Quartet's "Knee-Deep in the North Sea" (Vortex). Total sales increased 63% from 1,380 to 2,250.

"For someone undiscovered and underground, [a nomination] is huge," double bass player Milo Fitzpatrick says. "We've been talking about publishing and record deals and getting gigs."

The next-biggest boost went to electro-pop concept album "Stainless Steel" (Lex Records) by Neon Neon, with a 27% increase on its previous total sales, from 11,000 to 14,000 units.

But Radiohead, one of the few established names on the list, increased its total sales by just 1% to 182,720 during the

There Management, says the Mercury has become too predictable in terms of the genres covered.

"A pop band hasn't won it since the '90s," he says. "I was so sure we wouldn't get nominated, I arranged [for the Ting Tings] to be in America for radio shows over the day of the awards."

The Mercury has always championed new and left-field acts: Previous winners include Dizzee Rascal's "Boy in Da Corner" (XL Recordings), Antony & the Johnsons' "I Am a Bird Now" (Rough Trade) and Talvin Singh's "OK" (Island). But previous shortlists have also included such mainstream acts as Amy Winehouse, Robbie Williams, the Spice Girls and U2. Previous winners include M-People and Pulp.

"It always helps to have a few higher-profile artists and releases included that help create more of a story for the media," says Melanie Armstrong, product manager at market-leading retailer HMV. "Duffy might have achieved that, or maybe even Coldplay. I totally appreciate the judges have to recognize more left-field offerings and [not] just turn the event into the BRITs Mark 2. Equally, however, an outstanding album shouldn't be overlooked simply because it's been successful."

Armstrong notes the big percentage increases for left-field artists "may not always add up to much" in terms of unit sales. She adds: "The Ting Tings would have been ideal—there are enough people out there that have read good reviews or caught the band at a festival, but still haven't got round to buying the album."

Mercury Prize organizers, however, insist it's simply business as usual. "The music on the album is the only thing taken into account," the official Mercury Prize Web site states.

"It's always difficult to draw too many grand conclusions about the state of British music from the list," Mercury Prize director Kevin Milburn says. "All it is 12 albums that our judges really felt passionate about."

Additional reporting by Mark Sutherland in London.

GLOBAL BY JULIANA KORANTENG and STEVE McCCLURE

Hanging On The Telephone

Ringback Sales Surging In Asia As Europe Lags

Ringback tones have taken Asia's mobile music biz by storm, but experts warn that European markets will only follow suit if companies unify their marketing plans.

According to a recent report by U.S. technology consultancy MultiMedia Intelligence, global sales of ringbacks will total \$4.7 billion by 2012, up from a projected \$1.8 billion in 2008. MMI expects ringback sales in Asia alone to reach \$2.9 billion in 2012, up from a projected \$1.5 billion in 2008.

"Ringback tones have two characteristics that will appeal to labels," MMI chief research officer Frank Dickson says. "They know music fans love to personalize their handsets with content, and [ringbacks are] the most protected format [from piracy]—far more secure than ringtones."

Since its introduction in South Korea in 2002, the format has become hugely popular in Asia, particularly in southeast Asia and China.

Ringbacks accounted for 62% of digital music revenue in China during 2007, according to the IFPI. In the more mature digital markets of South Korea and Japan, they accounted for a much smaller but still important 10% and 7% of digital music revenue, respectively.

Tim Smith, manager of business incubation at Tokyo-based investment company AC Capital, notes that ringbacks are cheap and can be purchased by any mobile user, even those on prepaid calling plans. This has boosted sales in China, where 60% of the user base uses prepaid plans.

By contrast, prepaid users account for only 10% of the market in Japan. But there, too, ringback sales are rising, helping compensate for the continued slide in master ringtone sales. In the second quarter, Japanese consumers purchased 23.9 million ringbacks, up 11% from a year earlier, spending 2 billion yen (\$18.1 million), or 31% more

than the same period last year, according to the Recording Industry Assn. of Japan. Meanwhile, they bought 45.5 million master ringtones during the quarter, down 17% from a year earlier, spending 5.1 billion yen (\$45.7 million), or 16% less than a year earlier.

Insiders say sales have been boosted by labels releasing songs as ringbacks ahead of physical CDs, citing such examples as Sony Music Entertainment (Japan) artists Miliyah Kato, Shota Shimizu and pop group Aqua Timez.

"Since [master ringtone] services are now being hit pretty hard, they're looking back at other formats they haven't pushed so hard," Smith says.

In Europe, Dickson warns that disjointed marketing of the format is confusing consumers, with carriers marketing ringbacks under a multitude of different names. For example, in the United Kingdom, Orange dubs them "calling tunes," while T-

Mobile markets them as "Caller Tunes." But in Germany, T-Mobile brands them "SoundLogos."

"The rollout of [ringbacks] in Europe has been limited," says Francis Keeling, London-based head of commercial and digital at Universal Music Group International. "If it is to reach critical mass in the region, it needs unified marketing support."

Keeling says that European operators may outsource the service to specialist mobile content developers to establish a single brand solution. Handset manufacturers remain reluctant to promote such a network-centric format on their branded music stores—unlike ringtones, ringbacks reside on the wireless carrier's server, not on the handset.

Consequently, European car-



MMI's FRANK DICKSON (inset) predicts that ringback tone sales in Asia by such artists as SHOTA SHIMIZU will keep on rising.

riers should follow their Asian counterparts and offer "flexible retail and distribution models to third parties" says Paris-based Thomas Husson, senior analyst at JupiterResearch. In South Korea and China, a wide variety of independent marketing organizations—not just carriers—promote ringbacks.

But for the foreseeable future, ringback sales in Europe

and North America are expected to lag behind Asia. Dickson predicts European ringback sales will reach \$738 million in 2012, while he expects sales in the United States and Canada will total just half that amount. Comparable current sales figures weren't disclosed.

Additional reporting by Christie Leo in Kuala Lumpur.

GLOBAL BY WOLFGANG SPAHR

O2 Auf Deutsch

Berlin Venue Opens Amid Hopes For Live Biz Boost

BERLIN—The September opening of the O2 World comes amid hopes that the new concert and sports arena will boost Berlin's appeal as a touring destination. But its early bookings suggest that it has a way to go before it can hope to match the impact of its sister venue in London.

Metallica will play the first gig at the new €165 million (\$242 million), 17,000-capacity O2 World Sept. 12. Other acts lined up for the rest of the year include German singer/songwriter Herbert Grönemeyer (Sept. 13), Coldplay (Sept. 15), Alicia Keys (Oct. 18) and Elton John (Dec. 11).

The 11 music shows listed on the venue's Web site through the end of 2008 compares with the 24 lined up at London's 23,000-capacity O2 Arena during the same time period. In addition, the German arena features none of the artist residencies that have helped the London venue make such an impact on the U.K. live scene since its opening in June 2007.

The O2 Arena was the No. 1 15,000-plus capacity venue in the world in the first half of 2008, with a total gross of \$50.7 million, according to Billboard Boxscore. The Spice Girls' 17 sellout shows at the venue were also the No. 1

Boxscore of the period, with \$33.8 million.

In January, Peter Schwenkow—CEO of DEAG, AEG's preferred promoter for the O2 World—had predicted O2 World's performance would "top that of London" within "a very short space of time" (Billboard, Jan. 19). But a representative for AEG, which runs both ven-

ues, insists Berlin was always designed to be more geared toward sports events.

"London was always planned as a music venue and it is certainly the most successful music venue in the world," the representative says. "Here in Berlin, we have to take into consideration sports events, mainly our local events with ice hockey and basketball."

Live industry insiders are confident the venue will boost Berlin as a general touring destination, rather than take business away from other large venues in the German capital or elsewhere.

"O2 World makes Germany a lot more attractive for promoters of mega-entertainment events," says Jens Michow, president of Hamburg-based Assn. of German Concert Promoters. "But there will not be fewer concerts in Munich, Cologne or Hamburg. We do not have a situation like in France, where culture mainly happens in Paris."

"The O2 is important above all for Berlin," Frankfurt-based promoter Marek Lieberberg says. "Its impact on our nation-

wide business is limited."

Universal Music Germany president/CEO Frank Briegmann says the O2 World's size and location will help it "attract many international artists and become an important venue." Universal will use Metallica's O2 show to launch the band's "Death Magnetic" album.

Other venues in Berlin, including the city government-run 10,000-capacity Velodrom and 8,000-capacity Max-Schmeling-Halle, as well as large arenas in other major German cities, declined to comment on the O2's impact. But all privately insist they are hosting as many concerts as in previous years.

Still, some level of added competition appears likely. Billboard understands that German record industry association Bundesverband Musikindustrie is discussing moving its Echo Awards from Berlin's 5,000-capacity International Congress Center to the O2.

Meanwhile, Berlin's Club Assn., which represents the city's network of 250 small clubs and venues, expresses concern that the huge venue will take business away from its members.

Markus Ossevorth, owner of the 70-seat Bar 23 venue, agrees.

"We are no longer willing to tolerate this development," he says, insisting the city of Berlin should invest in "small-scale creative spaces" rather than large, commercial schemes.

Additional reporting by Mark Sutherland in London.



German singer/songwriter **HERBERT GRÖNEMEYER** (inset) will play at Berlin's O2 World Sept. 13.

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COURTESY O2 WORLD BERLIN; INSET: OLIVER MARK

Spanglish Signals

Hispanic Radio Targets Young Bilingual Listeners

Hispanic radio is showing new interest in reaching a bilingual, bicultural population.

Following the 2004 surge—and subsequent decline—of Latin “hurban” formats that played predominantly reggaeton and hip-hop and targeted a bilingual, Hispanic youth audience, some stations are testing those waters again, with variants.

Most recently, last month Liberman Media switched KZZA-FM Dallas from a Latin urban format with little spoken Spanish to a mix that targets second- and third-generation Hispanics. KZAA now plays an even mix of English- and Spanish-language music and features bilingual DJs. The twist? All artists, even those singing in English, are Hispanic, in a concerted effort to attract a Hispanic audience.

“We tried many common denominators and we found that you can’t put all Latins in the same basket,” Liberman programming VP **Eddie León** says, explaining why the station shied away from labels like “Latino” or “Hispanic” or even “hurban” or “urban.”

But the one thing that everyone had in common, he says, was Spanglish.

“We’re trying to target a second-gen-

eration Hispanic, and we’re trying to make sure that what we play is representative of that audience,” León says. “These are people that speak English and Spanish.”

TOBY LOVE is among the artists resonating with a bilingual audience.



both bilingual; **Wisn & Yandel** and **Daddy Yankee**, who sing in Spanish; and **Colby O’Donis** and **Prima J**, who sing in English.

KVIB-FM (95.1 Latino Vibe) Phoenix is doing something similar. The station morphed from a hurban format into a mix of Spanish and English (approximately 70%/30%) of everything from Spanish pop to reggaeton, cumbias, bachata and crossover hits by **Justin Timberlake** and **Chris Brown**.

Although the shift to the current format has taken place over a year, the station only adjusted signal issues this past June and hopes to see results in the next Arbitron ratings book.

PD **Bobby Ramos**, who comes from KLOL (La Mega) Houston, says Latino Vibe “specifically targets bilingual, bicultural Latinos living in the United States” but programs specifically for the region, in this case, one heavily Mexican.

Between 2004 and 2005, some 30 stations launched or flipped to hurban formats. Some stations have remained stable, like KXOL-FM (Latino 96.3 FM)

Los Angeles, which switched to a hurban, bilingual format in 2005 and maintains a playlist that tilts heavily toward reggaeton and hip-hop.

But many switched formats, driven by the decline in reggaeton sales and by the fact that their young-skewing stations could not attract certain advertisers, like

liquor companies.

But the format is enticing, particularly when taking into account that 24% of the U.S. population younger than 5 is Hispanic, according to 2007 U.S. Census numbers. And the average age of Hispanics in the United States is 27.6, lower than

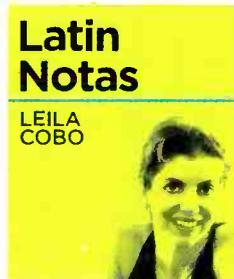
the 36.6 of the population as a whole, according to 2007 Census numbers.

With Latino Vibe, by expanding the playlist, Ramos was able to better target his regional audience and, in the process, attract a slightly older audience—18-34 instead of 18-24.

“When we made these adjustments, we discovered that our demos actually went higher and we were able for the first time to become compliant with bringing in alcohol advertisers,” he says.

Latino Vibe is owned by Sun City Communications and is the company’s first Spanish-language station.

“My understanding is they plan on going country-wide,” Ramos says. “This is the model of what they would like to do in the Spanish world.”



Latin Notas

LEILA COBO



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



FERRANTE

PLANET WAVES

Italian Tropical Specialty Label Comes To U.S.

Italian indie label Planet Records is planning to establish a U.S. office in Miami by early 2009. The label will be distributed stateside by Sony BMG Norte.

Planet, which specializes in tropical music, has made a name for itself as a maverick operation that aggressively licenses innovative Latin product. It was the first label to license Aventura in Europe in 2003 and took the group’s single, “Obsesión,” to the top of the Italian charts. The track eventually hit No.1 on the Eurochart in 2004.

Other Planet licenses have included Monchy & Alexandra and Papi Sánchez.

Planet has already signed acts for the U.S. market, including merengue singer Kinito Méndez and urban bachata singer/songwriter Daniel Santacruz, as well as a handful of Cuban acts including timba masters Juan Formell y Los Van Van and Manolito Simonet y su Trabuco.

Planet founder Roberto Ferrante will initially commute from Italy to Miami to run operations and has hired veteran Al Zamora to oversee promotion.

While opening a U.S. office might appear counterintuitive given the state of the market, Ferrante says that has long been his plan, and economically, a strong Euro helps.

Ferrante says his philosophy has always been to give tropical music the same level of promotion given to pop releases.

“Here, I would also like to put out products that I can sell to many markets,” he says.

Planet’s first U.S. release, for example, due in September, is “Ahora En La Habana,” a compilation featuring tracks playing heavily in Latin, European and Cuban clubs.

Although Planet signs artists to traditional label deals that do not include a percentage of management or other income, Ferrante does strive to also sign artists to Planet’s publishing company.

—LC

LIVE BIZ BATTLE

Live Nation, AEG Face Off In Latin America

Live Nation’s five-year exclusive distribution deal with promoter heavyweights CIE and T4F effectively locks down Mexico and South America for the touring giant on most international tours. But AEG Live president/CEO Randy Phillips says the Latin American touring market is still open for business.

Live Nation’s North America Music CEO Jason Garner told *Billboard* (billboard.biz, Aug. 21) that the company’s deal with CIE, which produces 85% of concerts by international acts in Mexico, “gives us a nice advantage when we’re sitting down talking with an artist, that we have this great partner south of the border.” The other piece of Live Na-

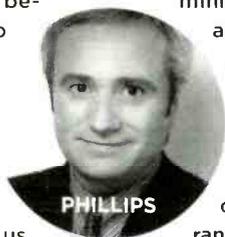
tion’s deal is T4F (Time for Fun), which operates several venues in the region.

“Wherever we can, we want to have a Live Nation office executing, and we haven’t had that in Latin America largely because CIE is just so dominant,” Garner said. “In a region where we had zero market share, to form an exclusive deal like this gives us immediate entry.”

Phillips downplays the deal’s impact on AEG, saying that agents and managers typically haven’t asked the company to bid on South America, opting instead to deal directly with regional or local promoters.

“All it does is force us to work with other people,” he says. Other players in the market include Evenpro, Arena Monterrey and Fenix Entertainment Group.

“The real power in determining where to play and when to play rests with the artists and their reps,” Phillips says, adding that, “all anti-competitive arrangements between companies yield more vibrant and focused competition. I expect many alignment shifts in the next six months as AEG Live starts to focus on South America the way we have in North America, especially in Latino music.”



PHILLIPS

After establishing Los Angeles’ Nokia Theatre as a destination for top Latin acts since its opening last fall, another priority for AEG Live is putting on a Latin alternative music festival in the United States within the next couple of years, Phillips says. “We think there is a big hole in the market for something like that,” he says.

Reunions by rock legends Heroes del Silencio and Soda Stereo sold nearly 65,000 tickets in the United States combined, according to *Billboard* Boxscore. But Latin alternative festivals have had a mixed record, with Los Angeles’ Anti-

doto Festival leaving many seats empty in its second year and last year’s Arka Fest canceling one of its days. The Watcha traveling festival has not returned in several years.

Still, about 8% of ticket sales for AEG Live/Golden-voice’s Coachella Valley Music & Arts Festival come from Mexico, according to Phillips, prompting the festival to announce its 2008 lineup in Mexico City.

—By Ayala Ben-Yehuda and Ray Waddell

Editor’s note: AEG Live and Billboard have a partnership in place for branded live events.

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

Torched By The Olympics

Exciting Beijing Games Hurt Retail— Could U.S. Election Do The Same?

Blame **Michael Phelps**: It looks like the Olympics hurt retail sales more than some had expected.

And here's something else to worry about: The Olympics sales dip might be a harbinger of what the November U.S. presidential election will bring.

In Billboard's Aug. 9 Olympics issue, Newbury Comics CEO **Mike Dreese** echoed the sentiments of other merchants when he observed that U.S. viewers typically aren't as preoccupied with the Olympics when events aren't broadcast in real time, which was often the case this year with the games in Beijing. Consequently, Dreese didn't expect the Olympics to affect sales that much this time around.

But that was before U.S. swimmer Phelps swam his way to a record eight gold medals.

"The Olympics dramatically hurt the retail business," says an executive at a midsize chain who is not authorized to speak for his company. "It hurt us to the tune of about six or seven

points," he says, referring to an additional six or seven percentage-point drop in sales volume that he blames specifically on the games.

After that, Phelps' quest for eight gold medals, the controversy over the ages of some members of China's female gymnasts and the exuberance of Jamaican gold-medalist sprinter **Usain Bolt** kept everyone at home glued to their TVs.

Super D president **Bruce Ogilvie** knew from firsthand experience that the Olympics hurt sales. In 1996, when he was chairman at the now-defunct 400-unit Warehouse Entertainment, "it was an Olympic year and sales just dropped like a rock," he recalls.

He was reminded of that during the Eurocup soccer tournament in June. Super D does CD and DVD fulfillment for online retailers, and "when those games happened, all the online shopping stopped in Europe," Ogilvie says. So sure, sales slowed down during the Beijing Olympics, Ogilvie says.

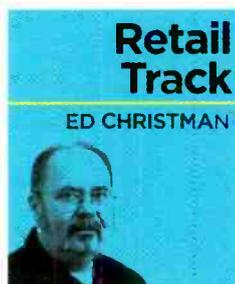
Not all retailers were equally affected. "The Olympics hurt us, but not as much as I feared," says the head of another midsize chain who didn't want to be identified. "I would guess we lost 3.5% in sales volume" due to the Olympics.

But another merchant at a multimedia chain says this Olympics was the worst the chain has ever experienced, particularly for video, which was down nearly 20% from a year earlier due to the games. "It wasn't so bad in the second week, but the first week of the Olympics, we were way down when all those crazy swimming events were happening," he says.

With the Olympics finally behind them, what's next? Merchants believe the U.S. presidential campaigns of **Barack Obama** and **John McCain** could wreck havoc with sales.

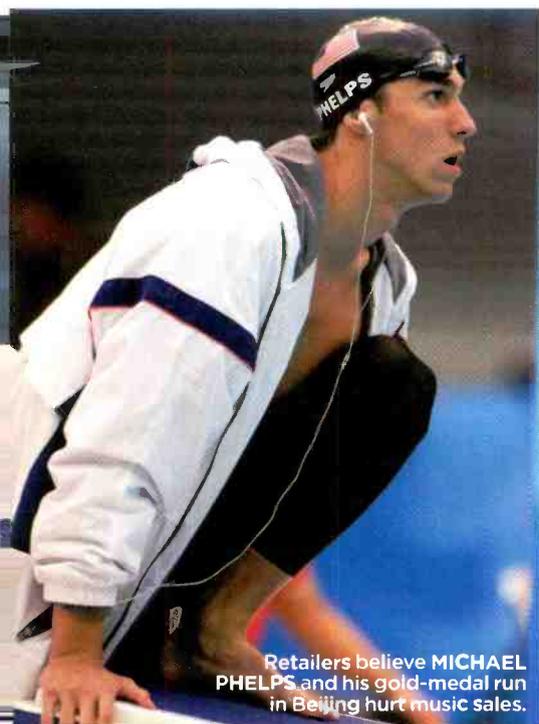
During the nine-week period ended Nov. 28, 2004, album sales totaled 113.1 million units, down 8.6% from 123.8 million in the corresponding period a year earlier, even though full-year 2004 album sales actually increased 3.7% to 681.4 million units. The contentious 2000 presidential election and recount drama also hit sales, which fell 4.6% during October and November of that year, which saw full-year album sales rise 4% to a record high 785.1 million units.

"The video guys knew business would be off during the Olympics and said, 'Fuck this,' and didn't release any big titles," the executive at the first midsize chain says. "The same is holding true for the Nov. 4 election. The new releases coming out on that day will be tiny, and I think the DVD labels are right." ...



Retail Track

ED CHRISTMAN



Retailers believe **MICHAEL PHELPS** and his gold-medal run in Beijing hurt music sales.

points," he says, referring to an additional six or seven percentage-point drop in sales volume that he blames specifically on the games.

According to Nielsen SoundScan, the industry scanned 21.5 million albums units during the three-week period ended Aug. 24, a 12.5% drop from the prior year's corresponding period when units totaled 24.6 million units. That decline is greater than the year's overall year-to-date 10.8% decrease in album sales.

"With the tough economy, high gas prices and an exciting Olympics, the customer said, 'I am staying home, saving money and being entertained by the Olympics,'" the executive says. "Clearly Phelps caught everyone's atten-

WOLFGANG RATTAY/REUTERS

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San Francisco Days

Outside Lands Scores In Untested Market

San Francisco's inaugural Outside Lands Music & Arts Festival, held Aug. 22-24 at Golden Gate Park, was one of the more intriguing dates on this year's live calendar.

The event was produced by Bonna-roo co-producers Superfly, Dave Matthews Band manager Coran Capshaw's Star Hill Presents and, in its first festival production effort, Another Planet Entertainment, the exclusive promoter of key Bay Area venues like the Greek Theatre in Berkeley and the Independent in San Francisco.

The three companies teamed up to assemble an ambitious lineup of performers that included headliners Radiohead, Tom Petty & the Heartbreakers and Jack Johnson. And they did so in a city that had remained untested in the major festival market during a year when several new festivals had been launched elsewhere, with mixed results.

So, how'd it go?

"I could not have hoped for success on so many different levels," says

Another Planet president Gregg Perloff, whose live music history in the market dates back to the Bill Graham Presents days that in many ways shaped the business today.

"Operationally, people had a really good time," he says. "There were so many great sets it's hard to point one out, and sales were fantastic."

Aggregate attendance for the weekend totaled about 130,000, Perloff says, split between single-day sales and three-day passes. He says 48% of attendees came from beyond 50 miles of San Francisco.

So can Perloff definitively say today there will be another Outside Lands festival next year? Not quite. "We live in a community where everyone weighs in," he says.

"I can tell you that I'd love to do another one next year," Perloff continues. "I can tell you that many of the businesses in the surrounding neighborhood had their best days ever. I can tell you that over 40 of the hotels in town were sold out. I can tell you that the cabs had a great weekend. And I can tell you that I think the impact was minimal and people got to experience

the different museums in Golden Gate Park and the culture of San Francisco and Northern California."

Like most major festivals today, Outside Lands was set up to be diverse but managed to maintain a local vibe. "One of the things that is important about San Francisco is diversity, so we tried to approach that in a number of ways," Perloff says. "We had a lot of world music, we had a lot of positive hip-hop artists, we had a lot of Latino acts, we had acts like Manu Chao, Cafe Tacvba, Rodrigo y Gabriela." He says about one-quarter of the acts on the bill had Bay Area ties, including Lyrics Born, Primus and Cake.

The producers took the "music and arts festival" positioning serious, offering fans tastes of the "pillars" of the region, which include food, wine and technology in addition to music. Twenty top wineries showcased their finest in one tent, Bay Area restaurants offered their specialties, and Whole Foods put together an area on sustainable agriculture and organic produce.

Golden Gate Park apparently looked fine in the aftermath. "We just spent three days cleaning up the park, and our commitment was to leave it in better shape than we found it,"



TOM PETTY and RADIOHEAD (below) were among the headliners at the inaugural Outside Lands festival.



Perloff says. "We not only cleaned up every speck of paper, every plastic bottle cap, but we picked up every cigarette butt, and that was a hands-and-knees job."

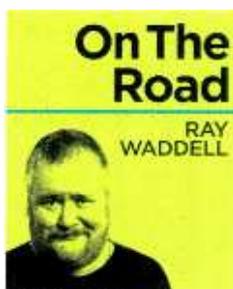
The goal was to have 75% of Outside Lands refuse recycled and/or composted, and Perloff thinks they'll hit that goal.

So what did he learn from the inaugural Outside Lands festival? "I

learned some things I already knew," Perloff says. "I learned if you treat the public with respect and as you like to be treated, they will respond. We had no incidents over three days. We learned if you make it comfortable for the bands, they will go out and play outstanding performances. We found out that if you dealt with the neighborhood properly, they will respond. We had a community hotline where we promised if any car was in someone's way we would have it towed within 10 minutes. We only had one car towed the first night because we asked people to take mass transit or ride their bikes. We had a bike valet for people so they could lock it up safely. We had thousands of bikes."

In terms of the San Francisco/Northern California live music legacy, and it's a big one, Outside Lands is "bigger than anything I did" with Bill Graham, Perloff says. "When we did US Festival or Day on the Green, [Outside Lands] was multiples of those events in size and scope."

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Consumer Outreach

Cherry Lane To Build Branded Online Storefronts

In a music business that seems to be all about focusing on the future, sometimes it can be beneficial to look to the past for ideas.

Take the publishing biz. In the days before the emergence of the recorded-music business, publishers sold their songs to music fans via sheet music and piano rolls. But aside from the continued sale of printed music, music publishers today have little direct interaction with consumers.

commerce company Nimbit.

"True publishers should feel a responsibility to sell," Cherry Lane senior VP of creative and marketing Richard Stumpf says. "We saw what was going on in the digital space and knew that this was the next evolution in online music sales."

Cherry Lane is kicking off the partnership with Nimbit by creating online storefronts for three of its brand partners: NASCAR, the Professional Bullriders Assn. and Sanrio's Hello Kitty. The stores will initially be stocked with song downloads from the Cherry Lane catalog, such as the NASCAR theme and other music specifically composed for the brand by Cherry Lane writers.

Stumpf adds that there is potential to also carry other related merchandise, such as USB bracelets with music on the drive or shirts that have lyrics or album cover art printed on them.

"We could theoretically also facilitate a deal to create a package with content that we don't own," he says, adding, for instance,

that the company could work with Sanrio to create a party pack with Hello Kitty wrapping paper and the Hello Kitty CD that Cherry Lane recently produced.

"We can also help involve some of our baby bands in the Nimbit partnership in the future," Stumpf says. "Even though they could use a free version of Nimbit to sell their music, we could probably get them deals like a group rate for the customized services or something similar."

Stumpf says that Cherry Lane chose to work with Nimbit because "they were very flexible and a cost-effective solution. If we create a widget for one of our brands that then goes out to 20,000 kids, and we want to update a song in the widget, we do it once and all the widgets are automatically updated."

Nimbit CEO Patrick Faucher says the company's clients can sell any kind of product through its service. "If a client wanted to sell tickets to shows or bundle a shirt with MP3s, we have the ability to do all that," he says. "The customer doesn't have to navigate away from the client's page to do any of this, which helps seamlessly maintain the brand."

Faucher says that most of his clients are bands that are either unsigned or signed to very small labels, but that he has noticed a shift recently.

"We're starting to work with Rounder and other labels, and we're starting to see more managers create accounts," he says. "Cherry Lane is

our first big publishing client, and we're seeing more interest in that space. We've also had conversations with three of the four majors, because they are starting to realize how crucial it is to engage fans directly."

Nimbit takes a percentage of each order it processes and offers three tiers of service, starting with a basic free service to sell digital goods; a midlevel service for \$49 per year that includes distribution to major online retailers and provides the ability to sell physical merchandise; and a premium service for \$129 per year that allows clients to customize the look of their storefront.

In terms of what Nimbit plans to create for Cherry Lane, Faucher says nothing is set in stone yet, but he offers some examples.

"If you think about a brand umbrella like NASCAR, you can think of them almost like a label," he says. "They have product that

they can market to their general fan base, like the theme song, and then they have product that is specific to each driver. Someone like Danica Patrick, for example, can sell her shirts, her songs and video content in one place, and we'll take care of all the orders. It's really about making sure her brand stays consistent and in front of her fans."



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Cherry Lane is working with Nimbit to create online storefronts for such brand partners as Hello Kitty.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,191,648 \$99.50/\$49.50	NEIL DIAMOND Fenway Park, Boston, Aug. 23	35,748 sellout	Concerts West/AEG Live
2	\$2,845,001 (\$3,273,465 Australian) \$782.20/\$121.68	ANDREA BOCELLI Acer Arena, Sydney, Aug. 24	11,498 11,898	Serendipity Touring
3	\$2,476,360 \$95/\$45	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD The Gorge, George, Wash., Aug. 15-16	44,518 44,526 two shows one sellout	Live Nation
4	\$1,545,950 (\$1,570,018 Canadian) \$246.17/\$48.74	THE MONSTERS OF ROCK: OZZY OSBOURNE & OTHERS McMahon Stadium, Calgary, Alberta, July 26	15,347 20,000	Goldenvoice/AEG Live
5	\$1,390,076 \$602.97/\$45	MARC ANTHONY, ALEJANDRO FERNÁNDEZ, AVENTURA Madison Square Garden, New York, Aug. 21	14,693 sellout	Live Nation, TBA Entertainment
6	\$1,342,556 (\$1,378,465 Canadian) \$53.57/\$48.21	JACK JOHNSON, ROGUE WAVE, NEIL HALSTEAD, MASON JENNINGS Burl's Creek Park, Oro, Ontario, Aug. 3	28,347 30,000	Live Nation
7	\$1,245,471 (\$1,258,039 Canadian) \$83.66/\$76.73	EDGEFEST: STONE TEMPLE PILOTS, LINKIN PARK & OTHERS Downsview Parc, Toronto, July 12	15,491 20,000	Goldenvoice/AEG Live
8	\$1,185,393 \$95/\$65/\$29	BRUCE SPRINGSTEEN & THE E STREET BAND Sprint Center, Kansas City, Mo., Aug. 24	15,747 17,004	AEG Live
9	\$1,124,087 \$80/\$41.75	KENNY CHESNEY, MIRANDA LAMBERT Ford Amphitheatre, Tampa, Fla., Aug. 29	19,410 sellout	Live Nation, The Messina Group/AEG Live
10	\$1,105,669 \$95/\$65/\$29	BRUCE SPRINGSTEEN & THE E STREET BAND Sommet Center, Nashville, Aug. 21	12,349 16,000	Live Nation, in-house
11	\$1,083,159 \$95/\$65/\$29	BRUCE SPRINGSTEEN & THE E STREET BAND Scottrade Center, St. Louis, Aug. 23	13,865 17,000	AEG Live
12	\$1,076,814 (\$1,146,400 Canadian) \$447.34/\$10.44	ROD STEWART, JOSH KELLEY Molson Amphitheatre, Toronto, Aug. 16	14,242 sellout	Live Nation
13	\$998,930 \$70/\$40	DAVE MATTHEWS BAND, ELI YOUNG BAND Superpages.com Center, Dallas, Aug. 16	19,820 20,352	Live Nation
14	\$994,966 \$74.50/\$30	RASCAL FLATTS, TAYLOR SWIFT New England Dodge Music Center, Hartford, Conn., Aug. 22	23,957 sellout	Live Nation
15	\$975,011 \$159/\$59	UNFORGETTABLE TOUR: ABHISHEK BACHCHAN & OTHERS Oracle Arena, Oakland, Calif., July 27	9,342 11,815	Singh Entertainment
16	\$896,437 \$75/\$18.75	JONAS BROTHERS, DEMI LOVATO, BIG ROB Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 18	22,567 sellout	Live Nation
17	\$857,860 \$55/\$35	RADIOHEAD, LIARS White River Amphitheatre, Auburn, Wash., Aug. 20	19,500 sellout	Live Nation
18	\$852,800 \$132/\$92/ \$66.50/\$32	JOURNEY, HEART, CHEAP TRICK Comcast Center, Mansfield, Mass., Aug. 19	14,235 19,309	Live Nation
19	\$834,323 (\$886,174 Canadian) \$65.43/\$33.42	RADIOHEAD, GRIZZLY BEAR Molson Amphitheatre, Toronto, Aug. 15	16,504 sellout	Live Nation
20	\$833,503 \$131/\$91/\$65.50/ \$31	JOURNEY, HEART, CHEAP TRICK PNC Bank Arts Center, Holmdel, N.J., Aug. 21	16,401 sellout	Live Nation
21	\$825,783 \$80/\$41.75	KENNY CHESNEY, MIRANDA LAMBERT Cruzan Amphitheatre, West Palm Beach, Fla., Aug. 28	15,299 19,232	Live Nation, The Messina Group/AEG Live
22	\$813,714 \$56/\$46	JOURNEY, HEART, CHEAP TRICK New York State Fair, Syracuse, N.Y., Aug. 23	15,959 16,800	Live Nation, New York State Fair
23	\$802,899 \$71.50/\$38.50	KENNY CHESNEY, MIRANDA LAMBERT Veterans Memorial Arena, Jacksonville, Fla., Aug. 30	12,262 sellout	Mischell Productions, The Messina Group/AEG Live
24	\$729,307 (\$775,546 Canadian) \$93.80/\$46.43	DEF LEPPARD, BILLY IDOL Scotiabank Place, Ottawa, Aug. 10	11,339 sellout	Live Nation
25	\$723,060 \$70/\$40	DAVE MATTHEWS BAND, ELI YOUNG BAND Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 15	15,438 16,777	Live Nation, in-house
26	\$718,255 \$125/\$85/ \$59.50/\$20	JOURNEY, HEART, CHEAP TRICK Saratoga Performing Arts Center, Saratoga Springs, N.Y., Aug. 24	22,312 24,387	Live Nation
27	\$708,376 (\$729,233 Canadian) \$67.51/\$57.80	NINE INCH NAILS, DEERHUNTER Air Canada Centre, Toronto, Aug. 5	10,861 sellout	Live Nation
28	\$702,609 \$75/\$25	JONAS BROTHERS, DEMI LOVATO, BIG ROB Lakewood Amphitheatre, Atlanta, Aug. 20	18,764 sellout	Live Nation
29	\$683,121 \$75.75/\$55.75	RASCAL FLATTS, TAYLOR SWIFT Giant Center, Hershey, Pa., Aug. 24	9,355 sellout	Live Nation
30	\$680,802 \$65/\$18.75	JONAS BROTHERS, DEMI LOVATO, BIG ROB Verizon Wireless Amphitheater, Virginia Beach, Va., Aug. 19	19,971 sellout	Live Nation
31	\$660,974 \$79.50/\$25	JETHRO TULL, PETER FRAMPTON Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 9	11,861 13,855	Live Nation
32	\$659,702 \$225/\$29.50	KID ROCK, LYNRD SKYNYRD, REV RUN, BACK DOOR SLAM Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 9	16,276 sellout	Live Nation, in-house
33	\$657,045 \$45/\$35	JACK JOHNSON, ROGUE WAVE, NEIL HALSTEAD Capitol Federal Park at Sandstone, Bonner Springs, Kan., Aug. 15	18,156 sellout	Live Nation, in-house, Mammoth
34	\$653,736 \$59.50/\$35.50	JOHN MAYER, COLBIE CAILLAT, BRETT DENNEN PNC Bank Arts Center, Holmdel, N.J., July 15	15,018 sellout	Live Nation
35	\$653,280 \$85/\$29.50	KID ROCK, LYNRD SKYNYRD, REV RUN, BACK DOOR SLAM Riverbend Music Center, Cincinnati, Aug. 14	20,318 sellout	Live Nation

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On The Political Agenda

Digital, Music Biz Issues Vie For Attention In Election Year

With the Democratic and Republican conventions now over, both parties will kick their campaigns into high gear as they seek not only the White House but also congressional seats and statehouse majorities.

And somewhere among the attack ads, blog posts and cable yack-fests, those running for office may actually address the issues. Big-ticket items like the economy, the war in Iraq, health care and energy dominate the talking points, but there are several issues that will have a more direct impact on the digital music market as well.

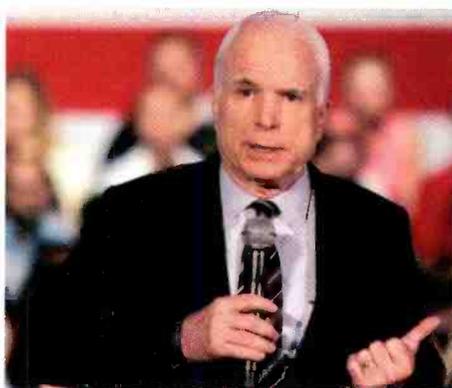
Here's a look at those issues and where presidential candidates John McCain and Barack Obama and their respective parties stand.

RADIO ROYALTIES

While not strictly a digital issue, the effort to impose a performance royalty on terrestrial radio broadcasters is by far the top legislative concern for the music industry. Representatives at the RIAA and the Recording Academy say the issue is priority No. 1 on their current agenda and that of the immediate future.

"We're thinking the next Congress is really the time this gets done," Recording Academy VP of advocacy and government affairs Daryl Friedman says. "After decades of artists trying to see this happen, we finally have leadership in Congress who wants to see this work. We've seen a lot of progress over the last 12 months."

Still, broadcasters have a for-



BARACK OBAMA and JOHN MCCAIN differ sharply on net neutrality but neither has offered clear indications of how they will approach other key digital issues.

midable lobbying presence in Washington, D.C., which they are mobilizing in vehement opposition to the idea. RIAA chairman/CEO Mitch Bainwol says the upcoming election will have a huge impact on how the battle plays out. Democrats, he says, are more open to backing the music industry's position, and any gains they make in either the House or Senate would be an advantage.

The implications for digital? A terrestrial performance royalty would do much to ease the financial strains of the music industry, which could aid digital retailers in licensing negotiations.

Of more direct concern to digital music, albeit a far lower priority for the overall music business, is the continued angst over performance royalties for Internet radio. Some streaming music services like Pandora argue that they'll have to close their doors unless a compromise can be reached on the royalty

rate increases approved last year by the Copyright Royalty Board. Rep. Howard Berman, D-Calif., has been reportedly overseeing settlement talks between webcasters and SoundExchange.

NET NEUTRALITY

McCain and Obama differ sharply on this issue. "John McCain does not believe in prescriptive regulation like 'net-neutrality,'" his campaign Web site reads. By contrast, Obama's site says, "Barack Obama strongly supports the principle of network neutrality to preserve the benefits of open competition on the Internet."

McCain calls for an open marketplace approach, whereas Obama has promised to appoint FCC commissioners who will reinstate the original net neutrality protections that the FCC eliminated in 2005.

Officially, the music industry has not taken a position on the matter. The RIAA has only said that any net neutrality position should not preclude Internet service providers from preventing the exchange of pirated or other illegal material, which it says is more of a network management issue.

Several artists, however, have come out strongly in favor of net neutrality. The

Future of Music Coalition released a compilation CD of acts supporting the cause, which included Wilco, They Might Be Giants, Bright Eyes, Aimee Mann, DJ Spooky and Guster. Their concern is that independent artists could suffer if ISPs give bigger labels preferential treatment to higher Internet speeds and bandwidth.

PIRACY

McCain and Obama have voiced concern about entertainment piracy of all sorts and have pledged their support of intellectual-property issues, but neither offers much more than sound bites about how he will actually do it.

McCain's Web site says he "supports efforts to crack down on piracy, both on the Internet and off," while Obama is less direct, saying he "will work to ensure intellectual property is protected in foreign markets," as well as calling for copyright system reform. Obama's VP pick Joe Biden, however, was the founding chairman of the Congressional International Anti-Piracy Caucus.

However, neither candidate has outlined any specifics for how they intend to enforce anti-piracy protections.

INTERNET SALES TAX

At this time, the music industry is not that focused on the Internet sales tax issue, as it remains a peripheral one for all concerned, outside of a few state-by-state flareups.

But on principle, the music industry is against it. As the RIAA's Bainwol says, such a tax would raise the cost of digital music, which wouldn't help the industry's efforts to convince fans to buy music rather than steal it.

Neither candidate addresses the issue directly in his campaign material. However, McCain in the past has advocated for a permanent ban on taxing Internet access fees and online commerce.

BITS & BRIEFS

FREE SAMPLES

As part of the buildup to the Sept. 14 release of "Rock Band 2," gaming enthusiast site Gamespot has created a Launch Center landing page dedicated to the game that will include samples of the songs expected on the soundtrack. Gamespot partnered with Last.fm to provide the music functionality. Last.fm then created an online radio station of sorts, streaming more than 50 of the 80-plus songs included in the game at release. After street date, Last.fm will continue to host the station, updating it with new songs from the game's weekly downloadable additions.

JONAS IN PARADISE

Verizon Wireless and the Jonas Brothers are joining forces to give fans buying new Verizon phones and using them to download music the chance to see the band perform in the Bahamas. From Sept. 2 to Nov. 14, consumers who buy either the Samsung Glyde or

Juke, register their purchase online and install the VCast Music with Rhapsody application will get a free, exclusive mobile EP that the Jonas Brothers recorded specifically for Verizon, which include four live versions of songs from the act's latest album, "A Little Bit Longer." The Bahamas performance takes place Dec. 13 at Paradise Island's Atlantis resort.

LADIES LOVE COOL SITES

LL Cool J has launched a site for artists to expose their work called boombizzle.com. The site is designed to let artists create and perform their music online, as well as promote and distribute it. As part of the deal, the site is hosting an "All-Star Competition" where a panel of judges, including LL Cool J, will select the best contributions and let the community vote for the winner, who will then have a chance to record a single and perform with the rapper himself.

HOT RINGMASTERS™ SEP 6 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	3	#1	WHATEVER YOU LIKE T.I.
2	3	6		PAPER PLANES M.I.A.
3	2	15		I KISSED A GIRL KATY PERRY
4	6	5		CAN'T BELIEVE IT T-PAIN FEATURING LIL WAYNE
5	4	8		THE BUSINESS YUNG BERT FEATURING CASHA
6	5	12		PUT ON YOUNG JEEZY FEATURING KANYE WEST
7	31	2		MY LIFE THE GAME FEATURING LIL WAYNE
8	8	16		LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER
9	7	22		LOLLIPOP LIL WAYNE FEATURING STATIC MAJOR
10	14	4		DISTURBIA RIHANNA
11	9	15		GET LIKE ME DAVID BANNER FEATURING CHRIS BROWN
12	10	11		ALL I WANT TO DO SUGARLAND
13	11	11		GOT MONEY LIL WAYNE FEATURING T-PAIN
14	16	7		MRS. OFFICER LIL WAYNE FEATURING BOBBY VALENTINO
15	12	19		TAKE A BOW RIHANNA
16	13	10		A MILLI LIL WAYNE
17	18	13		BARTENDER SONG (AKA SITTING AT A BAR) REHAB
18	15	10		PLEASE EXCUSE MY HANDS PLIES FEATURING JAMIE FOXX & THE-DREAM
19	17	18		FOREVER CHRIS BROWN
20	22	3		CORONA AND LIME SHWAYZE

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



PIMP MY KIT

Love rocking out on the drums with the "Rock Band" videogame but tired of the flimsy plastic drum set? ION plans to address that frustration with a premium drum set for the game's sequel, "Rock Band 2."

The Drum Rocker lets users customize how their drum set is positioned, features an aluminum frame and can be upgraded to a real electronic drum kit with the addition of a "drum brain" from designer Alesis. Other benefits include the addition of an optional third cymbal and second kick pedal. It should also work with the coming "Guitar Hero: World Tour" set, but that remains to be confirmed.

The Drum Rocker is expected to be available at the launch of "Rock Band 2" in mid-September for \$300. —AB



WARNER
MUSIC GROUP
EXECUTIVE VP
OF DIGITAL
STRATEGY
AND BUSINESS
DEVELOPMENT

Michael Nash

Digital now accounts for nearly 25% of Warner Music Group's recorded-music sales. What will take it to the next level?



To get a sense of how Warner Music Group's (WMG) aggressive embrace of new digital channels is changing its business, take a look at its operating results.

During Warner's third fiscal quarter ended June 30, the label's worldwide digital music revenue surged 39.3% year on year to \$156 million, accounting for 22.7% of total recorded-music revenue, up from 17% of music revenue in the same period last year.

Despite those gains, digital sales have yet to make up for the continued decline in physical music sales. Leading Warner's efforts to solve this conundrum is Michael Nash, the label's executive VP of digital strategy and business development.

The majority of Warner's income comes from the U.S. market, which means its experience provides unique insight into the state of digital and mobile music opportunities in this country. While song downloads have grown sharply in the United States, mobile music has proved disappointing. Most of Warner's digital growth comes from online sales, not mobile outlets, Nash says. Ringtone sales are flattening due to what Nash sees as a lack of innovation. The projected uptick for ringback tones is tempered by the fact that labels derive less revenue from them rather than ringtones. And the model for full-song downloads is at odds with the prevailing mobile model of subscription access.

In advance of Billboard's Mobile Entertainment Live conference, held in conjunction with the CTIA Wireless I.T. & Entertainment conference, Nash chatted about new digital business models and where mobile fits in these plans.

What will be the secret to getting digital revenue to compensate for falling CD sales?

The three primary areas of focus for us are alignment in the channel around new [business] models that promote new offers. The second is unlocking the value of music context, the social value of music in the social media space. The MySpace music venture is indicative of that. And the third is a continued focus on product innovation and the digitally connected consumer.

We need to add additional digital revenue streams to the existing organic growth within current channels in order to restore WMG to growth over the next several years. There has been strong growth in categories like the digital download space. But there have been some disappointments in a number of categories, including the overall evolution of the wireless space and the flatness of sales of mastertones in particular.

CTIA data released in the spring pointed to a [45%] year-over-year increase in U.S. [wireless data rev-

enue] from the second half of 2006 to the second half of 2007. The wireless content business in that same time was flat; in fact it actually declined by 1%. So that disconnect between the growth of the wireless content business and the wireless data business, from my vantage point, is symptomatic of a disconnect of business models associated with music companies and the business drivers of partners in this space.

So simply licensing music on a per-song or per-spin basis isn't enough. You want a broader sharing of assets?

What that comes down to is more about pricing the consumer and less about pricing the content. So you need to make a determination of what the revenue yield should be for a consumer under a particular new model and come up with an alignment between your interests and your partners' interest so you can maximize that formula.

This sounds like you want to go for more of a percentage of rev-

enue than a simple wholesale license, something the industry has resisted to date.

I don't think the new models change the relationships we have with our retail partners. But I do think the new models will enable our partners to make more attractive propositions to consumers, reduce the friction between the basic platform engagement and the acquisition of music. We're seeing a lot of consumers signing up to access the platform, but you're not seeing the same kind of growth in the consumer engagement of the a la carte proposition. That's because there's a disconnect. The primary consumer use case is pay by the month of access. To try to layer on top of that a use case of purchasing content increment by increment . . . that's a bit of a disconnect.

Sounds similar to your effort to establish a surcharge on Internet service provider accounts for music access.

We've been extremely supportive of the different initiatives around

the world to engage the ISP sector at an industry level. But at the end of the day, just focusing on filtering and "three strikes" has certain limitations. We certainly don't want a situation where we push everything underground and we wind up back where we started. At the same time we're looking at the defensive side of the playbook, we really have to focus even more on the offensive side. It's generally been harder to buy content than to pirate content. We haven't thought enough about providing the most friction-free, legitimate opportunities to consumers.

What have you learned about ad-supported music streaming since the imeem deal?

You need to focus on the right tuning between the ad-sponsored, free-to-consumer sampling experience and then the integrated e-commerce upsell. In a ubiquitous free streaming environment, if you're looking at just a penny per play economics . . . do the math. You've done

yourself a bit of a disservice if you moved over to that model and that's the only form of monetization. So it's very important to maintain the transactional model. The more people experience, the more propensity to buy music.

What about those lessons led to WMG pulling content from Last.fm?

We don't comment on specific relationships. But everywhere you see we're doing a deal, you know we've been able to implement the partnership construct where we've got the right kind of compensation around the ad-sponsored, discover-sampling experience. It's the context around music where so much value has been created in the social media space, where the old models have not been sufficient.

Warner Music chairman/CEO Edgar Bronfman Jr. has made similar threats to stop licensing music to videogames if WMG doesn't get a better deal. Same rationale?

As we shift from looking at this category as an ancillary licensing income stream and start to look at it as a strategic category because we're talking about a \$1 billion-plus business space, it's important for us to think strategically. What we're asking for is not outside the context of the current range of discussions in the motion picture business around a film franchise or the sports business and the value of a league's content. We're bringing tremendous value to these games. We're just looking for fair compensation for the value our content is providing. Edgar would not have articulated that view if there were not a profound disconnect. . . .

It's generally been harder to buy content than to pirate content. We haven't thought enough about providing the most friction-free, legitimate opportunities to consumers.

PATRIOT



ACT

Mixing Politics And Punk-Pop, Fall Out Boy Unleashes A Viral Marketing Campaign For November's 'Folie A Deux'

BY CORTNEY HARDING
PHOTOGRAPH BY PAMELA LITTKY



A starlet having lunch at the Ivy is not a rare sight in Los Angeles; it's common knowledge that it's the restaurant to see and be seen by the paparazzi. So when a very pregnant Ashlee Simpson waddled up to the eatery Aug. 19, it wasn't the fact that she was headed inside for a sandwich that caused a frenzy of Internet buzz. ¶ Rather, it was a pamphlet held prominently in her hand, bearing the name of a group called Citizens for Our Betterment. While some speculated she had joined a cult or been bitten by the political bug, a quick Web search revealed the truth: The fake group was part of a viral campaign set up by Simpson's husband, Fall Out Boy bassist Pete Wentz, to announce the impending release of a new album. ¶ Ah, the things we do for love.

In retrospect, the stunt now looks like a carefully orchestrated and well-played move by Wentz to winkingly parlay his cover-of-People-level fame into a promotion for his band's new album—and, according to Wentz, his wife was more than willing to help him out. But this in-joke is only the start; from here, the band will branch out with a marketing campaign that caters to super-fans and new converts, thanks to a combination of selective song leaks, mobile initiatives (see story, page 23) and traditional promotional schemes.

"Fall Out Boy are the quintessential direct-to-consumer band," Island Def Jam Music Group (IDJMG) director of marketing Gabriela Schwartz says. "They were the ones who came up with the Citizens for Our Betterment site, and it has already gotten over a million impressions."

While some of the gossip blogs might have questioned Simpson's political leanings, many FOB fans saw the site and immediately guessed it had something to do with a new album or tour. Even though the site looked like a rudimentary Web 1.0 version of a strange interest group, FOB fans are young and tech-savvy enough to recognize a viral marketing campaign right away. Within a few days (and after surviving a strange mixup that involved a Florida band called Copeland creating a mirror site, posting the address on FOB fan blogs

and sending users to its own site) Citizens for Our Betterment officially went out of business.

But in its place, the band offered a download of a mixtape, comprising snippets of five songs from the forthcoming album, as well as tracks from bands signed to Wentz's label, Decaydance, and shout-outs to "get familiar" with the band's new material. Later that day, Fall Out Boy completed the next step in the rollout.

"They were the ones who had been really passionate about doing the mixtape, and they made sure they hid some secret clues in there to set up the next piece of the puzzle," Schwartz says.

The next step? After playing at the Democratic National Convention, the band announced its new album, "Folie A Deux," would be hitting stores Nov. 4, a date that also happens to be Election Day in the United States.

Between the viral rollout and the political tie-ins, all this begs the question: Has FOB taken the Rage Against the Machine exit off the highway of rock stardom? "On some level, yes, this is a political record," singer/guitarist Patrick Stump says. "But it's a political record only insofar as anyone making music and paying attention to what's happening will make a record tinged with politics. You can't ignore it." As for his participation in

the DNC, Stump says the band kept its official comments non-partisan, only encouraging people to register and vote. But, he adds, Democratic presidential nominee Barack Obama "is the most excited I've been about a candidate."

FOB is teaming up with Rock the Vote for the duration of the campaign. "Rock the Vote is a huge marketing driver," Schwartz says. "They have a young, active fan base, and it gives the band a chance to deliver a positive message. They will be featured in Rock the Vote commercials, and we are hoping to do a Rock the Vote show on election night to celebrate the release of the album, too."

Wentz says the record contains more "outside perspectives" and "fictionalized accounts" than previous efforts, but he declined to reveal any specifics on "Folie A Deux." "I'd rather let the listener interpret them," he says. "Every time you think we're talking about a girl, we're not, and every time you think we're not talking about a girl, we are."

Based on tracks played for Billboard and songs on the mixtape, the album isn't a radical departure from the band's last one, 2007's "Infinity on High." First single "I Don't Care" has the same witty lyrical wordplay but is a much more muscular rock song—the guitars are still catchy, but they're also a lot louder. Other cuts have the same bouncy beat and hummable hooks, and Stump says an emphasis on the music was what Fall Out Boy was going for. "I felt frustrated with the last record because my voice was the focal point for many of the songs," he says. "When we were writing this one, we wanted it to be about all the parts coming together to form a whole."

After the album is released, the band will team with the creators of the Got Milk? campaign to star in a series of ads called "Milk's Got Noise?" "The campaign will be launched in November, and we're planning on engaging teens by having high school students compete to create videos for Fall Out Boy, centered around the first single," Schwartz says. "We're



FALL OUT BOY performs at the 2008 Democratic National Convention in Denver.

MATT SAYLES/AP IMAGES

also planning something with iTunes around those videos, although we're still working the details out for that."

The videos are just one part of the fan participation built into the campaign. "Fall Out Boy's Web site is one of Universal's biggest artist sites," IDJMG senior director of digital media Ali Schlueter says. "This is a band that is always doing tons of blogging; we don't have to bug them to update the site. In terms of getting fans involved, we've been talking about maybe doing something with a voting component, like having users submit lyrics and the ones with most votes will be performed by the band."

An inspiration for those doing the FOB marketing campaign was Nine Inch Nails' "Year Zero" initiatives, where Trent Reznor set up a complicated narrative and dropped clues so fans could figure out when the record would be released—as well as the clue-laden Internet promotions for the latest two "Batman" movies—as gold standards in the viral marketing and fan interaction space. "Year Zero" was amazing to watch happen," Schlueter says. "But we don't want to copy it. We're very aware that once fans have seen something, they'll recognize it if someone else does it."

Of course, even the most high-concept album rollouts still need some of the bread-and-butter promotional tools. "We will do a massive TV and radio campaign with the band and make some really strong videos," IDJMG president/COO Steve Bartels says. The band will also appear in this fall's teen comedy "Sex Drive"; the song "I Don't Care" will be featured in TV and radio ads for the film starting in September and will be used in the film's end credits.

"The first single will be sent to alternative and pop radio on Sept. 15," Bartels says. "The band is going to do some promotion over in Europe in October, and will probably do a big tour in [the second quarter] of 2009."

And while Wentz's impending parenthood is another reason the band will wait until 2009 for a major tour, past trek revenue indicates FOB is quite successful when it does hit the road. According to Billboard Boxscore, the 28 dates FOB played between September and December 2007 grossed \$5,401,342, with 168,745 in attendance and 10 of the shows selling out.

(Three arena dates are set for the United Kingdom in October. Europe is a major market for FOB. Peaking at No. 8 overall on the European Albums chart, "Infinity on High"

2,672,000

'INFINITY' AND BEYOND

Fall Out Boy broke the platinum barrier in 2005, but its most recent release, "Infinity on High," was the first to debut at No. 1 on the Billboard 200.

Nielsen SoundScan Sales	25,000	127,000	634,000	121,000	2,672,000	1,302,000
Weeks On Chart	-	-	-	1	77	52
Peak Date	-	-	-	6/5/2004	5/21/2005	2/24/2007
Peak	-	-	-	153	9	1
Debut Date	-	-	-	6/5/2004	5/21/2005	2/24/2007
Debut	-	-	-	153	9	1
	"Split EP" (with Project Rocket) Uprising 2002	"Fall Out Boy's Evening Out With Your Girlfriend" Uprising 2003	"Take This to Your Grave" Fueled by Ramen 2003	"My Heart Will Always Be the B-Side to My Tongue" Fueled by Ramen (EP) 2004	"From Under the Cork Tree" Fueled by Ramen/Island/IDJMG 2005	"Infinity on High" Fueled by Ramen/Island/IDJMG 2007

SOURCE: The Billboard 200 through the Sept. 13 chart.

Sales through the week ending Aug. 24.

THIS AIN'T A SCENE, IT'S A CHART RACE

Since the band's debut on the Billboard Hot 100 in 2005, three Fall Out Boy singles have cracked the top 10.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Sugar, We're Goin' Down"	93	7/2/2005	8	9/17/2005	42	Fueled by Ramen/Island/IDJMG
"Dance, Dance"	66	11/5/2005	9	1/14/2006	31	Fueled by Ramen/Island/IDJMG
"A Little Less Sixteen Candles, A Little More Touch Me"	91	4/8/2006	65	5/6/2006	13	Fueled by Ramen/Island/IDJMG
"The Carpal Tunnel of Love"	81	12/30/2006	81	12/30/2006	1	Fueled by Ramen/Island/IDJMG
"This Ain't a Scene, It's an Arms Race"	2	2/3/2007	2	2/3/2007	20	Fueled by Ramen/Island/IDJMG
"Thanks Fr Th Mmrs"	67	4/28/2007	11	7/7/2007	28	Fueled by Ramen/Island/IDJMG
"I'm Like a Lawyer . . . (Me & You)"	96	11/10/2007	68	12/1/2007	6	Fueled by Ramen/Island/IDJMG
"Beat It" (Featuring John Mayer)	22	4/12/2008	19	4/19/2008	7	Fueled by Ramen/Island/IDJMG

SOURCE: The Billboard Hot 100 through the Sept. 6 chart.

reached No. 3 in the United Kingdom, selling 353,000 copies, according to the Official U.K. Charts Co. "Infinity" also reached No. 6 in Ireland and went top 10 in Greece, top 20 in France and top 30 in Austria and Germany.)

But becoming a father is only one of the many things keeping Wentz up at night: He just wrapped the first sea-

son of "FNMTV," a weekly video and performance show on MTV; owns bars in Chicago and New York; and remains heavily involved in running Decaydance and clothing company Clandestine Industries. Decaydance operates as an imprint of Fueled by Ramen, although the label is also working releases from Tyga and Four Year Strong. (Tyga's "Coconut Juice" has sold more than 200,000 ringtones and 184,000 digital downloads, according to Nielsen SoundScan. He just finished the Rock the Bells tour and will co-headline a trek with Shwayze in the fall.)

As for Clandestine, the line continues to put out new products, and the opening of a hair salon in the Chicago flagship store is scheduled for October.

Wentz also brings something else to the promotional mix—genuine celebrity. His wedding photos appeared in People magazine earlier this year, and he turns up on Perez Hilton's gossip Web site as often as his wife. "There are pros and cons to Pete's tabloid fame," says the band's manager, Bob McGlynn of Crush Management. "Pete's main focus is on the band, and that's important. This type of fame has certainly killed other bands, but Pete has always stayed true to himself."

"I realize the only reason I'm able to do all of this is because of the band," Wentz says, but he doesn't "have a specific plan for using any of my other projects to get the word out about the new record." When asked how he can stay on top of everything, Wentz replies, "I'm lucky that I'm able to do most of the things I need to do for those businesses over phone or e-mail, and I've even thought about doing another season of 'FNMTV' on the road, if we wind up doing another one."

Wentz and Stump agree that creativity, whether expressed through music or viral Web sites, is their highest priority. "The campaign is like an art project for us; we only refer to it as 'marketing' when it shows up on Island finance statements," Stump says. Wentz concurs: "I wanted to stick with the concept that the campaign was just another part of the record. I think we're so far beyond the days when a record was just a series of songs."

DIALED IN

From Tarot Cards To Postcards, Fall Out Boy Pushes For Mobile Fan Interaction

When it comes to mobile, few acts embrace the format the way Fall Out Boy does. While most pre-album release promotion plans focus on ringtones or maybe a few videos—essentially commerce-based initiatives—FOB feels mobile is more of a tool for fan engagement that leads to other commerce opportunities.

The reason? Mobile is the primary medium that the band's fan base uses for communication, and communicating with fans is one of FOB's highest priorities.

"FOB wouldn't have succeeded if it wasn't for their fans," says Dan Kruckow of the act's management firm Crush Management. "They're unlikely candidates for pop stardom, but because of the impact and relations with the fans, it's really helped propel them to levels they wouldn't have seen otherwise." Maintaining a two-way dialogue is an important strategy at all times, not just when a new album is

released. And while there are plenty of fan clubs for other artists, FOB aims to take its mobile fan interaction to a new level.

"We want to do things that are technologically exciting, but also get the fans excited and move the needle—something we can do for a long time and not just a one-off thing," Kruckow says. For instance, the band earlier this year offered exclusive mobile tarot cards to fans who sent text messages to its fan club. The goal was to collect a complete set. Since some cards were rarer than others, it required plenty of texting to collect all the cards.

As it gears up for this next album, FOB is embracing new photo-recognition technology. Fans will be asked to use their camera phone to snap photos of such items as the CD cover, text in the photo and the service will send a different message or prize that will vary based on the image sent. Details are still under

wraps, but Kruckow hints at a sort of story-based puzzle that fans will have to piece together. In addition, he says to expect a still-to-be-revealed customer FOB iPhone app, which the band will make available via the iPhone App Store.

And when the FOB tour starts in 2009, the band will expand the camera phone theme and implement a "snap and send" initiative. Previously, fans taking photos at shows could upload them to the FOB Web site for all to view. This time around, fans will be able to send in their photos from their phone, which the FOB staff will convert into a printed postcard and send back to each fan via regular mail.

"You go to a show nowadays, everybody has a phone, they're on them all day, and they respond instantly," Kruckow says. "The excitement of getting a text message from a band with some really revealing information goes a long way." —Antony Bruno

JUST PUSH PLAY

Labels Back Next Generation Of Full-Song Downloads For Mobile Devices

BY ANTONY BRUNO

Pointing to the “format fatigue” and lack of innovation in the ringtone space, and expressing disappointment with the share of revenue they earn from the surging ringback tone market, record labels are doubling down on what they see as the future of the mobile music market: full-song downloads.

Ringtones and ringbacks are personalization products, used primarily to advertise one’s taste. While certainly an area of great profitability, the music industry wants to turn mobile devices into a platform for music enjoyment as well. Many industry watchers focus on this as an effort to take some wind out of iTunes’ sails—which is certainly a side benefit—but the real reason is, of course, money.

The market for mobile entertainment content remains frustratingly slow to evolve—but wireless data revenue is at an all-time high. Consider the following: Wireless data revenue collected by mobile operators increased 45% from the second half of 2006 to the second half of 2007, according to Warner Music Group (see the Q&A with WMG executive VP of digital strategy and business development Michael Nash, page 19); this increase is limited to the monthly fees paid for wireless data access plans, similar to a monthly Internet account. But the amount of revenue gained from selling content via the mobile phone actually fell by 1%. This means people are paying to use basic wireless data services like browsing the Web and getting information alerts, but they’re not paying an extra fee to use that same connection to buy and download content.

For labels, that’s a problem they hope to fix. Some, like WMG, hope to somehow tap into that monthly data plan fee as part of its ongoing licensing deals. Others, like Sony Music Entertainment, are launching their own music services that they control with the help of their operator partners. Universal Music Group led the charge on the pending Comes With Music service with Nokia, which all save EMI Music Group have since joined.

Where the first generation of full-song music download services has disappointed, this second round is meant to redeem. The following is a run-down of the new initiatives launched to bring full songs to mobile phones, with details on what makes them different from previous efforts. Could the secret to mobile music download success lie in converting Web users to mobile, rather than the original claim that mobile will bring in entirely new consumers? Possibly.



NOKIA N95

COMES WITH MUSIC

The plan on everyone’s lips these days is Nokia’s Comes With Music service, which proposes to include the price of a one-year unlimited music subscription service in the cost of the mobile phone that supports it. As of now, all major labels except EMI are onboard.

To be sure, many questions remain about how the idea will be implemented at launch, expected this October in the United Kingdom through partner Carphone Warehouse. How much extra will the device cost? How much will labels get to keep? What rights will consumers have to the content they acquire?

But the meat here is the model, not the execution. Labels are shifting strategy to focus on getting a cut of the overall cost of either devices or services that use their content, rather than just the cost of the music itself. That strategy will manifest itself in different ways in the months ahead, and Comes With Music is the harbinger.

MYPLAY

What do you do when mobile music download stores don’t sell the number of songs you originally hoped they would? Launch your own. Sony BMG has partnered with U.K. operator O2 for MyPlay, billed as the first “operator-supported major-label mobile music store.” Simply put, it’s like a mobile version of Sony’s branded retail outlets.

What’s interesting here is that Sony is not just trying to sell full-song downloads. It’s aggregating a host of content from its artists into one store where fans can get it directly, including ringtones and videos. What’s more, the content is organized into microsites dedicated to each artist. So a fan of, say, Usher can visit his site and buy content pertaining to him from one location. Most mobile operators require fans to visit different menus to do the same—one for video, one for ringtones, etc.

O2 hopes to open similar microsites with other major labels as well.



VODAFONE

When Omnicore launched monthly, all-you-can-eat music subscription service MusicStation, Vodafone was one of the first operators to jump onboard. But in a clear sign of its desperation to develop its own branded music service, Vodafone followed up in August with an a la carte service as well, simply called Vodafone Music.

With content from all major labels, the service looks and acts like pretty much every other mobile music store—30-second samples, single and album downloads, forward-lock digital rights management (DRM). What’s interesting is that it competes against not just its own subscription service from Omnicore but potentially Nokia handsets with the Comes With Music service. That’s three different mobile music models offered from one operator—and potentially on the same phone.

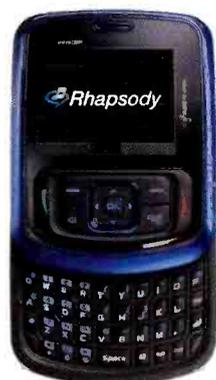
Whether this is good for the music industry—by shedding some light on which model consumers prefer—or bad—by serving more to confuse them—won’t be known for some time. But it’s certainly worth keeping an eye on.

PLAYNOW

Not content to let Nokia take the music high ground, competitor Sony/Ericsson unveiled its on-device music service PlayNow Arena. Technically, it’s more of a relaunch, as PlayNow had been around for several years as a ringtone and content service. What’s new are full-song downloads without DRM protections, which certainly sets itself apart from most mobile music efforts. About 1 million songs are in the catalog, which the company expects will increase to 5 million in short order.

It’s also positioned as a new-music discovery tool, allowing users to buy songs directly from an application that identifies tunes playing on the radio. Ringtones, games and wallpaper images are also available.

PlayNow is available only in Scandinavia but is expected to expand through Europe later in the year.



VERIZON WIRELESS/RHAPSODY

Not as recent as the others, the Verizon Wireless/Rhapsody music service is still new enough to qualify as an emerging service to watch. It’s the only one to closely link an online storefront with a wireless one and do so without DRM. Music exclusives and promotions running on Rhapsody will be mirrored in Verizon’s on-phone screens, and music purchased on one platform will work on the other.

More important, it marks a shift in wireless operator strategy—rather than launching its own branded service, Verizon instead opted to co-brand one with an existing music player. AT&T Mobility does this with iTunes, eMusic and Napster Mobile, but not in such an integrated way. Rival Sprint is still focusing on its branded Sprint Music Store.



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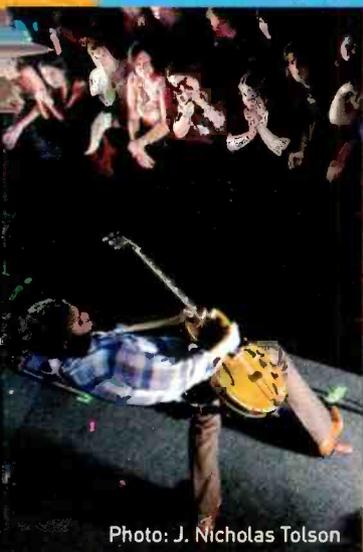


Photo: J. Nicholas Tolson



Photo: Ken Missbrenner



Photo: J. Nicholas Tolson



Photo: Ken Missbrenner

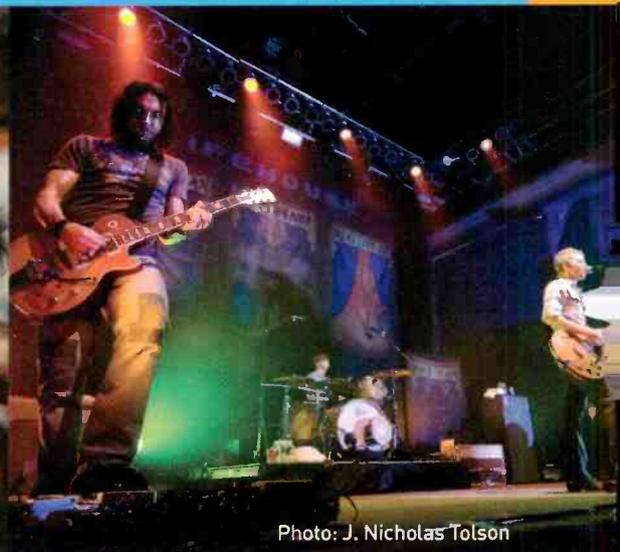


Photo: J. Nicholas Tolson

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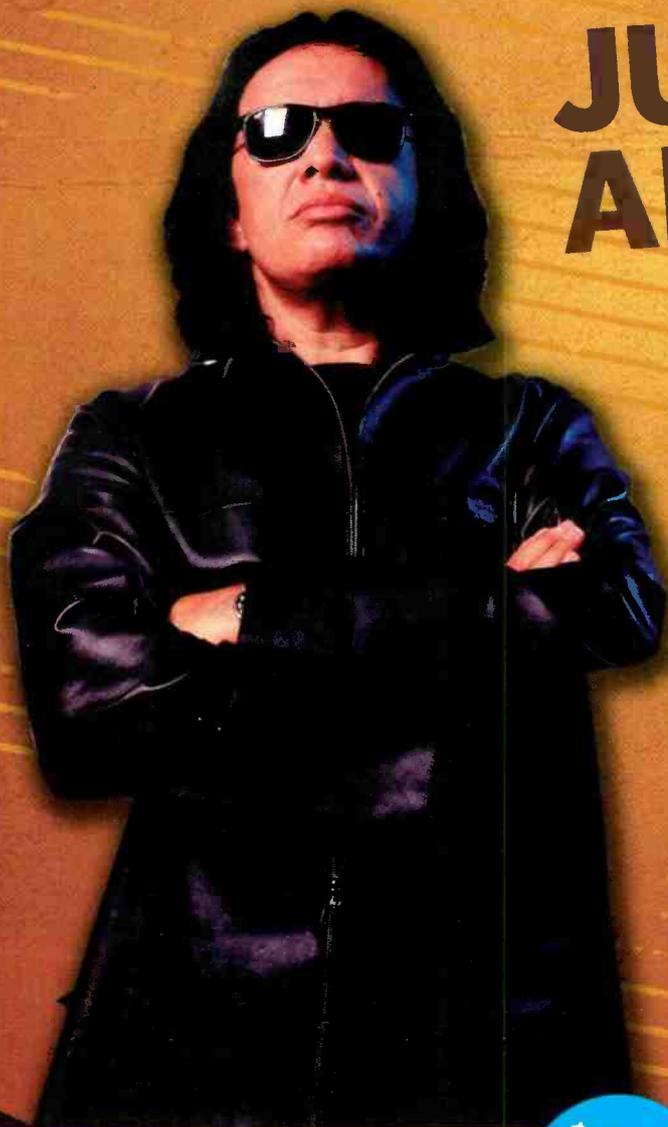
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TOP 2008 Mobile Executives

Although it's taking longer than expected to capitalize on its promise, mobile content delivery remains a strong area of interest for the music industry. Ringtone sales are slowing, ringback tones are gradually on the rise, and full-song downloads continue to hold more potential than immediate benefit. In this climate, it's no longer good enough to just throw a few ideas against the mobile wall and see what sticks. The past year has seen some big changes in the makeup of the market—Nokia's planned Comes With Music service, the partnership between Verizon and Rhapsody, AT&T Mobility's embrace of Napster Mobile—the list goes on. As industry players gather for the Billboard Mobile Entertainment Live conference Sept. 9 in San Francisco, Billboard's Power Players series focuses on the top 10 mobile executives on the front lines, the ones developing artist-specific mobile promotions and negotiating the innovative deals that may serve as templates for others in the near future. While those setting the strategy are certainly an important force in this effort, those getting their hands dirty on the nitty-gritty details and implementing those strategies deserve some recognition as well. And with that, the list here represents the 10 movers and shakers in the mobile music field who caught our eye this year—hailing from the major labels to the wireless operators and beyond.

—Antony Bruno



Cameo Carlson
Senior VP of digital business development, Universal Motown/Republic

Cameo Carlson came onboard at Universal Motown last October, joining a team already enjoying a great degree of mobile success. The label was behind

one of the biggest ringtone hits of all time—Chamillionaire's "Ridin'"—and is home to the best-selling rock ringtone, Hinder's "Lips of an Angel." Carlson has had an immediate impact, striking a deal with AT&T Mobility to sell ringtones of music recorded exclusively for the U.S. Olympic team and a partnership with text-message "fan club" Mozes. Looking forward, Carlson is working on the Cash Money Records mobile singles club, a mobile subscription service that for \$10 per month will provide exclusive ringtones of outtakes and remixes from such Cash Money acts as Lil Wayne, the Hot Boys and Birdman. Carlson also spearheaded the label's strategy to pre-release singles from upcoming albums in multiple formats in order to build buzz. As the former manager of music programming and label relations for iTunes, Carlson works well within the Apple music store. The recent Lil Wayne release of "Tha Carter III" saw more than 50% of its digital sales come from iTunes' "Complete My Album" feature, stemming from her decision to release a third of the album as singles in advance. Carlson previously was the rock and alternative programmer for AOL's radio products.



Greg Clayman
Executive VP of digital distribution and business development, MTV

Greg Clayman takes his mobile music personally. Very personally. Whether it's maintaining his twophones blog

about mobile content services or donning a hoodie and bustin' moves with a dance troupe before delivering a keynote, Clayman is a mobile executive who truly eats what he cooks. At MTV, he rose through the ranks from a mobile-focused role that introduced MTV to the mobile realm—through such deals as Timbaland's "ringtone album" to a series of exclusive ringtones sold through Virgin Mobile USA—to one that now oversees all aspects of digital-related business development. Since he came onboard, MTV became one of the largest distributor of wireless video content in the United States, closed deals for mobile games and original mobile syndicated shows and established a ringtone branding relationship with Virgin Mobile USA. Most recently, Clayman oversaw the revamping of the entire MTV Mobile personalization service, integrating off-deck provider Thumbplay into the fold.



Jeff Dodes
Senior VP of marketing and digital media, Zomba/Jive

When Zomba/Jive merged its traditional marketing department with its digital marketing and business development group into one newly minted

division, Jeff Dodes was the one tapped to lead the unit. Jive is home to one of the best-selling ringtone artists of all time: T-Pain. His "I'm N Luv (Wit a Stripper)" has moved more than 5 million units, which along with other ringtone hits like "Buy U a Drank (Shorty Snappin')" crowns the Southern singer/songwriter/producer as the Ringtone King. But like any king, there's the power behind the throne, a role filled by Dodes. His job, among other things, is to help determine what format has the most sales potential for a given artist—CD, ringtones or digital downloads. With a roster that also includes Britney Spears, Pink and Justin Timberlake, juggling these formats is no easy feat.



Ryan Hughes
VP of digital media programming, Verizon Wireless

When it comes to mobile music, most labels will list Verizon Wireless as the most aggressive mobile operator in the space, and Ryan Hughes leads the group overseeing this and all other media/content

details for the company. Hughes is responsible for the V Cast video service, games and pretty much any other media-related service on the network. But music is where Verizon hopes to stand out most. It is the only operator that links its ringtone and over-the-air download store to its music ID service, puts the most advertising dollars behind music-related services and aggressively chases exclusive content deals with the music industry. As Verizon's partnership with Rhapsody evolves, expect Hughes to play a strong role guiding that strategy.



Rob Hyatt
Executive director of premium content, AT&T

Formerly executive director of music when the company was still called Cingular, Rob Hyatt oversees all media operations at AT&T Mobility, but music

strategy remains his primary area of responsibility. AT&T has taken a different approach to mobile music than its competitors, choosing to let partners like Napster Mobile and eMusic take on the task of selling full songs over the air rather than launching a service of its own. AT&T also is the exclusive home of the iPhone and released the third-generation version of that device earlier this year. Other initiatives include a Make-UR-Tone service, which lets users create ringtones from their personal music library, and another that allows users to transfer their PC-based music collection to their mobile phone.



Christian Jorg
Senior VP of new media and commerce, Island Def Jam

When it comes to mobile, Island Def Jam is placing some rather big bets. This spring, the label unveiled a subscription service that, for \$10 per

month, gives users access to exclusive ringtones and other content from IDJ acts, through partner Flycell. In addition, the label created a special Web site for mobile phones that lets fans navigate directly to get news, information and content on their favorite artists. It also works with partner mSpot on IDJ Radio, dedicated exclusively to the label's artists. Notably, these deals is that they don't include the wireless operator, something Christian Jorg says is an "attempt to capture a bigger part of the off-deck world"—wireless-speak for eliminating the middleman.



Liz Schimel
Head of music, Nokia

Few mobile music stories have received the kind of attention that Nokia's Comes With Music initiative has created. The plan: include a year's

worth of unlimited free music downloads in the price of a handset, to which downloaded tracks will be restricted. Labels by and large love the idea, and much speculation has occurred over just how much per device they will receive in return for their cooperation. Liz Schimel is the newly named executive in charge of all music operations at Nokia, spearheading not only Comes With Music, but all other music initiatives for the world's No. 1 phone manufacturer. Her challenge, along with the rest of Nokia, is to translate the company's global market share into a greater presence in North America, a region where Nokia does not hold as strong a sway.



Neil Smith
VP of business management, Rhapsody

When MTV and RealNetworks formed joint venture Rhapsody America following the integration of the Urge service, it was MTV's Michael Bloom who was set to lead

the company. With his departure, Neil Smith is now the man in charge of the day-to-day activities, most notably the company's exclusive deal with Verizon Wireless. That groundbreaking partnership places Rhapsody as the operator's official music service. Buy a song on a Verizon phone and it's waiting for you online at a Verizon-branded version of Rhapsody. The partnership goes much deeper: Verizon subscribers can add their monthly Rhapsody fee to their mobile phone bill, Rhapsody subscription tracks can be transferred to various Verizon phones, and both companies work together to acquire and promote exclusive music unavailable from other digital retailers. He also led the charge to remove digital rights management from the Rhapsody download service and is setting his sights on a mobile all-you-can-eat monthly music subscription service to mobile phones.



Livia Tortella
GM/executive VP of marketing and creative media, Atlantic Records

Atlantic Records has generated a reputation for chasing innovative mobile promotional opportunities,

much of it led by Livia Tortella. Most recently, the label partnered with Web widget company Kadoink to establish a viral online fan club for Jason Mraz. It allows users to text comments that can be read online and choose to have exclusive content posted on the widget sent back to their mobile phones—even streaming music. Past deals include a partnership with AT&T Mobility and Napster to launch the Napster Mobile service with exclusive access to Matchbox Twenty's "Exile on Mainstream" album, including exclusive live audio and streaming video elements. Another is a broad partnership with mobile video firm Shozu, providing Atlantic artists with special phones that let them upload videos directly to YouTube. Tortella argues that a label's ability to strike these kinds of digital marketing deals, mobile or otherwise, is key to maintaining their relevance in an industry increasingly going the DIY route.



Are Traasdahl
CEO, Thumbplay

Off-deck mobile content sales are a growing business, referring to ringtones and other content that mobile users can buy outside of their carrier's official portal. A recent Informa

study predicts that off-deck mobile content sales in the U.S. will surpass that of carrier-based services by the end of the year. Leading the way in this emerging market is Thumbplay, which moves more off-deck ringtone sales than any other direct-to-consumer offering. At the helm is Are Traasdahl, who has aggressively pushed for big marketing deals that get the Thumbplay brand in front of more and more music fans. The service is the exclusive ringtone sales provider for AOL, iLike, Clear Channel Radio and many others. An Internet search on most any artist will find links to buying ringtones from Thumbplay. Most recently, Thumbplay became the official provider of a revamped MTV mobile site. Up next: full-song downloads. The company is expected to introduce a service that lets fans buy full songs over the air from any mobile phone in the near future, which could give those run by mobile operators a real competitive challenge.

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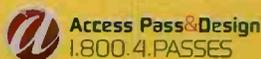
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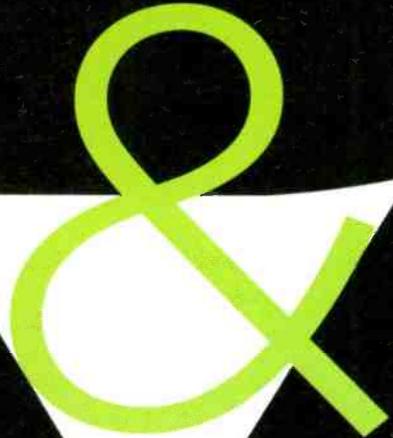
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SIBLING REVELRY

DONNY & MARIE
TAKE VEGAS WITH
A BRAND-NEW
VARIETY SHOW

BY RAY WADDELL



Donny & Marie in Las Vegas seems like a match made in heaven, and it is. ■ If, as Marie Osmond points out, it turns Sin City into Sincere City, that's a positive—the performing duo's remarkably wide range of appeal will fill the need for a family-friendly variety show in this entertainment capital, which now is dominated by big production shows a la Cirque du Soleil or single-artist-focused extended runs by one-name stars from Celine to Cher to Elton to Bette. ■ Venerable sibling duo Donny and Marie Osmond begin a 26-week run Sept. 9 at the Flamingo Showroom, with an extension almost a given. Presented by Danny Gans and Chip Lightman of GansLight Entertainment and directed by Barry Lather, the 90-minute show melds multimedia spectacle with Donny & Marie's extensive repertoire, galvanized by their well-known onstage chemistry. Sales have been through the roof.

"Obviously we all had confidence that it would be a home run, but they exceeded our expectations tremendously," Flamingo president Don Marandino says. "Typically, Las Vegas is pretty much a walk-up town; the whole city changes every three days. But we have sold well over a million dollars worth of tickets, and I suspect we'll be at \$2.5 [million] to \$3 million prior to the first show."

Though they're both Vegas veterans, this run marks Donny & Marie's first extended engagement in the city in 29 years. "Donny and I grew up in Vegas, we've played every hotel here," Marie says. "This is the first time at the Flamingo, and we've decided that the Flamingo is perfect, because flamingos as birds live in flocks of 10,000, very much like Osmonds."

Donny says his first Vegas gig was at the Sahara opening for Shirley Bassey in the '60s and he's very comfortable in the market. "Even though we are sitting in a recession, and Vegas has been hit a little bit as well, it's pretty much recession-proof because everybody still wants entertainment, and Vegas in my opinion has become the entertainment center of the world," he says.

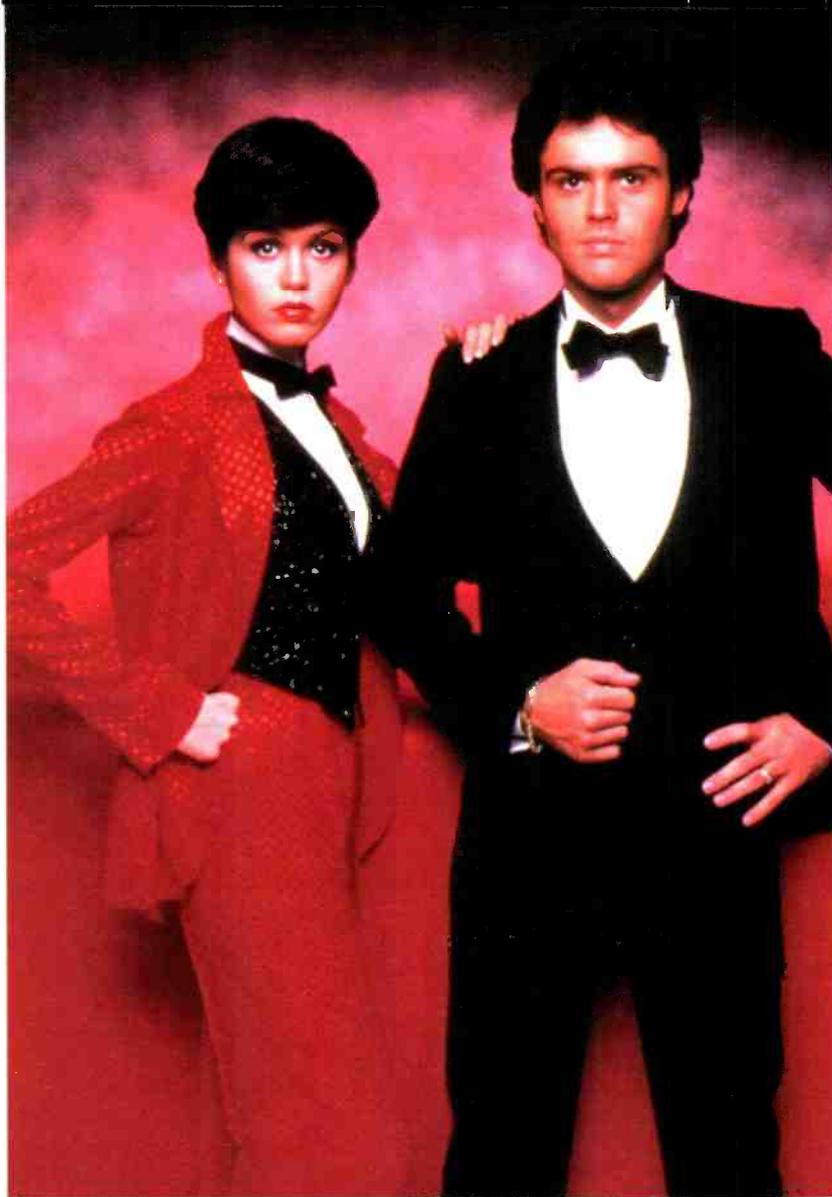
While the booking is a natural, the two artists' busy solo careers made it tough to nail down. Donny had

been tied up with his TV hosting duties from "Pyramid" to "Entertainment Tonight," Broadway runs and touring commitments. Similarly, Marie was wrapped up in Broadway, her charitable efforts with the Children's Miracle Network and, of course, her high-profile run on TV and touring with hit show "Dancing With the Stars." Additionally, the performing Osmonds got together for a wildly successful U.K./European 50th-anniversary tour in May.

Both artists' managers, Eric Gardner for Donny and Karl Engemann for Marie, realized the iconic nature of the Donny & Marie brand. "Their fan base is broad, from the youngest kids to grandmothers," says Engemann, who has worked with Marie for 35 years. "People have seen Donny & Marie grow up on television over the years and they really feel like they're part of the Osmond family."

The idea of reuniting ignited when the pair performed on a TV Land awards show a couple of years ago. "Gradually the idea took shape of finding a vehicle to begin rebuilding the Donny & Marie brand," Gardner says.

The entire team—Gardner, Engemann, entertainment business executive and brother Jimmy Osmond, and John Ferriter, executive VP/worldwide head of nonscripted TV at William **continued on >>p34**

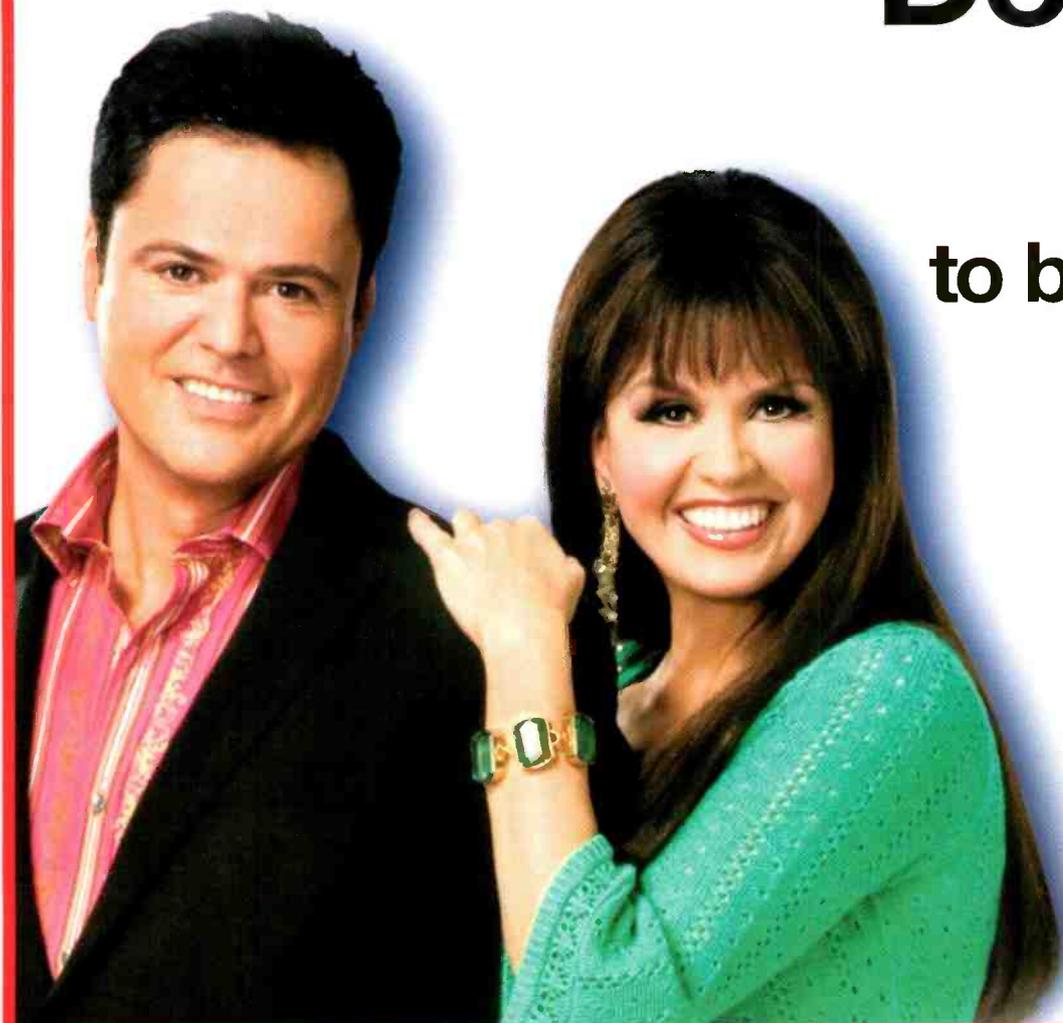


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from >>p32 Morris Agency, who represents both siblings—conferred on the potential of a Vegas project. After lengthy discussions and weighing of opportunities, MGM's Hollywood Theatre got the nod "as a test of the market viability of the Donny & Marie brand in Las Vegas," Gardner says, and a deal was struck to do a week of shows July 17-23. All eight sold out almost immediately.

Talk shifted toward a more long-term commitment, but the Hollywood was booked well in advance. "When the word got out in the Vegas professional entertainment community that our shows sold out so quickly, we immediately began getting overtures from other hotels," Gardner says. "We got a call from Danny Gans and his manager Chip Lightman in December about presenting Donny & Marie at the showroom at the Flamingo."

Both Osmonds loved the old-school Vegas feel of the Flamingo's 750-seat showroom, so they signed on for six shows in five days every week, with Sundays and Mondays off. "I saw the showroom and it reminded me of what Caesars used to be—with the booths and the dinner tables, the traditional Vegas—and that appealed to me," Donny says.

According to all concerned, the MGM shows went fabulously well, quickly conjuring the duo's onstage chemistry. Regarding said chemistry, Marie says, "I think we really appreciate each other professionally, because we grew up together. On a personal level, it's hysterical because nobody out there has that kind of brother-and-sister thing. We were talking about it: 'Who is a brother and sister that have been together as long as we have?'"

For Donny, the chemistry has to come naturally. "We don't even think about it because if you do, it becomes calculated," he says. "There are places in the show that we like to keep a little loose so we can flow with the audience. If Marie is in a mood, I follow her and vice versa."



DONNY and MARIE OSMOND perform July 17 at the MGM Grand in Las Vegas.

The MGM shows indeed served as a great test. "Obviously, there were some bumps in the road, but that's what you get when you launch a brand-new show," Donny says. "The nice thing that Marie and I have going for ourselves is 45 years of experience, so we pretty much can make a calculated guess to know what can work, what can't work."

It goes without saying the show is a little bit country, a little bit rock'n'roll and more. "We wanted traditional Vegas, we wanted production, we wanted variety," Donny says. "I think you have to understand what people expect because of the success of 'The Donny & Marie Show' back in the '70s, and that is the bulk of our audience, obviously. They want variety."

And now, given Marie's run on "Dancing With the Stars," they want dancing. "We tease each other back and forth; I'm a better

dancer than her," Donny says. "We put that into the show and it creates that sibling rivalry that's organic in our relationship and it works. I'm dripping wet at the end of the show because there's so much dancing, so much energy involved. I think [director] Barry [Lather] forgot that I'm 50 years old."

The Flamingo's Marandino says the show harks back to the type of variety shows that Vegas used to provide. "I think they've become the new 'rat pack' kind of deal," he says. "They appeal to the old school and they look like they're in their 30s, and with all the stuff they've done lately become cool all over again."

The timing works for Marie on many levels. "It's like Vegas hiccupped and went back into the '70s: It's got Cher and Bette [Midler] and Donny & Marie now," she says. "For me, as a single mom, and especially the kind of work I do flying here and there, it's a really nice sit-down place."

Marie bought a home in Vegas and Donny will commute from Utah. Neither are strangers to extended runs and the challenges therein. "I did 'King and I' on Broadway and 'Sound of Music' for two years, and out of the two years I only missed five shows, and I started three of them," she says. "So I'm a road warrior, and so is Donny. You just have to know how to work—and not just work, [but] enjoy your work."

Donny admits there are challenges to such a lengthy run. "However long you've been in the business, your well runs dry after a certain period of time," he says. "That's why we've left a lot of things kind of loose in the show, so we can expand it."

The key, both admit, is understanding the art and craft of connecting with an audience. "You want people to be entertained, because the bar has been raised very high nowadays, but you also want to give them a piece of you," Donny says.

"You want people to leave the theater saying, 'I got entertained,'" says Marie. "We know how to entertain people. At least we hope so. Hopefully we'll get it right some day, then I'll quit." ♦♦♦

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DONNY and MARIE OSMOND, circa the late '70s.

THE OSMONDS' TOP SONGS

The boyish charm and energy of Donny Osmond's lead vocals propelled the Osmonds' single "One Bad Apple" to the top of the Billboard Hot 100 in January 1971 where it stayed for five weeks, making the song the most successful of the group's career. His solo ballad "Go Away Little Girl" ranks No. 2 on this career recap. Marie Osmond's song "Paper Roses" not only was a top five hit on the Hot 100 in September 1973, it helped the album of the same name reach No. 1 on the Top Country Albums chart. Together, Donny & Marie enjoyed their greatest chart success in 1974 with their duet "I'm Leaving It (All) Up to You," which peaked at No. 4 on the Hot 100. Although almost all titles on this chart were released between 1971 and 1973, it's worth noting that Donny enjoyed a comeback hit with "Soldier of Love" in March 1989, which peaked at No. 2 on the Hot 100 and ranks as the No. 3 song on this career recap.

RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	One Bad Apple	The Osmonds	1 (5 weeks)	Jan. 2, 1971	MGM
2	Go Away Little Girl	Donny Osmond	1 (3)	Aug. 7, 1971	MGM
3	Soldier of Love	Donny Osmond	2	March 25, 1989	Capitol
4	Yo-Yo	The Osmonds	3	Sept. 11, 1971	MGM
5	Puppy Love	Donny Osmond	3	Feb. 26, 1972	MGM
6	Down by the Lazy River	The Osmonds	4	Jan. 22, 1972	MGM
7	I'm Leaving It (All) Up to You	Donny & Marie Osmond	4	July 6, 1974	MGM/Kolob.
8	Paper Roses	Marie Osmond	5	Sept. 15, 1973	MGM
9	Sweet and Innocent	Donny Osmond	7	March 27, 1971	MGM
10	Morning Side of the Mountain	Donny & Marie Osmond	8	Nov. 16, 1974	MGM
11	The Twelfth of Never	Donny Osmond	8	March 3, 1973	MGM
12	Hey Girl/I Knew You When	Donny Osmond	9	Nov. 27, 1971	MGM
13	Love Me for a Reason	The Osmonds	10	Aug. 31, 1974	MGM
14	Sacred Emotion	Donny Osmond	13	June 17, 1989	Capitol
15	Too Young	Donny Osmond	13	June 10, 1972	MGM
16	Why/Lonely Boy	Donny Osmond	13	Aug. 26, 1972	MGM/Kolob
17	Deep Purple	Donny & Marie Osmond	14	Dec. 13, 1975	Kolob
18	Crazy Horses	The Osmonds	14	Oct. 21, 1972	MGM/Kolob
19	Hold Her Tight	The Osmonds	14	July 1, 1972	MGM
20	When I Fall in Love/ Are You Lonesome Tonight	Donny Osmond	14	Nov. 24, 1973	MGM/Kolob

The titles on this chart are ordered by their peak position on the Hot 100. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak; if ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or top 40, depending on where the title peaked.

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DONNY & MARIE in August at New York's Bryant Park. Inset: The siblings pose with their doll line.

MARKETING MASTERS

**HOW DONNY & MARIE LEVERAGE POP STARDOM
WITH HIGH-PROFILE PARTNERSHIPS**

BY KAMAU HIGH

Watching Donny & Marie perform is like taking a master class in promotion. ■ When the Osmond siblings appeared on "Good Morning America" in mid-August, references to their deals—everything from Marie's endorsement of NutriSystem to the pair's upcoming extended residency at the Flamingo Hotel in Las Vegas—were worked smoothly into the discussion.

By the time they started singing, every plug was in its proper place.

It's something that comes naturally to these pleasant pop icons, who have been performing with their family, each other and as solo artists for the past 40-plus years.

The longevity of their success has produced a thriving business of licensed products, endorsements, best-selling books, TV series and commercials with a "multimillion-dollar" value, according to Eric Gardner, CEO of Panacea Entertainment, who began managing Donny's career in 2005.

Alan Osmond, the oldest performer in the original Osmond Brothers, recalls: "That Donny & Marie doll that came packaged together [from Mattel in the '70s]? That's what paid for our TV studio in Orem, Utah," he quips. "At least that's what our mother used to say to us."

In addition to the dolls, fans went crazy for purple socks, which were Donny's signature item while he was a teenage performer.

Donny & Marie's latest venture at the Flamingo is partly the work of Gardner. When he began working with Donny in 2005, "as a distant observer, my perception at the time was that Donny & Marie was a vibrant, evergreen, albeit dormant brand that possessed that rare, priceless quality of transcending demographics, not only with respect to population but gender and ethnicity as well," he says.

"One of the first questions I asked Donny [when I started managing him] was, 'Would you consider teaming up with Marie again for the

right project?' I believed that if several projects could be tactically cobbled together under a long-term strategic umbrella, Donny & Marie could, within a few short years, become a billion-dollar brand."

While Gardner manages Donny, Marie is represented by Karl Engemann. Gardner and Engemann jointly manage the two as a duo, in conjunction with their agent John Ferriter, executive VP/worldwide head of nonscripted TV at the William Morris Agency.

Engemann has been Marie's manager for almost 35 years. "They have a certain magic between the two of them," he says. "They can say things that a boy and girl who weren't brother and sister couldn't say."

The residency looks to be just one of many brand extensions with Donny delivering regular updates to "Entertainment Tonight"

from Vegas and reviewing proposals for his next daytime or prime-time TV series. Meanwhile, Marie is finishing her second book, "Might As Well Laugh About It Now" (NAL), and prepping for a new syndicated talk show that, according to her manager, will debut in fall 2009. Details have not yet been announced.

"We will [coordinate] any TV projects with the Flamingo schedule—six shows Tuesday through Saturday," Gardner says. In addition to Marie's appearance in ads for NutriSystem, Donny last year did a spot for Sprint. So Gardner says: "I would not be terribly surprised if there were a commercial endorsement for the two of them together in the future."

'They have that rare, priceless quality of transcending demographics.'

—KARL ENGEMANN,
MARIE'S MANAGER

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Congratulations
Donny & Marie

**Let the hits
keep coming!**

Marie

Fall 2009





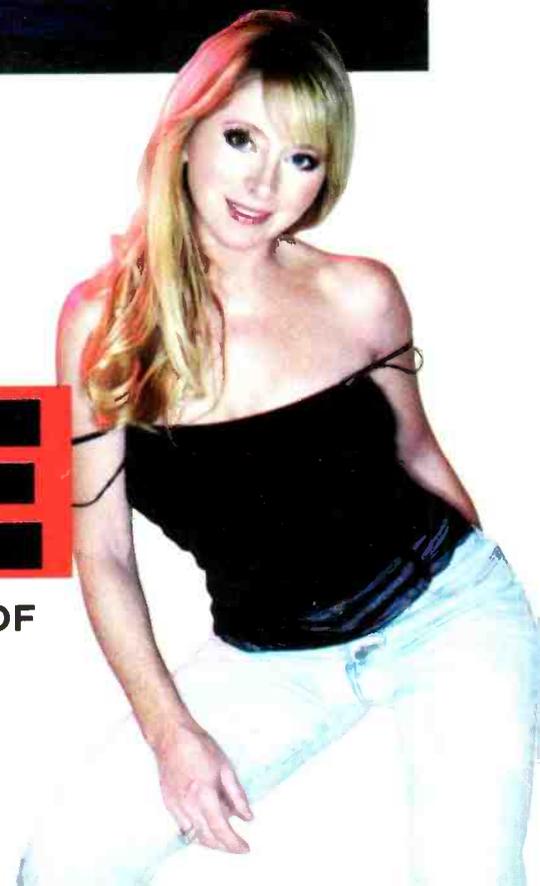
Clockwise, from top left: 'Addams Family' actors KEN WEATHERWAX, TED CASSIDY, CAROLYN JONES, LISA LORING and JOHN ASTIN; LUCY SIMON; 'Sesame Street' actor BOB McGRATH with Muppets Big Bird, Telly Monster and Placido Flamingo; JAN JOHNSTON; GROOVE COVERAGE; 'Everyone Says I Love You' actors WOODY ALLEN, GOLDIE HAWN and ALAN ALDA.

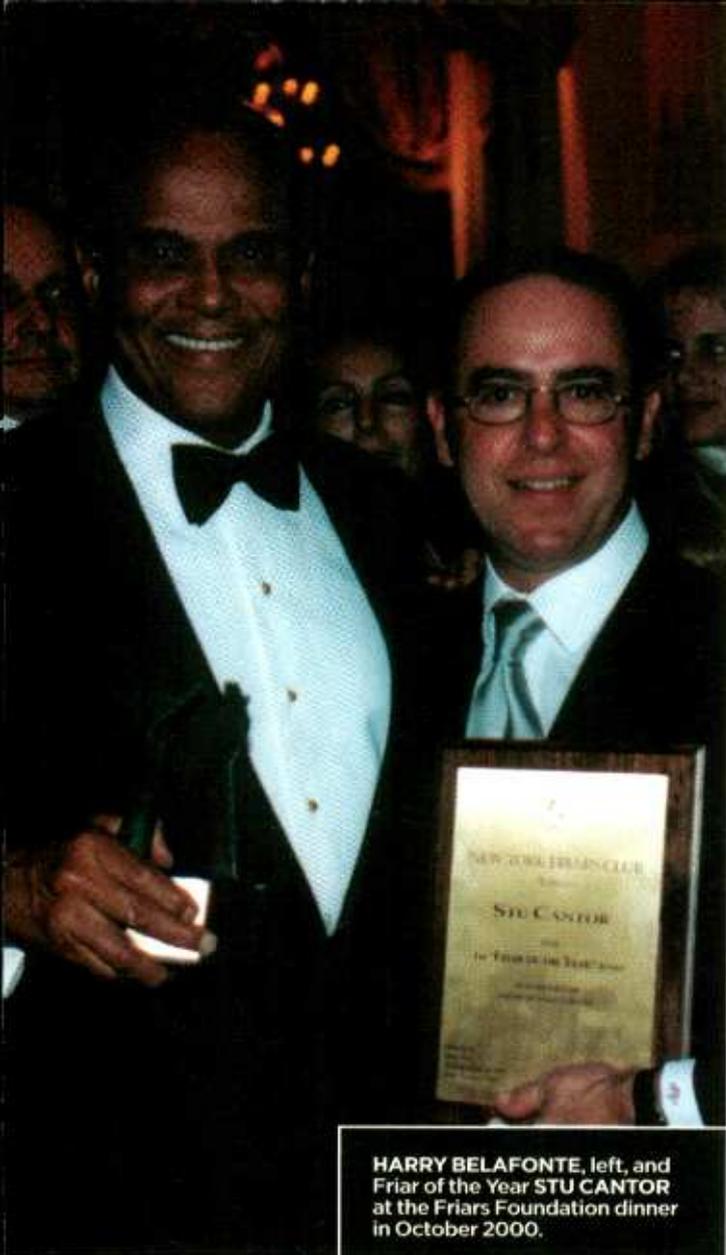
STARS SPECIAL FEATURE

NEXT DECADE

INDEPENDENT PUBLISHER CELEBRATES 20 YEARS OF BRINGING ICONIC MUSIC TO AMERICAN CULTURE

BY JIM BESSMAN





HARRY BELAFONTE, left, and Friar of the Year STU CANTOR at the Friars Foundation dinner in October 2000.

NEXT DECADE AT 20

**INDEPENDENCE EQUALS
EXCELLENCE FOR BOUTIQUE
PUBLISHING COMPANY**

The songs are classics, each commanding a special place in American pop culture—"Brother, Can You Spare a Dime?," co-written during the Great Depression by E.Y. "Yip" Harburg and Jay Gorney; the "Addams Family Theme" and the "Green Acres Theme" from the hit TV shows of the '60s, composed by Vic Mizzy; and Boston's rock anthem "More Than a Feeling," written by Tom Scholz.

These songs today, and many others, share the same home: Next Decade Entertainment.

Founded 20 years ago by company president Stu Cantor, Next Decade is a boutique-style independent, music publishing firm with an international reach and a reputation for personal attention to its rich and varied catalog.

As Next Decade marks its 20th anniversary, Cantor aims to maintain the high level of publishing administration services it has provided to its clients, while exploring additional admin deals and catalog acquisitions.

"People would want to put their songs here for the same reasons that clients with us now do—personal care and expertise

in promoting and accuracy of accounting," Cantor says.

Cantor was introduced to the publishing business by his father-in-law, veteran music publisher Murray Deutch. Cantor became president of Next Decade's predecessor company, founded in 1977. That company represented the publishing catalogs of Orion Pictures, Orion Pictures Television and Judy Collins' music publishing companies. It also "owned a 3,000-song catalog including songs recorded by the Beatles, Elvis Presley and Ted Nugent," Cantor recalls.

Cantor went on to gain experience in film music, acting as a music supervisor for Columbia Pictures films like "The Big Chill," "Ghostbusters" and "Against All Odds." He also served as music supervisor for other films, including the "Teenage Mutant Ninja Turtles" series.

Cantor's experience led him to believe there was an opportunity to create a niche music publishing company that would give personalized attention to songwriters and copyright holders for their catalogs.

One early client was Harry Belafonte.

"I started working with his father-in-law and watched him work his way in the publishing business from a teenager, practically," Belafonte says of Cantor. "He's done a really remarkable job in a world that's so ever-shifting and complicated and full of ups and downs, and he really pays attention to the appropriate exploitation of the

continued on >>p44

COURTESY OF NEXT DECADE



**Stu and Monica,
Congratulations on twenty years.
You are the greatest music publishers in the world!**

**All the best,
ARNOLD S. PENNER**



The Friars Club & Friars Foundation

Congratulates

Next Decade Entertainment

on their 20th Anniversary

Bravo! To

Friar Stu Cantor

Friar Monica Corton

on successful decades to come!

Tenor.

Alto.

Quintus.



Next Decade client **HARRY BELAFONTE** playing the guitar.

work I've done. That's a particular task, because I'm most mindful of where the material I sing goes, and I always make sure that he makes sure of an ethical relationship in what I do."

Other clients thriving under the Next Decade banner include Bob McGrath, longtime "Sesame Street" host and kids' music songwriter; prolific country songwriter Ray Griff; German dance music duo Groove Coverage; singer/songwriter Nora York, who emerged from the Knitting Factory jazz scene in New York in the '90s; and songwriter/composer/jazz artist Lucy Simon, who shared billing with sister Carly as the Simon Sisters and went on to write the music for "The Secret Garden" on Broadway.

Catalogs administered in the United States by Next Decade include those of Jean Doumanian Films ("All the Real Girls," "Everyone Says I Love You," "Sweet and Lowdown"); Roba Music Verlag in Germany, including songs recorded by the likes of Sarah Brightman and Dokken; and Gaucho Music and Sandbox Music, including songs performed by Millie Jackson and Joe Simon and artists signed to the Spring Records label.

Next Decade's catalog is "extremely eclectic," in the words of creative affairs and licensing VP Monica Corton. "Over the years it allowed us to branch into different licenses," she says. "We could go to one type [of licensee] and bring something totally different because we had a wider range of music that we represented.

"Also, each of our catalogs is special in the genre it represents," Corton adds. She cites the Gaucho and Sandbox catalogs "that get sampled a lot in hip-hop. The Belafonte stuff is unique—there's nobody like him. We have the 'Addams Family Theme' and the 'Green Acres Theme' from Vic Mizzy, which are two of the most-loved TV themes ever written. And now we have the first two Boston albums. It makes it very fun and easy: People normally want to do business with us because the music is very special and not replaceable."

"We're doing a lot of merchandising now for Belafonte and Boston," Cantor says, citing a full gamut of commercial copyright usages including videogames, ringtones, greeting cards and sports videos.

Additionally, the company is focusing on multimedia licenses and digital licenses for Web sites, not to mention "solid print agreements with the best people tran-

continued on >>p46

'Cantor has done a really remarkable job in a world that's so ever-shifting and complicated and full of ups and downs, and he really pays attention to the appropriate exploitation of the work I've done. That's a particular task, because I'm most mindful of where the material I sing goes.'

—HARRY BELAFONTE

ALLAN GRANT/TIME LIFE PICTURES/GETTY IMAGES

**Thank you Stu and Monica,
Congrats on 20 years!**

Now that you have administered the catalogs of Beethoven, Mozart, Stravinsky and Vic Mizzy, what have you got lined up for the 'next decade'?

Love you,

VIC MIZZY



Next Decade Entertainment, Inc.

WE WOULD LIKE TO THANK all of our clients, friends and business associates for their support over the past twenty years. We could never have reached this milestone or been the recipients of this great tribute without each and every one of you. Here's to another twenty great years together!

– Stu Cantor, Monica Corton, Jennifer Lash & the Next Decade Entertainment, Inc. staff

Next Decade Entertainment, Inc.

65 West 55th Street Suite 4F New York, NY 10019

Phone 212-583-1887 Fax 212-819-9788

www.nextdecade-ent.com

Celebrating
• 20 •
Great Years!

You guys are 20 and we are heading for 40 on "Sesame Street"

Congratulations Stu and Monica Thanks for a great job all these years!

Even Oscar the Grouch had to admit that he was impressed.

All the best for another 20!

Bob McGrath

"Bob on Sesame Street"



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One-of-a-kind



Next Decade Entertainment, Inc.

Congratulations on the 20th anniversary of the firm's founding,
with all our love and very best wishes for continued success.

Ira Ginsberg Company

scribing and arranging their books," Cantor says.

Corton previously worked in music publishing at Boosey & Hawkes and Cherry Lane before coming aboard in 1991, "a crucial addition to our growth and success," Cantor says.

"Nobody's just a Social Security number here, but part of family," Corton says, "and it's basically word-of-mouth that helped us grow under the radar, because we never took out big ads or handed out business cards at conventions. We just worked hard with great dedication to our clients."

Corton, a flute performer and music educator, cites another special Next Decade attribute.

"I have a degree in music," she says, "so music is just as important to us as the business aspect."

She adds that director of copyright and licensing Jennifer Lash likewise has a degree in music in addition to extensive previous music publishing experience.

Composer Mizzy, like Belafonte, originally met Cantor through Cortor's father-in-law, Murray Deutch.

"I decided to give Stu and Monica a shot for two years, maybe 15 years ago," Mizzy quips. "And since then I've renewed every two years because my income became very big because of those two working in tandem."

Mizzy notes that he is one of the few composers from his era in Hollywood that owns the publishing on his theme songs and cue music.

"They looked at my catalog to see if they could get commercials, because the business changed for people who write themes and you got to make extra money

from commercials," he says. "And they got me [placements in ads for] Ford Explorer and Shakey's Pizza and M&M's. Not only that, but their statements are highly detailed—I've never received statements like that."

Then there are legendary songwriters like Harburg and Gorney who are represented by Next Decade via their estates.

"Harburg was one of the greatest lyricists of all time," Cantor says, "and what's wonderful about his catalog is that his styles are all over the place because of the many songwriters he collaborated with, [including] Jay Gorney, Harold Arlen, Burton Lane, Ira Gershwin. We have many of his great songs like 'April in Paris,' '(It's Only) A Paper Moon' and 'Last Night When We Were Young,' and we got the Gorney catalog because of it."

Harburg's son Ernie, president of the Yip Harburg Foundation, recalls being referred to Next Decade by a leading lawyer in musical theater.

"He'd heard of a guy who increased some royalties for Belafonte and the guy who wrote the theme for 'The Addams Family,'" Harburg says. "I met Stu and Monica and felt that they understood what I wanted, namely, more funds and a little promotion on the side."

"But equally important was to collect all the royalties and make sure people paid them and we got a check every month. Now, after recap-

turing all our copyrights and Stu and Monica notifying agencies in Europe about our publishing company, where everybody else's income is going down, ours is going up."

Harburg continues: "Before my father died, we created Glocca Morra Music [named after Harburg's song "How Are Things in Glocca Morra?" from "Finian's Rainbow"] and the Yip Harburg Foundation to take money coming in from publishing and put it into the foundation. And over the years Stu and Monica have indeed fulfilled their promises. Not only that but they're nice people. And as Stu is an officer of the Friars Club [in New York], we got a few free meals in."

The substantial estate segment of Next

Decade's catalog "grew by accident," Cantor says, "from having Harburg to Gorney to Milton Gabler"—the record producer who also wrote songs including "Choo Choo Ch'Boogie," "L-O-V-E" and "Danke Schoen."

"The interesting thing is that we're sort of like the place for heirs who inherit these great works but have no idea what to do and need a home and place where they know their songs will be taken care of," Cantor says.

Harburg's estate, for instance, has more than 800 songs, so there's plenty to do, Corton says.

"A lot goes into administering songs that age in their copyright, like overseas renewals and recapturing U.S. rights," she says. "So you have to watch each year and oversee notifications and take any other necessary steps, and it's a huge job that not many people do."

But the key to Next Decade's success may well be the chemistry between Cantor and Corton.

Cantor says, "We've been working together for 17 years and have a unique working relationship: I let her do what she wants."

Corton adds, "Our skill sets complement each other. Stu's definitely more diplomatic than I am. I'm the 'bad guy,' being passionate about fighting for the rights of our writers and getting the most money for them, and when I feel backed into a corner because the industry has so few voices right now, I get very feisty. People expect the guy to be the bad guy."

Joking aside, "it's a really interesting time for independents right now," Corton says. "A lot of things are going on like new licensing opportunities and price structures, and as artists get more disgruntled with major companies not paying them attention, they'll be looking more toward independents," she says.

"We took over publishing for Boston's first two albums a year ago in April and increased their net publisher's share by 34% the first year," Corton says. "We're doing [everything] to make sure every penny is collected and that all opportunities to maximize exploitation of songs are being looked at, and that's because of our care and the attention we pay to our clients' music."



'People want to work with us because the music is very special and not replaceable.'

—MONICA CORTON,
NEXT DECADE

HSBC Bank USA, N.A.
proudly congratulates

**Stu Cantor and Next Decade
Entertainment, Inc.**

on their 20th anniversary!

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Congratulations and best wishes to
my good friends Stu Cantor
and Monica Corton at
Next Decade Entertainment.

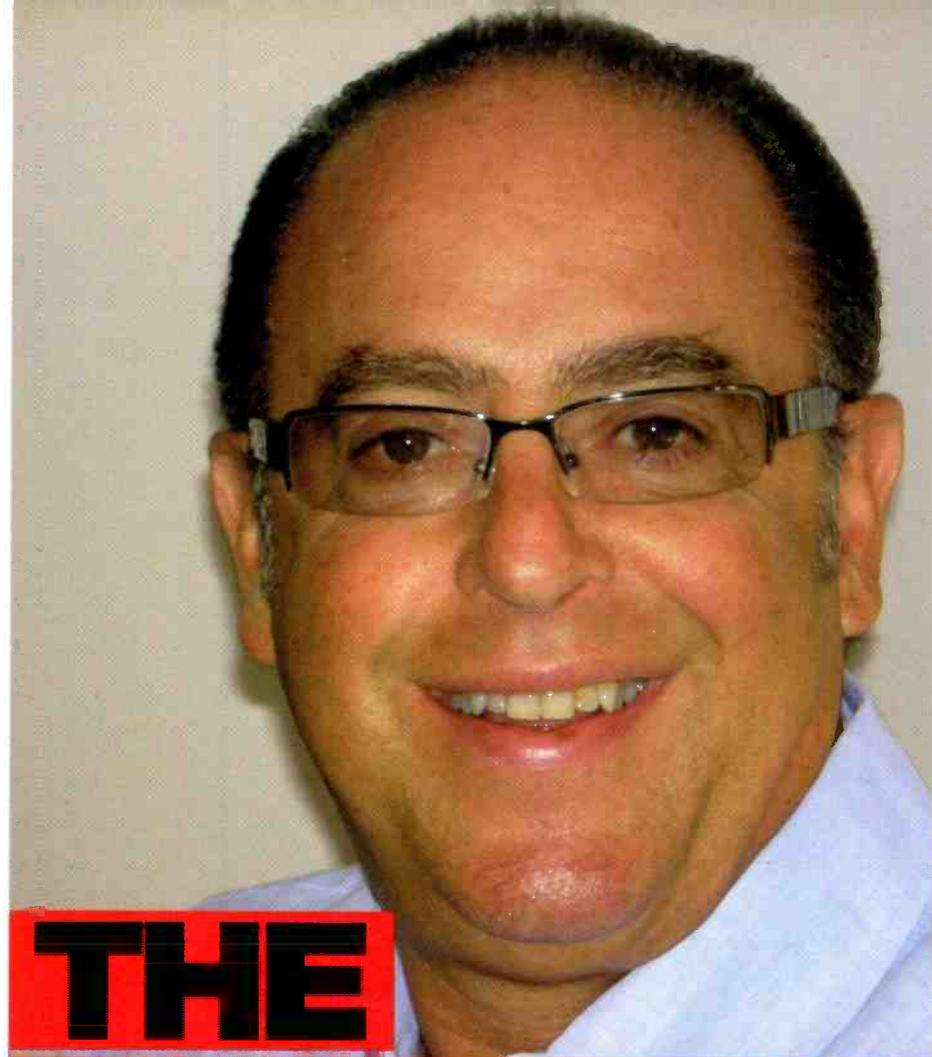
May you continue to flourish for the
next decade and decades beyond.

With an affectionate salute to
dear old friend Murray Deutch.



MIKE REMER

Cowan, DeBaets, Abrahams & Sheppard LLP



THE PERSONAL TOUCH

NEXT DECADE'S STU CANTOR REFLECTS ON HIS INDIE PUBLISHING SUCCESS

New York-based Next Decade Entertainment is celebrating its 20th anniversary as a successful independent, international music publisher providing a full range of music publishing administrative services. ¶ The company boasts an impressive and varied roster of clients, including Harry Belafonte, Vic Mizzy, Boston's Puresongs catalog, Lucy Simon and the estates of Yip Harburg, Milton Gabler and Jay Gorney. ¶ Founder/president Stu Cantor recently spoke to Billboard about his company and the state of music publishing.

Why did you start the company?

I had served as a music supervisor for movies like the "Teenage Mutant Ninja Turtles" series, and it provided a basis for me to start a business where I knew there would be income—this combined with the fact that I saw a niche for independent music publishing administrators.

At the time, it appeared to me that a lot of people were reluctant to give copyrights to majors and that people liked the boutique-type operation where they knew who was working for them and could pick up the phone and talk to them. They would not be just a number on a check and they would get their royalties paid on time.

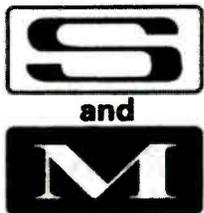
Like Harry Belafonte?

Harry Belafonte could have got bigger advances elsewhere, but he came to Next Decade because he knew he'd get the attention that he and his catalog deserved as opposed to getting lost at a big company.

So how does Next Decade fit in with the overall music publishing company picture?

I always say that people are looking to pigeon-hole you in some way, but that our business at Next Decade in many ways doesn't necessarily conform to the normal template of what a music publisher is.

What happened was, I found a niche where I was able to service the needs of a specific type of client who was searching for something they had been unable to find. When I started the company, my clients were people who spent a lot of time dealing with major publishers and for whatever reason were somewhat dissatisfied. And we filled a void by offering them a home for their works—and for these people their works are like their children. They are people who own their own songs or their family's songs, so they felt a certain affinity and closeness to them and wanted a home for them that other publishers couldn't provide. **continued on >>p50**



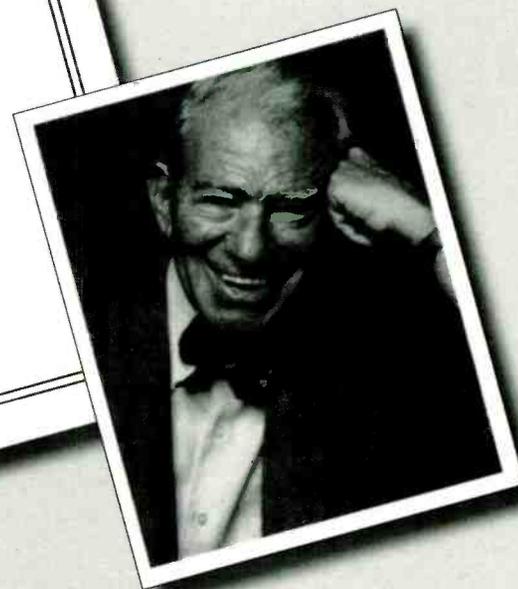
KLEIN COMPANY, INC.

To Stu Cantor, Monica Corton
and Next Decade Entertainment,

Keep Making Great Things Happen.

Steven J. and Martin P. Klein

*Stu and Monica,
Congratulations on 20 Great Years.
Thank you for all you have done
on behalf of "Yip's" elegant legacy and
The "Yip" Harburg Foundation.
- Ernie, Deena and Ben Harburg*



Congratulations on
twenty years of success
in the music business.

We wish you
many more years to come.

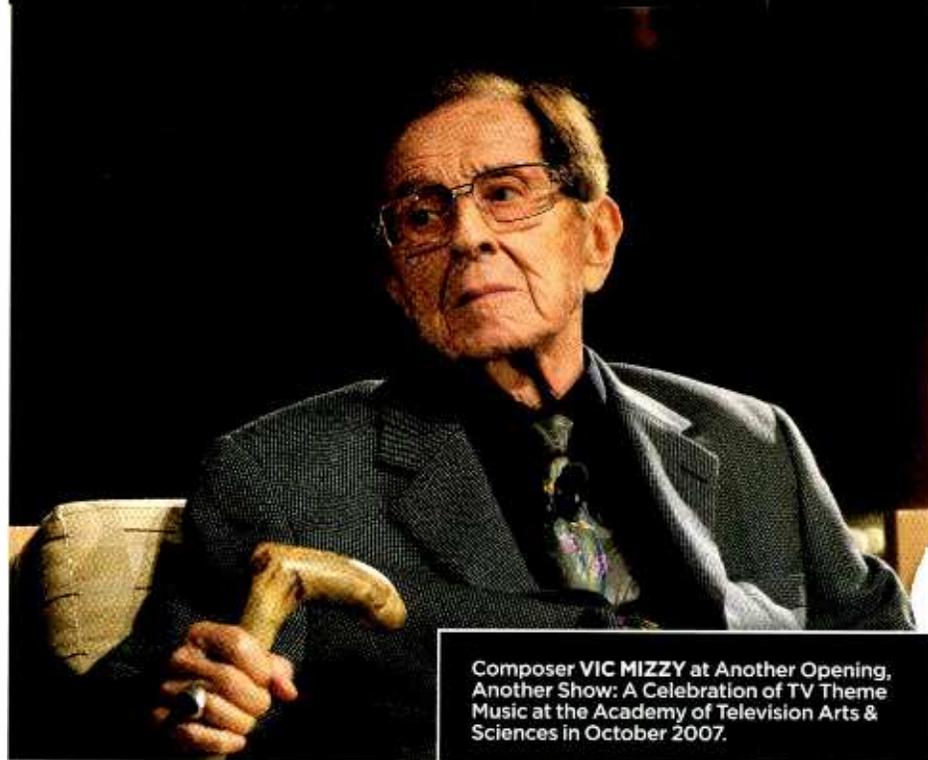
John LaRossa CPA
AND THE STAFF AT YOUR CPA FIRM

JALaRossa CPA PC

Congratulations on Twenty Years!
Best Always to Stu Cantor and Monica Corton.



ROY AND JULES RIFKIND
GAUCHO & SANDBOX MUSIC



Composer **VIC MIZZY** at Another Opening, Another Show: A Celebration of TV Theme Music at the Academy of Television Arts & Sciences in October 2007.

So we provided a home for their family—their children, so to speak, their jewels. These Harry Belafonte jewels, Vic Mizzy jewels that they created and wanted to put in a place where they felt they'd be secure and taken care of and properly looked after.

That's what we did and that's the genesis of the company.

What happened next at Next Decade?

From there the business grew because of the fact that we did what we promised to do. Our clients had friends and entertainment attorneys who saw what we did for them, and they were more than willing to recommend us to their business associates and clients.

I've never been one to do overt networking or take out ads—it's not within my budget being a small business—I just did what I needed to do and the company grew through hard work and word-of-mouth.

What kind of challenges did you face?

Like all publishers we needed to address issues going forward as technology presented us with special challenges.

And being indie, sometimes we didn't have the same voice as bigger publishers with more clout. So we had to work hard at trying to get our voice heard so that our clients' interest could be ultimately pursued.

What about the changes brought by new technology?

Technology constantly provides us with challenges, and the industry in the past has sometimes been kind of slow in keeping up.

We're doing a good job now with downloading and the Internet to maintain a foothold in the royalty structure that we're entitled to as owners of intellectual property. But we need to be aggressive and stay on top and stay in tune with technology.

It's also important to understand that when you're trying to optimize your clients' interests, you have to know what the new technologies are, along with the nature of the financial structure: What's the royalty? What's the advance? What's the charge? All these things that we've taken for granted with rights in the past we need to educate now going forward.

But the "Guitar Hero" [videogame], the downloading, videos—everything's just un-

believable. The Boston catalog [found a new] great outlet with "Guitar Hero." So it's a whole new thing.

I've been in the business 30 years and I know about print and mechanicals and quoting synch fees for commercials, but now there are all these other things you have to stay on top of.

How does this affect your business philosophy?

I think sometimes that the business has become so financially oriented that sometimes we lose sight of why we're in the business. If not for the songwriter we wouldn't be here, and we have to make sure we forever protect them and their creations and works and honor them by doing our utmost to optimize the value of their creations, not only for them but for their heirs.

Considering the fact that I've been in the business 30 years, I've seen it change from a time

when publishers were more involved in the creative process than they are today. It seems to have become more of a numbers game and about finances and deal-making than about the music. We must never lose sight of who we are and what we represent and understand that music is the bottom line and the reason we exist.

What is your view on the health of the indie publishing business today?

The role of the indie publisher is coming back around.

[Indie publishers] have proved their value, and I think a lot of the mergers and acquisitions of the majors have helped independents forge a new kind of presence.

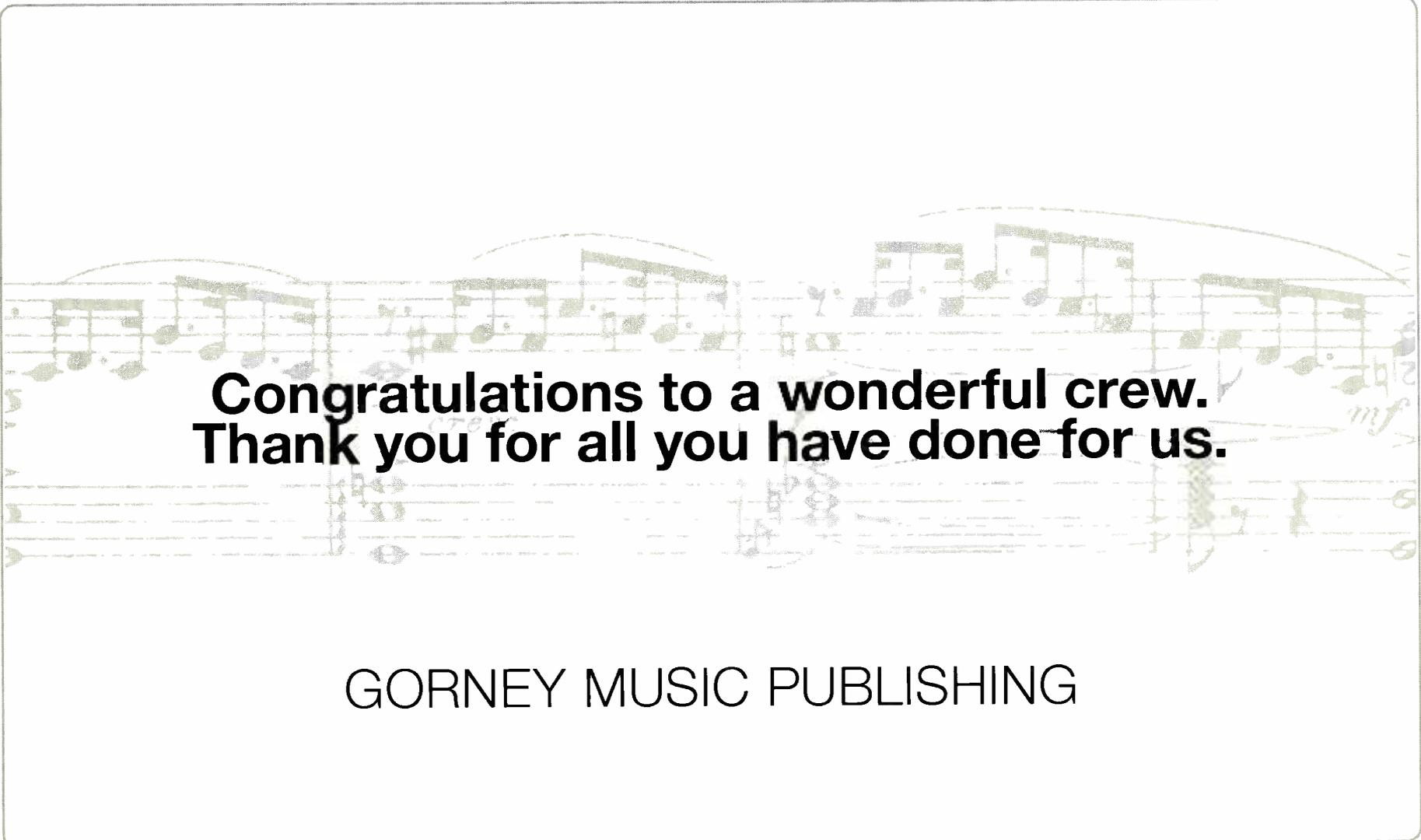
But I'm also somewhat concerned in terms of overall business, about the development of artists. Years ago when we were younger, we waited for the next album when we liked an artist. But I don't see the support for artists now like it used to be. So many artists get "one and done"-type deals and I think the industry is hurting itself in the long run by not supporting artists and grooming artists and creating longer-term shelf life for artists.

Now it's like a quick fix. But for the most part our clients are people who have been in the business, who have already survived in the long term—like Harry Belafonte. He's a legend, and all we're trying to do is keep the legend alive.

continued on >>p52

'We have to make sure we forever protect the songwriters and their creations.'

—**STU CANTOR,**
NEXT DECADE

A background of musical notation on a staff, including notes, rests, and dynamic markings like 'mf'.

**Congratulations to a wonderful crew.
Thank you for all you have done for us.**

GORNEY MUSIC PUBLISHING

CONGRATULATIONS STU AND MONICA

on Next Decade Entertainment's first twenty years in music publishing.
Keep up the great work and continued success in the decades to come.

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Many thanks for the last **Decades** and looking forward to the **Next**.
Stu and Monica—it's a privilege to work with you.

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Congratulation on your
20th Anniversary!

It's been an honor and a pleasure knowing
you and working with you.

Rolf and Christian

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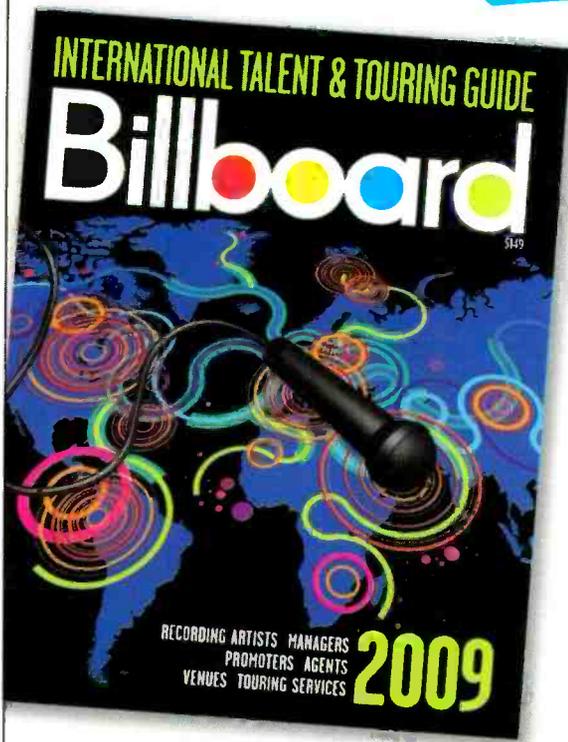
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But isn't someone like Belafonte self-sustaining?

To an extent. There will always be people who use Belafonte songs. But like we do for all our clients, we're looking for new ways to promote his music.

With Belafonte we got merchandise using his songs, like a plush toy parrot singing and dancing to "Jump in the Line." Same with Vic Mizzy's "Addams Family Theme," which is used in a spooky plush, animated tree toy. We're even taking a classic song like Yip Harburg's "Brother, Can You Spare a Dime?" and using it in a videogame.

So we're thinking outside the box. When you're an independent and smaller company, these are things you need to do to create income.

What do you see in the future for Next Decade?

Obviously one goal is to continue servicing all our clients and doing a good job for them—and of course, getting new clients and more clients.

Also part of our business plan going forward is to acquire rights whenever possible, doing administration deals but also acquiring rights from existing copyright holders and people whose rights may be reverting to them in the future and are looking for a new home for their songs or for someone to acquire a catalog that they may be recapturing.

They know [at Next Decade] they have someone to talk to, they know they'll get paid on time and that we're looking at every penny that comes in to make sure they get paid correctly.

PERFECT PLACEMENTS

FILMS, ADS, TOYS AND VIDEOGAMES ALL BOAST NEXT DECADE'S SONGS

'ADDAMS FAMILY THEME' BY VIC MIZZY

The theme song about the creepy and kooky '60s TV family has been licensed recently for use on "American Idol," "America's Got Talent" and in an M&M Dark Chocolate ad, as well merchandise including a plush animated tree, "spooky eye" toys and a musical children's book.

"I call [Next Decade] the No. 1 outfit for commercials," says Vic Mizzy, who has seen similar success with the publisher's placements of his "Green Acres Theme."

Singing the distinctive ascending four-note opening phrase of the "Addams Family Theme," Mizzy notes that at sporting events "every once in a while the organist goes 'ba-ba-ba'—and I get paid for that. You got to get somebody to prolong the life of your catalog, and they're doing it."



'MORE THAN A FEELING' BY TOM SCHOLZ

When developers of the "Rock Band" videogame came to Next Decade to license "More Than a Feeling," creative affairs and licensing VP Monica Corton recalls pitching them Boston's "Hitch a Ride," "Peace of Mind" and "Foreplay/Long Time," which, she says, they also used. "One of the reasons we're successful is that we maximize exploitation."

Paul Ahern, former Boston manager and owner of the band's Puresongs catalog, likewise notes Next Decade's success at placing songs from the first two Boston albums, in-

cluding the appearance of "More Than a Feeling" in a Nestlé Nestea Singles spot, TV shows "Carpoolers" and "Criminal Minds," and the "Singstar Rocks 2" videogame.

"We felt that a small, attentive company would actively exploit rather than passively warehouse an important catalog such as Puresongs," Ahern says, "and Next Decade has identified new income sources such as videogames."

'JUMP IN THE LINE,' BY HARRY BELAFONTE

Harry Belafonte recorded "Jump in the Line" on his 1961 album "Jump Up Calypso," and more than four decades later Next Decade has licensed the song to the "Samba de Amigo" videogame, the "Little Mermaid 3" movie and a Sara Lee Bread commercial and placed it in merchandise including a plush parrot toy and musical palm tree.

"There's a level of ethical scrutiny that they're required to use in association with my material," Belafonte says. "I have a list of what businesses I think are appropriate for me to be associated with and which ones to shy away from in exploiting my songs for financial gain. So we have these parameters, but they pay very careful attention to them, and I really and truly enjoy working with them."

—JB



'SAMBA DE AMIGO'



FROM THE BLOCK
Rilo Kiley's Lewis aims to repeat solo success



EASTERN PROMISES
Krystal Meyers drives Asia wild



CORE VALUES
Ex-'Idol' Pickler courts country base



CARPE DIEM
New album revitalizes Jason Mraz



ROCK OF AGES
Billboard's Modern Rock chart turns 20

54

55

59

60

60

MUSIC

R&B BY GAIL MITCHELL

LOUD AND CLEAR

Hit Songwriter Hilson Steps Up To The Mic

Keri Hilson is already a successful songwriter. Her enviable list of credits includes songs for Britney Spears ("Gimme More"), Mary J. Blige ("Take Me As I Am"), Ludacris ("Runaway Love") and Usher ("Love in This Club").

That's not surprising, given that as a determined 12-year-old, she wrote her first song, "Never Let Go." Little did she know the title would double as a metaphor for the real focus of her creative pursuits: to be a singer.

After a setup many new artists would give their eye teeth for—including writing and having a featured singing role on the Timbaland hit "The Way I Are"—coupled with several release-date delays, Hilson's dream is finally coming true. Her Mosley Music Group/Zone 4/Interscope debut, "In a Perfect World," bows Oct. 14.

Hilson realizes industry watchers may be quick to place her in the trendy songwriter-turned-artist ranks, joining a roster that includes Ne-Yo, Terius "the-Dream" Nash and Sean Garrett. However, the woman

—whose childhood nickname was "Keri-okey"—says she knows what was on her plate first. And she wasn't going to take no for an answer.

"I knew what my plan A was, but it just so happened that I was blessed with a plan B that brought me to it," the artist says. Recognizing that Hilson was more interested in singing than taking piano lessons, her piano teacher-turned-vocal coach challenged her to write a song, which became "Never Let Go."

"I ended up doing the arranging and producing my vocal," the Atlanta native recalls of her fledgling production. "There was no choice from that day on. I've never stopped."

That led to a short stint at 14 as the lead of a girl group signed to Elektra, named By D'Sign. Hilson later joined another girl group, Pretty Toni. When neither of those alliances panned out for the long term, Hilson shifted

I knew what my plan A was, but it just so happened that I was blessed with a plan B that brought me to it.

—KERI HILSON



KERI HILSON has parlayed her hitmaking writing career into a deal with Timbaland's label for her debut album.

into fourth gear on plan B. Selling her first song at 18 (to a Japanese artist), Hilson placed a second song with Kelly Rowland for the international version of Rowland's first solo album.

Hilson's songwriting forays led to her co-establishing songwriting/production collective the Clutch, whose credits include Jesse McCartney ("It's Over"), Omarion ("Ice Box") and Ciara ("Like a Boy"). It was Atlanta-based producer Polow Da Don who was responsible for her fortuitous introduction to super producer Timbaland. He signed her to his Mosley Music in conjunction with Polow Da Don's Zone 4.

"I can't explain it fully," Hilson says of her chemistry with Timbaland. "It's just really free: I love his no-holds-barred attitude. That inspires me."

In addition to production by Timbaland and Polow Da Don, "In a Perfect World" features work by the Run-aways, who produced lead single "Energy." It is No. 34 on Billboard's Hot R&B/Hip-Hop Songs chart. Its accompanying boxing motif video, directed by Melina, has received more than 1.5 million hits on YouTube. From Memorial Day through July 7, "Energy" was also exposed via a Verizon cinema and print campaign.

To further build awareness for her album, Hilson did syndicated radio personality Russ Parr's bus tour, hosted BET's "106 & Park" and was the opening act for Robin Thicke's major-market promo tour, which included an August stop at Los Angeles' House of Blues. Prior to that, the Emory University theater major was the femme fatale in Usher's "Love in This Club" video.

Hilson's model-perfect looks have graced the covers of Fader and Trace, supplemented by articles in Ebony, Blender and Giant. An artist-to-watch feature is slated for Rolling Stone as the label ramps up various TV bookings. In the meantime, Hilson will tape a segment for "The New Now," part of Yahoo Music's "Who's Next?" platform. It will go live on the Yahoo site Sept. 17 and run for a month. According to Yahoo head of label relations and programming John Lenac, the platform averages between 3 million and 5 million streams per month.

"Keri's time is now," adds Lenac, who notes that previous "Who's Next?" spotlight artists include Amy Winehouse and Katy Perry. "We've been following Keri for years, impressed with her ability to write hit songs and now proving herself as a performer as well."

Describing the album as "a bit more R&B" than what folks may know from her songwriting, Hilson says "In a Perfect World" relates to everyone who has something incomplete or something they'd like to change about themselves. "I didn't want to do an album that painted me perfect," she says. "What's missing in music is just that: showing the vulnerable side of women, the real. Showing women you can be yourself. You don't have to walk around like your shit doesn't stink."

LATEST BUZZ

>>>STONE TEMPLE SOLO

Scott Weiland's second solo album, "Happy," will arrive Nov. 18 via his own Softdrive label. The set was co-produced by Weiland and Doug Grean, with Steve Albini engineering a handful of songs. "Happy" boasts guest appearances from No Doubt members Tony Kanal, Tom Dumont and Adrian Young. Weiland is planning to tour in November in support of "Happy," following the conclusion of Stone Temple Pilots' reunion outing.

>>>QUEEN'S RANSOM

Queen + Paul Rodgers have set an Oct. 28 U.S. release date for "The Cosmos Rocks," the band's first new album since 1995 and its first since Rodgers stepped in for the late Freddie Mercury in 2004. The group has already debuted several of the new songs at shows and on TV, including first single "C-lebrity," which features vocals from Foo Fighters drummer Taylor Hawkins, and "Say It's Not True," written in honor of Nelson Mandela's 46664 AIDS initiative.

>>>BIG-SCREEN BEATLE

The story of John Lennon is headed for the big screen with "Nowhere Boy," a biopic that will be directed by visual artist Sam Taylor-Wood. Produced by U.K. company Ecosse Films and with a script from "Control" screenwriter Matt Greenhalgh, "Nowhere" will focus on the Beatles legend's childhood and subsequent journey to icon status. Filming is set to take place on location in Lennon's hometown of Liverpool, England.

>>>DREAM ON

The Cure's long-in-the-works new album, "4:13 Dream," is slated for an Oct. 14 U.S. release via Suretone/Geffen. The set, which was first expected in the summer of 2007, has been preceded by the release of singles on the 13th day of each of the past four months. Those tracks will also be the subject of a remix EP dubbed "Hypnagogic States," due Sept. 13.

Reporting by Jonathan Cohen and Stuart Kemp.



LEWIS

ROCK BY JILL MENZE

Jenny's New Jams

Rilo Kiley's Lewis Strips Down For Second Solo Set

Whether she's kicking ass in a sparkly jumpsuit as the frontwoman of Rilo Kiley or baring her soul with an acoustic guitar, Jenny Lewis has built a sizable base of fans and celebrity collaborators (Elvis Costello, Conor Oberst) alike.

And while it took Rilo Kiley the better part of a decade to rise through the indie rock ranks, Lewis proved an immediate force to be reckoned with her 2006 solo debut, "Rabbit Fur Coat." Now on the heels of Rilo Kiley's 2007 career best seller "Under the Blacklight," Lewis is ready to unveil what else she's got up her sleeve with "Acid Tongue," due Sept. 23 via her band's current home, Warner Bros.

"It rocks a little harder," Lewis says of the new set. On "Rabbit Fur Coat," which was released on pal Conor Oberst's label Team Love and has sold 129,000 copies, according to Nielsen SoundScan, she paired up with the Watson Twins for a folk- and-soul-influenced collection of songs that showcased her intimate side.

But with "Acid Tongue," her main objective going into the studio was to cut as many songs live as possible. In January, Lewis and co-producers Johnathan Rice, "Farmer" Dave Scher and Jason Leder retreated to Sound City Studios in Van Nuys, Calif., for three weeks of all-analog recording sessions. "The vibes were fantastic," she says.

The album features guest spots from a number of Lewis' friends, including Elvis Costello, who duets with her on "Carpetbaggers"; the Black Crowes' Chris Robinson; and current beau Rice. Zoey Deschanel offers backing vocals on several tracks ("I love being flanked by

hot brunettes," Lewis says), and Deschanel's She & Him cohort M. Ward provides a moody guitar part on "Pretty Bird." Lewis' sister Leslie also supplies backing vocals, and her dad, Eddie Gordon, plays bass harp on the honky-tonkish "Jack Killed Mom."

One notable departure from Lewis' previous work is "The Next Messiah," a pulsating, nearly nine-minute cut that's "actually three different songs that Johnathan Rice and myself wrote together," she says. "I happen to be a Barbra Streisand fan, and Barbra Streisand fancies a medley, so we discussed stringing the three songs together."

Compared with writing material for Rilo Kiley, whose last album was polished with glittering studio sheen, Lewis says she uses the band's songs "as a reference point to go in the complete opposite direction" with her solo work.

The difference in aesthetics between both projects is likewise carried over into Warner's marketing campaign. "The recording process was very organic" compared with "Under the Blacklight," Warner Bros. marketing director Brant Weil says. "[It was a] more basic, stripped-down, old approach to making a record. So in all the [promo] photos and videos, we're trying to reflect that."

New music was first revealed via a Web clip with Lewis' phone number, and once fans dialed, they were treated to a rusty, old-timey-sounding recording of the title track. In what Weil calls "an ode to an old vinyl approach," a 7-inch will be available for "The Next Messiah," which spans across side A and side B.

Plans for a single haven't yet been decided, but the album will be taken to various radio outlets, including triple A and college. Lewis hits the road this fall for U.S. and European jaunts, which include several dates with Oberst and his Mystic Valley Band.

Weil feels that at this point in the game, Lewis is her own best salesman because "Jenny Lewis is Jenny Lewis. She has such a unique style," he says. "She has legions of fans that look up to her, and she's completely come into her own... She's completely where she should be as an artist, and I think [her music] reflects that."

DANCE BY KERRI MASON

BOMB THE BASS

Swedish Dance Artist Brings Worldwide Hit Stateside

In 2006, German dance act Cascada had an international crossover hit with "Everytime We Touch" (Robbins), a simple yet distinctive pop song backed by the hyperactive sounds of rave music. The single sold more than 1 million downloads and peaked at No. 7 on the Billboard Hot 100, while the album of the same name spent 67 weeks on the Billboard 200.

Now, a Swedish act is poised to potentially best that feat with a similarly straightforward melody and honking, clubby synths. Basshunter's "Now You're Gone" (Ultra) is topping charts worldwide and impacting American radio, hitting No. 1 on Billboard's Hot Dance Airplay chart, and going into rotation at top 40 WHTZ (Z100) New York.

"It's gathering momentum. We're probably at the beginning of the story here," Ultra Records president Patrick Moxey says. "It's [a] male Cascada."

"Now You're Gone" spent five weeks at No. 1 on the U.K. chart; hit No. 1 in Ireland; went top 20 in Austria, Denmark and Germany; and reached the top 10 in Finland, France and Sweden. It's sold more than 95,000 downloads domestically, according to Nielsen SoundScan, keeping a 2,000- to 3,000-per-week pace since its release in May.

And that's just the English version. In 2006, Swedish-language version "Boten Anna" went No. 1 there and in Denmark and top 10 in five other countries. It sold 26,000 downloads on iTunes, which led to Basshunter's deal with Ministry of Sound subsidiary Hard2Beat in the United Kingdom and Ultra in the United States.

"We noticed it was starting to do well on iTunes, even in Swedish," Moxey says. "We gave a call over to Warner Sweden and made a deal. We were encouraging them to do an English-language version and then heard there was one already in the works."

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>TORR DE FORCE

Icelandic singer Emiliana Torrini is hard to pin down. She has co-written pop (Kylie Minogue's 2003 U.K. No. 1 "Slow"), sung on Howard Shore's score to "The Lord of the Rings: The Two Towers" ("Gollum's Song") and released an album of tender folk, "Fisherman's Woman," in 2005.

Now "Me and Armini," her third solo set and second for U.K. indie Rough Trade Records, is another leap sideways, with the title track/lead single a summery ska-pop anthem.

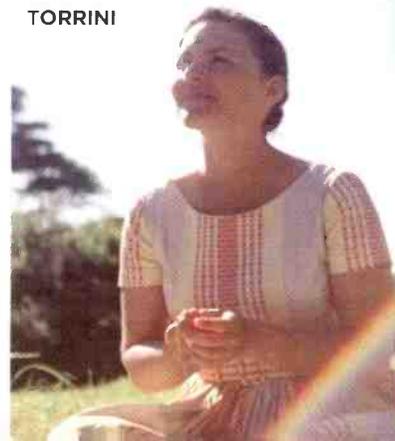
The Rough Trade albums "are two completely different records because they were [inspired by] two different lives," says Torrini, who is based in Brighton and managed by MBL Music and published by Warner/Chappell U.K. An October European tour has been booked through International Talent Booking.

According to Rough Trade, "Fisherman's Woman" has sold 125,000 copies around the world. "Me and Armini" has a global shipment of 150,000 for its Sept. 8 release (Sept. 9 in the United States).

Rough Trade founder Geoff Travis says he's confident Torrini will follow "in the footsteps of Duffy, Adele, Estelle and Amy [Winehouse], taking her place alongside them in the charts."

However, Torrini prefers to think of herself as unique. "I re-

TORRINI



LEWIS: AUTUMN DE WILDE; TORRINI: JON BERGMAN

CHRISTIAN BY DEBORAH EVANS PRICE

Beautiful 'Noise'

Krystal Meyers Builds An International Profile

With a growing fan base in Asia as well as the United States, exposure on NBC promos for the network's fall lineup and a slot on the Revolve tour, Krystal Meyers is poised to have a banner year. Her new Essential Records set, "Make Some Noise," drops stateside Sept. 9, having already been released in Asia in July.

The CD launch there was in "a four-story venue, with this huge disco ball hanging in the middle that was like 10 foot in diameter," Meyers says of the gig, which was filmed

livers some of her deepest, most compelling lyrics on such tracks as "My Freedom" and "S.O.S." "Growing up in this industry for four or five years can really change you for the good or for the bad, and it's been a roller-coaster ride," says Meyers, who admits her continent-hopping schedule sometimes left her exhausted and feeling disconnected.

She recalls pouring her heart out to her boyfriend, saying, "I'm so tired of getting up onstage and acting like I'm this 'got-it-together girl' who is touring the world and everything is going right. My heart has died. I'm not in tune with the Lord and he is supposed to be my best friend. It's not

God's fault. It's my fault. He daily pursues us, but I'm not running back. I'm not coming back towards him."

Realizing why she felt so depleted, Meyers re-established that connection with God. Writing the new record became a cathartic experience and as a result Meyers has crafted a strong collection that entertains and inspires. The infectious title track is the first single in the Asian market and is featured on the official 2008 Olympics album, "Olympics 2008—One World One Dream."

"Make Some Noise" is also being used by NBC as the theme song to promote its fall shows. "We used a song from her first album to launch 'Heroes,' and that was a great song, but she's grown so much on this record," says NBC Universal director of promo music services Janine Kerr, who bit on a pitch from Provident Music Group director of strategic markets Jennifer King.

The first promo spot aired during the opening of the Olympics,

and promos will continue to run during the fall, each tagging Meyers' name and the song title. According to Provident senior VP of marketing Ben Howard, the company is devoting significant resources to an online campaign, specifically a Meyers site on ning.com that allows fans to create their own page and share photos and videos.

The label also plans to keep developing Meyers' international presence. "July was the best window to release for Japan and Asia's timelines and marketing opportunities," Howard says. "For the U.S., we chose to release later in the fall to line up with the Revolve tour. This also allowed her travel in Japan not to interfere or overlap with any U.S. promotional opportunities."

Since there's no Christian music market in Japan, Meyers is considered a mainstream pop artist and hasn't encountered any bias against faith-based music that acts in the United States sometimes battle. The experience has taught the young artist a valuable lesson. "You can be cool," she says. "You can have fun and all that stuff, but you can make a positive impact."



MEYERS

ALTBERG

Basshunter is 23-year-old model-quality Swede Jonas Altberg. In a rare twist on the usual dance construct, he produces and performs his music. His "compelling" stage style is part of what makes his potential so great, says Scott Simons, A&R representative/head of international for London-based Ministry of Sound. "If you're maybe a bit on the fence and not a massive fan of the music, if you actually saw him live, he is very charismatic."

"He's incredible," Moxey says. "He jumps all over the stage with a lot of energy."

Better yet, there's proof that Basshunter has the legs for a marathon, not just a one-hit sprint. Released overseas July 14, "Now You're Gone—The Album" peaked at No. 5 on the European Top 100 Albums chart and hit No. 2 in Ireland and No. 1 in the United Kingdom.

"It's always a battle to go from being a one-off dance hit or having a couple of dance hits and then delivering an album that No. 1, is credible, and No. 2, kids want to go and buy," Simons says.

Ultra will release it Sept. 23 in the States. Current European single "All I Ever Wanted" is already making a chart impact, hitting No. 24 on the European Hot 100, two slots below "Now You're Gone."

In what is perhaps the most telling stat among Basshunter's impressive collection, he recently topped a Hitwise chart that measures traffic sent to social networking sites by artists, outranking "High School Musical" and Jordin Sparks.

Moxey characterizes the artist's base as "young. This is the kind of music that gets requested from top 40 stations. If dance is going to compete, you need to have massive requests from 15- to 21-year-olds. Cascada has that, and I think Basshunter does too."

"It also appeals to people who just like music, who don't know or care about genres," he adds. "It's just shamelessly hooky."

Additional reporting by Richard Smirke in Manchester, England.

ally don't think I could be likened to any of them," she says. "They are all just doing their own thing."—*Andre Paine*

>>> THE WILD ONE

Former Suede singer Brett Anderson has taken an unorthodox approach to recording and marketing his sophomore solo album, "Wilderness."

The one-time alternative rocker opts for a pared-back sound, singing and playing piano alongside cellist Amy Langley. This prompted manager Ian Grenfell to "throw away the rule book" for the release, on the singer's own BA Songs label.

"Brett knew exactly what record he wanted to make, and we recognized it was unlikely to get radio airplay, so we've put a [marketing] structure around it that makes sense commercially," Grenfell says.

In the United Kingdom, a USB memory stick version was distributed to those attending a one-off London show in July, followed by a download ver-

sion July 29, limited CD release through Coalition independent music retailers Aug. 11 and general release Sept. 1.

"We started with the kernel of Brett's audience and built from there," notes Grenfell, who says a worldwide digital release through the Orchard will precede traditional releases in most territories running into early 2009. A North American deal is still to be confirmed.

A five-date U.K. tour booked by 13 Artists kicks off Sept. 25, followed by shows in Europe and Southeast Asia. Anderson's publishing is Copyright Control. —*Steve Adams*

>>> BEIJING CALLING

Beijing-based alt-rock band P.K.14's fourth album, "Chengshi Tianqi de Hangxing," is the band's "most cross-pollinated and exciting recording so far," according to lead singer Yang Haisong.

Yang describes the album—released in July in China and set for worldwide online dis-

tribution through the Independent Online Distribution Alliance—as "a collaborative journey born in Beijing, given shape in Sweden, with a stopover in New York."

It was produced by Swedish production duo Henrik Oja and Mats Hammarström, who have worked with the (International) Noise Conspiracy, then mastered at New York's Sterling Sound by Greg Calbi—the first Chinese-language album Calbi has worked on.

Founded by Yang in 1997 in Nanjing, the band's current lineup assembled after Yang moved to Beijing in 2001. Previous album "Bai Pi Shu" (Modern Sky), already available internationally via iTunes, earned nominations for best band and best rock band at the Chinese Music Awards (the local equivalent of the Grammy Awards). "Chengshi Tianqi de Hangxing" is P.K.14's debut for year-old Beijing label Maybe Mars, of which Yang is president. Maybe Mars also publishes and books the band. —*Berwin Song*

Enjoy exclusive performances, interviews, music and more from dozens of Underground artists at billboard.com/underground.



AMANDA DIVA

She may be an independent artist, but chances are you've heard of Amanda Diva.

Born Amanda Seales, the 27-year-old hip-hop/soul MC/poet has been a music journalist since 2003 and has hosted her own Sirius Satellite Radio and MTV2 shows since 2004 and 2005, respectively.

As if that weren't enough of a juggling act, Diva decided to pursue a career in hip-hop recording in 2006. "At that point, I started to feel like this is what I wanted to really do," she says. "That's when I made the decision to go from rapping as a hobby to making it a serious activity."

Although her well-established position in the industry helped further her aspirations, the Orlando, Fla.-raised artist says her connections also presented some challenges. "Because I come from a multifaceted background, my peers questioned my legitimacy," she says. "People weren't taking me seriously."

So Diva decided to play harder. She released her Q-Tip-assisted debut mixtape, "Bigger Than Hip-Hop," last year. She also performed during the Roots' annual Black Willy show in Philadelphia, backed by the troupe's drummer Ahmir "Questlove" Thompson. A month after, Diva was asked to replace Natalie Stewart in the R&B group Floetry and began touring with core member Marsha Ambrosius in June. "That tour was the No. 1 thing that solidified me as an artist in people's eyes,"

Diva says.

Plans to record an album with Floetry fell by the wayside, but Diva—who is also the First Lady of the DJ Drama-helmed Aphilliates crew—didn't let it hinder her plans. Late last year she released "Life Experience," the first EP of a trilogy. She recently released "Fore-Play," a mixtape serving as a prequel to "Love Experience," the next EP in the collection, due Feb. 10, 2009. Green Lantern, DJ Spinna and James Poyser have contributed production, while Estelle, Kardinal Offishall and Jack Davey make guest appearances. Diva is also working with 9th Wonder from Little Brother on an album set to be released next spring and is featured on Q-Tip's upcoming album, "The Renaissance."

Currently, Diva hosts a monthly variety show at New York's Drom called Spectrum Funk, where she invites other artists to perform with her, has an Internet comedy show, "Diva Speak TV" (which she describes as a cross between Dave Chappelle and "The Colbert Report"), and is a commentator on VH1's "Best Week Ever," which airs weekly on the network.

"My goal moving forward is to get a distribution deal for my music but continue to be indie," Diva says about what she hopes will come next. "2009 is the year. That's the plan."

—Mariel Concepcion

Contact: Gina Torres, publicist, gina@gtorresmedia.com

MADI DIAZ

To celebrate Cherry Lane Music founder Milt Okun's Lifetime Achievement Award at this year's Songwriters Hall of Fame ceremony, organizers paired a bit of the old with the new. The publishing mainstay's first signee, Tom Paxton, sang John Denver's "Leaving on a Jet Plane" with Cherry Lane's newest addition, 22-year-old Madi Diaz.

"Madi Diaz is someone I'll be watching carefully . . . She has the goods to go far," Paxton later wrote on his Web site.

Diaz, originally from "BF nowhere" Pennsylvania, made an early fan out of Ty Stiklorius, a member of John Legend's management team. Stiklorius "was at [New York's] the Bitter End for somebody who was playing before me, but came up to me after my set and was like, 'OK, I'm not crazy, I'm just about to sound crazy. I work for John Legend. And now I want to work with you,'" Diaz recalls.

By the time Stiklorius had settled in as her manager, Diaz had already waved goodbye to her scholarship at Boston's Berklee School of Music and taken up co-writing with songsmith Kyle Ryan (who would also go on to be signed to Cherry Lane). Last year she scored a spot at the Newport Folk Festival, while this year she performed at the Rocky Mountain Folk Fest.

Only two months ago, she and Ryan moved to Nashville and into the good company of artists like Landon Pigg, Garrison Starr, Jeremy Lister and David Mead—all songwriters from a similar country- and folk-influenced pop vein. Dixie Chicks/Alison Krauss producer Gary Paczosa has "taken me under his wing," according to Diaz, and she, with her band, have been recording an EP to shop in the coming months. Jay Joyce (Patty Griffin, John Hiatt) and Marshall Altman (Kate Voegele, Matt Nathanson) have also had a hand in producing Diaz.

In the meantime, she and Ryan continue to work five or six days a week writing new material for Cherry Lane and showcasing in New York, Nashville and other major music markets. She will play Next Big Nashville Sept. 12 and will share the stage with Roman Candle and Keegan DeWitt Oct. 11 in Music City.

—KH
Contact: Ty Stiklorius, ty@stiklorius.com



THE LOVELY SPARROWS

The Lovely Sparrows lately seem to be the go-to indie-pop band for artists as they travel through Austin. Opening for acts as diverse as Fleet Foxes, Applesseed Cast and the Black Angels, the group is now poising itself to bust out of its Texan hotbed.

With help from New York-based management/consulting agency the Rebel Group, the Lovely Sparrows will release their first full-length, "Bury the Cynics," Sept. 9. The album was preceded by an Aug. 19 digital release, a Daytrotter session and an interview on NPR's Austin affiliate KUT. Additionally, spin.com debuted the powerful viral video for "Bury the Cynics" track "Year of the Dog," directed by video artist Eric Power.

The music crafted by primary songwriter Shawn Jones has a mix of charm and sadness, and even a little bit of humor amid delicate, acoustic-led pop tracks. "Pop isn't a dirty word for us," says Jones, whose unadorned voice wails through pensive, narrative lyrics. "We mix pop with the sadness. It makes sadness much more manageable," he says with a laugh.

At home in between giving guitar lessons to students at the Austin School of Music, the songwriter is finessing a musical theme of a different sort: He has been commissioned to complete the soundtrack/score for forthcoming documentary "Steve," riffing on a minutelong theme song written for the movie by producer Brian Eno.

"It's a total dream to be working on a soundtrack," he says. "The friend who commissioned me for the job said I'd be perfect for creating something 'creepy and weird.' I thought, well, that's nice."

Jones and his backing band—which consists of anywhere from one to seven people—are slated to perform at September's Pop Montreal festival and are planning a couple of East Coast tour runs.

—KH
Contact: Ben Losi, manager, ben@therebelgroup.com



VIDEO: For an exclusive performance and interview with the Lovely Sparrows, go to billboard.com/thelovelysparrows.

THE BILLBOARD REVIEWS

ALBUMS

ROCK

CALEXICO

Carried to Dust

Producer: Nick Luca
Quarterstick

Release Date: Sept. 9

★ Fans of Calexico's last album, "Garden Ruin," will not find that the Arizona-based band has traversed far from that lonesome desert landscape. Special guest vocalists, plus a turn at bat from longtime member Jacob Valenzuela on "Inspiracion," add intriguing textures to the 15-song set. Sam Beam of Iron & Wine, who filled out half of the 2006 split EP "In the Reins," provides elements of drama for "House of Valparaiso," while Pieta Brown counters Joey Burns' whispering on "Slowness." Quarterstick teased the album last month with the sinful-sounding single "Two Silver Trees," which boasts keys and synth arrangements. And as always, beautiful strokes of fada, mariachi, surf and Western are part of an epic backdrop for Burns' narratives.—KH

OKKERVIL RIVER

The Stand-Ins

Producer: Brian Beattie
Jagjaguwar

Release Date: Sept. 9

▶ A year after releasing one of '07's finest records, "The Stage Names," Will Sheff and band return with a

fifth full-length that's a sequel, a soul mate or second half of its predecessor. "The Stand-Ins" feels looser and breathier than "Stage Names," from the boppy "You Can't Hurry Love"—bassline on opener "Lost Coastlines" to the crackling "Singer Songwriters," which takes several well-directed swings at self-indulgent hipsters ("You've got outsider art by an artist who arguably kidnapped a kid on the wall," Sheff indicts). Fans will enjoy hearing the continued tales of characters like Savannah (on "Starry Stairs") and, one suspects, no small amount of Sheff himself. "The Stand-Ins" doesn't have quite as many instantly throat-grabbing moments as its brother, but is a quieter, sneakier listen that takes a while to reveal more of the band's trademark multilayered treats.—JV

REGGAE

MICHAEL FRANTI & SPEARHEAD

All Rebel Rockers

Producers: Sly & Robbie
Anti-

Release Date: Sept. 9

▶ Michael Franti spent the past few years documenting the chaos in the Middle East, penning a children's book and, with 2006's "Yell Fire!," stoking the kind of pointed political fire for which

JESSICA SIMPSON
Do You Know
Producers: Brett James, John Shanks
Columbia Nashville
Release Date: Sept. 9



After she scored nine pop hits between 1999 and 2006, top 40 radio gave Jessica Simpson the heave-ho. Now the singer has shifted formats to country, which she insists is an organic fit, given her Texas roots—not to mention her film role as Daisy Duke in 2005's "The Dukes of Hazzard." Full-length foray "Do You Know" is a credible transition, beginning with No. 18 launch single "Come On Over," which convinced programmers that there's twang in Simpson's torch. She aligns with Grammy Award-winning producers Brett James—an ideal fit via collaborations with Martina McBride and Carrie Underwood—and John Shanks, who has worked with, well, everyone. Despite detractors, Simpson remains a gifted vocalist who delivers on most every cut. Soaring midtempo "Remember That," lamenting power ballad "Still Don't Stop Me" and the title track, which features Dolly Parton, are all prime contenders.—CT

he's become so well-known. Like "Yell Fire!," this set was tracked in Jamaica with go-to producers Sly & Robbie and is as much of a dub- and soul-infused party record as Franti has ever delivered. Sure, he's incapable of keeping politics out of his voice, but tracks like "A Little Bit of Riddim," "Life in the City" and the soaring first single "Hey World (Remote Control Version)" are aimed squarely at the feet rather than the heart. The second half tends to meander en route to a crisp acoustic finale called "Have a Little Faith," but the killer tracks here—and there are many—make for Franti's sweatiest recent arguments that hope springs eternal.—JV

POP

NEW KIDS ON THE BLOCK

The Block

Producers: various
Interscope

Release Date: Sept. 2

▶ The New Kids' comeback album contains songs like "Grown Man," "Big Girl Now" and "Put It on My Tab," designed to deliver the message that they're no longer the fresh-faced tweens on your pre-algebra notebook. But when one of them sings, "Let's try every position," on "Sexify My Love," it's hard not to smirkify your face. Sure, the New

Kids deserve a shot at a reunion as much as anyone. But unless you're holding the album cover you'd have no way of knowing who these singers are, so completely have the Kids been filtered through the Usher Machine. Most of "The Block" is a reasonable enough approximation of faceless club pop, complete with standard-issue guest stars (the Pussycat Dolls, Timbaland) and out-of-left-field rap bridges. When the Kids hit the road this fall, songs from "The Block" will do little more than provide nostalgia-craving fans a chance to check their BlackBerrys.—JV

OLIVIA NEWTON-JOHN & FRIENDS

A Celebration in Song

Producers: various
Capitol

Release Date: Sept. 2

★ "A Celebration in Song" is an ultimate gift—with a portion of global proceeds aimed at Olivia Newton-John's Cancer and Wellness Centre. The artist offers 12 duets with the likes of A-list soul mates Cliff Richard, Barry Gibb, Richard Marx, Keith Urban, lifetime producer John Farrar and pal/songwriter/executive producer Amy Sky. All memorable, though a pair of lesser-known stateside acts are perhaps most inspired: chug-along inspirational anthem "Isn't It

Amazing" with Asian dance act Sun and "Right Here With You," Newton-John's duet with Delta Goodrem, who, at an early age, battled cancer like her singing partner. Their anthem anchors the project, and it feels as if ONJ is passing on the pop torch to her protégé.—CT

CHRISTIAN

CHRIS TOMLIN

Hello Love

Producer: Ed Cash
sixstepsrecords/Sparrow

Release Date: Sept. 2

▶ In a genre built on memorable melodies and simple, reverential lyrics, Chris Tomlin's gifts are unparalleled. First single "Jesus Messiah" has all the earmarks of another Tomlin entry into the canon of the modern church. Other strong candidates likely to follow are almost too many to enumerate. "Exalted," "I Will Rise" and "God Almighty" are particularly sturdy but hardly more or less so than any of the album's 12 songs. "You Lifted Me Out" reinforces Tomlin's credentials with solid AC/rock but is also the sole nod in an edgier direction. Quiet intros, with gradual crescendos—usually reinforced with either/or orchestra and choir, often of majestic proportions—are the clear production path chosen throughout. That might not be quite to the tastes of fans of rough-and-tumbler rockers

(like Tomlin's labelmate the David Crowder Band), but will almost assuredly broaden Tomlin's already formidable presence across the mainstream of Christian music.—GE

CHILDREN'S

KIMYA DAWSON

Alphabutt

Producer: Kimya Dawson
K

Release Date: Sept. 9

▶ "Juno" made Kimya Dawson something of a voice for the teen gestalt, but her latest effort plays to a younger set. "Alphabutt" is a children's album, 15 songs in 27 minutes that have a breezy, unconditional innocence and more than a little silliness. There are plenty of rectal references ("G is for gorilla fart/H is for huge gorilla fart," she sings in the title track, while "Pee-Pee in the Potty" is an a cappella ode to just that) but also simple slices of everyday life that have their own kind of poignancy. Whether it's a trip to visit extended family ("Uncle Hukee's House"), an examination of a sock and underwear drawer ("Seven Hungry Tigers") or an agenda-setting song to a child ("I Love You Sweet Baby"), there's always a cheery countenance amid lo-fi arrangements that sound like they were recorded in the family rec room.—GG

GYM CLASS HEROES

The Quilt

Producers: various
Decaydance/Fueled by Ramen

Release Date: Sept. 9

Gospel soul hoedowns, hip-pop radio nuggets, brassy ska rides, melodic narrative ballads: Just call Gym Class Heroes your Swiss Army band. United behind Travis McCoy, who rhymes like Eminem with an arts school degree, the band is reminiscent of everything but atypical of nothing. On sophomore effort "The Quilt," the act tops 2006's gold-selling "As Cruel As Children," conjuring Sublime one minute ("Blinded by the Soul"), Chris Brown the next ("Cookie Jar") and then reverently summoning Hall & Oates' Daryl Hall to contribute vocals ("Live Forever"). Everyone plays a part, including inspired guests like Estelle and Busta Rhymes, but the real star is McCoy, who's got the lyrical wit, natural showmanship and effortless mystique of a superstar. If it all seems messy, it isn't. GCH sounds like an American utopia, where everyone coexists joyfully and thrives on the diversity. Perfect for an election year.—KM



ERIC BENÉT

Love & Life

Producers: various
Friday/Reprise/Warner Bros.

Release Date: Sept. 9

Despite the radio-friendly "Pretty Baby" and "I Wanna Be Loved," Eric Benét's last album, "Hurricane," was an inconsistent disappointment. But fans, especially those of the female persuasion, will rejoice when they hear the R&B singer/songwriter regain his footing on "Love & Life." His fourth album is rooted in the classic R&B of the '70s—stimulated by a contemporary blend of gospel, jazz and Latin rhythms and the same passionate tenor behind 1999 No. 1 R&B hit "Spend My Life With You." He channels that romantic fervor on "You're the Only One." Then he goes deep on the sensual "The Hunger" and "Chocolate Legs," a seductively reverent homage to females' healing power. He tackles his own ups and downs on the frankly personal "Still I Believe" and steps into groove mode on "Weekend Girl" and "Iminluvwichoo." A welcome refresher course in pure Benét.—GM



THE BILLBOARD REVIEWS

SINGLES

LATIN

JENNI RIVERA

Jenni

Producers: *various*

Fonovisa

Release Date: *Sept. 9*

▶ You know an artist is in command of her genre when you listen to her songs and can't imagine anyone else singing them. Banda diva Jenni Rivera has trademarked a swingy, midtempo groove on her brass-heavy tunes and a cackling bluntness that other regional Mexican singers of her generation don't even approach. On her latest, in addition to the hilariously dismissive insult-fests "Envuelvete" and "Fraude," (in which she tells her ex he's lousy in bed), there are nuanced, lovely songs. There's the soaring ballad "Culpable o Inocente," and "Tu Camisa Puesta," in which she doesn't care that her man has no money as long as she wakes up with his shirt on. With Rivera's hand in writing and producing her own material, this is one Jenni from the block who can rightly proclaim, "I'm real."—*ABY*

COUNTRY

PATTY LOVELESS

Sleepless Nights

Producer: *Emory Gordy Jr.*

Saguaro Road

Release Date: *Sept. 9*

★ In lesser hands this collection of country classics might have been badly mishandled, but in the willing arms of traditionalist extraordinaire Patty Loveless and producer/husband Emory Gordy Jr., the past is brought to new life. Loveless wisely doesn't try to mimic the originals, but she doesn't stray too far either, which makes

for a comfortable yet fresh listening experience. While the highlights include a feminine turn on the Dickey Lee-penned "He Thinks I Still Care" (famously done by George Jones as "She Thinks I Still Care"), the steel guitar-laden and mournful "Crazy Arms" and Vince Gill's luscious harmony on the title track, which harks back to past vocal intertwining with Loveless, every cut is a newly mined gem in its own right. Especially tantalizing is her acoustic and raw turn on Hank Williams' "Cold Cold Heart."—*KT*

BRUCE ROBISON

The New World

Producer: *Bruce Robison*

Premium Records

Release Date: *Sept. 2*

★ Bruce Robison, who has had his songs turned into mainstream country hits by Faith Hill & Tim McGraw, George Strait and the Dixie Chicks, is a Texas staple. But this latest offering might just turn a few heads in the rest of the new world. While "Bad Girl Blues," which conjures a smoky nightclub, is sonically and lyrically the hands-down winner on the set ("Wish I could have been the bridesmaid instead of always the bride"), "California 85" features another clever turn ("Try the California 85, it goes well with the lies"). Other highlights include the funky "The Hammer," bluegrass-tinged "Only," the throwback "Twistin' " and playful "The New One," which would make Randy Newman proud. Wife Kelly Willis adds her distinctive voice to a number of cuts, and the rich yet spare accompaniment is just right.—*KT*

ROCK

OASIS

The Shock of the Lightning (5:02)

Producer: *Dave Sardy*

Writer: *N. Gallagher*

Publishers: *Oasis/Sony/ATV Music Publishing*

Big Brother

▶ Britrock quintet Oasis delivers a hypnotic, signature first single from seventh studio album "Dig Out Your Soul" (Oct. 7). The energetic "The Shock of the Lightning" is vintage Oasis, circa 1995. With a banging kick drum and über-catchy guitar grooves, the brothers Gallagher showcase a new fan favorite and a bloody good rockin' track. The band, currently on tour with Ryan Adams in North America, will hopefully find the same love stateside that it has garnered in the United Kingdom, since engaging an American audience has remained a perpetual challenge for the seminal act. Debuting at No. 31 at modern rock radio, it's certainly off to a promising start. Maybe "love is a magical mystery" after all.—*KMT*

COUNTRY

AARON WATSON

Love Makin' Song (2:41)

Producers: *Ray Benson,*

Sam Seifert, Aaron Watson

Writer: *A. Watson*

Publishing: *Sonnet/Aaron*

Watson Songs, BMI

R.E.D.

★ Like Pat Green, Cory Morrow, Roger Kreager and other Texas stars, Aaron Watson hopes and deserves to be heard beyond the borders of the Lone Star state. With his latest, the Abilene-based Watson proves that the best country music is not always crafted in Nashville. As the title not so delicately indicates, the singer is interested in one thing and one thing alone. With a thumping bass plus plenty of steel guitar and fiddle, Watson has crafted what's sure to be a dance hall—and hopefully radio—favorite. There's plenty of boasting here ("Either way it's gonna end with an all-night long"), but something tells us Watson—who chan-

nels Conway Twitty at his testosterone-talking best—is going to deliver.—*KT*

R&B/HIP-HOP

SLIM THUG FEATURING DEVIN THE DUDE

Bitch I'm Back (3:43)

Producer: *Dr. Dre*

Writers: *S. Thomas,*

D. Copeland, A. Young

Publisher: *not listed*

Boss Hogg Outlawz

★ In 2005, Houston hip-hop was white hot. The efforts of Michael "5000" Watts and his independent Swishahouse label led to local artists' regional sound captivating the country. However, this movement has been stuck at a standstill ever since. Slim Thug, one of the aforementioned MCs, is in a position to try to reclaim past glory. With help from Houston rap veteran Devin the Dude and the legendary Dr. Dre, Slim explains being torn between a major label and the creative freedom that comes with being independent ("So I listened to my label, planned to break acts/And learned a whole lot of game from that/Just stay true my nigga, and do you/ And fuck what another trying to tell you to do"). Slim Thug is back to being himself. And that's what hip-hop is all about.—*SR*

METALLICA

The Day That Never Comes (8:01)

Producer: *Rick Rubin*

Writers: *J. Hetfield, L. Ulrich,*

K. Hammett, R. Trujillo

Publisher: *Creeping Death Music, ASCAP*

Warner Bros.

"The Day That Never Comes" is what Metallica fans felt they were pining for while awaiting the follow-up to 2003's ill-received album "St. Anger." Rock DJs have pounced on the track, making the band the first act this decade to notch a pair of top five rock debuts. But they're not just banging "Never" because it's an event record: It's a masterful blend of the quartet's classic sound with the Metallica of today, quenching fans' lengthy thirst for a true dose of metal from one of the genre's cornerstones. The clean, meandering route follows the soulful interludes of "Fade to Black," then reveals its ace around the four-minute mark: galloping beats and guitar-heavy fire whose opening chords recount instrumental treatise "Orion." Metallica has forged a comfortable reunion between its gutsy thrash parentage and its contemporary musical maturity. Thank God.—*CLT*



DANCE

LADY GAGA FEATURING COLBY O'DONIS

Just Dance (4:02)

Producers: *Red One, Akon*

Writers: *Lady GaGa,*

N. Khayat, A. Thiam

Publisher: *not listed*

Streamline/KonLive/

Interscope

▶ Puerto Rican singer/

songwriter Stefani Ger-

manotta—aka Lady GaGa—

was playing piano by ear at age 4, wrote her first song at 13 and accepted into New York University's Tisch School of the Arts at 17. Gaining notoriety as a songwriter for Interscope's Pussycat Dolls, she was signed by the label and now, at 22, releases electro-pop debut "Just Dance." The song has already been performed at the 2008 Miss Universe pageant and on Fox's "So You Think You Can Dance" and MTV's "America's Best Dance Crew." Already a No. 2 smash on Billboard's Hot Dance Club Play and Hot Dance Airplay charts, GaGa's debut from album "The Fame" (Oct. 9) is working its way up the Billboard Hot 100. Akon offers supporting vocals as does GaGa's 19-year-old newcomer labelmate Colby O'Donis, who taps into the mix with his tenor swagger. The accompanying video offers a glimpse of the glitzy, debauched world GaGa has immersed herself in since exploding on the scene, in a grungy party setting with loads of raunch and sass. In addition to her musical wares, this Lady is on her way to becoming a style icon and pop culture brand.—*MM*

NATASHA BEDINGFIELD

Angel (4:08)

Producer: *Rodney "Darkchild"*

Jerkins

Writers: *L. Daniels, R. Jerkins,*

C. Johnson, R. Love

Publisher: *not listed*

Epic

Natasha Bedingfield's approach to international success appears to be working. When her sophomore album was released in the United States after a near-year's delay, she ultimately recorded a new batch of songs aimed at capturing radio airplay. That decision has paid dividends with two hit singles from "Pocketful of Sunshine": "Love Like This," featuring labelmate Sean Kingston, and the top five title track. Third single "Angel," another of the new tracks, was produced by Rodney Jerkins and takes a decidedly more urban slant, which, of course, will fit in fine on these shores. Vocally, Bedingfield has no difficulty adjusting to the production, confidently delivering with sass and swagger. With angelic harmonies throughout, a catchy chorus with a fun spell-out of "a-n-g-e-l" and a sing-rap bridge, Bedingfield is on her way again to the airwaves' high heavens.—*CW*



LEGENDS & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Gordon Ely, Gary Graff, Katie Hasty, Kerri Mason, Michael Menachem, Gail Mitchell, Shad Reed, Chuck Taylor, Christa L. Titus, Ken Tucker, Kristina M. Tunzi, Jeff Vrabel, Chris Williams

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.



PICKLER

COUNTRY BY KEN TUCKER

Getting To Know Her

'Idol' Alum Pickler Writes From The Heart

She has domestic turmoil and tabloid-fodder romance in her past, but Kellie Pickler just wants people "to get to know me through my music." It's fitting then that Pickler's sophomore set, due Sept. 30, is self-titled.

"American Idol" alumna Pickler's debut album, "Small Town Girl," debuted at No. 1 on Billboard's Top Country Albums chart in November 2006 and has sold 783,000 units, according to Nielsen SoundScan. The singles "Red High Heels" and "I Wonder" have moved 433,000 and 311,000 digital downloads, respectively. The numbers are especially impressive given that Pickler has yet to score a top 10 airplay single—"Red High Heels" reached No. 15 on Hot Country Songs in February 2007, "I Wonder" peaked at No. 14 and "Things That Never

Cross a Man's Mind" topped out at No. 16 in March.

A lot has changed for Pickler since that first set. She shifted from New York-based manager Hoffman Entertainment to Nashville- and Los Angeles-based Fitzgerald Hartley. And after working with Blake Chancey, Pickler chose Chris Lindsey to helm her second effort. "It takes time to find the right team of people for you," Pickler says. "That's the hard part of the whole process."

While Pickler is complimentary of Chancey—"He did an amazing job; he was flying everywhere to try and get [the album] done"—she says her relationship with Lindsey led to him producing her second album. "Chris and I became close because we've written so much together. [Lindsey's wife, songwriter] Aimee Mayo is like a sister. There's so much chemistry between us three that we were just meant to work together."

And while the debut was a rush-job completed

while Pickler was on the "American Idol" tour, the new album is "a lot more 'me' because we had the time to make it 'me.'"

The first single, the advice-laden and inspirational "Don't You Know You're Beautiful," is No. 28 on Hot Country Songs. Jay Thomas, music director for XM Satellite Radio's Highway 16 channel, says the success of Pickler's first three singles and the sales on her debut set meant that playing the new track was a "no-brainer. The song certainly connects with most of our audience."

Pickler, who co-wrote five songs on the new album, calls her songwriting "honest." "It's like you're reading one of my journals."

For example, "Somebody to Love Me" comes from "the darkest time of my life," Pickler says. "It's really personal. Every time I write a song it gives me closure in that part of my life."

"One Last Time," which Pickler calls "my favorite song I've ever written," is another personal revelation. "Writing has been the most healing out of anything I've ever done," she says. "Just writing it down on paper is so much better than going to the therapist."

"She's had more people break her heart than make it heal," says Sony BMG Nashville chairman Joe Galante, who signed her as a 20-year-old.

While Pickler had tried her hand at songwriting growing up, it wasn't until she teamed with Lindsey and Mayo that she was able to discover her inner tunesmith. "Everything just poured out of me. It was like a waterfall," she says.

Pickler wrote the you-should-have-kept-me-when-you-had-the-chance "Best Days of Your Life" with gal pal Taylor Swift when the two were on tour with Brad Paisley last year. Swift adds harmony to the tune. The hilarious "Rocks Instead of Rice" details a jilted lover's reaction to her former beau's wedding day.

Among the bonus tracks on the new set is a cover of Keith Whitley's emotional "Don't Close Your Eyes."

Galante has watched Pickler mature and feels she's primed for another big album. "There's no doubt Kellie has put more of herself in this record. We did not have a top 10 [airplay] record and people bought her," he says. "They wanted to see her and they wanted to know her. And on this record they learn more about the wacky world of Kellie Pickler. You get to see many sides of her."

Pickler, who will appear at the Canadian Country Music Awards Sept. 8 in Winnipeg, will co-host "CMA Music Festival: Country's Night to Rock" that same night with Swift and "Dancing With the Stars" dancer-turned-country-singer Julianne Hough on ABC. She also will hit the road with headliner Sugarland and Ashton Shepherd when that tour kicks off Sept. 13 in Asheville, N.C.

Among other media appearances, Pickler will visit NBC's "Today" on Sept. 30 and the syndicated "Regis & Kelly" the following day. While at "Today," Pickler will announce details of a high school texting campaign, the winner of which will receive a free concert.



ONE-STOP (CHOP) SHOPPING

The Little Ones might be the most cheerful band in Los Angeles. Their full-length debut, "Morning Tide," percolates with jangly guitars, catchy melodies and creamy vocal harmonies inspired by the long history of California pop. So it makes sense that singer/guitarist Ed Reyes would find the silver lining in the band's being dropped earlier this year from Astralwerks, which was set to release "Morning Tide" this summer until restructuring at parent company EMI resulted in a round of widespread layoffs.

"Because we were always on tour, we never really had time to digest the first incarnation of the record," Reyes says. "But after we were let go, we had a lot of downtime and we kind of got to discover it again." Close listening convinced the frontman and his bandmates that remixing and resequencing were required to "bring out the little nuances" of the band's sound. That's an opinion they shared with music supervisor Alexandra Patsavas, who signed the Little Ones to her Atlantic imprint Chop Shop Records, which will release a Mark Needham-mixed "Morning Tide" on Oct. 7.

Patsavas was already familiar with the Little Ones when she and partner John Rubeli saw the band play at South by Southwest in March; last year she licensed their song "There's a Pot Brewin'" for an episode of "Gossip Girl." "We knew that they were looking for a home," Patsavas says, "and as a music supervisor I'm always looking for a well-crafted song that's uniquely performed. The Little Ones deliver on that." Patsavas and Rubeli made their pitch at a "low-key breakfast meeting" in Austin.

"What they wanted to accomplish is exactly what we wanted to accomplish," says Reyes, who adds that self-releasing an EP ("Terry Tales & Fallen Gates") after being dropped from Astralwerks gave him a fresh perspective on partnering with a label. "It felt like the right fit, so we said, 'Maybe we should combine forces to help the record grow.'"

Patsavas' music-supervision experience was part of what attracted the Little Ones to the deal. "Music is discovered through different channels now," Reyes says. "Kids might hear us in a TV show—that's the new way of the digital age." According to Patsavas, the album's title track will appear in an upcoming "Gossip Girl" episode.

—Mikael Wood

ROCK BY JONATHAN COHEN

Breaking Out, Again

Red-Hot Mraz Connecting Online, At Radio

Singer/songwriter Jason Mraz emerged from relative obscurity with his 2002 Atlantic debut, "Waiting for My Rocket to Come," which wound up selling more than 1 million copies in the United States, according to Nielsen SoundScan. But things went off track with its 2005 follow-up, "Mr. A to Z," which spent just nine weeks on the Billboard 200.

Now, Mraz has bounced back in a big way with his third album, "We Sing. We Dance. We Steal Things," which this week surpasses the sales of its predecessor (360,000 compared with 354,000) after just 16 weeks. Airplay and digital track sales continue to rise for the single "I'm Yours," which bullets 24-9 on the Billboard Hot 100 this week and has shifted more than 971,000 downloads.

VIVE LA DIFFERENCE!

Mraz's new album has exceeded what its predecessor sold in three years. Below, the first four months for "We Sing" compared with the first year for "Mr. A to Z."



SOURCE: Nielsen SoundScan



MRAZ

What makes Mraz's resurgence even more impressive is the complicated method by which Atlantic set up the new album. Mraz released acoustic versions of every track during the course of three EPs, the last of which was included as a digital bundle with "We Sing. We Dance. We Steal Things" when it arrived May 13.

"There's no question this has been led by 'I'm Yours,' but this is what proves to me he's become an album artist: Within the Warner Music Group, he has the highest single-to-album conversion rate of any artist in the group," says Atlantic senior VP of marketing Dane Venable, who declined to reveal the specific percentage. "People may use the single as an entry stream, but they're obviously buying more than that."

Venable says that after the disappointing sales of "Mr. A to Z," Atlantic went back to the drawing

board to reposition Mraz as a developing artist this time around, starting with the EP series.

"Even by our own estimations, we thought, 'If we did [5,000]-7,000 copies of these EPs, what a great story,'" he says. "But we've done [25,000]-30,000 of them, which is great by any standard. Then, we went back to triple A radio, which he really hadn't been a focus at since the first album, and he got a No. 1 there."

Mraz also toured colleges and clubs prior to street date. "We wanted to cultivate that fan base we know is nuts for him, step by step," Venable says.

Looking ahead, Atlantic is shifting its radio focus for "I'm Yours" to top 40, having just secured adds from stations in Kansas City, Mo., and Atlanta this week.

"This is the most overperforming song we've seen in years," Venable says. "Our total audience is about 18 million, not including video play. If you look at everything anywhere in its neighborhood on the Hot 100, every one of those songs are mass-crossover top 40 or hip-hop tracks. The sales performance of this record has certainly outweighed anything we've gotten so far. It's proof that the song is connecting."

Also new is a 30-second Overstock.com TV spot featuring "I'm Yours" that has been running for the past two weeks and will air through Christmas. In September, Ovation is airing an hourlong live Mraz special filmed in Denver, and Venable says Mraz will make some TV appearances this fall while on the road in North America. "Just to keep everything fresh at triple A," Atlantic on Sept. 8 will service a new single, "Make It Mine," with a viral video teed up as well.

"We want to be peaking with 'I'm Yours' about the first week in December," Venable says. "If we can do that, we're all in for a great year."

KNOCK KNOCK...

Pretty Ricky is getting fans warmed up for its new album with a remake of H-Town's 1993 hit "Knockin' Da Boots." The act's version, titled "Knockin' Boots," rose 100-79 last week on Billboard's Hot R&B/Hip-Hop Songs chart before retreating to No. 84 this week. It precedes the album "80's Babies," due Sept. 23 via Atlantic.

"We went into the studio, dimmed the lights and set the tone with incense, all to make you feel sexy," group member Baby Blue says. "We just want to make sure that these records feel real."

Feeling "real" has become the salacious boy band's calling card, and the young men have gathered excitement as wild performers during their concerts. Despite weathering steep competition in the teen-skewed market primarily ruled by Bow Wow and Omarion, Pretty Ricky's two albums have sold a combined 1.39 million copies in the United States, according to Nielsen SoundScan.

Both 2005's "Bluestars" and 2007's "Late Night Special" were lead by spicy first singles that didn't shoot up the Hot R&B/Hip-Hop Songs chart, but rather rose at a steady pace. "Grind With Me" took 14 weeks to hit No. 6, while "On the Hotline" peaked at the same position in 15 weeks.

Atlantic is hoping "Knockin' Boots" follows a similar path. The cut has sold 6,000 digital copies since its early-August release, on the heels of first official single "Cuddle Up," which has shifted 10,000 downloads.

"We're watching the sales develop before the record develops at radio largely due to kids finding the record in other ways," Atlantic executive VP of urban promotion Morace Landy says.

Landy says Atlantic has partnered with several large-market Radio One radio stations for a video blog initiative called "Follow Me." During the past three months, Pretty Ricky filmed numerous video blogs, which were posted on its own site as well as Radio One's, and also taped a segment for the label's "How I Got On" vlog initiative, in which it talks about its rise to prominence.

"Online interaction helps a lot our artists," Landy says. "Lupe Fiasco is an example—he's a huge artist but hasn't garnered the airplay he should. Still, we've sold a lot of records with him because there are so many other ways for consumers to find music."

—Hillary Crosley and Gail Mitchell

ROCK AROUND THE CLOCK

Anyone remember Shriekback? Icicle Works? In Tua Tua? Shona Laing or Ranking Roger? We don't either, but they were among the 30 names on Billboard's first Modern Rock chart, which launched in the Sept. 10, 1988, issue. Siouxsie & the Banshees' "Peek-a-Boo" was the maiden No. 1 on a chart that also featured top 10s from Big Audio Dynamite, the Pretenders, UB40, Ziggy Marley & the Melody Makers and 10,000 Maniacs, among others.

Billboard radio editor Sean Ross wrote in that week's issue that the chart's launch was "in response to indus-

try demand for consistent information on alternative airplay." It was initially intended as a complement to the Album Rock Tracks chart, long the home for more established acts such as Van Halen, Cheap Trick, Guns N' Roses, Elton John and Rod Stewart. (It morphed into the current Mainstream Rock tally in April 1996.)

With mainstream rock outlets tightening playlists, Ross wrote, labels turned increasingly to alternative stations for airplay. He added, "Since then, the importance of those stations has been borne out in the No. 1 album success of Tracy Chapman, the

multiformat reach of Ziggy Marley & the Melody Makers and the continuing sales and/or concert success of such acts as 10,000 Maniacs, Depeche Mode and the Cure, which still receive spotty play in other formats."

Over time, the Modern and Mainstream charts became more and more similar in their makeup. (This week, the two charts share 19 songs.) But in September 1988, they were polar opposites. Dance-tinged rock was all over the Modern list in the form of the Escape Club, Information Society, House of Love, the Sugarbushes, Erasure and INXS, while future alt-rock titan Crowded House rubbed elbows with singer/songwriters like Chapman, Patti Smith, Graham Parker and Joan Armatrading.

With a 3-1 jump, Staind's "Believe" is the 20th-anniversary No. 1 on Modern Rock this week, disploding Coldplay's "Viva La Vida."

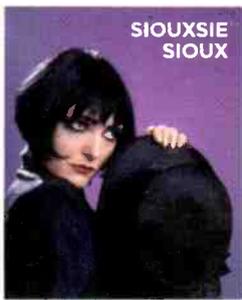
FOR WEEK ENDING SEPTEMBER 10, 1988

MODERN ROCK TRACKS

Compiled from Commercial and College Radio Airplay Reports
LABEL & NUMBER ONE TRACKS LABEL

WEEKS ON CHART	TITLE	ARTIST
1	PEEK-A-BOO	SIOUXSIE & THE BANSHES
2	... (unreadable)	... (unreadable)
3	... (unreadable)	... (unreadable)
4	... (unreadable)	... (unreadable)
5	... (unreadable)	... (unreadable)
6	... (unreadable)	... (unreadable)
7	... (unreadable)	... (unreadable)
8	... (unreadable)	... (unreadable)
9	... (unreadable)	... (unreadable)
10	... (unreadable)	... (unreadable)
11	... (unreadable)	... (unreadable)
12	... (unreadable)	... (unreadable)
13	... (unreadable)	... (unreadable)
14	... (unreadable)	... (unreadable)
15	... (unreadable)	... (unreadable)
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24	... (unreadable)	... (unreadable)
25	... (unreadable)	... (unreadable)
26	... (unreadable)	... (unreadable)
27	... (unreadable)	... (unreadable)
28	... (unreadable)	... (unreadable)
29	... (unreadable)	... (unreadable)
30	... (unreadable)	... (unreadable)

The first installment of Billboard's Modern Rock chart was home to everyone from INXS and the Pretenders to Tracy Chapman and Edie Brickell.



SIOUXSIE SIOUX

PRETTY RICKY



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FIRST PLACE

>> Slipknot captures its first No. 1 album in five tries as "All Hope Is Gone" wins a close race, edging the Game's "LAX" by about 1,000 copies (240,000), and marks the Roadrunner label's second chart-topper. With three No. 1 starts in Europe, it also bows at No. 1 on Top Euro Albums.

COUNTRY TIME

>> The latest spinoff from the "Now" series, "Now That's What I Call Country," bows at No. 1 on Top Country Albums and Top Compilation Albums (50,000 sold). The 20-track set boasts the likes of Carrie Underwood, Rascal Flatts and Kenny Chesney.



KINGLY PRESENCE

>> B.B. King has his highest-charting solo album since 1971 on the Billboard 200 as his "One Kind Favor" debuts at No. 37. It also becomes his eighth No. 1 on Top Blues Albums, and his second this year, as "Live" ruled in the March 3 issue.

CHART BEAT

>> The little bedroom demo that could gives Jason Mraz his first top 10 hit on the Billboard Hot 100. "I'm Yours" was written in 2004 while Mraz was working on his album "Mr. A to Z." When his label asked him for some unreleased songs to post on the Internet, Mraz gave it a stack of tracks, including "I'm Yours." Now, the tune recorded in his bedroom has made Mraz an international star, as hundreds of people have recorded their own cover versions and posted them on YouTube. A 24-9 surge makes "I'm Yours" the biggest hit of Mraz's career, besting his debut entry, "The Remedy (I Won't Worry)," which peaked at No. 15 exactly five years ago this week, on the Sept. 13, 2003, Hot 100.

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

Billboard

CHARTS

Who's Afraid Of Election Day?

Just as Hurricane Gustav rained on the agenda for the Republican convention, it appears this year's presidential election will dampen one week's release schedule during the music industry's critical fourth-quarter drive.

The plethora of high-profile releases that flood the market each year between September and December make it hard to imagine subtracting one of those weeks from labels' release schedules, but just such a scenario seems to be unfolding in 2008.

At just one major-label group, managers of four different artists are shying away from Nov. 4, and a scan of releases tentatively scheduled for that date suggests the thinking isn't isolated to a single roster.

A survey of the four major distributors shows that only five artists with at least one platinum album on their ré-

sumés are now scheduled to hit the market on Nov. 4: **Dido**, **Hilary Duff**, **Hinder**, **Brad Paisley** and **Lionel Richie**. It's a respectable slate, but not a Super Tuesday.

One factor cited by managers avoiding Election Day is the perception that, competing with news of the presidential race, there will be fewer opportunities for TV exposure. That feels like shortsighted thinking. Even in 2000, when the conclusion of the **Bush vs. Gore** race was in doubt for weeks, **David Letterman**, **Jay Leno** and the other late-night shows still had music slots to fill during the week of that hotly contested election.

With **Jimmy Kimmel** in the picture, there are even more late-night bookings now than there were eight years ago. And, there are a host of other TV options that will be looking for entertainment news to feature that week, including "Live With Regis and Kelly," "The Ellen DeGeneres Show," "Entertainment Tonight" and "Access Hollywood"—especially since election

week signals the start of the crucial November sweeps month.

Sales patterns found in Nielsen SoundScan do not show any negative impact on album sales during the last three presidential elections. In each of

those weeks from 2004, 2000 and 1996, album volume was larger than it had been a week earlier.

Comparing volume from those election frames with the same weeks of the prior or subsequent years doesn't show any meaningful pattern, either. When

election day fell on Nov. 5, 1996, albums sold more than they did in the same week of 1995 but less than in the same week of 1997.

The opposite occurred when voting happened on Nov. 2, 2004, as album volume stood 10% ahead of where it would be in the same week a year later, but down 28% from the same 2003 frame. In the latter case, that probably had more to do with the fact that six albums bowed in the top 10 in the 2003 week, compared with just two top 10 starts a year later.

And the week of that controversial 2000 election, when many of us couldn't stay away from news on that presidential showdown? Album volume was greater than the same weeks of 1999 and

2001, even with the '99 chart sporting six top 10 starts.

DOMO ARIGATO: At a party in Tokyo on the first anniversary of Billboard Live, Billboard licensee Hanshin Content Links added five new charts to its Billboard Japan platforms.

Four of the new Billboard Japan offerings are sales charts, based on data from SoundScan Japan: Top Jazz Albums, Top Classical Albums, Top Overseas Soundtrack Albums and Top Independent Albums and Singles.

Also announced at the Aug. 26 reception was new radio chart Adult Contemporary Airplay, based on data monitored by radio tracking service Plantech.

With the launch, there are now nine Billboard Japan-branded charts. Four were introduced in February, the Billboard Japan Hot 100 and Top Albums among them. The lists are updated each Wednesday through Billboard Japan's official Web site (billboard-japan.com) and on dwango's Billboard Mobile service.

In the magazine's Hits of the World section, SoundScan Japan's singles chart will be replaced by the Billboard Japan Hot 100 in the United States, the chart ranks songs' popularity by merging sales and radio data, the Japanese version utilizing information from SoundScan Japan and Plantech.



Over The Counter

GEOFF MAYFIELD



DIDO

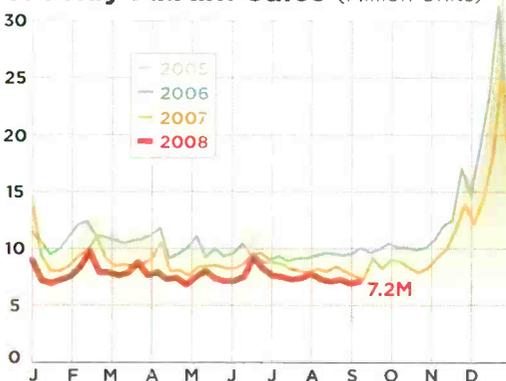
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,157,000	1,150,000	18,582,000
Last Week	6,994,000	1,194,000	19,908,000
Change	2.3%	-3.7%	-6.7%
This Week Last Year	7,652,000	866,000	14,085,000
Change	-6.5%	32.8%	31.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	303,464,000	270,876,000	-10.7%
Digital Tracks	552,491,000	719,247,000	30.2%
Store Singles	1,593,000	1,126,000	-29.3%
Total	857,548,000	991,249,000	15.6%
Albums w/TEA*	358,713,100	342,800,700	-4.4%

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

ALBUM SALES

'07	303.5 million
'08	270.9 million

SALES BY ALBUM FORMAT

CD	270,898,000	227,340,000	-16.1%
Digital	31,670,000	42,309,000	33.6%
Cassette	221,000	63,000	-71.5%
Other	675,000	1,164,000	72.4%

For week ending August 31, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2007	2008	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	181,421,000	153,387,000	-15.5%
Catalog	122,043,000	117,488,000	-3.7%
Deep Catalog	86,125,000	84,084,000	-2.4%

CURRENT ALBUM SALES

'07	181.4 million
'08	153.4 million

CATALOG ALBUM SALES

'07	122.0 million
'08	117.5 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

Main Billboard 200 chart table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Includes entries for Slipknot, The Game, Kid Rock, Jonas Brothers, Soundtrack, Lil Wayne, Various Artists, Sugarland, Solange, Coldplay, Miley Cyrus, Rihanna, Staind, Ice Cube, Luis Fonsi, Soundtrack, The Cheetha Girls, Dragonforce, Leona Lewis, Katy Perry, Jason Mraz, Various Artists, The Verve, Taylor Swift, Disturbed, Alacranes Musical, Jimmy Wayne, Shwayze, Duffy, Jonas Brothers, Journey, The Lost Trailers, 3 Doors Down, Kidz Bop Kids, Daddy Yankee, Nas, B.B. King, Heidi Newfield, Jack Johnson, Third Day, Usher, Carrie Underwood, Lloyd, Plies, George Strait, Toby Keith, Chris Brown, M.I.A., John Mayer, Beck.

Suffice to say "Guitar Hero" was a driving force behind the band's breakthrough, with more than 1 million tracks sold and a career-best album sales week (24,000).

Aptly titled album is the group's fourth studio set and returns the U.K. band to the chart for the first time since 1998.

Not-coincidentally named compilation, which is unrelated to the film "Tropic Thunder," boasts such artists as Sean Paul (pictured) and Shaggy.

Sale pricing at Best Buy pushes a gain for her (up 9%) as well as increases for the albums at Nos. 18, 21, 41 and 51.

The veteran British rock band achieves its highest-charting album and first to reach the tally since 1991.

Continuation of the Billboard 200 chart table, including entries for David Banner, Theory of a Deadman, Taylor Swift, New Kids on the Block, Colbie Caillat, Three 6 Mafia, Maroon 5, The 2008 Broadway Cast Recording, Marvin Sapp, Saving Abel, Stryker, Flobots, Various Artists, Natasha Bedingfield, Keith Anderson, Sugarland, Metro Station, Weezer, Linkin Park, Jamey Johnson, The Academy Is..., Tim McGraw, V.I.C., John Mellencamp, Alan Jackson, Garth Brooks, Miranda Lambert, Daughtry, Kenny Chesney, Shinedown, Little Feat, Motorhead, Nickelback, MGMT, Rascal Flatts, Mariah Carey, Jordin Sparks, Led Zeppelin, Keith Urban, One Day As A Lion, Frank Sinatra, Seether, Brad Paisley, Heatseeker Graduate, Amy Winehouse, Onerepublic, Death Cab For Cutie, Trapt, Michael Buble, Yung Berg.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

ORIGINAL CAST table listing artists and their chart positions.

Table listing artists and their chart positions.

Table listing artists and their chart positions.

See Charts Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. THE VERVE DEAN CHALKLEY

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
101	79	-	2	GEORGE JONES BANDIT 79842/WELK (17.98)	Burn Your Playhouse Down: The Unreleased Duets		79
102	101	82	25	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	Trilla	●	1
103	108	89	103	JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (16.98)	Continuum	●	2
104	113	85	48	KEYSHIA COLE CONFIDENTIAL/IMANI GEFEN 009475*/IGA (13.98)	Just Like You	■	1
105	110	113	10	SECONDHAND SERENADE GLASSNOTE 405244/EAST WEST (15.98) ⊕	A Twist In My Story		44
106	95	69	10	MOTLEY CRUE MOTLEY 240 ELEVEN SEVEN (16.98) ⊕	Saints Of Los Angeles		1
107	116	100	20	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		4
108	102	77	9	G UNIT G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕	T*O*S (Terminate On Sight)		1
109	28	-	2	BLACK STONE CHERRY IN DE GOOD 817940/ROADRUNNER (13.98)	Folklore And Superstition		28
110	112	95	44	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	■	15
111	106	126	36	RADIOHEAD TB0 21822*/ATO (13.98)	In Rainbows	●	1
112	74	40	4	CONOR OBERST MERIDE 340* (15.98)	Conor Oberst		15
113	111	91	13	ASHANTI THE INC. UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration		6
114	NEW	-	1	LOS PIKADIENTES DE CABORCA SONY BMG NORTE 36197 (12.98)	Vamonos Pa'l Rio		114
115	30	-	2	FAMILY FORCE 5 TMG 35471/TOOTH & NAIL (12.98)	Dance Or Die		30
116	NEW	-	1	DECEMBERADIO SLANTEU 1140 SPRING HILL (9.98)	Satisfied		116
117	84	55	4	HILLSONG INTEGRITY/COLUMBIA 30993/SONY MUSIC (16.98)	This Is Our God		55
118	130	116	18	MADONNA WARNER BROS. 421372* (18.98)	Hard Candy	●	1
119	NEW	-	1	REMEDY DRIVE WORD-CURB 887341/WARNER BROS. (7.98)	Daylight Is Coming		119
120	131	121	12	ADELE XL COLUMBIA 30624*/SONY MUSIC (15.98)			19
121	144	125	39	TRACE ADKINS CAPITOL NASHVILLE 76927 (16.98)	American Man: Greatest Hits Volume II	●	22
122	119	110	11	THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace		10
123	135	104	44	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	■	7
124	81	-	2	CRYSTAL SHAWANDA RCA NASHVILLE 06762 SBN (17.98)	Dawn Of A New Day		81
125	133	105	42	ALICIA KEYS MBCU 11513*/RMG (18.98) ⊕	As I Am	■	3
126	118	90	39	SOUNDTRACK FOX 82986 RAZOR & TIE (16.98)	Alvin And The Chipmunks	●	5
127	159	124	18	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine		38
128	100	123	116	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	■	1
129	184	-	14	PACE SETTER CURB 79025 (18.98)	NATALIE GRANT Relentless		81
130	145	131	124	BUCKCHERRY ELEVEN SEVEN 0000/ATLANTIC (13.98)			15
131	115	63	4	RANDY NEWMAN NONESUCH 122812/WARNER BROS. (18.98)	Harps And Angels		30
132	127	103	40	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕	Para Siempre	●	38
133	122	98	42	WISIN & YANDEL MACHETE 010293 (16.98) ⊕	Wisin Vs. Yandel: Los Extraterrestres	■	14
134	73	-	2	BRANDON HEATH REUNION 10127 (13.98)	What If We		73
135	124	107	23	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist		107
136	103	-	2	HANNAH MONTANA WALT DISNEY 002169 EX (9.98)	Hannah Montana: Hits Remixed		103
137	120	109	128	FLYLEAF A&M UCTONE 650005/IGA (12.98) ⊕	Flyleaf	■	67
138	71	-	2	THE WALKMEN GIGANTIC 17 (12.98)	You & Me		71
139	140	83	5	SCARS ON BROADWAY VELVET HAMMER/INTERSCOPE 011592*/IGA (10.98) ⊕	Scars On Broadway		17
140	NEW	-	1	EVA CASSIDY BLIX STREET 10090 (16.98)	Somewhere		140
141	97	87	25	MILEY CYRUS HOLLYWOOD 001250/WALT DISNEY (18.98 CD/DVD) ⊕	Hannah Montana/Miley Cyrus: Best Of Both Worlds Concert		3
142	125	101	7	O.A.R. EVERFINE ATLANTIC 511179*/AG (18.98)	All Sides		13
143	91	53	4	HAWTHORNE HEIGHTS VICTORY 456 (13.98 CD/DVD) ⊕	Fragile Future		23
144	160	140	62	LIFEHOUSE GEFFEN 009153*/IGA (13.98)	Who We Are		140
145	121	102	23	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) ⊕	95/08	■	2
146	151	119	13	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 08145/CAPITOL (18.98)	NOW That's What I Call Classic Rock		20
147	156	149	31	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	Vampire Weekend		17
148	138	128	48	SARA BAREILLES EPIC 94821*/SONY MUSIC (11.98)	Little Voice	●	7
149	139	108	13	JEWEL VALDORY 0100 (18.98)	Perfectly Clear		8
150	143	120	38	THE DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate	●	30

140
Archival album of 12 tracks of previously unreleased recordings from the late singer starts with 4,000.



His 10th studio album, and second for Shout Factory, is his first studio set since 2004's "Living Things."



He gained exposure from a Democratic National Convention event and iTunes' world premiere of the music video "Good Morning." Album up by 9%.



Funky pianist/singer scores his first Billboard 200 chart entry since 1985 and earns his second No. 1 on Top Contemporary Jazz albums as well.



His six-song live EP, exclusive to iTunes, debuts at No. 16 on Top Digital Albums. It includes five songs from this album as well as a cover of the Pixies' "Where Is My Mind?"

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
151	132	155	17	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark	●	1
152	171	171	11	APOCALYPTICA 20-20 21580/JIVE (13.98) ⊕	Worlds Collide		59
153	137	88	24	BRANDI CARLILE COLUMBIA 00802/SONY MUSIC (11.98)	The Story		41
154	123	148	14	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
155	161	151	45	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	■	1
156	150	-	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736 (13.98)	Bill Gaither Presents: Country Bluegrass Homecoming Volume One		150
157	153	127	25	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 22781/SONY BMG (18.98)	NOW 27		2
158	59	-	2	TOADIES KIRTLAND 46* (16.98)	No Deliverance		59
159	154	144	15	JESSE MCCARTNEY HOLLYWOOD 001942 (13.98)	Departure		14
160	NEW	-	1	JASON BOLAND & THE STRAGGLERS APEX PROUD SOULS 001 THIRTY TIGERS (15.98)	Comal County Blue		160
161	52	-	2	GZA/GENIUS BABYGRANDE 0372 (16.98)	Pro Tools		52
162	NEW	-	1	MATTHEW SWEET SHOUT! FACTORY 31094* (15.98)	Sunshine Lies		162
163	147	129	35	SOUNDTRACK FOX RHINO 410236*/AG (13.98)	Juno	●	1
164	165	112	15	JULIANNE HOUGH MERCURY NASHVILLE 011952/UMGN (13.98)	Julianne Hough		1
165	178	141	8	WILLIE NELSON WYNTON MARSALIS BLUE NOTE 04454*/BLG (18.98)	Two Men With The Blues		20
166	141	137	13	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes		83
167	162	73	7	RANDY TRAVIS WARNER BROS. (NASHVILLE) 43254/WRN (13.98) ⊕	Around The Bend		14
168	NEW	-	1	THE KATINAS DESTINY/UMCG 1241/EMG (13.98)	Still		168
169	157	152	44	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold		4
170	192	150	6	NOEL GOULDIN EPIC 80645 SONY MUSIC (17.98)	After My Time		36
171	163	130	21	JAMES OTTO RAYBOW/WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man		3
172	166	153	24	FLO RIDA POE BOY ATLANTIC 442748/AG (18.98)	Mail On Sunday		4
173	169	-	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737 (13.98)	Bill Gaither Presents: Country Bluegrass Homecoming Volume Two		169
174	146	93	7	SOUNDTRACK WARNER SUNSET 511101/WARNER BROS. (18.98)	The Dark Knight		20
175	57	-	2	KARINA DEF JAM 009539*/DJMG (9.98)	First Love		57
176	176	158	55	SOUNDTRACK WALT DISNEY 000651* (18.98)	High School Musical 2	■	1
177	109	-	2	RA RA RIOT BARSUK 77* (11.98)	The Rhumb Line		109
178	129	75	6	LOS TEMERARIOS FONOVISA 353648/UG (13.98)	Si Tu Te Vas		26
179	177	165	12	MY MORNING JACKET ATO 21626* (13.98)	Evil Urges		177
180	114	-	2	CASTING CROWNS BEACH STREET 10131/REUNION (11.98 CD/DVD) ⊕	The Altar And The Door: Live		114
181	149	132	39	BLAKE SHELTON WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS		8
182	174	134	14	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down		9
183	168	145	15	BUN-B J PRINCE TRILL/RAP-A-LOT 4 LIFE 45884/ASYLUM (18.98)	II Trill		2
184	RE-ENTRY	90	90	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMG (13.98)	Graduation	■	1
185	167	94	6	NINE INCH NAILS THE NULL CORPORATION 27* (24.98 CD/DVD) ⊕	The Slip		13
186	NEW	-	1	JJ GREY & MOFRO ALLIGATOR 4925 (17.98)	Orange Blossoms		186
187	186	160	50	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets	■	1
188	173	135	12	MARCO ANTONIO SOLIS FONOVISA 353530/UG (13.98 CD/DVD) ⊕	Una Noche En Madrid		41
189	181	166	10	SIGUR ROS XL 364/BEGGARS GROUP (11.98)	Med Sud I Eyrum Vid Spilum Endalaust		15
190	197	-	46	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	●	4
191	175	147	63	BOYS LIKE GIRLS COLUMBIA 05573*/SONY MUSIC (11.98)	Boys Like Girls	●	55
192	NEW	-	1	GEORGE DUKE BPM 3143/HEADUP UP (18.98)	Dukey Treats		192
193	RE-ENTRY	48	48	FOO FIGHTERS RD SWELL RCA 11516*/RMG (18.98)	Echoes, Silence, Patience & Grace	●	3
194	195	179	17	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		9
195	180	177	14	WE THE KINGS S-CURVE 52001 (8.98)	WE the Kings		151
196	92	-	2	AMY MACDONALD MELDRAMATIC/VERTIGO 011335/DECCA (11.98)	This Is The Life		92
197	185	168	19	FLIGHT OF THE CONCHORDS HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		3
198	179	114	82	MILEY CYRUS HOLLYWOOD 000465/WALT DISNEY (22.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	■	1
199	RE-ENTRY	50	50	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		20
200	RE-ENTRY	5	5	GAVIN ROSSDALE INTERSCOPE 010882/IGA (13.98)	Wanderlust		38

MARCO ANTONIO SOLIS 9	SCARS ON BROADWAY 139	SOLANGE 9	SOUNDTRACK	LOS TEMERARIOS 178	CARRIE UNDERWOOD 66
DELUXE EDITION 188	SECONDHAND SERENADE 105	MARCO ANTONIO SOLIS 188	ACROSS THE UNIVERSE: 199	NOW 27 157	KANYE WEST 184
ALVIN AND THE CHIPMUNKS 13	SEETHER 92	ALVIN AND THE CHIPMUNKS 13	DELUXE EDITION 199	NOW 28 22	WE THE KINGS 195
MUNKS 126	CRYSTAL SHAWANDA 124	MUNKS 126	ALVIN AND THE CHIPMUNKS 13	THEORY OF A DEADMAN 52	AMY WINEHOUSE 130
CAMP ROCK 16	STAINED 12	CAMP ROCK 16	THEORY OF A DEADMAN 52	THIRD DAY 40	CLASSIC ROCK 146
THE DARK KNIGHT 61	GEORGE STRAIT 181	THE DARK KNIGHT 61	THIRD DAY 40	THREE B MAFIA 56	CLASSIC ROCK 146
HIGH SCHOOL MUSICAL 2 174	SHINE DOWN 30	HIGH SCHOOL MUSICAL 2 174	THREE B MAFIA 56	THREE DAYS GRACE 128	CLASSIC ROCK 146
SUGARLAND 8, 66	SINAVEZ 28	SUGARLAND 8, 66	THREE DAYS GRACE 128	THE TING TINGS 154	CLASSIC ROCK 146
MATTHEW SWEET 162	SIGUR ROS 189	MATTHEW SWEET 162	THE TING TINGS 154	TOADIES 158	CLASSIC ROCK 146
TAYLOR SWIFT 24, 53	FRANK SINATRA 1	TAYLOR SWIFT 24, 53	TOADIES 158	TRAPT 98	CLASSIC ROCK 146
	SAVING ABEL 60		TRAPT 98	RANDY TRAVIS 167	CLASSIC ROCK 146

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT.
1	1	449	#1 ABBA 7 WKS GOLD - GREATEST HITS POLYDOR/POLAR 517007/UME (18.98/12.98)		6
2	2		VARIOUS ARTISTS I CAN ONLY IMAGINE: PLATINUM EDITION IND 20228/TIME LIFE (19.98)		
3	16	9	GREATEST GAINER MARK SCHULTZ BROKEN & BEAUTIFUL WORD-CURB 886570/WARNER BROS. (16.98) ⊕		
4	3	773	JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98) ⊕		
5	4	159	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG ISLAND 548904/UME (13.98/8.98) ⊕		
6	6	85	ORIGINAL CAST RECORDING MAMMA MIA! DECCA BROADWAY 543115/DECCA (18.98) ⊕		
7	7	232	GUNS N' ROSES GREATEST HITS GEFEN 001714/IGA (16.98)		4
8	11	718	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)		8
9	5	207	ELVIS PRESLEY ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)		4
10	MULTI-SHOT DEBUT		VARIOUS ARTISTS BLAZIN' REGGAE RAZOR & TIE 89100 (18.98)		
11	10	602	CREDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)		8
12	18	75	MICHAEL JACKSON NUMBER ONES MJJ EPIC 88996/SONY MUSIC (18.98/12.98)		
13	12	146	CARRIE UNDERWOOD SOME HEARTS ARISTA ARISTA NASHVILLE 71197/RMG (18.98)		7
14	15	186	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ⊕		2
15	19	356	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)		
16	34	842	AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98) ⊕		
17	8	83	ORIGINAL BROADWAY CAST RECORDING JERSEY BOYS RHINO 73271 (18.98)		
18	13	746	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)		8
19	20	7	ABBA NUMBER ONES POLAR CHRONICLES 008021/UME (13.98)		
20	17	9	ABBA THE BEST OF ABBA 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION POLAR/POLYDOR 007820/UME (9.98)		
21	21	47	BOSTON GREATEST HITS LEGACY/EPIC 67622/SONY MUSIC (11.98)		2
22	28	175	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/DECCA (18.98)		
23	25	159	CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ⊕		
24	30	1622	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)		
25	23	327	LINKIN PARK [HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)		
26	22	173	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)		2
27	26	99	DISTURBED TEN THOUSAND FISTS REPRISE 49433/WARNER BROS. (18.98) ⊕		
28	31	43	EVANESCENCE FALLEN WIND-UP 13063 (18.98)		7
29	32	126	RASCAL FLATTS ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)		4
30	33	406	THE BEATLES 1 APPLE 29325/CAPITOL 118.98/12.98		
31	27	13	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS GEFEN 010327/UME (13.98)		
32	29	152	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA 67060*/SONY MUSIC (17.98)		4
33	41	87	THE BEATLES LOVE APPLE "9808" CAPITOL (18.98) ⊕		
34	35	265	CELINE DION ALL THE WAY...A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (17.98)		7
35	36	233	DISTURBED THE SICKNESS GIANI 24738/WARNER BROS. (11.98/17.98)		3
36	43	272	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)		2
37	NEW		SLIPKNOT VOL. 3: (THE SUBLIMINAL VERSES) ROADRUNNER 618388 (18.98)		
38	24		THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) ⊕		2
39	45		MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)		
40	RE-ENTRY		LUTHER VANDROSS THE ULTIMATE LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)		
41	50	113	BRAD PAISLEY TIME WELL WASTED ARISTA NASHVILLE 69642/SBN (18.98)		2
42	46	276	KENNY CHESNEY GREATEST HITS BNA 67976/SBN (18.98/12.98)		4
43	RE-ENTRY		JOHNNY CASH 16 BIGGEST HITS LEGACY/COLUMBIA 69739/SONY BMG (11.98/7.98)		2
44	40	172	KID ROCK COCKY LAVA 83482*/AG (18.98/12.98)		4
45	39	309	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)		
46	NEW		HANK WILLIAMS, JR. GREATEST HITS: LIMITED EDITION CURB 79115 (19.98)		
47	42		AEROSMITH DEVIL'S GOT A NEW DISGUISE: THE VERY BEST OF AEROSMITH GEFEN/COLUMBIA 00667/SONY MUSIC (18.98)		
48	38	102	FERGIE THE DUTCHESS WILL I AM/A&M/INTERSCOPE 007490/IGA (13.98)		3
49	47		KID ROCK DEVIL WITHOUT A CAUSE TOP DOG/LAVA 83119*/AG (18.98)		
50	RE-ENTRY		METALLICA MASTER OF PUPPETS ELEKTRA 60439/AG (18.98/11.98)		6

Michael Jackson's 50th birthday on Aug. 29 gives the King of Pop reason to celebrate as his "Number Ones" set rises 18-12 on Top Pop Catalog Albums with a 7% increase. Just below the threshold of the tally, we find two more Jackson albums climbing: "The Essential Michael Jackson" (up 62%) and "Thriller 25" (up 14%). Overall, his catalog of albums posted a 19% gain last week while his digital track sales increased by 43%.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	NEW		SLIPKNOT ROADRUNNER ⊕	All Hope Is Gone	1	
2	NEW		THE GAME GEFFEN IGA	LAX	2	
3	4	11	COLDPLAY CAPITOL	Viva La Vida or Death And All His Friends	10	
4	NEW		THE VERVE ON YOUR OWN MEGAFORCE	Forth	23	
5	10	16	JASON MRAZ ATLANTIC AG	We Sing. We Dance. We Steal Things.	21	
6	6	8	SOUNDTRACK DECCA	Mamma Mia!	5	
7	3		JONAS BROTHERS HOLLYWOOD ⊕	A Little Bit Longer	4	
8	2	2	SHWAYZE SURETONE/GEFFEN IGA	Shwayze	28	
9	8	12	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN UMRG	Tha Carter III	6	2
10	NEW		SOLANGE MUSIC WORLD/GEFFEN IGA	Sol-Angel & The Hadley St. Dreams	9	
11	1		STAINED FLIP/ATLANTIC AG	The Illusion Of Progress	13	
12	12	19	RIHANNA SRP/DEF JAM /DJMG	Good Girl Gone Bad	12	12
13	RE-ENTRY		KATY PERRY CAPITOL	One Of The Boys	20	
14	17	5	MGMT COLUMBIA SONY MUSIC	Oracular Spectacular	84	
15	NEW		DRAGONFORCE ROADRUNNER ⊕	Ultra Beatdown	18	
16	NEW		GAVIN ROSSDALE INTERSCOPE IGA	iTunes: Live From Las Vegas: Exclusively At The Palms (EP)	-	
17	RE-ENTRY		DISTURBED REPRISE WARMER BROS. ⊕	Indestructible	25	
18	NEW		B.B. KING GEFFEN IGA	One Kind Favor	37	
19	11	2	THE WALKMEN GIGANTIC	You & Me	138	
20	13	2	RA RA RIOT BARBUK	The Rhumb Line	177	
21	9	8	M.I.A. XL/INTERSCOPE IGA	Kala	48	
22	15	6	SUGARLAND MERCURY NASHVILLE UMGN	Love On The Inside	8	
23	20	9	JOHN MAYER COLUMBIA SONY MUSIC ⊕	Where The Light Is: John Mayer Live In Los Angeles	49	
24	5	2	ICE CUBE LENCH MOB	Raw Footage	14	
25	NEW		STEELY DAN ABC/MCA 112056/UME	Aja	-	2

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	NEW		SLIPKNOT 1 WK ROADRUNNER 617938 ⊕	All Hope Is Gone	1	
2	2	3	JONAS BROTHERS HOLLYWOOD 001944 ⊕	A Little Bit Longer	4	
3	NEW		THE 2008 BROADWAY CAST RECORDING TIME LIFE 19659	Gypsy	58	
4	4	8	SOUNDTRACK DECCA 011439	Mamma Mia!	5	
5	NEW		VARIOUS ARTISTS WARNER CUSTOM PRODUCTS 89193/RAZOR & TIE	Tropical Thunder	63	
6	8	14	KID ROCK TOP DOG/ATLANTIC 290556*/AG	Rock N Roll Jesus	3	2
7	NEW		THE GAME GEFFEN 011465*/IGA	LAX	2	
8	6	11	COLDPLAY CAPITOL 16886*	Viva La Vida or Death And All His Friends	10	
9	NEW		VARIOUS ARTISTS RAZOR & TIE 89100	Blazin' Reggae	-	
10	NEW		LITTLE FEAT 429 17795/SLG	Join The Band	81	
11	10	2	GEORGE JONES BANDIT 79842/WELK	Burn Your Playhouse Down: The Unreleased Duets	101	
12	NEW		THE VERVE ON YOUR OWN 01*/MEGAFORCE	Forth	23	
13	13		RANDY NEWMAN NONESUCH 12281/WARNER BROS.	Harpes And Angels	131	
14	NEW		DRAGONFORCE ROADRUNNER 617937 ⊕	Ultra Beatdown	18	
15	NEW		ROGER CREAGER FUN ALL WRONG 22063352/THIRTY TIGERS	Here It Is	-	
16	1	2	STAINED FLIP/ATLANTIC 511769/AG	The Illusion Of Progress	13	
17	14	8	SUGARLAND MERCURY NASHVILLE 011273*/UMGN	Love On The Inside	8	
18	12	6	MILEY CYRUS HOLLYWOOD 002129	Breakout	11	
19	NEW		EVA CASSIDY BLIX STREET 10090	Somewhere	140	
20	18	16	DUFFY MERCURY 010822*/DJMG	Rockferry	29	
21	RE-ENTRY		JASON MRAZ ATLANTIC 448508*/AG	We Sing. We Dance. We Steal Things.	21	
22	NEW		JASON BOLAND & THE STRAGGLERS APEX PRODUCTIONS 001/THIRTY TIGERS	Comal County Blue	160	
23	NEW		MOTORHEAD STEAMHAMMER 9163*/SPV	Motorizer	82	
24	16	5	KIDZ BOP KIDS RAZOR & TIE 89181	Kidz Bop 14	34	
25	25	6	BRANDI CARLILE COLUMBIA 00802*/SONY MUSIC	The Story	153	

TOP DVD SALES™ FROM: **biz**

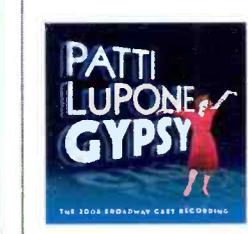
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	1	1	CAMP ROCK	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT (DEM LOVATO/JOE JONAS)
2	2	1	STREET KINGS	20TH CENTURY FOX (KEANU REEVES/FOREST WHITAKER)
3	3	1	HANNAH MONTANA AND MILEY CYRUS: BEST OF BOTH WORLDS CONCERT	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT (MILEY CYRUS)
4	4	1	THE SCORPION KING 2: RISE OF A WARRIOR	UNIVERSAL STUDIOS HOME VIDEO (RANDY COUTURE/MICHAEL COPON)
5	5	1	DEXTER: THE SECOND SEASON	CBS VIDEO/PARAMOUNT HOME ENTERTAINMENT (MICHAEL C. HALL/JULIE BENZ)
6	6	1	PROM NIGHT	SONY PICTURES HOME ENTERTAINMENT (BRITTANY SNOW/SCOTT PORTER)
7	7	1	HOUSE M.D.: SEASON FOUR	UNIVERSAL STUDIOS HOME VIDEO (HUGH LAURIE/LISA EDELSTEIN)
8	8	1	NIM'S ISLAND	20TH CENTURY FOX (ABIGAIL BRESLIN/JODIE FOSTER)
9	9	1	TERMINATOR: THE SARAH CONNOR CHRONICLES: THE COMPLETE FIRST SEASON	WARNER BROS. TELEVISION/WARNER HOME VIDEO (LENA HEADEY/THOMAS DEKKER)
10	10	1	GOSSIP GIRL: THE COMPLETE FIRST SEASON	WARNER BROS. TELEVISION/WARNER HOME VIDEO (BLAKE LIVELY/LEIGHTON MEESTER)
11	11	3	21	SONY PICTURES HOME ENTERTAINMENT (JIM STURGES/KATE BOSWORTH)
12	12	8	BATMAN BEGINS	WARNER HOME VIDEO (CHRISTIAN BALE/MICHAEL CAINE)
13	13	15	TRANSFORMERS	DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT (SHA LEOU/FRYSE GIBSON)
14	14	5	HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY	NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO (JOHN CHO/KAL PELIN)
15	15	30	THE NOTEBOOK	NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO (RYAN GOSLING/RACHEL MCADAMS)

TOP CAST ALBUMS™ FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	GYPSY	THE 2008 BROADWAY CAST RECORDING (TIME LIFE)
2	2	140	MAMMA MIA!	ORIGINAL CAST RECORDING (DECCA BROADWAY/DECCA)
3	3	138	JERSEY BOYS	ORIGINAL BROADWAY CAST RECORDING (RHINO)
4	4	140	WICKED	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
5	5	59	LEGALLY BLONDE: THE MUSICAL	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
6	6	90	SPRING AWAKENING	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
7	7	13	IN THE HEIGHTS	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
8	8	128	THE LION KING	ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)
9	9	27	DISNEY'S THE LITTLE MERMAID	ORIGINAL BROADWAY CAST RECORDING (DISNEY/ROADWAY WALT DISNEY)
10	10	14	RODGERS & HAMMERSTEIN'S SOUTH PACIFIC	THE NEW BROADWAY CAST RECORDING (MASTERWORKS/BROADWAY SONY BMG MASTERWORKS)
11	11	140	AVENUE Q: THE MUSICAL	ORIGINAL BROADWAY CAST RECORDING (RCA VICTOR)
12	12	90	MARY POPPINS	ORIGINAL LONDON CAST RECORDING (WALT DISNEY)
13	13	3	HAIR	ORIGINAL CAST RECORDING (RCA VICTOR/SONY BMG MASTERWORKS)
14	14	56	THE PHANTOM OF THE OPERA	ORIGINAL LONDON CAST RECORDING (REALLY USEFUL/UNIVERSAL CLASSICS GROUP)
15	15	133	MONTY PYTHON'S SPAMALOT	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)

More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS BROADWAY CHEERS



The 2008 cast recording of the latest Broadway revival of "Gypsy" bows at No. 1 on Top Cast Albums and at No. 58 on the Billboard 200, marking the fourth cast album to reach the top half of the big chart this year.

Already in 2008, "Disney's The Little Mermaid" bowed and peaked at No. 26, the New Broadway Cast Recording of "Rodgers & Hammerstein's South Pacific" sailed in at No. 59 and "In the Heights" opened at No. 82.

This marks the first year since 1991, when the Billboard 200 switched to Nielsen SoundScan sales data, that four different cast albums have reached the top half of the chart. All the more impressive, all four of them started at No. 100 or higher.

—Keith Caulfield

TOP POP CATALOG: Reflects 18-month old titles or older that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data compiled by Nielsen SoundScan. Catalog titles are included in BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to billboard.biz websites. See Charts Legend for rules and explanations. All charts © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 FOREVER	CHRIS BROWN (JIVE/ZOMBA)
2	3	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
3	5	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
4	2	CLOSER	NE-YO (DEF JAM/DJMG)
5	4	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)
6	6	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
7	8	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
8	9	VIVA LA VIDA	COLDPLAY (CAPITOL)
9	12	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
10	14	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)
11	13	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)
12	7	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
13	20	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
14	10	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)
15	11	I KISSED A GIRL	KATY PERRY (CAPITOL)
16	24	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)
17	16	THE BUSINESS	YUNG BREG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)
18	15	I LUV YOUR GIRL	THE DREAM (RADIO KILLA/DEF JAM/DJMG)
19	26	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
20	18	NEED U BAD	JAZMINE SULLIVAN (J/RMG)
21	25	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
22	31	WAITIN' ON A WOMAN	BRAD PASKLEY (ARISTA NASHVILLE)
23	33	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)
24	19	HERE I AM	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)
25	22	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
27	27	I STILL MISS YOU	KEITH ANDERSON (COLUMBIA (NASHVILLE))
28	36	BETTER IN TIME	LEONA LEWIS (SYCO/J.RMG)
29	28	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
30	17	HEAVEN SENT	KEYSHIA COLE (MANNI/GEFFEN/INTERSCOPE)
31	23	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
32	38	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)
33	55	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
34	32	SHAKE IT	METRO STATION (COLUMBIA)
35	39	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)
36	56	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)
37	40	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
38	49	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
39	30	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
40	62	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)
41	44	TROUBADOUR	GEORGE STRAIT (MCA NASHVILLE)
42	34	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
43	37	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
44	47	BABY	LL COOL J FEAT. THE DREAM (DEF JAM/DJMG)
45	46	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG NASHVILLE)
46	45	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)
47	35	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)
48	51	HOLLER BACK	THE LOST TRAILERS (BNA)
49	41	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)
50	43	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	53	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
52	48	GOOD TIME	ALAN JACKSON (ARISTA NASHVILLE)
53	52	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
54	42	TAKE YOU DOWN	CHRIS BROWN (JIVE ZOMBA)
55	54	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)
56	64	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DEERTY/UNIVERSAL MOTOWN)
57	67	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
58	66	SO FLY	SLIM FEAT. YUNG JDC (M3/ASYLUM)
59	-	SO WHAT	PINK (LAFACE/ZOMBA)
60	69	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
61	50	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/IDJMG)
62	61	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)
63	59	TEENAGE LOVE AFFAIR	ALICIA KEYS (MCA/RMG)
64	-	NO ME DOY POR VENCIDO	LUIS FONSI (UNIVERSAL LATIN)
65	58	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
66	72	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)
67	-	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY REPRISE/WARNER BROS.)
68	-	COUNTRY MAN	LUKE BRYAN (CAPITOL NASHVILLE)
69	71	BOB THAT HEAD	RASCAL FLATTS (LYRIC STREET)
70	-	WHAT THEM GIRLS LIKE	LUACRIS CO-STARING CHRIS BROWN & SEAN GARRETT (OTF/DEF JAM/DJMG)
71	-	CRY FOR YOU	SEPTEMBER (ROBBINS)
72	-	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SU2C/DJMG)
73	63	MUSIC FOR LOVE	MARIO (LMD STREET/J.RMG)
74	60	PUT A GIRL IN IT	BROOKS & DUNN (ARISTA NASHVILLE)
75	-	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)

1,289 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	#1 WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
2	4	SO WHAT	PINK (LAFACE/ZOMBA)	
3	2	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)	
4	3	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
5	10	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
6	7	VIVA LA VIDA	COLDPLAY (CAPITOL)	
7	9	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
8	29	HOT N COLD	KATY PERRY (CAPITOL)	
9	8	I KISSED A GIRL	KATY PERRY (CAPITOL)	
10	5	ALL SUMMER LONG	HIT MASTERS (HIP KIDDY)	
11	11	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
12	21	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
13	15	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)	
14	25	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	
15	19	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG)	
16	13	DANGEROUS	KARDINAL OFFSHALL (KONLIVE/GEFFEN)	
17	16	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	
18	14	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)	
19	22	BETTER IN TIME	LEONA LEWIS (SYCO/J.RMG)	
20	12	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	
21	24	CLOSER	NE-YO (DEF JAM/DJMG)	
22	6	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
23	43	AMERICAN BOY	STUDDI ALL-STARS (ECLYPAL)	
24	23	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
25	26	SHAKE IT	METRO STATION (COLUMBIA)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	18	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	
27	37	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
28	34	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
29	33	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
30	-	MY APOCALYPSE	METALLICA (WARNER BROS.)	
31	30	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
32	-	SWING YA RAG	T.I. FEAT. SWIZZ BEATZ (GRAND HUSTLE/ATLANTIC)	
33	51	GET BACK	DEMI LOVATO (HOLLYWOOD)	
34	27	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
35	28	CORONA AND LIME	SHWAYZE (SURETONE/GEFFEN/INTERSCOPE)	
36	31	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)	
37	38	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	
38	-	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)	
39	42	BARTENDER SONG (AKA SITTING AT A BAR)	REHAB (UNIVERSAL REPUBLIC)	
40	36	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
41	50	SWING	SAVAGE FEAT. SOULJA BOY TELL EM (DAWN RAID/UNIVERSAL REPUBLIC)	
42	41	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	
43	39	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
44	32	7 THINGS	MILEY CYRUS (HOLLYWOOD)	
45	44	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
46	35	SHUT UP AND LET ME GO	THE TING TINGS (COLUMBIA)	
47	-	WHAT THEM GIRLS LIKE	LUACRIS CO-STARING CHRIS BROWN & SEAN GARRETT (OTF/DEF JAM/DJMG)	
48	47	OUT HERE GRINDIN'	OJ KHALID (TERROR SOCIETY/KOCH)	
49	40	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)	
50	49	CHECK YES JULIE (RUN BABY RUN)	WE THE KINGS (S-CURVE)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	53	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	
52	46	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
53	-	COOKIE JAR	DIV CLASS HEROES FEAT. THE DREAM (DECA/DANCEFUELED BY RAMEN/RRP)	
54	54	ADDICTED	SAVING ABEL (SKIDDICO/VIRGIN/CAPITOL)	
55	17	CHANGE	TAYLOR SWIFT (BIG MACHINE)	
56	58	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)	
57	48	MERCY	DUFFY (MERCURY/DJMG)	
58	-	COME ON GET HIGHER	MATT NATHANSON (VANGUARD)	
59	60	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)	
60	52	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)	
61	45	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	
62	55	FREE FALLIN'	JOHN MAYER (COLUMBIA)	
63	70	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)	
64	57	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
65	-	U WANT ME 2	SARAH MCCLACHLAN (ARISTA/RMG)	
66	61	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	
67	56	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)	
68	20	DREAMER	CHRIS BROWN (JIVE ZOMBA)	
69	68	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	
70	63	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
71	71	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DEERTY/UNIVERSAL MOTOWN)	
72	69	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	
73	-	ENERGY	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	
74	-	IF YOU'RE OUT THERE	JOHN LEGEND (HOME SCHOOL/G.O.D./COLUMBIA)	
75	-	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	

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** 68 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 AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

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

RECURRENT RULES

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

CONFIGURATIONS

Ⓛ CD single available. Ⓜ Digital Download available. Ⓡ DVD single available. Ⓡ Vinyl Maxi-Single available. Ⓡ Vinyl single available. Ⓡ CD Maxi-Single available. Configurations are not included on all singles charts.

HIT PREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listeners 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 the 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 (Or). Certification of 200,000 units (Platino). Ⓡ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. Ⓡ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ RIAA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. ■ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	19	#1 FOREVER	CHRIS BROWN (JIVE/ZOMBA)
2	1	13	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
3	3	17	DANGEROUS	KARDINAL OFFISHALL FEAT AKON (KONLIVE/GEFFEN/INTERSCOPE)
4	6	20	CLOSER	NE-YO (DEF JAM/IDJMG)
5	5	23	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
6	4	18	I KISSED A GIRL	KATY PERRY (CAPITOL)
7	7	14	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
8	9	15	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
9	8	17	VIVA LA VIDA	COLDPLAY (CAPITOL)
10	17	4	SO WHAT	PINK (LAFACE/ZOMBA)
11	12	19	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
12	14	17	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
13	15	12	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
14	10	2	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
15	11	25	SHAKE IT	METRO STATION (COLUMBIA)
16	16	13	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
17	13	24	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
18	20	13	IN THE AYER	FLO RIDA FEAT WILL.I.A.M (POE BOY/ATLANTIC)
19	19	20	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
20	32	6	HOT N COLD	KATY PERRY (CAPITOL)
21	18	11	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
22	36	22	GREATEST GAINER/DIGITAL I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
23	21	5	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)
24	22	19	LOLLI LOLLI (POP THAT BODY)	THREE 5 MAPA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPERMUTE/INNOVATIONS/COLUMBIA)
25	23	29	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
26	25	20	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)
27	20	27	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
28	26	27	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
29	24	32	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
30	27	27	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
31	29	25	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
32	37	13	THUNDER	BOYS LIKE GIRLS (COLUMBIA)
33	33	36	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
34	41	13	CRY FOR YOU	SEPTEMBER (ROBBINS)
35	38	44	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
36	31	31	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
37	40	20	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE/CAPITOL)
38	34	40	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
39	39	15	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
40	35	29	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
41	28	2	ALL SUMMER LONG	HIT MASTERS (HIP KIDZ)
42	52	5	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
43	49	5	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)
44	77	2	GREATEST GAINER/AIRPLAY JUST STAND UP!	ARTISTS STAND UP TO CANCER (SUZZ/IDJMG)
45	8	4	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
46	51	14	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
47	42	7	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
48	44	28	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
49	43	19	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
50	45	19	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)

Jesse McCartney looks primed to follow up the success of No. 2 Pop 100 hit "Leavin'" with "It's Over" at No. 78. The song flies 72-53 (up 263% in audience) on Pop 100 Airplay, viewable at billboard.biz/charts, with adds at 48 stations.



Staind inks its third Modern Rock No. 1 with "Believe" (3-1). The quartet previously reached the top with "It's Been Awhile" in 2001 and "So Far Away" in 2003. "Believe" is the first No. 1 on the list for Atlantic since Jet's "Cold Hard Bitch" led for three weeks in May 2004.



MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
2	2	23	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
3	3	13	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
4	4	10	CLOSER	NE-YO (DEF JAM/IDJMG)	
5	5	11	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	☆
6	5	15	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
7	10	10	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
8	22	2	SHAKE IT	METRO STATION (COLUMBIA)	
9	12	12	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	
10	6	16	I KISSED A GIRL	KATY PERRY (CAPITOL)	
11	11	11	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
12	16	7	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
13	15	13	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
14	14	10	VIVA LA VIDA	COLDPLAY (CAPITOL)	
15	12	23	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	☆
16	18	9	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M (POE BOY/ATLANTIC)	
17	13	10	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	☆
18	21	10	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	☆
19	26	2	GREATEST GAINER SO WHAT	PINK (LAFACE/ZOMBA)	☆
20	17	21	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
21	20	9	LOLLI LOLLI (POP THAT BODY)	THREE 5 MAPA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPERMUTE/INNOVATIONS/COLUMBIA)	
22	25	3	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
23	22	13	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	☆
24	23	20	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
25	28	7	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE/CAPITOL)	☆

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	14	#1 VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
2	3	19	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
3	1	24	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
4	6	19	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
5	4	20	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
6	8	23	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
7	14	14	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
8	5	22	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
9	9	10	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	
10	10	16	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	
11	12	10	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	☆
12	11	33	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
13	34	34	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
14	14	43	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
15	15	7	BOTTLE IT UP	SARA BAREILLES (EPIC)	☆
16	18	11	SHAKE IT	METRO STATION (COLUMBIA)	
17	17	11	I KISSED A GIRL	KATY PERRY (CAPITOL)	
18	19	15	COME ON GET HIGHER	MATT NATHANSON (VANGUARD)	☆
19	20	7	BROKEN	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
20	21	4	THE LITTLE THINGS	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
21	24	5	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	
22	22	14	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
23	25	16	RISE ABOVE THIS	SEETHER (WIND-UP)	☆
24	31	2	GREATEST GAINER SO WHAT	PINK (LAFACE/ZOMBA)	☆
25	23	8	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	34	#1 LOVE SONG	SARA BAREILLES (EPIC)	☆
2	1	21	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
3	1	15	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
4	1	26	SAY	JOHN MAYER (AWAKE/COLUMBIA)	
5	5	27	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
6	8	11	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
7	4	44	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
8	7	36	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
9	9	35	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
10	10	17	AFTER ALL THESE YEARS	JOURNEY (NEMOTA)	☆
11	11	7	VIVA LA VIDA	COLDPLAY (CAPITOL)	
12	12	18	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
13	13	21	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
14	14	17	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
15	15	10	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
16	16	23	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
17	17	16	ROOTS BEFORE BRANCHES	ROOM FOR TWO (CURB/WARNER BROS.)	☆
18	19	6	ENEMY WITHIN	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
19	20	12	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
20	21	4	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
21	1	1	GREATEST GAINER JUST STAND UP!	ARTISTS STAND UP TO CANCER (SUZZ/IDJMG)	☆
22	29	2	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)	☆
23	25	25	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
24	27	21	IN GOD'S HANDS	NELLY FURTADO FEAT. KEITH URBAN (MOSLEY/GEFFEN/INTERSCOPE)	
25	22	9	EVERY DAY (WHEN WILL YOU BE MINE)	HILARY MCRAE (HEAR/CMG)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	10	#1 BELIEVE	STAIND (FLIP/ATLANTIC)	☆
2	2	22	LET IT DIE	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
3	1	13	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
4	5	18	I'M NOT OVER	CAROLINA LIAR (ATLANTIC)	
5	4	20	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	☆
6	5	23	INSIDE THE FIRE	DISTURBED (REPRISE)	☆
7	7	7	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	
8	10	8	TROUBLEMAKER	WEEZER (DGC/INTERSCOPE)	☆
9	9	6	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
10	25	2	GREATEST GAINER THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	☆
11	8	24	LOVE ME DEAD	LUDO (REDBIRD/ISLAND/IDJMG)	
12	11	9	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)	☆
13	11	11	BAD GIRLFRIEND	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
14	13	26	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
15	18	4	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
16	19	10	SLOW BURN	ATREYU (HOLLYWOOD)	☆
17	21	21	LEAVE OUT ALL THE REST	LINKIN PARK (WARNER BROS.)	☆
18	14	17	HAMMERHEAD	THE OFFSPRING (COLUMBIA)	☆
19	12	13	BARTENDER SONG (AKA SITTING AT A BAR)	REHAB (UNIVERSAL REPUBLIC)	
20	27	2	RE-EDUCATION (THROUGH LABOR)	RISE AGAINST (DGC/INTERSCOPE)	
21	22	6	WILD INTERNATIONAL	ONE DAY AS A LION (ANTI-EPITAPH)	☆
22	24	9	PSYCHOSOCIAL	SLIPKNOT (ROADRUNNER/RRP)	
23	17	19	HELP ME	ALKALINE TRIO (EPIC)	
24	23	10	GAMMA RAY	BECK (DGC/INTERSCOPE)	☆
25	26	7	USE ME	HINDER (UNIVERSAL REPUBLIC)	

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. 100 MAINSTREAM TOP 40, 103 ADULT CONTEMPORARY, 105 ADULT MODERN ROCK stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. All Charts © 2008, Nielsen Business Media, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	4	4	23	#1 GREATEST GAINER DO YOU BELIEVE ME NOW (J. WEST, D. PAHANISH / J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne VALORY		1
2	3	5	14	WAITIN' ON A WOMAN (F. ROGERS / D. SAMPSON, W. VARBLE)	Brad Paisley ARISTA NASHVILLE		2
3	1	2	15	YOU LOOK GOOD IN MY SHIRT (D. HUFF, K. URBAN / T. MARTIN, T. SHAPIRO, M. NESLER)	Keith Urban CAPITOL NASHVILLE		1
4	2	3	31	I STILL MISS YOU (J. STEELE / K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA		2
5	7	10	28	DON'T THINK I DON'T THINK ABOUT IT (F. ROGERS / D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		5
6	6	13	8	EVERYBODY WANTS TO GO TO HEAVEN (B. CANNON, K. CHESNEY / J. COLLINS, M. DODSON)	Kenny Chesney BLUE CHAIR/BNA		6
7	10	14	16	ALL SUMMER LONG (KID ROCK, R. CAVALLO / R. J. RITCHIE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELL, R. WACHTEL, W. ZEVOV)	Kid Rock TOP DOG ATLANTIC/COS		7
8	8	9	14	TROUBADOUR (T. BROWN, G. STRAIT / M. HOLMES, L. SATCHEL)	George Strait MCA NASHVILLE		8
9	9	11	10	SHE NEVER CRIED IN FRONT OF ME (T. KEITH / T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		9
10	11	12	29	HOLLER BACK (B. BEAVERS, S. NIELSON, T. JAMES)	The Lost Trailers BNA		10
11	5	1	16	SHOULD'VE SAID NO (N. CHAPMAN / T. SWIFT)	Taylor Swift BIG MACHINE		1
12	14	15	15	JUST A DREAM (M. BRIGHT / S. MCEWAN, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA NASHVILLE		12
13	13	7	19	ALL I WANT TO DO (B. GALLIMORE, K. BUSH, J. NETTLES / J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		1
14	16	18	22	JOHNNY & JUNE (T. BROWN, H. NEWFIELD, D. BRYANT, S. SMITH)	Heidi Newfield CURB		14
15	17	16	11	BOB THAT HEAD (D. HUFF, G. LEVOX, J. DEMARCUS, J. D. ROONEY / G. LEVOX, N. THRASHER, M. DUNLANEY)	Rascal Flatts LYRIC STREET		15
16	18	17	20	COUNTRY MAN (J. STEVENS / L. BRYAN, J. PMATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE		16
17	15	6	19	PUT A GIRL IN IT (T. BROWN, R. DJINN, K. BROOKS / R. AKINS, D. DAVIDSON, B. HAYS LIP)	Brooks & Dunn ARISTA NASHVILLE		3
18	19	20	20	ALL I EVER WANTED (M. POWELL, D. HUFF, H. WICKS, M. POWELL, A. WILSON)	Chuck Wicks RCA		18
19	20	22	19	RELENTLESS (M. KNOX / J. P. WHITE, J. LEBLANC)	Jason Aldean BROKEN BOW		19
20	23	26	19	LET IT GO (B. GALLIMORE, T. MCGRAW, D. SMITH / W. C. LUTHER, A. MAYO, T. DOUGLASS)	Tim McGraw CURB		20
21	21	23	19	I'LL WALK (M. A. MILLER, D. OLIVER / B. A. WILSON, L. L. FOWLER)	Bucky Covington LYRIC STREET		21
22	26	24	11	LOVE REMEMBERS (P. DONNELL, C. MORGAN / C. MORGAN, P. DONNELL)	Craig Morgan BNA		22
23	25	25	22	IN COLOR (THE KENT HAROLEY PLAYBOYS / J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson MERCURY		23
24	27	27	13	LOOKIN FOR A GOOD TIME (V. SHAW, P. WORLEY / D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum CAPITOL NASHVILLE		24
25	22	21	24	YOU CAN LET GO (S. HENDRICKS / C. BATTEN, K. BLAZER, L. FEEK)	Crystal Shawanda RCA		21



Jimmy Wayne's first chart-topper is also a first for the recently launched Valory imprint. His sophomore set opens at No. 4 on Top Country Albums with 20,000 copies, his biggest one-week sum. It tops his self-titled No. 7 debut (18,000) on the July 12, 2003, chart.



Lead single and title track from group's second album reclaims previous peak position achieved on the Aug. 23 chart. "Holler Back" starts with 13,000 copies at No. 5 on Top Country Albums and No. 32 on the Billboard 200.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	29	34	6	ROLL WITH ME (B. CHANCEY / C. DANIELS, T. KARLAS)	Montgomery Gentry COLUMBIA		26
27	30	30	11	CHICKEN FRIED (K. STEGALL, Z. BROWN / Z. BROWN, W. DURRENTE)	Zac Brown Band LIVE NATION		27
28	28	28	14	DON'T YOU KNOW YOU'RE BEAUTIFUL (C. LINDSEY / C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler 19/BNA		26
29	31	29	11	SOUNDS SO GOOD (B. CANNON / A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		29
30	24	19	14	COME ON OVER (J. SHANKS, B. JAMES / J. SIMPSON, R. PROCTOR, V. BANKS)	Jessica Simpson EPIC COLUMBIA		18
31	32	31	11	LET ME (D. HUFF / M. BEESON, D. ORTON)	Pat Green BNA		31
32	33	32	13	ANYTHING GOES (M. WRIGHT, C. ANDRECHET, III / B. LONG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH		32
33	34	35	7	DON'T (C. CHAMBERLAIN, B. CURRINGTON / J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY		33
34	36	36	4	MUDDY WATER (F. ROGERS / M. CRISWELL, R. HUCKABY)	Trace Adkins CAPITOL NASHVILLE		34
35	35	33	11	CRAZY DAYS (B. ALLEN, K. FOLLESE / A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)	Adam Gregory NSA MIDAS NEW REVOLUTION		33
36	37	38	5	FINE LINE (W. KIRKPATRICK, K. FARCHIO, K. SCHALPMAN, P. SWETT, J. WESTBROOK / W. KIRKPATRICK, K. FARCHIO, K. SCHALPMAN, P. SWETT, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE		36
37	40	48	5	SHE WOULDN'T BE GONE (S. HENDRICKS / C. BATTEN, J. ADAM)	Blake Shelton WARNER BROS. WRN		37
38	38	39	10	I DO (J. KILCHER, J. RICH / J. KILCHER)	Jewel VALORY		38
39	39	40	7	I WOULD (M. WRIGHT, P. VASSAR)	Phil Vassar UNIVERSAL SOUTH		39
40	43	42	5	SOMEBODY SAID A PRAYER (M. BRIGHT / N. THRASHER, C. WISEMAN)	Billy Ray Cyrus WALT DISNEY LYRIC STREET		40
41	42	41	17	FOR YOU (J. DEMARCUS / J. OTTO / J. BROWN, L. HENGBER)	James Otto WARNER BROS. WRN		40
42	46	46	5	15 MINUTES OF SHAME (B. JAMES / K. ARCHER, C. KOESEL, J. WEAVER)	Kristy Lee Cook ARISTA NASHVILLE		42
43	44	43	8	LAST CALL (T. BROWN / S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE		43
44	47	44	11	UPPER MIDDLE CLASS WHITE TRASH (D. JOHNSON, L. BRICE, J. MCLEOD)	Lee Brice CURB		44
45	50	60	3	DON'T THINK I CAN'T LOVE YOU (J. RITCHIE, J. OWEN, K. MARVEL, J. RITCHIE)	Jake Owen RCA		45
46	41	37	15	VOICES (J. STROUD / C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA		37
47	NOT SHOT DEBUT	1	1	ALREADY GONE (B. GALLIMORE, K. BUSH, J. NETTLES / J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		47
48	48	47	30	BEST MISTAKE I EVER MADE (B. CHANCEY / K. FOWLER, B. POUNDS)	Kevin Fowler EQUITY		47
49	45	45	11	DON'T DO ME NO GOOD (G. WILSON, B. CHANCEY / G. WILSON, A. GORLEY, W. KIRBY)	Gretchen Wilson COLUMBIA		43
50	51	50	4	BACK THAT THING UP (J. STOVER / J. STOVER, R. HOUSER)	Justin Moore VALORY		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NOT SHOT DEBUT	1	1	#1 GREATEST GAINER VARIOUS ARTISTS CAPITOL/SONY BMG/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
2	1	1	1	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		1
3	2	2	97	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift		1
4	NEW	1	1	JIMMY WAYNE VALORY 0100 (12.98)	Do You Believe Me Now		4
5	NEW	1	1	THE LOST TRAILERS BNA 09259/SBN (17.98)	Holler Back		5
6	3	3	4	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For		2
7	5	7	45	CARRIE UNDERWOOD 19 ARISTA ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride		1
8	7	9	22	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
9	4	5	17	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
10	6	4	7	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) +	Beautiful Eyes (EP)		1
11	8	6	4	KEITH ANDERSON COLUMBIA 10333/SBN (17.98)	C'MON!		3
12	9	8	24	SUGARLAND MERCURY 00741/UMGN (13.98)	Enjoy The Ride		2
13	10	10	4	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song		6
14	18	24	18	GREATEST GAINER TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
15	11	11	26	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		1
16	13	13	43	GARTH BROOKS PEARL 213 (25.98 CD/DVD) +	The Ultimate Hits		1
17	12	12	78	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend		1
18	14	14	31	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
19	17	15	50	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good		1
20	19	21	41	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) +	Greatest Hits		4
21	20	18	63	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1
22	15	-	7	GEORGE JONES BANDIT 79842/WELK (17.98)	Burn Your Playhouse Down: The Unreleased Duets		15
23	21	19	20	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
24	24	25	38	TRACE ADKINS CAPITOL NASHVILLE 78927 (18.98)	American Man: Greatest Hits Volume II		3
25	22	20	44	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7



A staple on the "Red Dirt" South-western U.S. club circuit, Jason Boland & The Stragglers notch their biggest one-week tally (4,000 copies) with their third chart entry. "Somewhere in the Middle" (2004) and "Bourbon Legend" (2006) opened with 2,000 copies apiece.



Texas club circuit headliner Roger Creager's third chart bow marks his fattest one-week total (3,000 copies). His first two sets—"Long Way to Mexico" (2003) and "Love Across Texas" (2004)—each opened with 2,000 copies.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	16	-	2	CRYSTAL SHAWANDA RCA 06762/SBN (17.98)	Dawn Of A New Day		16
27	23	22	18	JEWEL VALORY 0100 (18.98)	Perfectly Clear		1
28	28	28	44	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand		2
29	26	-	7	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736 (13.98)	Bill Gaither Presents: Country Bluegrass Homecoming Volume One		26
30	NEW	1	1	JASON BOLAND & THE STRAGGLERS APEX/PROUD SOULS 001/THIRTY TIGERS (15.98)	Comal County Blue		30
31	31	23	19	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
32	29	16	7	RANDY TRAVIS WARNER BROS. 43254 WRN (13.98) +	Around The Bend		3
33	30	26	11	JAMES OTTO RAYBOW WARNER BROS. 49907 WRN (13.98)	Sunset Man		2
34	32	-	7	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737 (13.98)	Bill Gaither Presents: Country Bluegrass Homecoming Volume Two		32
35	25	27	71	BLAKE SHELTON WARNER BROS. 44468 WRN (18.98)	Pure BS		2
36	33	29	50	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
37	36	34	18	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless		1
38	35	31	17	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		2
39	NEW	1	1	ROGER CREAGER FUN ALL WRONG 22083352/THIRTY TIGERS (16.98)	Here It Is		39
40	37	33	54	ALAN JACKSON LEGACY ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits		22
41	34	30	11	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		3
42	27	-	2	GLEN CAMPBELL CAPITOL 34132 (18.98)	Meet Glen Campbell		27
43	39	35	11	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits		1
44	40	32	13	EMMYLOU HARRIS NONESUCH 480444/WARNER BROS. (18.98)	All I Intended To Be		4
45	44	37	12	FACE SETTER MONTGOMERY GENTRY COLUMBIA 22817/SBN (18.98)	Back When I Knew It All		3
46	38	17	4	SOUNDTRACK SHOW DOG NASHVILLE 020 (18.98)	Beer For My Horses		17
47	42	39	35	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me		2
48	45	40	76	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
49	41	36	44	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine		3
50	43	38	47	DOLLY PARTON LEGACY RCA 13481/SONY BMG (11.98)	16 Biggest Hits		32

HOT COUNTRY SONGS: 112 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay is reported to us by stations appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and 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	DEBT	PEAK POSITION
1	1	1	#1 THE GAME LAX Geffen 011465*/IGA (13.98)	LAX	1	1
2	2	13	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033*/UMRG (13.98)	Tha Carter III	2	1
3	NEW	1	SOLANGE MUSIC WORLD/GEFFEN 011785*/IGA (12.98)	Sol-Angel & The Hadley St. Dreams	3	1
4	1	2	ICE CUBE LENCH MOB 34635 (18.98)	Raw Footage	4	1
5	3	65	RIHANNA SRP/DEF JAM 009968*/IDJMG (13.98)	Good Girl Gone Bad	5	1
6	6	4	NAS DEF JAM/COLUMBIA 011505*/IDJMG (13.98)	Untitled	6	1
7	12	12	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238*/AG (18.98)	Definition Of Real	7	1
8	2	4	LLOYD YOUNG-GOLDIE/THE INC./UNIVERSAL MOTOWN 011517*/UMRG (13.98)	Lessons In Love	8	1
9	8	41	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	9	1
10	7	7	DAVID BANNER B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956*/UMRG (13.98)	The Greatest Story Ever Told	10	1
11	12	9	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand	11	1
12	NEW	1	V.I.C. YOUNG MOGUL/REPRISE 475004/WARNER BROS. (18.98)	Beast	12	1
13	3	3	YUNG BERG KOCH/EPIC 08407/SONY MUSIC (15.98)	Look What You Made Me	13	1
14	5	2	SHWAYZE SURETONE/GEFFEN 011498*/IGA (10.98)	Shwayze	14	1
15	14	10	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580*/SONY MUSIC (11.98) ⊕	Last 2 Walk	15	1
16	20	16	GREATEST GAINER NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)	After My Time	16	4
17	15	13	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	17	2
18	17	11	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	18	1
19	5	26	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	19	1
20	19	13	ASHANTI THE INC./UNIVERSAL MOTOWN 011318*/UMRG (13.98)	The Declaration	20	1
21	24	9	G UNIT G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕	T*O*S (Terminate On Sight)	21	1
22	11	2	KARINA DEF JAM 009538/IDJMG (9.98)	First Love	22	1
23	25	19	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate	23	5
24	22	15	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill	24	1
25	19	20	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2	25	1



His Billboard 200 bow at No. 2 with 238,000 sold is second only to Lil Wayne among rap titles this year and fifth-best of all R&B/hip-hop albums. Also leads Top Rap Albums on billboard.biz.



Bolstered by stops at BET (Aug. 21), "Letterman" (Aug. 25) and "Today" (Aug. 26), Solange nets a better debut than her first album, "Solo Star," which bowed at No. 23 in 2002.

Album is up 28% from previous week at core stores; almost half of the increase comes from Philadelphia, where Gourdin performed Aug. 23.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT	PEAK POSITION
26	21	14	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down	26	1
27	31	29	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	27	1
28	NEW	1	HAYSTAK 40 WEST 7937/MERGE ENTERTAINMENT (15.98)	Hard 2 Love	28	1
29	26	27	FLOBOTS UNIVERSAL REPUBLIC 0011258*/UMRG (13.98)	Fight With Tools	29	8
30	30	25	DWELE RT 5049/KOCH (17.98)	...Sketches Of A Man	30	7
31	28	24	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	31	1
32	13	2	GZA/GENIUS BABYGRANDE 0372* (16.98)	Pro Tools	32	13
33	32	32	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	33	6
34	37	37	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	34	1
35	27	26	LEDISI VERVE 008909/AG (10.98)	Lost & Found	35	10
36	28	18	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change	36	1
37	39	37	JAHEIM DIVINE MILL/ATLANTIC 377532*/AG (18.98)	The Makings Of A Man	37	3
38	50	73	PAGE SETTER DAY26 BAD BOY 444540/AG (18.98)	DAY26	38	1
39	NEW	1	YING YANG TWINS BCD 63210 (14.98)	The Official Work	39	1
40	34	12	N*E*R*D STAR TRAK/INTERSCOPE 011447*/IGA (13.98)	Seeing Sounds	40	1
41	35	4	DAVE HOLLISTER GOSPO CENTRIC 28731/ZOMBA (17.98)	Witness Protection	41	9
42	NEW	1	ESHAM AKNU 6301 (14.98)	Sacrificial Lambz	42	1
43	43	36	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	43	4
44	70	70	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	44	1
45	35	13	LALAH HATHAWAY STAX 30308/CONCORD (18.98)	Self Portrait	45	1
46	42	40	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday	46	3
47	33	53	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	47	2
48	NEW	1	VARIOUS ARTISTS WARNER CUSTOM PRODUCTS 89193/RAZOR & TIE (18.98)	Tropical Thunder	48	1
49	45	33	ABN J PRINCE 511943/RAP-A-LOT 4 LIFE (18.98)	It Is What It Is	49	10
50	48	47	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest	50	1

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	14	#1 NEED U BAD PUT ON JAZMINE SULLIVAN (J/RMG)	JAZMINE SULLIVAN	J/RMG	☆
2	2	15	YOUNG JEEZY FEAT. KANYE WEST (C/TE/DEF JAM/IDJMG)	YOUNG JEEZY	DEF JAM/IDJMG	☆
3	7	6	GREATEST GAINER WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	T.I.	ATLANTIC	☆
4	14	14	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)	YUNG BERG	KOCH/EPIC	☆
5	5	15	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN @ I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN	DAVID BANNER	UNIVERSAL MOTOWN	☆
6	10	6	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KOCH/DEF JAM/IDJMG)	T-PAIN	DEF JAM/IDJMG	☆
7	16	16	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	LIL WAYNE	UNIVERSAL MOTOWN	☆
8	6	17	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	RIHANNA	DEF JAM/IDJMG	☆
9	11	11	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)	RICK ROSS	DEF JAM/IDJMG	☆
10	11	11	PLEASE EXCUSE MY HANDS PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	PLIES	ATLANTIC	☆
11	13	13	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	LIL WAYNE	UNIVERSAL MOTOWN	☆
12	11	21	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	THE-DREAM	DEF JAM/IDJMG	☆
13	15	11	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)	ROBIN THICKE	INTERSCOPE	☆
14	20	20	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE	GEFFEN/INTERSCOPE	☆
15	3	3	MRS. OFFICER LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	LIL WAYNE	UNIVERSAL MOTOWN	☆
16	14	21	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)	CHRIS BROWN	JIVE/ZOMBA	☆
17	17	17	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	NE-YO	DEF JAM/IDJMG	☆
18	18	10	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)	SLIM	ASYLUM	☆
19	20	20	BABY LL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)	LL COOL J	DEF JAM/IDJMG	☆
20	16	6	ENERGY KERI HILSON (MDSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	INTERSCOPE	☆
21	10	10	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	ARISTA/RMG	☆
22	10	10	OUT HERE GRINDIN' MURDER INC. FEAT. YOUNG JEEZY, RICK ROSS, ACE HOOB, TRICK DADDY & LL BOOSSE (TERRA SQUAD/KOCH)	MURDER INC.	KOCH	☆
23	17	17	I'LL BE LOVIN' U LONG TIME MARIAH CAREY (ISLAND/IDJMG)	MARIAH CAREY	ISLAND/IDJMG	☆
24	2	8	GOOD GOOD ASHANTI (THE INC./UNIVERSAL MOTOWN)	ASHANTI	UNIVERSAL MOTOWN	☆
25	31	2	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)	LUDACRIS	DEF JAM/IDJMG	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	2	18	#1 YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	ERIC BENET	WARNER BROS.	☆
2	1	16	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE	GEFFEN/INTERSCOPE	☆
3	5	12	GREATEST GAINER SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	ARISTA/RMG	☆
4	14	14	THE RIVER NOEL GOURDIN (EPIC)	NOEL GOURDIN	EPIC	☆
5	16	16	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)	ROBIN THICKE	INTERSCOPE	☆
6	49	49	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	RAHEEM DEVAUGHN	JIVE/ZOMBA	☆
7	37	37	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	MARVIN SAPP	ZOMBA	☆
8	8	8	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)	ALICIA KEYS	MBK/J/RMG	☆
9	10	10	E.R. (EMERGENCY ROOM) JOE (KEDAR)	JOE	KEDAR	☆
10	46	46	NEVER JAHEIM (DIVINE MILL/ATLANTIC)	JAHEIM	ATLANTIC	☆
11	20	20	I'M CHEATIN' DWELE (RT/KOCH)	DWELE	KOCH	☆
12	12	12	SUPERWOMAN ALICIA KEYS (MBK/J/RMG)	ALICIA KEYS	MBK/J/RMG	☆
13	23	23	I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	JAHEIM	ATLANTIC	☆
14	22	22	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)	AL GREEN	CAPITOL	☆
15	16	16	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)	MINT CONDITION	IMAGE	☆
16	17	17	WHENEVER YOU'RE AROUND JILL SCOTT FEAT. GEORGE DUKE (HIDDEN BEACH)	JILL SCOTT	HIDDEN BEACH	☆
17	18	18	WORDS ANTHONY DAVID FEAT. INDIA ARIE (SOULBIRD/UNIVERSAL REPUBLIC)	ANTHONY DAVID	UNIVERSAL REPUBLIC	☆
18	18	18	NEED U BAD JAZMINE SULLIVAN (J/RMG)	JAZMINE SULLIVAN	J/RMG	☆
19	28	28	CAN'T B GOOD JANET (ISLAND/IDJMG)	JANET	ISLAND/IDJMG	☆
20	30	30	ORDINARY WAYNE BRADY (PEAK/CMG)	WAYNE BRADY	CMG	☆
21	26	26	GET UP MARY MARY (COLUMBIA)	MARY MARY	COLUMBIA	☆
22	31	31	HERE I STAND USHER (LAFACE/ZOMBA)	USHER	ZOMBA	☆
23	24	24	OH SO SEXY JON B (VIBESELECT/ARSENAL)	JON B	ARSENAL	☆
24	20	20	BUTTERSCOTCH KEITH SWEAT FEAT. ATHENA CAGE (KEIA/ATCO/RHINO)	KEITH SWEAT	RHINO	☆

RHYTHMIC

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

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	3	17	#1 PUT			

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	5	#1 DISTURBIA	RIHANNA	SRP/DEF JAM/DJMG
2	2	11	CONTROL YOURSELF	ERIN HAMILTON	FRESH MUSIC LA
3	7	6	SHUT UP AND LET ME GO	THE TING TINGS	COLUMBIA
4	6	12	HERE WITH ME	ALYSON	PM MEDIA
5	10	6	I LOVE TO MOVE IN HERE	MOBY	MUTE
6	8	12	STRANGERS	CHRISTIAN GEORGE	CHAUNCEY DIGITAL
7	1	9	CLOSER	NE-YO	DEF JAM/DJMG
8	14	5	AND I TRY	BIMBO JONES	SILVER LABEL/TOMMY BOY
9	12	7	SPOTLIGHT	JENNIFER HUDSON	ARISTA/RMG
10	5	8	INTO THE NIGHTLIFE	CYNDI LAUPER	EPIC
11	9	9	I DECIDED	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE
12	18	4	ANGEL	NATASHA BEDINGFIELD	PHONOGENIC/EPIC
13	16	6	YOU TURNED THE TABLES	ROBIN ELEVEN	CHICAGO
14	4	12	GIVE SOME LOVE	ANTHONY CLAMARAN & MARIO OCHOA	FEAT. LULU HUGHES SILVER LABEL/TOMMY BOY
15	21	4	CAN YOU FEEL THAT SOUND	GEORGIE PORGIE	MUSIC PLANT
16	17	10	LOVE'S GONNA LEAD YOU BACK	JASON ANTOINE	CHICKA/MUSIC PLANT
17	20	6	CRASH AND BURN	NADIA ALI	SMILE IN BED
18	24	5	BLACK AND GOLD	SAM SPARRO	MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
19	11	10	GO GO GIRL	DJ TIMBO	LUNA TRIP
20	32	2	BOSSY	LINDSAY LOHAN	UNIVERSAL MOTOWN
21	19	14	WE BREAK THE DAWN	MICHELLE WILLIAMS	FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
22	27	5	LOOKING 4 MEN	ROSABEL	FEAT. TAMARA WALLACE SILVER LABEL/TOMMY BOY
23	28	6	ESPAÑA CANI	CHARO	UNIVERSAL WAVE
24	35	5	CALL MY NAME	MORGAN PAGE	NETWERK
25	29	5	I KISSED A GIRL	KATY PERRY	CAPITOL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
28	22		HOT STUFF (LET'S DANCE)	CRAIG DAVID	REPRISE
27	23	12	TAKE MY BREATH AWAY	JUSTIN LANNING	JUST LOVE
28	13	10	GIVE IT 2 ME	MADONNA	WARNER BROS.
29	38	3	WHAT I WANT	FIREBALL	RECORD PLANT
30	42	2	POWER PICK	TAMI CHYNN	FEAT. AKON KONVIC/SRC/UNIVERSAL MOTOWN
31	26	7	THIS BOY'S IN LOVE	THE PRESETS	MODULAR
32	36	4	REWIND	KEO NOZARI	KESIDE
33	34	9	BLIND	HERCULES AND LOVE	AFFAIR DFA/MUTE
34	37	18	AUTOMATIC	ULTRA NATE	SILVER LABEL/TOMMY BOY
35	15	15	GIVE PEACE A CHANCE	ONO MIND	TRAIN/TWISTED
36	40	3	MISS YOU	AMUKA	(DOT)-JOY
37	33	8	EVERYBODY EVERYBODY	CYONFLARE	LIVE/MUSIC PLANT
38	45	3	UNITY	JOHN RIZZO	FEATURING LISA HUNT & WANDA HOUSTON D1
39	47	2	BREAK ME	TINA SUGANDH	RAZOR & TIE
40	31	11	WHEN I GROW UP	THE PUSSYCAT DOLLS	INTERSCOPE
41	25	13	HOW MANY WORDS	BLAKE LEWIS	19 ARISTA/RMG
42	HOT SHOT		THE SPACE DANCE	DANNY TENAGLIA	TOMMY BOY
43	50	2	SNEAKERNIGHT	VANESSA HUGHES	HOLLYWOOD
44	48	2	SAVE ME	ROD CARRELO & EDDIE AMADOR	FEAT. RONNIE SUMRALL DANCE/MUSIC LABEL.COM/CARRELO MUSIC
45	NEW		THE MIDDLE OF THE DANCEFLOOR	JIPSTA	ROCKBERRY
46	30	10	BEAUTIFUL	E.G. DAILY	EGDP/IMMORTAL ACCESS
47	49	2	UNDERNEATH	ALANIS MORISSETTE	MAVERICK/REPRISE
48	39	9	DAMAGED	DANITY KANE	BAD BOY/ATLANTIC
49	43	8	ROCKSTAR	CLUB DISTRICT	ALLSTARS FEAT. TRACY COLLINS TEXTURE
50	41	8	WHEN WE GET TOGETHER	THE ONES	A TOUCH OF CLASS/PEACE BISQUIT

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	54	#1 M.I.A.	KALA XL	INTERSCOPE 009659*/IGA
2	3	4	STRYKER	TOTAL DANCE 2008: VOL. 2	THRIVEDANCE 90789/THRIVE
3	50		METRO STATION	METRO STATION	RED INK 10521/COLUMBIA
4	4	6	NINE INCH NAILS	THE SLIP	THE NULL CORPORATION 27*/
5	5	12	DJ SKRIBBLE	TOTAL CLUB HITS	THRIVEDANCE 90784/THRIVE
6	18		SANTOGOLD	SANTOGOLD	LIZARD KING 70034/DOWNTOWN
7	6	8	3OH3	WANT PHOTO	FINISH 511181
8	11	12	TIESTO	IN SEARCH OF SUNRISE	7 SONG BIRD 11/BLACK HOLE
9	31		HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY	WALT DISNEY 001106
10	9	24	GNARLS BARKLEY	THE ODD COUPLE	DOWNTOWN/ATLANTIC 450236*/AG
11	8	8	RATATAT	LP3 XL	353*/BEGGARS GROUP
12	12	32	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA 1636
13	14	34	DJ SKRIBBLE	TOTAL DANCE 2008	THRIVEDANCE 90780/THRIVE
14	14	21	NINE INCH NAILS	GHOSTS I-IV	THE NULL CORPORATION 26*/
15	15	4	BRAZILIAN GIRLS	NEW YORK CITY	VERVE FORECAST 010929/VG
16	20	24	CRYSTAL CASTLES	CRYSTAL CASTLES	LIES 200962/LAST GANG
17	17	37	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY	WALT DISNEY 001099
18	NEW		VARIOUS ARTISTS	HED KANDI: SERVE	GILLED HED KANDI 03
19	16	39	DAFT PUNK	ALIVE 2007	VIRGIN 09841
20	NEW		NIGHTMARES ON WAX	THOUGHT SO...	WARP 159*
21	22	60	JUSTICE	CROSS	ED BANGER/BECAUSE 224892/VICE
22	19	20	CUT /// COPY	IN GHOST COLOURS	MODULAR 050*
23	RE-ENTRY		SAM SPARRO	SAM SPARRO	UNIVERSAL REPUBLIC 011468/UMRG
24	18	8	CHROMEO	FANCY FOOTWORK	VICE 80006*
25	23	31	PAUL OAKENFOLD	GREATEST HITS & REMIXES	PERFECTO 1603/ULTRA*

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	4	6	#1 DISTURBIA	RIHANNA	SRP/DEF JAM/DJMG
2	1	11	MOVE FOR ME	KASKADEE & DEADMAU5	ULTRA
3	2	18	CLOSER	NE-YO	DEF JAM/DJMG
4	8	6	YOU MAKE ME FEEL	ANNABRACE	ROBBINS
5	6	12	GIVE IT 2 ME	MADONNA	WARNER BROS.
6	5	15	AMERICAN BOY	ESTELLE	FEAT. KANYE WEST HOME SCHOOL/ATLANTIC
7	7	12	EVERY WORD	ERCOLA & DANIELLA	NERVOUS
8	3	17	JUST DANCE	LADY GAGA	FEAT. COLBY O'DONIS STREAMLINE/KONLIVE/INTERSCOPE
9	14	5	INTO THE NIGHTLIFE	CYNDI LAUPER	EPIC
10	11	44	LET ME THINK ABOUT IT	IDA CORR VS FEDDE LE GRAND	MINISTRY OF SOUND
11	9	10	WHEN I GROW UP	THE PUSSYCAT DOLLS	INTERSCOPE
12	13	7	HEARTBROKEN	T2	FEATURING JODIE AYSHA NEXT PLATEAU
13	15	9	BLACK AND GOLD	SAM SPARRO	MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
14	10	10	I KISSED A GIRL	KATY PERRY	CAPITOL
15	17	9	THE LONGEST ROAD	MORGAN PAGE	FEATURING LISSIE NETTWERK
16	16	13	SENSUAL	PHONJAXX & COSI COSTI	STARLET
17	12	13	WE BREAK THE DAWN	MICHELLE WILLIAMS	FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
18	18	3	DRIVE OUT	SUNFREAKZ	NERVOUS
19	NEW		ANGEL	NATASHA BEDINGFIELD	PHONOGENIC/EPIC
20	NEW		FADED	CASCADA	ROBBINS
21	24	2	FROZEN	TAMI CHYNN	FEAT. AKON KONVIC/SRC/UNIVERSAL MOTOWN
22	NEW		GET IT ON	EYERELL	ALLSTARS FEAT. LUCY CLARKE STRICTLY RHYTHM
23	23	4	ANOTHER LOVE	THE MAC PROJECT	FEATURING THERESA HED KANDI
24	22	6	SHUT UP AND LET ME GO	THE TING TINGS	COLUMBIA
25	NEW		TOUCH ME	BINGO PLAYERS VS. CHOCOLATE PUMA	STRICTLY RHYTHM

TOP JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	70	#1 MICHAEL BUBLE	CALL ME RESPONSIBLE	143/REPRISE 100113/WARNER BROS.	
2	2	8	WILLIE NELSON	WYNTON MARSALIS	TWO MEN WITH THE BLUES	BLUE NOTE 04454*/BLG
3	3	49	CHRIS BOTTI	ITALIA	COLUMBIA 07606/SONY MUSIC	
4	4	24	VARIOUS ARTISTS	UPRIGHT GRAND AND ALL RIGHT	UNIVERSAL MUSIC SPECIAL MARKETS 00114/EXSTARBUCKS	
5	5	12	JOHN COLTRANE	OPUS COLLECTION: A MAN CALLED TRANE	RHINO CUSTOM PRODUCTS 8288/STARBUCKS	
6	6	50	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412/VG	
7	10	27	MELODY GARDOT	WORTHY	SOME HEART VERVE 010468/VG	
8	9	10	STEVE TYRELL	BACK TO BACHARACH	NEW DESIGN 5070/KOCH	
9	8	5	THE ROY HARGROVE QUINTET	EARFOOD GROOVIN'	HIGH E/MARCY 010997/DECCA	
10	7	20	VARIOUS ARTISTS	JAZZ SIGNATURES	UNIVERSAL SPECIAL MARKETS 009307/EXSTARBUCKS	
11	15	2	JOHN PIZZARELLI	WITH A SONG IN MY HEART	TELARC JAZZ 83676/TELARC	
12	13	12	CASSANDRA WILSON	LOVERLY	BLUE NOTE 07699*/BLG	
13	11	49	QUEEN LATIFAH	TRAV'LIN'	LIGHT FLAVOR UNIT/VERVE 009203/VG	
14	NEW		NICOLE HENRY	THE VERY THOUGHT OF YOU	BANISTER 3017	
15	19	49	TONY BENNETT	THE ULTIMATE AMERICAN SONGBOOK VOL. 1	REPUBLIC/COLUMBIA 15320/SONY BMG	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW		#1 GEORGE DUKE	DUKEY TREATS	BPM 3143/HEADS UP
2	1	3	S.M.V.	THUNDER	HEADS UP 3163
3	2	3	DAVID SANBORN	HERE & GONE	DECCA 011152
4	3	30	KENNY G	RHYTHM & ROMANCE	STARBUCKS 30670/CONCORD
5	6	16	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140
6	5	27	LIZZ WRIGHT	THE ORCHARD	VERVE FORECAST 010292/VG
7	7	12	SERGIO MENDES	ENCANTO	WILLIAM STARBUCKS 30278/CONCORD
8	8	49	HERBIE HANCOCK	RIVER: THE JONI LETTERS	VERVE 009791/VG
9	9	13	WAYMAN TISDALE	REBOUND	RENDEZVOUS 5139
10	4	2	PHIL PERRY	READY FOR LOVE	SHANACHIE 5164
11	11	10	GERALD ALBRIGHT	SAX FOR STAX	PEAK 30604/CONCORD
12	17	5	KENI ST. LEWIS	LIKE FINE WINE	FOR PRESS 705
13	NEW		MINDI ABAIR	STARS	23/PEAK 30637/CONCORD
14	13	18	EARL KLUGH	THE SPIRIT OF LIFE	861 4500/KOCH
15	12	30	PAUL HARCCASTLE	HARCCASTLE'S TRIPPIN' 'N' RHYTHM	24

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	27	#1 FALLIN' FOR YOU	THE SAX PACK	SHANACHIE
2	2	23	ALWAYS REMEMBER	BRIAN CULBERTSON	GRP/VERVE
3	3	30	POP'S COOL GROOVE	NORMAN BROWN	PEAK/CMG
4	6	16	GREATEST GAINER	ERIC DARIUS	BLUE NOTE/CAPITOL
5	4	20	DRIFTIN'	EARL KLUGH	KOCH
6	8	7	LIFE IN THE FAST LANE	DAVE KOZ	CAPITOL
7	7	7	THROWIN' IT DOWN	WAYMAN TISDALE	RENDEZVOUS
8	10	11	MARIMBA	PAUL HARCCASTLE	TRIPPIN' 'N' RHYTHM
9	11	24	CAFE MOCHA	JESSE COOK	COACH HOUSE/KOCH
10	9	40	WINDOW OF THE SOUL	CHUCK DEEB	HEADS UP
11	11	33	TEQUILA MOON	JESSY J	PEAK/CMG
12	13	13	FARTHER UP THE ROAD	MICK HUCKNALL	SIMPLYRED.COM/ATCO/RHINO
13	16	8	SWEET SUNDAYS	TIM BOWMAN	TRIPPIN' 'N' RHYTHM
14	18	9	LA DOLCE VITA	WARREN HILL	EVOLUTION/KOCH
15	12	30	FREE	MARCUS MILLER	FEAT. CORINNE BAILEY RAE 3 DEUCES/CMG

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW		#1 SIMONE DINNERSTEIN	THE BERLIN CONCERT	TELARC 80715
2	1	12	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL	DECCA 011493/UNIVERSAL CLASSICS GROUP
3	5	51	SOUNDTRACK	NO RESERVATIONS	DECCA 004997/UNIVERSAL CLASSICS GROUP
4	4	7	GUSTAVO DUDAMEL	SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	FIESTA DG 011340/UNIVERSAL CLASSICS GROUP
5	3	30	LANG LANG	THE MAGIC OF LANG LANG	DG 010774/UNIVERSAL CLASSICS GROUP
6	19	47	SIMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS	TELARC 80692
7	7	8	VLADIMIR HOROWITZ	HOROWITZ IN HAMBURG: THE LAST CONCERT	DECCA 011438/UNIVERSAL CLASSICS GROUP
8	6	5	LORRAINE HUNT LIEBERSON	LORRAINE AT EMMANUEL	AVIE 2130
9	5	18	INGRID FLITER	CHOPIN: RECITAL	EMI CLASSICS 140899/BLG
10	NEW		BEETHOVEN'S WIG	BEETHOVEN'S WIG: A DANCE ALONG	SYMPHONIES FOUNDRY KIDS 618127/ROUNDER
11	NEW		VARIOUS ARTISTS	THE GRAPES OF WRATH	WORLD PREMIERE RECORDING '93 CLASSICS 886/IMAGE
12	9	35	SARAH CHANG	ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS ORPHEUS/EMI CLASSICS 94431/BLG
13	21	21	HILARY HAHN	SWEDISH RADIO SYMPHONY ORCHESTRA (SALONEN)	SCHUBERT: VIOLIN CONCERTOS DG 010858/UNIVERSAL CLASSICS GROUP
14	11	52	ANDRE RIEU	RADIO CITY MUSIC HALL	LIVE IN NEW YORK DENON 17657/SLG
15	NEW		CHANTICLEER	MISSION ROAD	WARNER CLASSICS & JAZZ 512746/RHINO

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK

JAPAN		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) SEPTEMBER 3, 2008
1	17	SECRET CODE KINKI KIDS JOHNNY'S ENTERTAINMENT
2	NEW	NEXUS 4 L'ARC EN CIEL KIDON
3	1	TRUTH ARASHI J-STORM
4	2	I AM YOUR SINGER SOUTHERN ALL STARS VICTOR
5	77	KOISHIGURE SHOUNAN NO KAZE TDY'S FACTORY
6	14	GUUZENNO KAKURITSU GIRL NEXT DOOR SONY
7	24	ATARASHI-I WATASHI NI NATTE ANRI KUMAKI KING
8	8	NEXT PLANE HOME DANIEL POWTER WARNER
9	13	GAKENOUENO PONYO FUJIMAKI FUJIOKA/NOZOMI OHASHI YAMAHA
10	NEW	HANABI MR. CHILDREN TOYS FACTORY

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) AUGUST 31, 2008
1	1	I KISSED A GIRL KATY PERRY VIRGIN
2	NEW	PJANO ERIC PRYDZ SPINNIN'
3	4	DISTURBIA RIHANNA SRP/DEF JAM
4	2	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC
5	10	MOUNTAINS BIFFY CLYRO 14TH FLOOR
6	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
7	5	BEGGIN' MADONN RCA
8	6	DANCE WIV ME DIZEE PASCAL FT. CALVIN HARRIS & CHROME DIRTTEE STANK
9	7	LOVE IS NOISE THE VERVE PARLOPHONE
10	8	5 YEARS TIME NOAH & THE WHALE VERTIGO

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) SEPTEMBER 2, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	3	DAS HAT DIE WELT NOCH NICHT SOHNE MANNHEIMS EDEL
3	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND
4	2	NESSUN DORMA PAUL POTTIS SYCO/SONY BMG
5	4	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
6	6	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC
7	7	VIVA LA VIDA COLDFPLAY PARLOPHONE
8	8	CLOSER NE-YO DEF JAM
9	10	I'M YOURS JASON MRAZ ELEKTRA
10	9	ALLES NEU PETER FOX WARNER

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 13, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	NEW	PJANO ERIC PRYDZ PRYDA/SPINNIN'
3	3	DISTURBIA RIHANNA SRP/DEF JAM
4	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
5	5	VIVA LA VIDA COLDFPLAY PARLOPHONE
6	7	BEGGIN' MADONN BONNIER/BONNIER AMIGO
7	4	SWEET ABOUT ME GABRIELLA CILMI ISLAND
8	6	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC RCA
9	16	MOUNTAINS BIFFY CLYRO 14TH FLOOR
10	9	LOVE IS NOISE THE VERVE ON YOUR OWN/VIRGIN/EMI
11	10	DANCE WIV ME DIZEE PASCAL FT. CALVIN HARRIS & CHROME DIRTTEE STANK
12	13	GIVE IT 2 ME MADONNA WARNER BROS.
13	8	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA
14	12	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
15	11	CLOSER NE-YO DEF JAM
16	NEW	THE DAY THAT NEVER COMES METALLICA WARNER BROS.
17	14	5 YEARS TIME NOAH AND THE WHALE VERTIGO
18	18	WARWICK AVENUE DUFFY A&M
19	19	MERCY DUFFY A&M
20	RE	I'M YOURS JASON MRAZ ATLANTIC

EURO SINGLES SALES		
THIS WEEK	LAST WEEK	SEPTEMBER 3, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	3	VIVA LA VIDA COLDFPLAY PARLOPHONE
4	4	SWEET ABOUT ME GABRIELLA CILMI ISLAND
5	5	GIVE IT 2 ME MADONNA WARNER BROS.
6	7	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALDE WARNER
7	9	DISTURBIA RIHANNA SRP/DEF JAM
8	NEW	PJANO ERIC PRYDZ SPINNIN'
9	6	DEGENERATION MYLENE FARMER POLYDOR
10	10	DAS HAT DIE WELT NOCH NICHT SOHNE MANNHEIMS EDEL
11	12	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE M6 INT/SCORPIO
12	14	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC
13	8	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA
14	13	CLOSER NE-YO DEF JAM
15	17	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) SEPTEMBER 2, 2008
1	2	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALDE WARNER
2	1	DEGENERATION MYLENE FARMER POLYDOR
3	3	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE M6 INT/SCORPIO
4	4	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
5	NEW	WASH MY WORLD LAURENT WOLF FT. ERIC CARTER DAPFINESS/WOLF PROJECT/COLUMBIA
6	5	COMME AVANT MATHIEU EDWARD/SHERYFA LUNA ULM
7	7	ALLER PLUS LOIN KIDONIK HEBEN
8	NEW	CEST DANS LA JOIE MOKOBE EPIC
9	6	CRY FOR YOU SEPTEMBER HAPPY
10	8	ONE DESIRE JAKARTA AIRPLAY

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) SEPTEMBER 13, 2008
1	1	JUST DANCE LADY GAGA FT. COLBY O'DONNS STREAMLINE/KONJAVE/INTERSCOPE/UNIVERSAL
2	2	DISTURBIA RIHANNA SRP/DEF JAM/UNIVERSAL
3	5	SO WHAT PINK LAFACE/SONY BMG
4	3	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE/UNIVERSAL
5	6	VIVA LA VIDA COLDFPLAY PARLOPHONE/EMI
6	4	I KISSED A GIRL KATY PERRY CAPITOL/EMI
7	7	FOREVER CHRIS BROWN JIVE/SONY BMG
8	8	DANGEROUS KARDINAL OFFISHALL FT. AKON KONJAVE/GEFFEN/UNIVERSAL
9	14	PAPER PLANES M.I.A. XL BEGGARS GROUP
10	9	THE DAY THAT NEVER COMES METALLICA WARNER BROS./WARNER

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) AUGUST 31, 2008
1	1	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
2	6	JUST DANCE LADY GAGA & COLBY O'DONNS INTERSCOPE
3	4	SO WHAT? PINK JIVE/ZOMBA
4	3	SHAKE IT METRO STATION SONY BMG
5	2	I KISSED A GIRL KATY PERRY CAPITOL
6	5	WHEN I GROW UP THE PUSSYCAT DOLLS A&M/INTERSCOPE
7	8	I'M YOURS JASON MRAZ ATLANTIC
8	9	DISTURBIA RIHANNA SRP/DEF JAM
9	7	TAKE ME ON THE FLOOR THE VERONICAS WARNER
10	10	FOREVER CHRIS BROWN 19/JIVE/ZOMBA

EURO DIGITAL SONGS SPOTLIGHT		
GREECE		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 13, 2008
1	2	PRIN SE GNORISO STAVENITO LATTAS/KOINELIS/COLUMBIA
2	3	NA SE KALA ZED MODERN
3	4	JUST HOLD ME MARIA MENA COLUMBIA
4	6	MESA SOU METH & NEK LATTAS/KOINELIS/COLUMBIA
5	5	I KARDIA SOU PETRA HELENA PAPAIZOU COLUMBIA
6	RE	+ SE THELO SAKIS ROUVAS SAKIS ROUVAS/MINOS/EMI
7	1	XIPNA THANASI THANOS PETRELIS HEAVEN
8	7	AH AGGELE MOU GIANNIS PLOUTARHOS MINOS/EMI
9	8	GIVE IT 2 ME MADONNA WARNER BROS.
10	NEW	THE DAY THAT NEVER COMES METALLICA WARNER BROS.

EURO ALBUMS		
THIS WEEK	LAST WEEK	SEPTEMBER 3, 2008
1	NEW	SLIPKNOT ALL HOPE IS GONE ROADRUNNER
2	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
3	2	DUFFY ROCKFERRY A&M
4	NEW	THE VERVE FORTH PARLOPHONE
5	3	SOUNDTRACK MAMMA MIA! POLYDOR
6	4	AMY WINEHOUSE BACK TO BLACK ISLAND
7	6	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC
8	7	MADONNA HARD CANDY WARNER BROS.
9	8	PAUL POTTIS ONE CHANCE SYCO
10	NEW	SARAH CONNOR SEXY AS HELL XL
11	5	ABBA GOLD - GREATEST HITS POLYDOR/POLAR
12	9	THE SCRIPT SCRIPT PHONOGENIC RCA
13	NEW	MYLENE FARMER POINT DE SUTURE POLYDOR
14	NEW	THE GAME LAX GEFFEN
15	NEW	MICHAEL JACKSON KING OF POP EPIC

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) SEPTEMBER 1, 2008
1	1	NON TI SCORDAR MAI DI ME GIUSY FERRERI SONY BMG
2	2	A TE JOVANNOTTI UNIVERSAL
3	5	I KISSED A GIRL KATY PERRY CAPITOL
4	3	GIVE IT 2 ME MADONNA WARNER BROS.
5	8	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
6	7	VIVA LA VIDA COLDFPLAY PARLOPHONE
7	6	I'M YOURS JASON MRAZ ELEKTRA
8	4	TU LO SAI MAURIZIO CINESI BILICO/ANTEROS
9	13	BADABUM CHA CHA MARRACASH UNIVERSAL
10	14	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) SEPTEMBER 3, 2008
1	1	GIVE IT 2 ME MADONNA WARNER BROS.
2	4	THE PERFECT BOY THE CURE UNIVERSAL
3	3	AMOR Y LUJO MONICA NARANJO SONY BMG
4	2	BE MINE HOLIDAY PACK SOUNDTRACK EMI
5	7	FREAKSHOW THE CURE GEFFEN
6	5	SLEEP WHEN I'M DEAD THE CURE GEFFEN
7	6	THE ONLY ME THE CURE UNIVERSAL
8	8	REAL THINGS TIKARO J LOUIS & FERRAN DIVUCSA
9	12	PACHA IBIZA 2008 EP.2 VARIOUS ARTISTS BLANCO Y NEGRO
10	10	ESTA NO SERA OTRA CANCION LA HABITACION ROJA MUSHROOM PILLOW

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) SEPTEMBER 2, 2008
1	1	JULIETA VENEGAS MTV UNPLUGGED SONY BMG
2	3	VARIOUS ARTISTS CAMP ROCK UNIVERSAL
3	4	EDITH MARQUEZ PASIONES DE CABARET UNIVERSAL
4	2	VICENTE FERNANDEZ PARA SIEMPRE SONY BMG
5	6	MADONNA HARD CANDY WARNER BROS.
6	9	HA-ASH HABITACION OOBLE SONY BMG
7	73	ALEXANDER ACHA VOY WARNER
8	NEW	JONAS BROTHERS A LITTLE BIT LONGER UNIVERSAL
9	10	INTOCABLE 2C TEMI
10	8	KIKA LO SIENTO MI AMOR TEMI

Swedish DJ/producer Eric Prydz notches his third top two hit on the U.K. Singles chart with instrumental dance track "Pjano."



SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) SEPTEMBER 2, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	3	SWEET ABOUT ME GABRIELLA CILMI ISLAND
3	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
4	4	DAS HAT DIE WELT NOCH NICHT SOHNE MANNHEIMS EDEL
5	5	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	SLIPKNOT ALL HOPE IS GONE ROADRUNNER
2	NEW	MYLENE FARMER POINT DE SUTURE UNIVERSAL
3	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
4	3	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	2	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) SEPTEMBER 3, 2008
1	2	VINEGAR ANNA ABBEU SONY BMG
2	1	THE DAY THAT NEVER COMES METALLICA MERCURY
3	NEW	MY APOCALYPSE METALLICA MERCURY
4	4	KAKSI PUUTA JUHA TAPIO WARNER
5	5	I KISSED A GIRL KATY PERRY CAPITOL

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	SLIPKNOT ALL HOPE IS GONE ROADRUNNER
2	NEW	EMMA SALOKOSKI ENSEMBLE VEDEN ALLA TEXICALLI
3	17	AGENTS AGENTS IS BEAT - INSTRUMENTAL 2008 EMI
4	NEW	Laura Voutilainen PALAA HMC
5	4	SIMO SILMU PUNAISESSA TALOSSA WARNER

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) SEPTEMBER 3, 2008
1	2	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
2	3	TIRED OF BEING SORRY (LAISSE LE DEST...) ENRIQUE IGLESIAS FT. NADAYA INTERSCOPE
3	4	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALDE WARNER
4	8	MOJITO SONG ROBERT ABIGAL BIP
5	6	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THUS BAZZHEADZ MINISTRY OF SOUND

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	MYLENE FARMER POINT DE SUTURE POLYDOR
2	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
3	1	QUENTIN MOSIMANN DUEL MERCURY
4	3	DUFFY ROCKFERRY A&M
5	5	FRANCIS CABREL DES ROSES ET DES DIRTIES COLUMBIA

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) AUGUST 29, 2008
1	1	FEEL FEEL GDRGO
2	3	ANIA W SPODNIACH CZY W SUKIENCE? SONY BMG
3	4	VARIOUS ARTISTS FM NALEPSZA MUZYKA POD SLOKONEM 2008 POLSATON
4	7	SOUNDTRACK MAMMA MIA! POLYDOR
5	2	CISTERCIAN MONKS OF ROSCREA STIFT HEILIGENKEUZ CHANT - MUSIC FOR PARADISE UNIVERSAL
6	5	VARIOUS ARTISTS RADIO ZET SILA MUZYKI LAT 2008 MAGIC
7	32	KOMBII D.A.N.C.E. IZABELIN
8	8	AMY WINEHOUSE BACK TO BLACK ISLAND
9	11	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
10	6	JONAS BROTHERS JONAS BROTHERS HOLLYWOOD

EURO RADIO AIRPLAY		
THIS WEEK	LAST WEEK	SEPTEMBER 3, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	VIVA LA VIDA COLDFPLAY PARLOPHONE
3	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
4	4	BEGGIN' MADONN BONNIER/BONNIER AMIGO
5	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND
6	9	DISTURBIA RIHANNA SRP/DEF JAM
7	6	GIVE IT 2 ME MADONNA WARNER BROS.
8	11	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
9	7	BETTER IN TIME LEONA LEWIS SYCO
10	8	TAKE A BOW RIHANNA SRP/DEF JAM
11	10	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
12	16	WARWICK AVENUE DUFFY A&M
13	14	I'M YOURS JASON MRAZ ATLANTIC
14	15	MERCY DUFFY A&M
15	18	PJANO ERIC PRYDZ SPINNIN'

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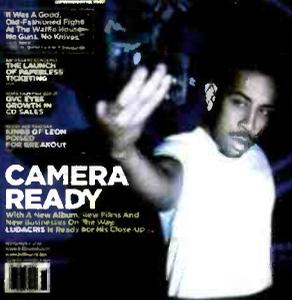
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For more information regarding volunteer opportunities, please contact Courtney Marks at cmarks@billboard.com or 646-654-4652

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI Music appoints **Jeff Kempler** COO of A&R labels for North America, the United Kingdom and Ireland. He was COO of EMI's Capitol Music Group.

Razor & Tie Entertainment names **Beka Tischker** VP of A&R and music publishing. She was senior director of A&R.



KEMPLER

TISCHKER

EDWARDS

PARSONS

PUBLISHING: Universal Music Publishing Group promotes **Maani Edwards** to VP of urban creative affairs for the West Coast. He was senior director.

Spirit Music Group taps **Jennifer Scher** as CFO. She was senior director of corporate finance at EMI Music Publishing.

RELATED FIELDS: Nickelodeon and Viacom Consumer Products elevates **Andrés Mochón** to VP of NVCP for Latin America and names **Jennifer Lawlor** VP of agent territories at NVCP for Europe, Near East and Africa. Mochón was director at NVCP for Argentina, Brazil and Chile, and Lawlor was VP of marketing and licensing at 4Kids Entertainment.

Triton Media Group, a supplier of digital products and services, names **Brian Parsons** executive VP of technology. He was VP of technology at Clear Channel Radio.

—Edited by Mitchell Peters

GOODWORKS

SIXX SOUNDS CALL FOR NATIONAL RECOVERY MONTH

Mötley Crüe/Sixx:A.M. bassist Nikki Sixx is working to raise awareness about National Alcohol and Drug Addiction Recovery Month in September.

Last year, Sixx made history as the first rocker to be invited by NAADAC, the Assn. for Addiction Professionals, to speak on Capitol Hill at the organization's 18th annual National Recovery Month luncheon about his recovery experience. According to recoverymonth.org, the month's effort aims to promote the societal benefits of alcohol and



SIXX

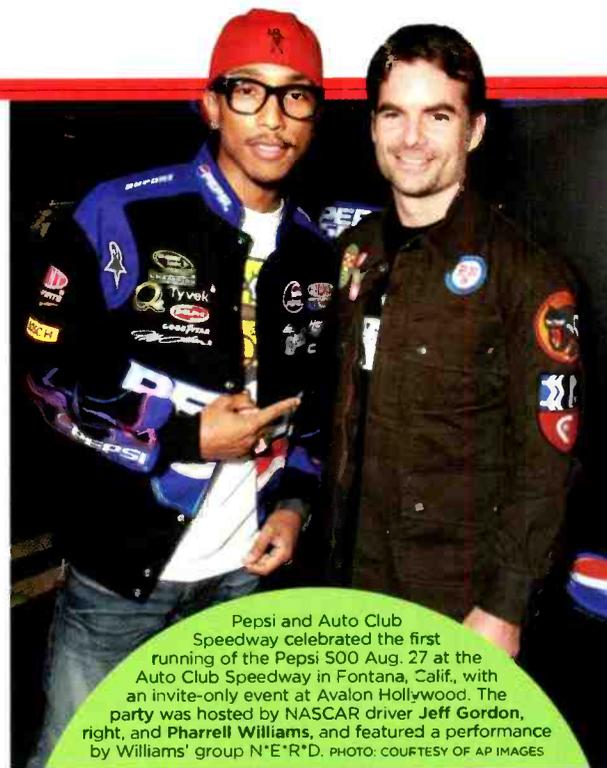
drug-use disorder treatment, laud the contributions of treatment providers and promote the message that recovery from alcohol and drug-use disorders in all its forms is possible.

The musician won't be returning to Washington, D.C., this year because of scheduling conflicts, so he's "coming up with some other things

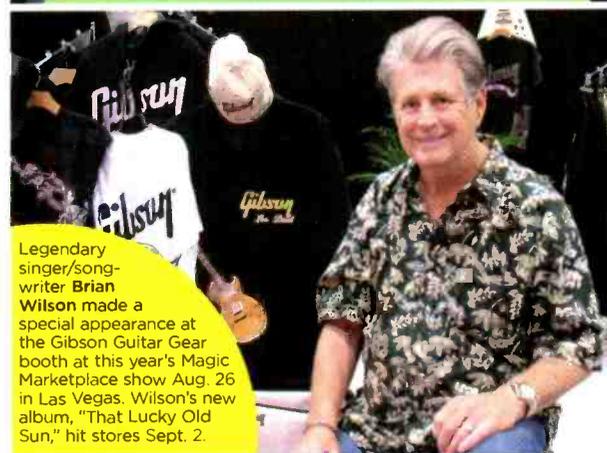
that we could do to help [spread] awareness," possibly in the form of public service announcements, Sixx says. "I would still like to address the issue [of recovery] politically in that forum," says Sixx, who has worked with Rep. Patrick Kennedy, D-R.I., to help champion the Mental Health Parity Act, which provides parity between health insurance coverage of mental health and substance abuse and benefits for medical and surgical services.

Sixx adds, "What I've come to understand through talking to so many different people is that this is something I need to be involved with over and over and over again, and like in Alcoholics Anonymous, [it's] one day at a time, and it is in this sense bringing awareness to this one day at a time, one month at a time, one year at a time."

Sixx's side project Sixx:A.M. debuted last year with sleeper hit "The Heroin Diaries Soundtrack," a companion to his self-penned book about drug addiction. NAADAC has chosen the album's latest single, tough-love track "Tomorrow," as one of the themes to National Recovery Month. —Christa Titus



Pepsi and Auto Club Speedway celebrated the first running of the Pepsi 500 Aug. 27 at the Auto Club Speedway in Fontana, Calif., with an invite-only event at Avalon Hollywood. The party was hosted by NASCAR driver **Jeff Gordon**, right, and **Pharrell Williams**, and featured a performance by Williams' group N*E*R*D. PHOTO: COURTESY OF AP IMAGES



Legendary singer/songwriter **Brian Wilson** made a special appearance at the Gibson Guitar Gear booth at this year's Magic Marketplace show Aug. 26 in Las Vegas. Wilson's new album, "That Lucky Old Sun," hit stores Sept. 2.



Pianist **Arthur Hanlon** and Chilean singer **Myriam Hernandez** check out the Baldwin pianos at the Gibson showroom in Miami. Hanlon is showcasing his upcoming Universal Music Latino album, "Piano Sin Frontera," at the showroom this month. Hernandez is one of the guest artists on the release.



Robbins Nashville artist **Chad Hudson** recently visited Billboard's Nashville office to play an acoustic set that included debut single "Somebody Find Me a Preacher." From left are Billboard senior chart manager **Wade Jessen**, contributor **Deborah Evans Price** and Nashville sales representative **Lee Ann Photoglo**; Hudson; and Billboard chart manager **Mary DeCroce**, correspondent **Ken Tucker** and Nashville sales representative **Cynthia Mellow**.



"First Family of Music Row" the Bradleys—Harold, Patsy, Jerry, Connie and the late Owen—were honored Aug. 26 with the Leadership Music Dale Franklin Award during a dinner and musical tribute held at the Loews Vanderbilt Hotel in Nashville. **Brenda Lee** hosted the evening, which featured performances by Kenny Chesney, Lee Ann Womack, Gretchen Wilson, Kellie Pickler, Ronnie Milsap and Mandy Barnett. From left are former Opryland Music Group president **Jerry Bradley**, Nashville Mayor **Karl Dean**, Lee, ASCAP senior VP **Connie Bradley**, former BMI assistant VP **Patsy Bradley** and American Federation of Musicians' Nashville chapter president **Harold Bradley**. PHOTO: COURTESY OF ALAN MAYOR

INSIDE TRACK

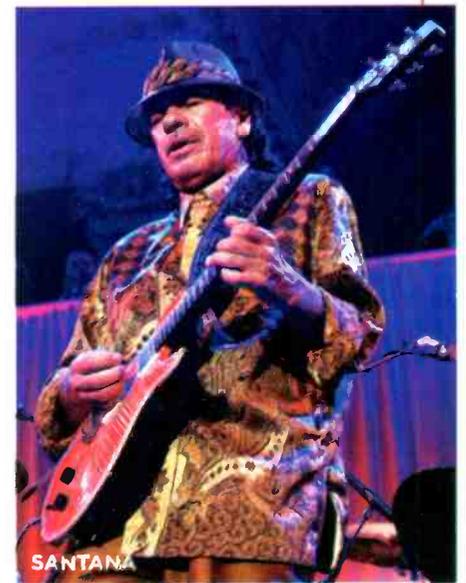
THE NEXT DIMENSION

Carlos Santana says his new compilation, "Multi Dimensional Warrior," due Sept. 30 on Columbia/Legacy, is "a love letter to fans"—as well as a reminder that his repertoire includes more than the hit duets he's been releasing since 1999's "Supernatural."

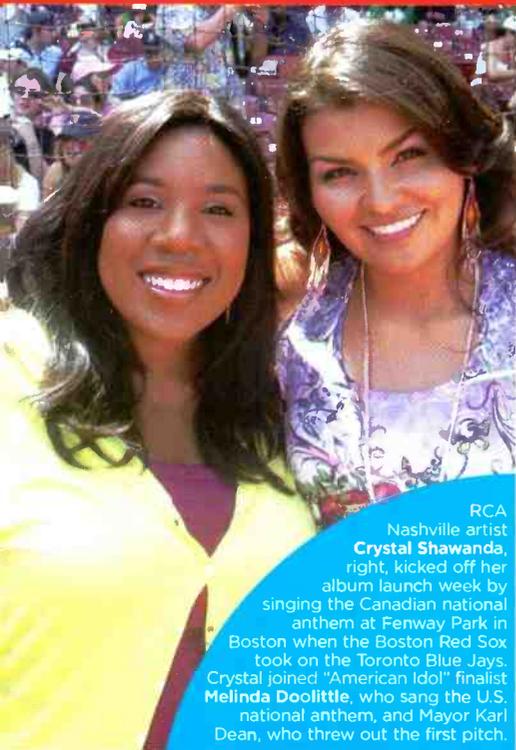
"For me it's very clearly something that comes from my heart," Santana tells Track. The artist personally supervised the compilation of the two-disc, career-spanning "Warrior," which features 28 songs from 1970-2002, as well as the artwork and package design. "I basically turned it all in, the complete finished work," he says. He also added some new overdubs to five of the songs, put-

ting guitar on "Spirit" and "Right Now," while Santana band member **Chester "C.T." Thompson** played new piano parts for "Let There Be Light" and **Barbara Higbie** played fresh harmonica for that song and "Praise."

"Warrior" is just one of "a lot of things that we're doing," according to Santana. He's put his proposed "The Father, Son and the Holy Ghost" three-CD set "on hold for right now" but is working on a new project with longtime cohort **Clive Davis** that Santana says features "no guests, just guitar"—but is still in its formative stages. He also expects to record another "Supernatural" type of album but "not for a while, maybe two years from now."



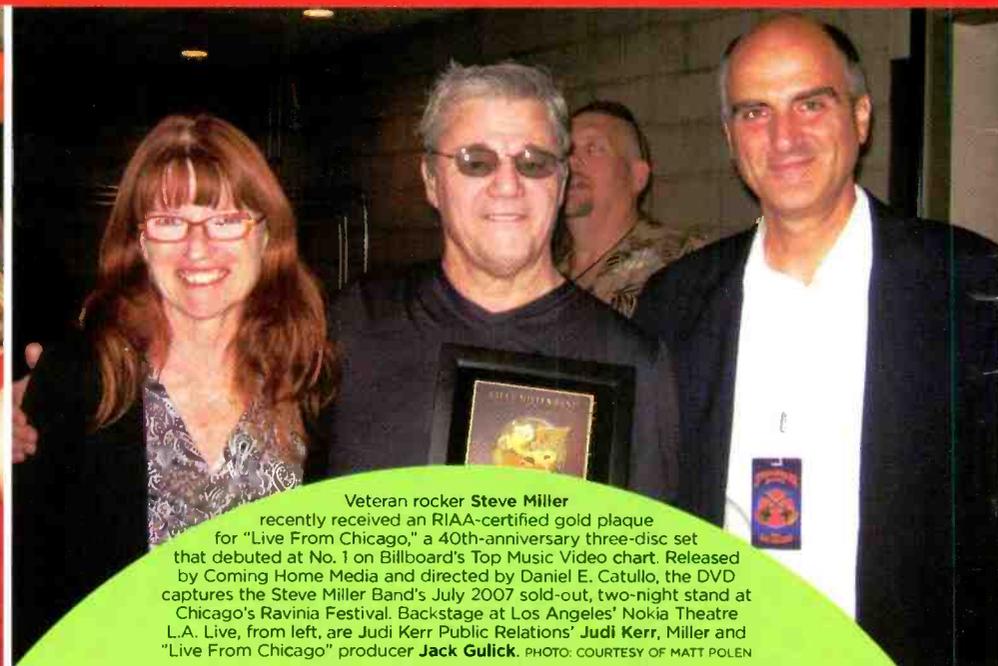
SANTANA



RCA Nashville artist **Crystal Shawanda**, right, kicked off her album launch week by singing the Canadian national anthem at Fenway Park in Boston when the Boston Red Sox took on the Toronto Blue Jays. Crystal joined "American Idol" finalist **Melinda Doolittle**, who sang the U.S. national anthem, and Mayor Karl Dean, who threw out the first pitch.



Actor **Jamie Foxx** greets **Rondi Charleston** at the Black and White Gala for Barack Obama held Aug. 21 at a private residence in Beverly Hills, Calif. Charleston was tapped to sing songs from her "In My Life" album, including the Carole King classic "Beautiful" and "Someone to Light Up My Life." PHOTO: COURTESY OF MARGERY EPSTEIN PHOTOGRAPHY



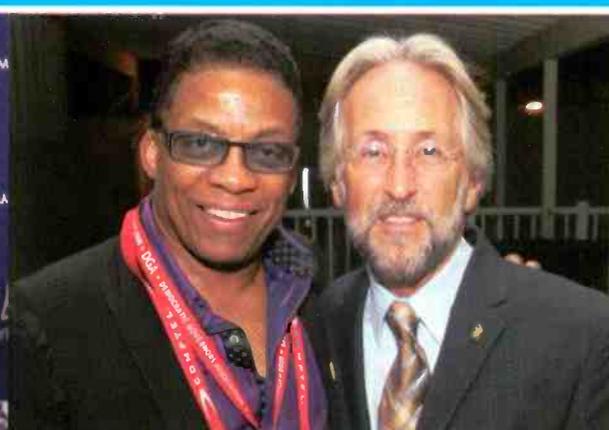
Veteran rocker **Steve Miller** recently received an RIAA-certified gold plaque for "Live From Chicago," a 40th-anniversary three-disc set that debuted at No. 1 on Billboard's Top Music Video chart. Released by Coming Home Media and directed by Daniel E. Catullo, the DVD captures the Steve Miller Band's July 2007 sold-out, two-night stand at Chicago's Ravinia Festival. Backstage at Los Angeles' Nokia Theatre L.A. Live, from left, are Judi Kerr Public Relations' **Judi Kerr**, Miller and "Live From Chicago" producer **Jack Gulick**. PHOTO: COURTESY OF MATT POLEN



Kid Rock, right, stopped by CMT's "Top 20 Countdown" to visit host **Lance Smith**. PHOTO: COURTESY OF BEN WILDER



The creative team behind hit single "Home" toasted the song and each other Aug. 25 in BMI's Music Row lobby in Nashville. Recorded by **Blake Shelton** and co-written by BMI songwriters **Alan Chang** and **Amy Foster**, along with crooner Michael Bubl , "Home" first topped charts in 2005 as a Bubl  recording. Shelton's version, featuring harmony vocals from country singer Miranda Lambert, marks his fourth trip to the top of the charts. In the back, from left, are Starstruck Management Group president/manager **Narvel Blackstock**, Warner Bros. Records Nashville president/CEO **Bill Bennett**, WBRN senior VP of promotion **Gator Michaels**, Universal Music Publishing Group Nashville executive VP/GM **Pat Higdon**, producer **Brent Rowan** and Starstruck Management Group manager **Brandon Blackstock**. In the front, from left, are BMI assistant VP of writer/publisher relations-Nashville **Clay Bradley**, Foster, Shelton, Chang and BMI VP of writer/publisher relations-Nashville **Jody Williams**. PHOTO: COURTESY OF KAY WILLIAMS



GRAMMYS ROCK THE CONVENTIONS

In an effort to spotlight the issues that affect the creative community and the importance of music education, Grammys Rock the Conventions brought live music to the Democratic and Republican National Conventions. Acts that performed at the Democratic convention Aug. 26 in Denver included Daughtry, Everclear and hometown group Flobots. PHOTOS: COURTESY OF SOREN MCCARTY/WIREIMAGE.COM

ABOVE: Grammy Award-winning artist **Herbie Hancock**, left, with Recording Academy president/CEO **Neil Portnow**.

LEFT: In the back row, from left, are Daughtry guitarist **Chris Paul** and manager **Stirling McIlwaine**; Recording Academy chairman **Jimmy Jam**, VP of advocacy and government relations **Daryl Friedman** and president/CEO **Neil Portnow**; and Grammy Foundation senior VP **Kristen Madsen**. In the front, from left, are Daughtry frontman **Chris Daughtry**, bassist **Brian Craddock**, guitarist **Josh Steeley** and drummer **Joey Barnes**.

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