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HOME FRONT

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REGIONAL MEXICAN
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TOURING CONFAB
 Attend the **Billboard Touring Conference & Awards** to see the keynote Q&A with Gene Simmons: the man, the myth, the merch. For the chance to connect with the best in the business, register at billboardevents.com.

FILM & TV MUSIC
 The **Film & TV Music Conference** features a Q&A with Diane Warren and panel discussions with key players from Oscar-worthy films and such hit TV shows as "Gossip Girl." For details, go to billboardevents.com.

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

PUSSYCAT DOLLS: JASON ODELL; YAMAGATA: HILLARY WALSH; LYKKE LI: DANA EDELSON/NBC

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Senior correspondent,
branding
Billboard



Checking It Twice

Inaugural Maximum Exposure List Highlights What Works Now

While putting together our first Maximum Exposure list, we compiled literally hundreds upon hundreds of very specific platforms and then had the audacity to recruit 20 experts in marketing and publicity to rate each of them. We received plenty of feedback—some of it not printable here. But once we had secured our panelists, the notion we heard again and again was that in reviewing our choices, they felt that they now knew new places to expose music.

That's the spirit with which this list was created, compiled and constructed. Our hope is that it becomes a useful tool—exposing new platforms, sure, but providing scads of insight, data, contacts and strategies for ones you already know.

There were some surprises. While online channels may one day be the primary means of communication, distribution and promotion, the list demonstrates that despite all the hullabaloo over new media, our experts believe that what is called "old media"—TV, print, radio—still provides a mass audience that new media doesn't.

What's more, quite a few of the new-media platforms are primarily reacting to old media or repurposing old media. The same holds true for our U.K. and Japan lists (see pages 23 and 25, respectively).

Despite the omnipresence of mobile media in Japan and the United Kingdom, it's still all about getting on TV in the States. We dig in on why this is the case (see story, page 24), but one of the key

Old media—TV, print, radio—still provides a mass audience that new media doesn't consistently reach.

points is that mobile in Japan is used more for buying music promoted elsewhere than discovering new music.

Being on a magazine cover (Nos. 12, 26 and 45), getting added to radio (Nos. 18, 52, 54, 95, 99 and 100) and touring (Nos. 9, 19 and 32) are all critical components of making people aware that not only does your band exist—but that you might actually be pretty good and worth spending money on.

That's not to say new media isn't critically important. To have a shot at success it's about having a relationship with all the moving parts of Apple (Nos. 1, 4, 17, 27 and 48), being heard in today's hottest videogames (Nos. 6, 10, 13 and 28) and knowing how to get onto high-traffic Web pages (Nos. 11, 15 and 34). Perhaps most important, new media gives artists an alternative when old media isn't checking for them. Look at our case study on Soulja Boy (see page 17).

It's perhaps most important to note that this list is a reflection of our 20 esteemed experts. Billboard editors didn't vote, added no filter and kept the methodology as simple as we could. This year's enshrined 100 could be next year's flashes in the pan. (Oh, Perez Hilton, can you hear the clock ticking?) Next year we'll start anew with, we suspect, an expanded outlook and, of course, another crop of tips and platforms. Maybe by then, emerging trends in mobile, brand-run record labels or artist-designed apparel lines will bump this year's holy triffecta of Steve Jobs, Oprah Winfrey and Simon Cowell down a peg. Stay tuned—we'll be there, score cards waiting.

FEEDBACK

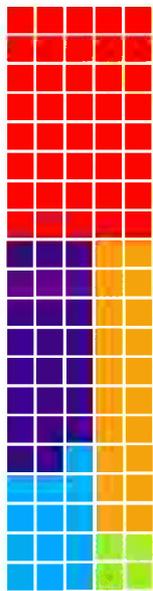
.biz .BIZ POLL

Which platform would you consider to be most desirable to promote an upcoming album?

40% Synch placement in a high-rotation TV ad for Nike

23% Performance on NBC's "Today"

13% Mention on PerezHilton.com



20% Song featured as free Single of the Week on iTunes

4% Video on the home page of Yahoo Music

LATIN FESTIVALS?

I was reading my recent copy of Billboard and was surprised to see mention made of two small indie shows being used as a counterpoint to AEG's desire to put together a Latin alternative music festival in the United States in the near future.

With all due respect to the people who put them together, Antidoto Festival and Arka Fest were packaged with hard-to-sell acts or acts that had been in the market too recently to headline a show of that size. The greater Los Angeles area is the largest market for this music and an obvious choice for a possible future festival.

There have been successful Latin alternative tours. The first one I can think of was put together by the person who now runs Live Nation's Latin-American interests, Bruce Moran. It was called Rockinvasion and took place more than 10 years

ago. Among other packed venues, it sold out two nights at the Gibson Amphitheatre in Universal City, Calif. Since then, I am sure you can talk to promoters big, medium and small across the country and they can all talk about successes.

Tomas Cookman
Nacional Records
CookmanMGMT

Billboard executive director of content and programming for Latin music and entertainment Leila Cobo responds: Billboard has in no way dismissed the possibility of an alternative Latin festival and hopes that one will launch and remain viable for years. But while individual Latin alternative acts have had touring success in recent years, the same cannot be said for an alternative Latin festival. No event of this kind has been viable for an extended period of time in this country—yet.

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HOT TICKETS
Live Nation, SMG
join forces



BUYER'S MARKET
Best Buy snaps up
struggling Napster



LADIES ROCK
Hotel Cafe tour goes
girls only



REST IN PEACE
Saluting Whitfield,
Reed and Wright

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**>>>BUG
SECURES
\$200M CREDIT
LINE**

Independent publisher Bug Music has secured a \$200 million credit line from nine banks led by JPMorgan. The credit line can be increased to \$250 million. Bug Music's recent acquisitions include songwriter and new "American Idol" judge Kara DioGuardi's catalog of hits, sung by the likes of Christina Aguilera and Celine Dion.

**>>>AC/DC
EMBRACES
PAPERLESS**

Ticketmaster has announced that AC/DC will utilize the company's paperless ticketing technology for select seats on the band's upcoming arena tour, which begins Oct. 28 in Wilkes-Barre, Pa. Up to 3,000 paperless tickets per night will be used for the North American leg. To gain access to the shows, concertgoers will be required to bring the credit card they used to make the transaction, along with a valid photo ID.

**>>>MEEZ,
AEG LIVE
LAUNCH
VIRTUAL
MANSION**

Online social community Meez.com has partnered with concert promoter AEG Live to create a virtual world mansion where fans can visit various rooms for Panic at the Disco, Dashboard Confessional, Plain White T's and the Cab. The AEG Live Mansion in Meez Nation will feature customized rooms where online users can dress up their avatars in artist merchandise, stream songs and visit recording studios.

UP FRONT

FINANCE BY ED CHRISTMAN

FINANCIAL FALLOUT

Mixed Outlook On Music Industry Impact

The good news: Some observers don't believe the recent upheaval on Wall Street will significantly worsen the music industry's prospects.

The bad news: The reason they think so is that the industry is already in the tank.

"The music industry is in such bad shape that little things like Wall Street don't bother us anymore," Koch Entertainment chairman Michael Koch says. Similarly, Sheridan Square president/CEO Michael Olsen says, "If you are out trying to buy or finance anything now, you will have a hard time. But that's the way it's been. Did the events of the week change this? Probably not."

The U.S. government's \$85 billion bailout of insurance giant AIG, Bank of America's agreement to acquire Merrill Lynch and Barclays' agreement to acquire bankrupt Lehman Bros.' North American investment banking and trading operations have rearranged the landscape of the U.S. financial system. That, in turn, has caused deep-seated jitters in world financial markets about more shocks to come.

Music-related stocks fared better than most in the resulting sell-off, no doubt in part because companies like Warner Music Group (WMG) and Trans World Entertainment had already fallen out of favor with investors.

Another possible explanation: Merrill Lynch and AIG don't appear to be involved in the music business to any degree of consequence.

Lehman Brothers is linked to at least one music-related investment: Its private-equity business, which isn't being acquired by Barclays, manages a fund that provides equity funding for music publisher EverGreen Copyrights. But Evergreen issued a statement saying that Lehman Brothers' Chapter 11 filing will have "no financial impact on EverGreen operations."

In the statement, EverGreen Copyrights founder/co-CEO David Schulhof said, "We have already raised our capital from Lehman Brothers Merchant Banking Group and will continue to operate and grow our business. Whomever ultimately buys the private-equity division of Lehman will simply become EverGreen's partner."

But sources say EverGreen was already in the process of shopping itself for new backers or owners. Schulhof acknowledges that EverGreen prepared a confidential memo, but says it was in response to inquiries from other investors and publishing companies that find the company attractive. In a follow-up interview with Billboard, he says

EverGreen is "under no pressure to sell the company," since Lehman itself is not a shareholder in EverGreen, but only the manager of the fund that has the equity stake. As such, he says, a bankruptcy court wouldn't be able to order the sale of EverGreen, only the Lehman unit controlling the fund. A Lehman spokesman declined to comment.

Meanwhile, Schulhof says, "EverGreen continues to actively acquire music publishing catalogs and recently closed three new deals."

As for the majors, Universal Music Group is sitting pretty as a subsidiary of fiscally sound Vivendi, while Sony Corp. has agreed to buy BMG from Bertelsmann for \$1.2 billion and can fi-

nance the deal out of cash on hand. WMG carries \$2 billion in debt and so far has had no trouble paying off interest out of cash flow, while EMI Group carries \$5 billion in debt, which could be subject to the whims of the debt market in the future if Terra Firma subsequently needs to refinance its debt load (Billboard, May 31).

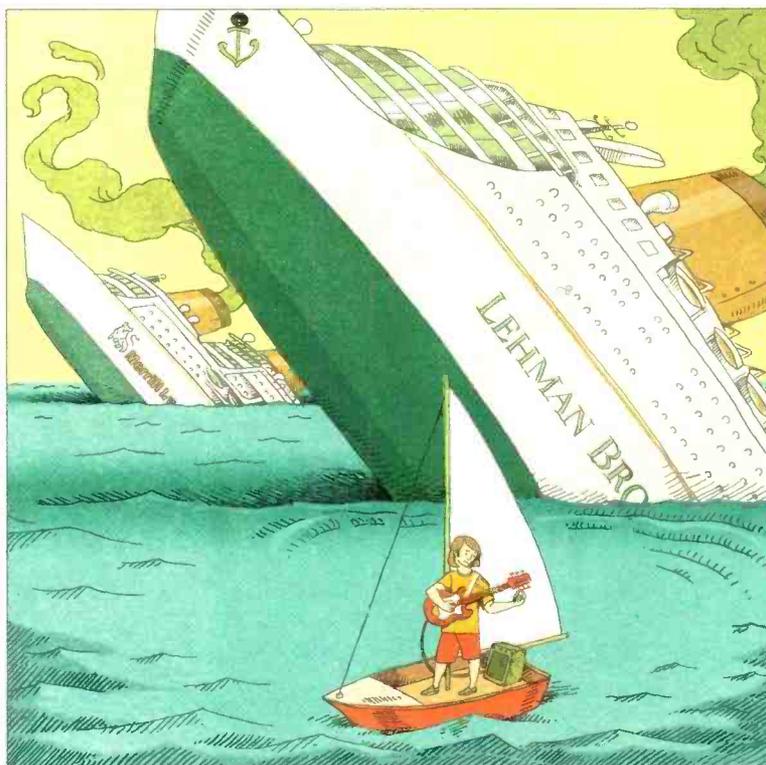
One concern, however, is that the market downturn will affect the ability of music industry players to wheel and deal.

"Music is considered an out-of-favor industry, so it's difficult to do transactions and raise capital [already]," says Geoffrey Madden, a partner with New York-based boutique investment advisory/investment banking firm Christman, Peters & Madden. "But we just went from the micro to the macro... and my simple answer is, 'Yes, what happened on Wall Street will impact the music because it will affect every industry.'"

As the ramifications of the market drop trickle down, some fear that the reduction in consumer entertainment spending dollars could affect music.

Universal Music Group Distribution president/CEO Jim Urie argues that "the price of gasoline has more effect on the music industry than Wall Street." And Koch endorses the theory that music is recession-proof, saying, "When the economy is hurting, people need something to cheer up their life, and music is so cheap that it's still the best deal in town."

But Jeff Lehman, managing member of New York-based investment bank Aramar Capital Group, which specializes in middle-market companies, disagrees. For one, he jokes that "all the music fans who work at Lehman Brothers will cut back on their music purchase." But if the economy continues a downward spiral and takes the financial market down along with it, "a sinking tide will affect all ships," he adds.



**>>> MYSPACE
MUSIC TO START
WITH MAJOR AD
SPONSORS**

News Corp's MySpace, the world's largest social networking site, says its long-expected MySpace Music joint venture with three major labels will launch with four major sponsors underwriting the costs of streaming free music to millions of MySpace users. MySpace says McDonald's, Sony Pictures, Toyota and State Farm will power access to a range of new music services by sponsoring a mix of free downloads, song playlists and personal music players.

**>>> HUGE LOSS
POSTED BY
WOOLWORTHS**

U.K. retail giant Woolworths Group has posted a loss of £99.7 million (\$178 million) for the six months ended Aug. 2. The interim results show that losses have widened from the £63.8 million (\$114 million) pre-tax loss for the first half of 2007, prompting Woolworths to suspend its dividend payment. Woolworths, which sells products ranging from sweets to DVDs and CDs, saw like-for-like retail sales down 3.2% to £660.7 million (\$1.18 billion) compared with a year ago.

**>>> 7DIGITAL
SIGNS SONY BMG**

U.K. download service 7digital.com has signed a deal with Sony BMG to sell approximately 250,000 tracks from its catalog in high-quality MP3 format. The company says it is now the largest digital rights management-free store in the United Kingdom, with a total of 4 million tracks. It has signed up all the majors to the MP3 format following an agreement with Universal Music this month. CEO Ben Drury also announced plans to launch in North America in fourth-quarter 2008. A date hasn't been confirmed, although Drury told *billboard.biz* it will open an office in San Francisco.

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"The barriers of entry into the ticketing business have been broken down through the advent of the Internet."

—PETER LUUKKO, GLOBAL COMCAST



TOURING BY RAY WADDELL

MADONNA, performing at London's Wembley Arena, has done huge box-office business for Live Nation this summer.

Livenation.com is another example of that, where today our Madonna show at Dodger Stadium is treated the same as an AEG or Jam or any other show that we're not doing via Livenation.com."

Insiders say that one of the reasons a new deal for Ticketmaster to provide ticketing for Live Nation fell apart in the first place was that the latter wanted to control its own destiny in terms of how tickets are distributed, service charges, data control and a menu of options ranging from fan club allotments to sponsorship opportunities.

It appears the Live Nation Ticketing model will be a flexible one. "We fundamentally understand that desire. That's why we have gotten into this [ticketing] business, because we have a unique set of needs for our distribution," Hubbard says. "That message resonates at our core, so that's a model that we absolutely intend to bring to other businesses should they have the same needs."

Hubbard says the SMG deal is important to Live Nation on a number of levels, not the least of which is that it validates the company's multirights model that includes merchandising, branding, tour promotion, venue management, licensing and, of course, ticketing. "It's a great example of why we did the Madonna deal, why we did the Jay-Z deal, all the way through our acquisitions of some artist services companies, why we're continuing to expand our North American and global platform," Hubbard says. "Secondly, it gives a great book of incremental business to our ticketing operation."

FRIENDLY COMPETITION

Live Nation Takes On Ticketmaster With SMG Deal

No one's publicly calling it a turf war, but it sure gives the appearance of one.

Live Nation's exclusive ticketing deal with Philadelphia-based venue operator SMG (*billboard.biz*, Sept. 12) sends a message that Live Nation is not only moving its own business away from Ticketmaster, it will aggressively try to cut into Ticketmaster's market share. And if this is indeed war, Live Nation shows it has a nuke in the arsenal: its status as the world's largest promoter and content provider (see story, TK).

It's clear that status played a role in Live Nation's deal with SMG to provide ticketing for its venues across North America. "This [agreement] not only is going to increase our ability to get Live Nation events, but it also gives us flexibility to work with other promoters while giving our venues a state-of-the-art ticketing system," SMG executive VP of sports and entertainment Mike Evans says.

Live Nation Ticketing will launch in 2009 as a full service, in-house ticketing company to manage Live Nation's ticketing gateway, *livenation.com*. The company has always said it will vie for ticketing contracts at third-party venues above and beyond its own considerable portfolio of amphitheaters, clubs and theaters.

The lucrative arena ticketing business has largely been Ticketmaster's domain, and the Live Nation/SMG deal could cut into it significantly. The alliance gives Live Nation an exclusive agreement to sell tickets at North American facilities controlled by SMG as existing contracts allow.

"Obviously SMG has a lot of inventory, so this certainly is a great move for Live Nation," says Peter Luukko,

chairman of Global Comcast, another facility management firm also based in Philadelphia.

"This shows Live Nation is going to be very competitive in the ticketing business," says Luukko, whose company runs a full-service ticketing business of its own in New Era Ticketing. "The barriers of entry into the ticketing business have been broken down through the advent of the Internet. Anybody can compete and Live Nation, with their content, are certainly going to be great competitors."

The Ticketmaster business model is primarily based on rebates on ticket sales that go back to the building, based on service charges. The Live Nation

Ticketing approach has not been revealed, and Live Nation Ticketing CEO Nathan Hubbard wasn't ready to explain it to *Billboard* for this story. "But I am certainly ready to say that this is a very profitable arrangement for all of SMG's clients," he says.

Hubbard stresses that other promoters' events will get the same level of marketing and service as a Live Nation show. "Today as a business we ticket more than 2 million tickets for artists and venues and tours that are frequently not our own, just through our MusicToday business," Hubbard says. "I think we show a solid, consistent, industry-leading track record of putting the interests of the client first.

DAMAGE CONTROL Ticketmaster's Take On The Deal

Ticketmaster president/CEO Sean Moriarty says the agreement between Live Nation and SMG will have little effect on Ticketmaster's future business, particularly in the short term.

Moriarty points out that SMG doesn't own the buildings it manages and "has a responsibility to make recommendations in accordance with the best interests of the municipalities" that the company represents.

"They mostly choose partners based on either a formal 'request for proposal' process or otherwise in a competitive bidding process," Moriarty says in a prepared statement.

SMG executive VP of sports and entertainment Mike Evans adds that his company has only a small fraction of agreements that require competitive bidding. "The majority

of our clients rely on us to manage their venues in a way that maximizes their financial returns, and that includes ticketing," Evans says. "The bottom line is we control the majority of what our ticketing agreements are."

Live Nation Ticketing CEO Nathan Hubbard admits that some SMG buildings won't be initially included in the deal, "and in those cases we'll be working really closely with the venues to demonstrate the overall proposition that is the foundation of this deal: We're a vertically integrated music company that brings great content plus great distribution plus great marketing as a single-source provider to venues."

The first SMG tickets will transition to Live Nation Ticketing in late 2009 and are expected to ramp up to an estimated 5 million tickets an-

nually by 2011 as SMG's current ticketing contracts, most of which are with Ticketmaster, expire. Live Nation says the total tickets included in the deal amount to approximately 25 million during its term.

Moriarty notes that SMG has exclusive contractual obligations to Ticketmaster through December 2010. He adds that the Live Nation/SMG deal would put at risk less than 250,000 of Ticketmaster's total ticket sales in 2009. Hubbard says the terms of the contract run for five years once the initial SMG ticket in a given building is sold.

According to Live Nation, the incremental tickets included in the SMG deal represent an estimated 25% annual increase in the 13 million tickets Live Nation Ticketing already expects to service from Live Nation venues across North America. —RW

DIGITAL BY ANTONY BRUNO

Headed For The Future

Best Buy To Drive Digital Platforms With Napster Acquisition

When Best Buy announced its \$121 million acquisition of struggling music subscription service Napster, the first question on many lips was, "Why?"

After all, Best Buy's effort to offer a co-branded music subscription service with partner Rhapsody is largely viewed as a nonstarter, with label sources saying the retailer was disappointed with the results. Napster, meanwhile, has been limping along for years. Despite switching to a digital rights management-free download format and adding a browser-based platform earlier this year, the service has yet to break the 1 million subscriber mark—subscriber numbers, in fact, fell last quarter—and its cash flow positive status is primarily due to virtual elimination of a marketing budget and a massive restructuring last year.

The answer to the question is that the acquisition is part of a much broader Best Buy strategy to leverage its leading market share in consumer electronics sales to bundle services in those devices that bring in recurring monthly revenue after the initial sale.

"Best Buy is not talking about buying a music subscription service," Napster CEO Chris Gorog says. "They're talking about buying a platform to use as the foundation for delivering digital media over the long haul. There's a clear recognition that all entertainment products are going to be delivered electronically. This is Best Buy's statement that they want to be an important player in the delivery of that content."

During the last few years, Best Buy has taken several steps to expand into the services business. This includes selling subscription services like TiVo, DirecTV and XM Radio in tandem with the devices those services use.

In buying Napster, Best Buy now owns a content service that it can persuade makers of consumer electronics like stereos, TVs and computers to embed in their products, in return for better shelf placement and promotional support.

Best Buy's mobile phone sales are up 50% since the installation of its Best Buy Mobile shops in stores.



This leverage Best Buy has with hardware manufacturers can't be understated. It holds a 20% market share for consumer electronics like DVDs, stereos and TVs, more than any other single retailer, and is third behind Apple and Wal-Mart in total music sales.

Yet despite all this potential, music subscription services are a tough sell and are expected to remain so in the foreseeable future. "They can train their salespeople as well as anybody," JupiterResearch analyst David Card says. But "it feels right now that these will be niche products forever."

That's why Best Buy is hinting at expanding the Napster platform beyond far more than just music, including movies and other forms of digital content. "We can foresee Napster acting as a platform for accelerating our growth in the emerging industry of digital entertainment, beyond music subscriptions," said Dave Morrish, Best Buy executive VP of its Connected Digital Solutions division, in a statement announcing the deal.

One area to watch closely as this deal is finalized is mobile. Napster and Best Buy view mobile as a source of future growth, and their combined efforts could affect the struggling mobile music market.

Best Buy in August finished installing special Best Buy Mobile shops—special sections dedicated to selling mobile phones from all major U.S. wireless operators—in all its existing retail locations nationwide. It has also established 15 separate

Best Buy Mobile retail locations as part of a plan to have up to 50 such stores open by the end of the year.

The goal is to increase its market share for mobile phones. Best Buy hopes to grow its paltry 2% share in mobile phone sales fivefold in the next five years and says mobile phone sales have increased 50% since installing the in-store shops.

Should Best Buy succeed, it could wield the same leverage over phone manufacturers and wireless operators to include the Napster Mobile service as it does today with other devices. Napster has proved very aggressive in placing the full-song download application with such wireless operators as AT&T Mobility and U.S. Cellular in the States, as well as an all-you-can-eat mobile subscription service with NTT DoCoMo in Japan.

Taken together, labels have applauded the acquisition. According to Universal Music Group Distribution president/CEO Jim Urie, "It's good for the labels because it will drive sales in a lot of new ways on a lot of devices."

>>> RHAPSODY, YAHOO PARTNER FOR STREAMS

Rhapsody has expanded its partnership with Yahoo to bring full-song streams to Yahoo search results. Music-related search results on Yahoo's search engine will now offer links to stream entire songs at the top of the search results. Rhapsody is powering the full-song streams, meaning nonsubscribers can play up to 25 songs in full each month, while paying subscribers can do so an unlimited number of times.

>>> LANGERADO HEADED TO MIAMI

The 2009 edition of Florida's annual Langerado Music Festival will be held at Bicentennial Park in Miami, marking the event's fifth venue change since starting seven years ago. Next year's festival, to be held March 6-8, will feature approximately 60 artists on four stages. A full lineup will be announced in early November. Last year's festival featured R.E.M., Built to Spill, the Beastie Boys and the Roots, among others.

>>> COLBERT PLANS MUSIC SPECIAL

Comedy Central's Stephen Colbert will debut "A Colbert Christmas: The Greatest Gift of All!" Nov. 23, featuring performances by Elvis Costello, Feist, Toby Keith, John Legend and Willie Nelson. The one-hour show has something of a narrative arc: Colbert will be snowed in at his cabin in upstate New York and pass the time with his musically inclined friends. The DVD of the show will be released Nov. 25.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Ann Donahue, Andre Paine, Mitchell Peters and Reuters.

HOME FRONT

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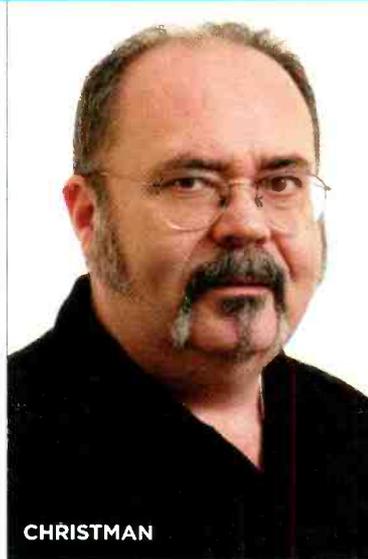
Billboard will be participating in a number of events throughout Advertising Week, an annual gathering of advertising and media leaders in New York. All Billboard events will take place at the Nokia Theatre.

On Sept. 23, Billboard and Yahoo will present an evening of live music featuring Clique Girlz, CHIEF, Carrie Rodriguez, the Break and Repair Method, Carter's Chord and Young Steff. An invitation is required to attend the event, which kicks off at 8 p.m. At 11 a.m. Sept. 25, editorial director Bill Werde will moderate a showcase, "Bands & Brands: Anatomy of a Deal," presented by the Assn. of Music Publishers.

The event features a presentation by Jose Cabaco, chief creative officer at Euro RSCG North America, and Fabien Moreau, chief marketing officer of record label the Hours, with both discussing their recent partnership.

Lou Reed's manager Tom Sarig will then talk about Reed's involvement in a recent Cartier project and the evolution between artists and brands. Finally, Grey Group senior VP/director of music Josh Rabinowitz will discuss a recent contest held to find a new song for use by Pantene and then introduce contest winner Rosi Golan, who will perform her track, "Shine."

After the "Bands & Brands" panel, Billboard will present a conversation



CHRISTMAN

BILLBOARD'S CHRISTMAN ADDS PUBLISHING DUTIES

Billboard senior retail correspondent Ed Christman is adding the publishing beat to his reporting duties.

In his new role, Christman will be responsible for leading the coverage of publishing issues for all Billboard products, including the weekly magazine, billboard.biz and Billboard Bulletin. Beginning in October, he will write the bi-weekly Publishers Place column and his long-running Retail Track column on alternating weeks.

Christman will continue to report to editorial director Bill Werde and remain based in New York.

Christman, the dean of music business reporting, joined Billboard in 1989.

between former editorial director Tamara Conniff and musician Jon Bon Jovi. The discussion will begin at noon.

Registration for the panels is free at advertisingweek.com.

Billboard Women in Music

POWER PLAYERS SPECIAL

Billboard's 4th annual **Top Women in Music** special will spotlight the most powerful and talented female executives in the music industry as well as celebrate their achievements.

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,881,561 (£4,964,386) \$97.53/\$48.77	KYLIE MINOGUE, DJ JASON BUCHAM O2 Arena, London, July 26-27, 29-30, Aug. 1-2, 4	116,375 seven sellouts	3A Entertainment
2	\$7,268,153 (£3,673,530) \$96.95/\$48.47	KYLIE MINOGUE, DJ JASON BUCHAM MEN Arena, Manchester, England, July 11-12, 14-15, 17-18	75,972 six sellouts	3A Entertainment
3	\$3,835,609 \$99.50/\$79.50/\$ 59.50/\$29.50	KENNY CHESNEY, KEITH URBAN, LEANN RIMES & OTHERS Lucas Oil Stadium, Indianapolis, Sept. 13	50,528 sellout	The Messina Group/AEG Live
4	\$3,162,624 \$70/\$48.50	DAVE MATTHEWS BAND, O.A.R. The Gorge, George, Wash., Aug. 29-31	59,142 66,476 three shows one sellout	Live Nation
5	\$3,116,320 (£1,558,690) \$97.97/\$48.98	KYLIE MINOGUE, DJ JASON BUCHAM Metro Radio Arena, Newcastle, England, July 20-21, 23-24	35,812 four sellouts	3A Entertainment
6	\$2,980,262 (£1,502,830) \$97.17/\$48.59	KYLIE MINOGUE, DJ JASON BUCHAM SECC, Glasgow, Scotland, July 5-6, 8-9	31,080 four sellouts	3A Entertainment
7	\$2,519,422 \$227.27/\$168.18/ \$140/\$86.36	LUIS MIGUEL The Colosseum at Caesars Palace, Las Vegas, Sept. 12-15	16,490 four sellouts	Concerts West/AEG Live, Caesars Palace
8	\$1,408,171 \$68.50/\$39.50	AMERICAN IDOLS LIVE Sprint Center, Kansas City, Mo., Aug. 29-30	24,369 26,059 two shows	AEG Live
9	\$1,312,566 (£664,073) \$69.18/\$34.89	BOYZONE SECC, Glasgow, Scotland, June 22-24	21,428 22,200 three shows	3A Entertainment
10	\$1,290,796 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Sept. 9-10	8,517 two sellouts	Concerts West/AEG Live
11	\$1,212,523 (£607,650) \$99.77/\$49.89	ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND Harewood House, Leeds, England, June 29	12,600 sellout	3A Entertainment
12	\$1,185,573 \$71/\$31	RASCAL FLATTS, TAYLOR SWIFT Comcast Center, Mansfield, Mass., Sept. 13	20,003 sellout	Live Nation
13	\$1,163,254 \$77.75/\$35.75	RASCAL FLATTS, TAYLOR SWIFT Susquehanna Bank Center, Camden, N.J., Sept. 12	24,808 sellout	Live Nation
14	\$1,143,024 \$131/\$91/\$65.50/ \$31	JOURNEY, HEART, CHEAP TRICK First Midwest Bank Amphitheatre, Tinley Park, Ill., Sept. 12	23,597 27,431	Live Nation
15	\$1,103,310 (£564,330) \$68.43/\$34.21	BOYZONE Sheffield Arena, Sheffield, England, June 19-20	17,804 17,920 two shows	3A Entertainment
16	\$1,026,093 \$75.75/\$31	RASCAL FLATTS, TAYLOR SWIFT Verizon Wireless Amphitheater, Virginia Beach, Va., Sept. 11	20,003 sellout	Live Nation
17	\$973,227 (£497,413) \$68.48/\$34.24	BOYZONE Metro Radio Arena, Newcastle, England, June 17-18	15,605 two sellouts	3A Entertainment
18	\$962,049 \$131/\$91/\$65.50/ \$31	JOURNEY, HEART, CHEAP TRICK Verizon Wireless Amphitheater, Maryland Heights, Mo., Sept. 13	20,141 sellout	Live Nation
19	\$890,513 \$80/\$41.75	KENNY CHESNEY, MIRANDA LAMBERT Verizon Wireless Amphitheater, Maryland Heights, Mo., Sept. 11	16,638 21,000	Live Nation, The Messina Group/AEG Live
20	\$851,122 \$259.50/\$37.50	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 29	16,308 sellout	Live Nation, In-house
21	\$792,870 \$79.50/\$25	JONAS BROTHERS, DEMI LOVATO, BIG ROB, THE VERONICAS Ford Amphitheatre, Tampa, Fla., Sept. 4	19,337 sellout	Live Nation
22	\$791,852 \$71.50/\$48.50	KENNY CHESNEY, MIRANDA LAMBERT BOK Center, Tulsa, Okla., Sept. 10	12,809 sellout	Mischell Productions, The Messina Group/AEG Live
23	\$721,086 \$125/\$85/\$59.50/ \$27.50	JOURNEY, HEART, CHEAP TRICK DTE Energy Music Center, Clarkston, Mich., Sept. 9	15,668 sellout	Live Nation
24	\$716,288 \$49.50/\$39.50	JACK JOHNSON, ROGUE WAVE, CULVER CITY DUB COLLECTIVE Verizon Wireless Amphitheater, Irvine, Calif., Aug. 29	16,104 sellout	Live Nation
25	\$694,696 \$131/\$85/\$59.50/ \$26.50	JOURNEY, HEART, CHEAP TRICK Verizon Wireless Music Center, Noblesville, Ind., Sept. 10	19,478 22,425	Live Nation
26	\$667,611 \$125/\$85/\$59.50/ \$27.50	JOURNEY, HEART, CHEAP TRICK Susquehanna Bank Center, Camden, N.J., Aug. 26	13,870 24,286	Live Nation
27	\$658,865 \$65/\$20	KID ROCK, LYNRYD SKYNYRD, REV RUN, BACKDOOR SLAM Comcast Center, Mansfield, Mass., Aug. 23	17,389 19,840	Live Nation
28	\$652,835 (\$684,328 Canadian) \$50.08/\$47.22	ROCKSTAR ENERGY MAYHEM FEST: SLIPKNOT, DISTURBED & OTHERS Downsview Parc, Toronto, Aug. 8	14,257 18,000	Live Nation
29	\$651,790 \$75/\$25	JONAS BROTHERS, DEMI LOVATO, BIG ROB PNC Bank Arts Center, Holmdel, N.J., Aug. 16	16,874 sellout	Live Nation
30	\$648,323 \$64/\$32	JONAS BROTHERS, AVRIL LAVIGNE, DEMI LOVATO, BIG ROB Riverbend Music Center, Cincinnati, July 28	14,924 20,319	Live Nation
31	\$643,273 \$194/\$12	KID ROCK, LYNRYD SKYNYRD, REV RUN, BACK DOOR SLAM Verizon Wireless Music Center, Noblesville, Ind., Aug. 16	24,910 sellout	Live Nation
32	\$643,194 \$68.50/\$39.50	AMERICAN IDOLS LIVE DCU Center, Worcester, Mass., Aug. 9	10,791 sellout	AEG Live
33	\$642,771 \$43.50/\$29	JACK JOHNSON, ROGUE WAVE, NEIL HALSTEAD Lakewood Amphitheatre, Atlanta, Aug. 13	18,902 sellout	Live Nation
34	\$640,845 \$126/\$4	MAROON 5, COUNTING CROWS, SARA BAREILLES Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 16	16,162 22,583	Live Nation
35	\$640,556 \$69/\$23.50	KID ROCK, LYNRYD SKYNYRD, REV RUN, BACKDOOR SLAM New England Dodge Music Center, Hartford, Conn., Aug. 31	22,343 22,409	Live Nation



RACHAEL YAMAGATA says she's looking forward to the collaborative bent of the Hotel Cafe tour.

TOURING BY MICHAEL D. AYERS

LILITH 2.0

Hotel Cafe Tour Presents An All-Female Bill

For the past several years, the Hotel Cafe tour has operated under a simple concept: take the laid-back, singer/songwriter vibe of its namesake Los Angeles performance space/coffee house and transpose that to intimate venues around the country.

Instead of opening acts and headliners, the shows find the artists collaborating with one another throughout the night. And that ap-

\$198,000

The gross for 11 spring Hotel Cafe Shows

proach is resonating at the box office. This spring, the Hotel Cafe tour had its most successful outing to date: 11 shows reported to Billboard Boxscore (10 of which were sellouts) grossed \$198,000, a massive earning spike compared with runs in 2005 (\$44,902 from six shows) and 2006 (\$53,079 from 10 shows).

Now, organizers are ramping up for their biggest endeavor yet, with a twist: All the acts on a fall run that begins Oct. 9 in Santa Barbara, Calif., are female. Such established artists (and Hotel Cafe veterans) as Rachael Yamagata, Ingrid Michaelson and Meiko are on the bill alongside such newcomers as Priscilla Ahn, Jaymay and Kate Havnevik.

"In the world of singer/songwriters, we're just so impressed with the level of songwriting that is being dominated by women," co-founder Josh Neuman says of the decision to stick with one gender this time around. "This is our opportunity to bring so many of them from different genres and put together a package."

The 32-date tour will boast 18 artists, with each night featuring five or six performers, de-

pending on the location. The all-female lineups will inevitably evoke memories of the Sarah McLachlan-founded Lilith Fair music festival, which toured for a third and final time in 1999, even if the 2008 Hotel Cafe tour will be of a far more modest scale than that fest.

Neuman stresses that one of the founding principles of the Hotel Cafe concept has always been the "sense of community" that developed at the original space, and the goal has always been to reflect that in the stage show. "It gives the artist an opportunity to have a different experience," he says. "If you're in a band or a solo artist, you may tour for 18 months with the same people, playing the same songs the same way. I think in terms of the success of the tour, one of the greatest things is presenting the songwriters in a unique light."

The performers are excited to shake things up as well. "This will be interesting," Yamagata says. "They're all cool chicks and they're all talented. You want to meet sassy? Ride the bus." Artistically, Yamagata cites the free-form structure of the shows as creatively inspiring and beneficial for up-and-coming artists who might not be able to play midsize clubs yet.

"It gives several different flavors of people under one aesthetic," she says. "It's very much a throwback, old-school, everyone's-on-the-same-team kind of show. You get this 'Last Waltz'-type of mentality where everyone is jumping on the stage with each other."

Yamagata and Meiko have albums out this fall, and both have opted to tour under the Hotel Cafe banner instead of going out on their own. Ultimately, the goal is to keep cross-pollinating fan bases for artists like Michaelson, who's enjoyed substantial success with TV and commercial synchs, with some of the lesser-known acts. "It's like a snowball effect," Meiko says. "My fans come for me and stay for me, but leave as a fan of everybody."

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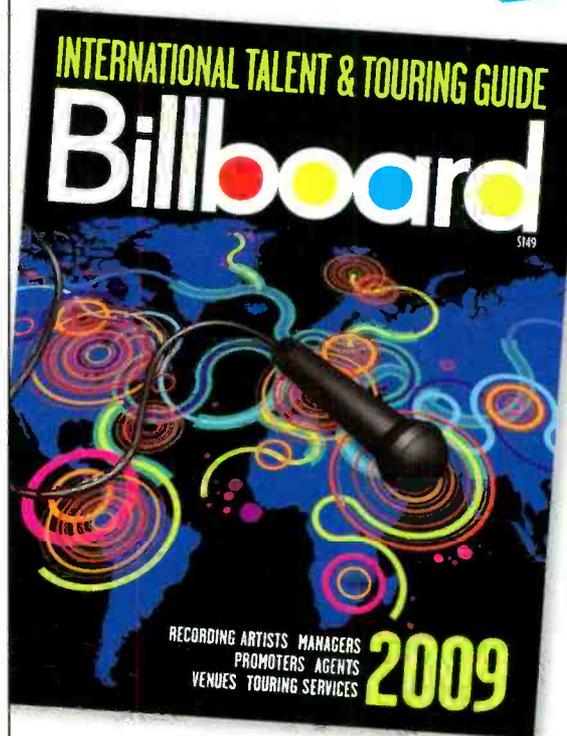
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Producer/Songwriter Norman Whitfield, 65



WHITFIELD

Motown producer/songwriter Norman Whitfield, who had a hand in such iconic songs as "I Heard It Through the Grapevine" and "Ain't Too Proud to Beg," died Sept. 16 in Los Angeles at the age of 65. Whitfield had struggled with diabetes for some time. According to reports, he'd recently come out of a coma.

Born in New York, Whitfield moved with his family to Detroit in the early '60s and was

eventually hired to work in Motown's quality control department. Before long, he was a member of the label's songwriting team and was working closely with acts like the Temptations, Marvin Gaye and Gladys Knight & the Pips and co-writing smashes like "Grapevine" with collaborator Barrett Strong.

On such early-'70s albums as the cult classic "Psychedelic Shack" and songs like "Papa

Was a Rollin' Stone," Whitfield pushed the Temptations into edgier musical territory, urging them to address the cultural and societal revolution at hand.

"Norman Whitfield was one of the most prolific songwriters and record producers of our time," Smokey Robinson says in a statement. "He will live forever through his great music."

Whitfield left Motown in 1973 to form his own Whitfield Records, taking with him the group the Undisputed Truth. His biggest hit from this era was Rose Royce's "Car Wash," which topped the Billboard Hot 100 in 1977.

Whitfield returned to Motown in the early '80s, resuming his collaboration with the Temptations on such hits as "Sail Away."

In recent years, Whitfield spent six months on house arrest for failing to report years' worth of royalty income.

—Jonathan Cohen

Jerry Reed, 71, country music star/actor, died Sept. 1 in Nashville. The cause of death was emphysema, according to friend and song publisher Butch Baker.

Named artist of the year by the Country Music Assn. in 1970 and 1971, Reed had three No. 1s: "When You're Hot, You're Hot," "Lord, Mr. Ford" and "She Got the Goldmine (I Got the Shaft)." By the late '70s, Reed turned to acting, starring in "Smokey and the Bandit"; he later had a role in Adam Sandler's 1998 film "The Waterboy."

Reed is survived by his wife of 49 years, Priscilla; two daughters, Sedina and Lottie; and two grandchildren, all of Nashville.

—Laura O'Connor

changed to Pink Floyd.

Wright and Barrett were the driving creative forces behind the band's early psychedelic rock, captured on the 1967 album "The Piper at the Gates of Dawn" and the following year's "A Saucerful of Secrets." Wright remained an integral part of the songwriting process after David Gilmour replaced the mentally unstable Barrett in the spring of



REED

Rick Wright, 65, Pink Floyd keyboardist, whose playing enriched some of the most popular songs in rock history, died Sept. 15 in Britain after a short battle with cancer.

Born July 28, 1943, in Middlesex, England, Wright met Roger Waters and Nick Mason at architecture school and formed the band Sigma 6 in 1965. Once Syd Barrett joined shortly thereafter, the name was

1968, penning "Us and Them" and "The Great Gig in the Sky" from 1973's seminal "The Dark Side of the Moon." He also occasionally handled lead vocals live on songs like "Astronomy Domine," "Echoes" and "Time."

But as Pink Floyd grew into one of the biggest bands in the world, tension between Waters and the other members reached a breaking point. During

sessions for 1979's "The Wall," Waters tried unsuccessfully to fire Wright, who stuck around to play on the subsequent tour but did not appear on the next Pink Floyd album, 1983's "The Final Cut."

Waters quit the band shortly afterward, and Wright returned, remaining with Mason and Gilmour for the albums "A Momentary Lapse of Reason" and "The Division Bell." In recent years, he played on Gilmour's solo album, "On an Island," and toured as part of his live band.

With Waters, Pink Floyd reunited to play at Live 8 in 2005 in London for the first time in more than 20 years. Sans Waters, Wright, Gilmour and Mason have played together on a handful of occasions, including a May 2007 set at a memorial service for Barrett.

But the group steadfastly refused to reunite, with Gilmour recently telling Billboard, "The thought of going back to Pink Floyd just doesn't interest me."

Wright also recorded an album in 1984 under the band name Zee and released two solo albums. —JC

WHITFIELD, REED: MICHAEL OCHS ARCHIVES/GETTY IMAGES

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Take a tour of the luxury real estate market in the nation's four major music industry capitals: **New York, Los Angeles, Nashville and Miami.**

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Billboard
EXPERIENCE THE BUZZ



THE MAXIMUM EXPOSURE LIST

It wasn't so long ago that a comprehensive promo plan meant working a record to radio and maybe buying ads in the local alternative paper when a band went on tour. This may sound quaint, or maybe, if your job depends on successfully promoting a band, it sounds blissfully simple.

Today, the ways artists can promote their music have proliferated so rapidly that it can be hard to keep up with what's new—and what's actually cutting through the clutter.

It's in this context that Billboard decided to geek out with 20 promotions and publicity experts across genres and mediums to create the ultimate multimedia metric: Our first **MAXIMUM EXPOSURE** list.

Ever wonder about the relative value of a cover of Rolling Stone, a gig on "Oprah" or a song on "Gossip Girl"? Read on.

SYNCH PLACEMENT IN SATVAD FOR ARPLE

Promo
Spots
Provide
Coveted
Showcase
For Music
BY CORTNEY
HARDING



Patrick Wimberly can't stop giggling. ■ The reason for his uncontrollable mirth? The drummer for Brooklyn-based indie rock act Chairlift can't quite process what he saw on a TV screen the day before. It was a 30-second commercial advertising Apple's newly launched fourth-generation iPod Nano—with the Chairlift song "Bruises" playing in the background. ■ Bandmate Aaron Pfenning had a similarly surreal experience. The Chairlift guitarist happened to be at an Apple store in Boulder, Colo., when the "Bruises" spot aired. "I was picking my computer up from the repair desk, and all of a sudden there it was," Pfenning says. "The employees just swarmed me."

Wimberly and Pfenning certainly have every right to be euphoric. Chairlift is one of two bands featured in a new set of Apple ads, a platform industry experts surveyed by Billboard view as the best way to expose an act. For Chairlift and Copenhagen-based Asteroids Galaxy Tour, the band featured in a new iPod Touch ad, the question now becomes how they utilize their new exposure to grow and build their careers.

Perhaps it's best that the bands take a moment to gain some perspective. It's easy to be blinded by Feist's blue sequins or the Ting Tings' dancing silhouettes and think that an Apple ad is the ticket to instant stardom. Even huge stars like U2 and Coldplay have profited from their appearances in Apple spots.

But while pretty much every band that appears in an Apple TV spot enjoys some sort of sales boost, more often than not, the increases are modest. Brazilian band CSS, for example, saw steady increases in album sales after an iPod Touch ad featuring its song "Music Is My Hot, Hot Sex" started running in October 2007, but the sales figures crossed the 1,000-copies-per-week mark only twice and have petered off since then. The band has sold 48,000 albums, according to Nielsen SoundScan.

Likewise, Cut Chemist, which was featured in an iPod Nano ad in September 2006, had a modest boost in sales of single "The Audience Is Listening Theme Song," but sales of album "The Audience Is Listening" declined from August to October 2006, with the band's October total of 2,600 copies almost half of its August sales.

For Asteroids Galaxy Tour, the group's biggest hurdle might be that it doesn't have a full-length record available. Yael Naim's single "New Soul" sold 135,000 copies the week after it was used in a MacBook Air commercial that began airing in January. The song has gone on to sell more than 1 million units. Yet her album, which wasn't released in the United States until late March, entered the Billboard 200 at No. 55 and has sold slightly more than 100,000 copies.

Still, no music promotional platform boasts a perfect batting average. And thanks to the still-massive popularity of the iPod and Apple's reputation for product innovation, the company's TV ads provide lucky recording artists with a highly coveted public stage.

According to Kay Quartararo, co-owner of Chairlift's label Kanine Records, the band's placement in the new Apple Nano ad was shrouded in secrecy. "We got an e-mail

iHIT OR iMISS?

Billboard examined digital track sales data from Nielsen SoundScan for all songs featured in iPod ads that have aired since 2004 (when Apple started reporting digital sales). The top chart represents all songs that sold at least 1,000 tracks the month of the commercial's launch; the bottom chart represents the sales of all artists who actually appeared in their ads. All sales figures are rounded to the nearest thousand.

Digital Downloads Of Songs Featured In iPod Ads (In Which The Artist Does Not Appear)



Digital Downloads Of Songs Featured In iPod Ads (In Which The Artist Appears)



'We have the opportunity to exploit this, but we don't want to overblow it.'

—TIM CLARK, ASTEROIDS GALAXY TOUR MANAGER

from someone at Apple who wanted to check them out in L.A. in July, and then we didn't hear anything for a while," she says. "In mid-August, they called us to get permission to use the song, but they didn't tell us what the song would be used for or if it would even be used." Although the band had received some play on noncommercial station KCRW Santa Monica, Calif.; toured with Ariel Pink; and received some blog buzz, Quartararo says she has no idea how the song came to Apple's attention. Apple representatives declined to comment.

Asteroids Galaxy Tour's road to an Apple TV ad was a little more traditional. According to Tim Clark, co-owner of ie Management and a member of the band's management team, they worked with New York-based synch agency Zync to try to place a song in ads. Clark says that Zync told them there was a possibility of "something special" happening, but they didn't think it would be Apple-related. Band

bassist Lars Iverson says that he was told that Apple "loved" the song a few weeks before the ad launched and that he was sworn to secrecy until the campaign started.

Now that the word is out, though, how will the bands use the campaign to build their careers? Clark says the Asteroids Galaxy Tour plans to remain unsigned and release music on its own. The band will put out a single Sept. 15 in the United Kingdom and has moved up the release date on its EP to mid-October. Clark adds that the band is planning to play gigs in the States in mid-November and will launch a larger tour in 2009. "We have the opportunity to exploit this, but we don't want to overblow it," Clark says.

Chairlift also plans to do plenty of touring in the coming months and will be on the road with Yeasayer in October and then head to Europe in November. Quartararo says she's ordered more copies of the band's album, "Does You Inspire You," which is available at iTunes and other download vendors but won't be released on CD until Sept. 30.

Aside from that, Wimberly says, "We haven't changed the plan that much."

And then he giggled again.

Power Panel

Industry experts ranked the top 100 ways to maximize exposure on the basis of two factors: ability to generate buzz and ability to drive sales.



DUNCAN BIRD
FOUNDING PARTNER, ANOTHER ANOMALY
anomallynyc.com/another

Another Anomaly is a marketing and branding agency whose clients include Coca-Cola and Sony BMG.



JON COHEN
CO-CEO, CORNERSTONE
cornerstonepromotion.com

Cornerstone is a marketing firm that serves the music, film, technology and fashion industries by specializing in urban and alternative lifestyles.



JOHN CRAMER
FORMER CO-FOUNDER, GIGANTIC MUSIC; EVENTS MANAGER, CORNERSTONE
giganticmusic.com

Gigantic Music is an independent label based in New York. Its roster includes the Walkmen, the Rumble Strips and Frances.



DEAN CRUTCHFIELD
BRANDING EXPERT

Crutchfield is a former senior VP of marketing at branding firm Wolff Olins, where he worked with such clients as Unilever and Frito-Lay.



FELICE ECKER
FOUNDER/CO-OWNER, GIRLIE ACTION MEDIA & MARKETING
girlieaction.com

Girlie Action is a marketing and media relations company. The firm has worked with My Morning Jacket, They Might Be Giants, Moby and many others.



VLAD EDELMAN
CEO, ANSIBLE MOBILE
ansiblemobile.com

Ansible Mobile is a mobile advertising agency that is part of the Interpublic Group of Cos. It has worked with such clients as Johnson & Johnson.



MANNY HALLEY
CEO, IMANI ENTERTAINMENT GROUP
imanientgroup.com

Halley manages such acts as Keyshia Cole as well as writers and producers.



DOROTHY HUI
SENIOR DIRECTOR OF PARTNERSHIP MARKETING AND DIGITAL STRATEGY, WIND-UP RECORDS
winduprecords.com

Wind-up Records is a division of Wind-up Entertainment. Its roster includes Evanescence and approximately a dozen developing artists.



JOHN LEAL
OWNER, BRACE ARTIST MANAGEMENT

Leal manages such country artists as Trent Summar.



BRAD LEBEAU
FOUNDER, PRO-MOTION
promolift.com

Pro-Motion is a dance music marketing and promotion firm. Clients have included Beyoncé and Madonna.



HARVEY LEEDS
CEO, HEADQUARTERS
harveyleeds.com

Headquarters is a music consultant shop. The company manages such acts as New Found Glory and Josh Hoge and consults on film, merchandise and touring projects.



DON LUCOFF
PRESIDENT, JAZZ PUBLICITY
jazzpublicity.com

Jazz Publicity represents a number of jazz labels, artists, and jazz and world music fests.



BRIAN MONACO
SENIOR VP/COO OF MUSIC RESOURCES AND STRATEGIC MARKETING, EMI MUSIC PUBLISHING
emimusicpub.com

EMI Music Publishing is a global publishing house with a catalog of more than 1.3 million titles.



PETER NICHOLSON
CHIEF CREATIVE OFFICER, DEUTSCH NEW YORK
deutschinc.com

Deutsch New York is an advertising agency with such clients as Starwood Hotels and Resorts and Olympus.



CLARA PABLO
PUBLICIST/NATIONAL MEDIA, UNIVERSAL MUSIC LATINO
universalmusica.com

Universal Music Latino is the Latin arm of Universal Music and is active in all genres of Latin music.



HARVE PIERRE
PRESIDENT, BAD BOY RECORDS
badboyonline.com

Bad Boy Records is a subsidiary of Warner Music Group with rap and hip-hop acts like Danity Kane and the late Notorious B.I.G.



STEVE ROTH
VP OF SALES AND MARKETING, ROCKET SCIENCE
myrocketscience.com

Rocket Science is a label services infrastructure for independent labels, artists and management companies releasing physical and digital content.



JUSTIN SHUKAT
GM/PARTNER, PRIMARY WAVE MUSIC PUBLISHING
primarywavemusic.com

Primary Wave is a music publisher with an interest in the John Lennon song catalog, among others.



MARTY SILVERSTONE
VP OF CREATIVE SERVICES, NORTH STAR MEDIA
northstarmedia.com

North Star Media is a music publishing house that controls the catalogs of such acts as Collective Soul and Cher.



LLOYD SIMON
PRESIDENT/CEO, PRODUCTION ADVISORS
productionadvisors.com

Production Advisors is a music licensing and research company that specializes in branded entertainment.

2 PERFORMANCE ON "THE OPRAH WINFREY SHOW"



Important stage for established stars
AVERAGE VIEWERSHIP OF ABOUT 6.6 MILLION PER SHOW

Oprah Winfrey is one of the entertainment industry's most influential tastemakers. Her sway over book sales is already legendary. But Winfrey also wields a formidable ability to drive music sales.

On Sept. 19, 2007, Reba McEntire, Justin Timberlake and Kelly Clarkson appeared on the show to do interviews and sing their respective songs from McEntire's "Reba Duets" album, which came out the day before. "Reba Duets" wound up selling 301,000 units in its first week, according to Nielsen SoundScan, McEntire's best opening numbers in the SoundScan era.



From left, McEntire, CLARKSON and WINFREY

Another big sales gainer was Leona Lewis, who appeared on the show March 17 to perform her single "Bleeding Love." For the week ended March 23, "Bleeding Love" jumped 8-1 on the Billboard Hot 100, making Lewis only the third U.K. solo female performer to top the chart with a debut hit, as digital track sales surged 83% to 219,000.

Although Winfrey's producers accept unsolicited pitches (Booking Team, Harpo Productions, 110 N. Carpenter St., Chicago, IL 60607), a couple of Jonas Brothers fans took a different tack when they waged a campaign to get the teen sensations on the show through e-mail, YouTube videos and online petitions. They finally prevailed when the sibling trio appeared on the show April 24 to perform its single "When You Look Me in the Eyes." But the three brothers were apparently preaching to the converted (or to the wrong demographic group): Their appearance didn't have any discernable impact on sales. —Kamau High

3 SONG IN A TV COMMERCIAL THAT RUNS DURING A SPECIAL EVENT WITH SIGNIFICANT VIEWERSHIP (SUPER BOWL, OLYMPICS, ETC.)

Big telecasts with big viewerships
97.5 MILLION VIEWERS FOR THE 2008 SUPER BOWL

It's hard to beat the massive reach of a special TV event like the Olympics or the Super Bowl, but musical performances at such events are usually reserved for big-ticket stars. Still, unsigned singer/songwriter Kina Grannis finagled her way in front of tens of millions of U.S. TV viewers by winning a music contest sponsored by Doritos. The prize? Having her song "Message From Your Heart" featured in a Doritos TV ad that aired during the Super Bowl and scoring a recording contract with Interscope Records. "Message" went on to sell 33,600 digital downloads, an impressive tally for a previously unknown performer.

Natasha Bedingfield's "Unwritten" followed a more traditional route to a synch deal for a TV spot that ran during last year's Daytime Emmy Awards. When New York-based advertising agency Grey Group began working on a global campaign for Procter & Gamble's Pantene shampoo, it needed a song to accompany a pastiche of images from previous commercials. Bedingfield fan Thomas Puckett, a global creative director for Grey based in New York, suggested "Unwritten." —KH

4 SONG FEATURED AS ITUNES' FREE SINGLE OF THE WEEK



Free songs yield exposure and, sometimes, sales
AUDIENCE N/A

Earlier this year, rising Bay Area hip-hop producer Checkmate Muzik produced Slo-o's second album, "Devil on My Back," for Muzik's independent label Siege Records. As part of his efforts to shop the album to major labels, Muzik sent "Devil on My Back" to the urban editor at Apple's iTunes store.

The editor liked the track "Soul on Ice" and took it to fellow iTunes staffers who determine what songs to spotlight. After the staff decided it wanted to offer "Soul on Ice" as a free Single of the Week, Apple contacted Muzik's distributor Tunecore to secure permission to feature the track. Following the weeklong promo, "Soul on Ice" went on to sell less than 1,000 copies but Muzik says he was pleased by the experience. "The labels are more receptive to listening to what you have to say when you have the free Single of the Week," he says. "That's a big deal to them."

A Single of the Week's ability to help sales is perhaps best seen on album sales. After We the Kings' "Check Yes Juliet" was chosen in February as a free Single of the Week, sales of the band's self-titled debut album on S-Curve Records went from less than 2,000 units to more than 5,000 for the week the band was featured. —KH

5 SONG COVERED ON FOX'S "AMERICAN IDOL"

Show's 2008 ratings fell but it's still a huge hit
AVERAGE AUDIENCE OF ABOUT 27 MILLION VIEWERS

Every week, the producers of "American Idol" choose a theme for that week's music. It could be anything from the songs of Mariah Carey to the 1970s. Those themes, according to a source close to the production, are chosen by executive producers Ken Warwick and Cecile Frot-Coutaz, show creator Simon Fuller and Fox alternative programming president Mike Darnell.

Once the theme is set, a half-dozen people from the "Idol" team dedicated to clearing music compile a list of songs for the show's contestants. For broad themes, like the '60s, contestants could receive a thick sheaf of pages with hundreds of songs listed. For more narrow themes, such as Carey's repertoire, the contestants would also get a CD with snippets of the songs to listen to.

After seven seasons, the clearance department has built up a sizable catalog of cleared and clearable tracks that consists primarily of instantly recognizable pop songs. Contestants are, however, free to choose something not included in the cleared list, as long as the show can secure the right to use it. While it remains unclear if the upcoming season will stick with the theme song format, the executive producers remain the best route to getting a song added to the clearance department's list. Send submissions to Warwick and Frot-Coutaz's attention at FremantleMedia North America, 4000 W. Alameda Ave., Third Floor, Burbank, CA 91505. —KH



DONNA SUMMER (right) performed a medley of her songs during an "American Idol" finale.

METHODOLOGY: To compile our list of the best ways to promote music, we surveyed a group of 20 experts from the recording industry and the fields of branding, marketing and promotion. We asked our survey panel to rank a series of media, marketing and promotional vehicles on a scale of one to 10 for their ability to drive sales and their value in generating buzz and exposure. We tabulated their responses to compile a composite top 100 list. We are also printing the individual sales and buzz rankings that resulted from the survey. To give our package a global perspective, we also surveyed experts in Japan and the United Kingdom to compile a top 10 list for those countries, the world's second- and third-largest music markets, respectively, in terms of recorded-music sales. SOURCES: Audience data from Nielsen Media Research (TV), Box Office Mojo (film), NPD (game sales) and company estimates.

6 SYNCH PLACEMENT IN ACTIVISION'S "GUITAR HERO" VIDEOGAME

Top Video Game

Music affairs man looks for gold "GUITAR HERO III: LEGENDS OF ROCK" SALES IN THE UNITED STATES TOTAL 9 MILLION UNITS TO DATE.

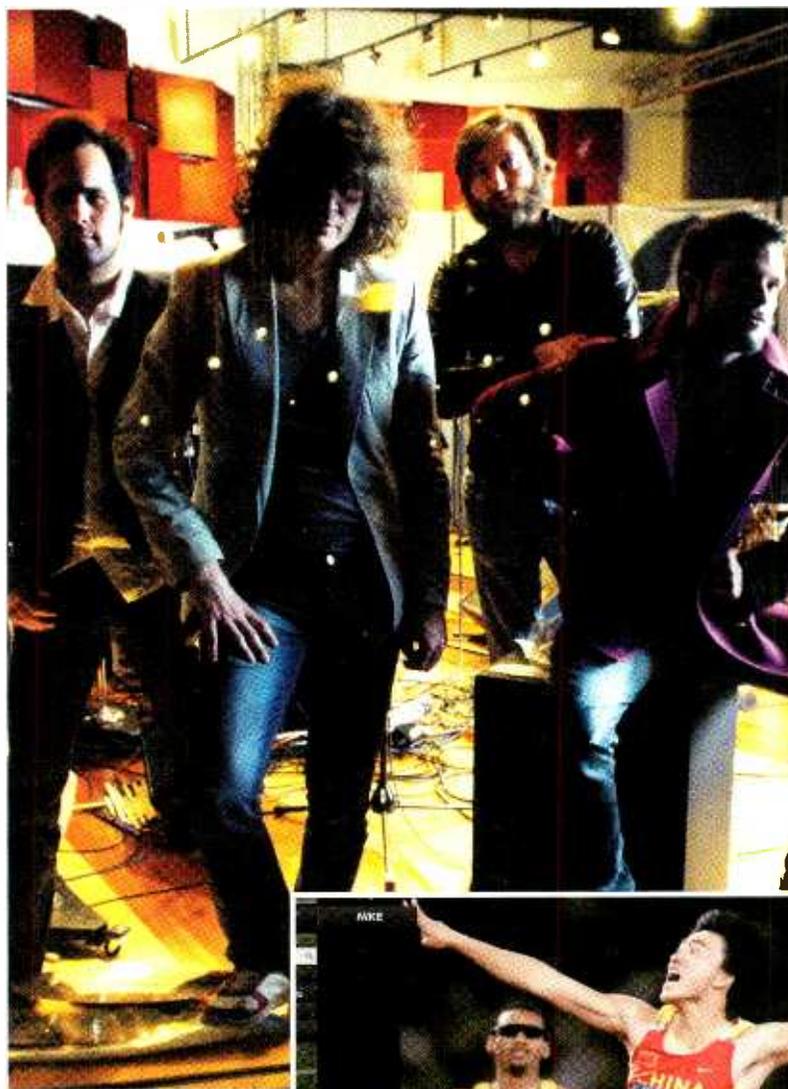
Last year Tim Riley, VP of music affairs for videogame publisher Activision, was talking to Jim Chancellor, A&R rep for the United Kingdom's Fiction Records. "I've got a soft spot in my heart for hardcore and Jim suggested I check out the band Gallows," Riley says.

Riley contacted the group's manager Craig Jennings of Raw Power Management, who also manages Iron Maiden, and asked to hear some of Gallows' music. At the time the group was still shopping for a deal, so Jennings sent the band's demo. Riley liked what he heard and then took the next step. "The developer, NeverSoft Entertainment, needed to hear the music," he says, pointing out that some songs just aren't fun to play from a gamer's perspective no matter how good they are.

NeverSoft gave its OK and Riley went back to Jennings with a license agreement. The whole process took about a month.

Riley has a staff of eight that works on getting music for the various "Guitar Hero" franchises. They keep abreast of the latest major-label and indie releases, see bands and listen to unsolicited submissions. He prefers that submissions be full-length CDs with album art. "I don't like it when people e-mail my normal account," he says. Send them to Riley's attention at Activision, 3100 Ocean Park Blvd., Santa Monica, CA 90405.

—KH



7 SONG PLAYED DURING A HIT MOVIE'S OPENING CREDITS

Hit film can lead to hit sales ABOUT 19 MILLION MOVIEGOERS, BASED ON U.S. BOX-OFFICE RECEIPTS OF \$124.7 MILLION AND AN AVERAGE 2006 TICKET PRICE OF \$6.55

The opening credits in "The Devil Wears Prada" roll by during a montage of sleek beauties putting on their impossibly fashionable clothes, intercut with one woman, played by Anne Hathaway, who dresses in what passes for normal in a fashion movie.

As the nearly wordless scene plays out, KT Tunstall's "Suddenly I See" is heard. "That song was the result of trying between 3 [million] and 4 million songs in that spot," hyperbolic Fox Music president Robert Kraft says.

The impact on sales of "Suddenly I See" was immediate. The song went from selling a little more than 2,000 downloads a week before the film's release on June 30, 2006, to tens of thousands of copies per week. The trend continued throughout the film's run and increased again later in the year when it was released on DVD Dec. 10.

"Suddenly I See" may have actually benefited by not being on the movie's soundtrack as a result of a breakdown in negotiations between Fox and Relentless Records.

"I get about 1,000 songs a day, and I give them to people who find songs for me," Kraft says. "I have a whole creative department that's listening to music. We're surrounded at Fox Music by a lot of resources so that what I get played is the caviar."

—KH

8 SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR NIKE

Just do it, to music

NIKE ADS DURING THE BEIJING OLYMPICS AVERAGED 27.7 MILLION VIEWERS PER NIGHT DURING PRIME TIME.

Three years ago, the Killers played New York's Central Park SummerStage while promoting their album "Hot Fuss." Jeff Straughn, VP of strategic marketing for Island Def Jam Music Group (IDJMG), the band's label, was in the audience. "I knew at that point that they would be phenomenal," Straughn recalls. "I also knew you had to find the right match because they wouldn't do just any licensing deal."

Fast forward to mid-summer this year when Straughn received a call from Mark Thomashow, global director of business affairs at sneaker giant Nike. Nike was looking for music for a high-profile TV ad that would launch during the Beijing Olympics. The company had considered everything from Led Zeppelin to more recent alternative rock bands but nothing was clicking, Thomashow says.

Straughn promptly sent over the Killers' song "All These Things That I've Done."

"The next day there were a flurry of e-mails from Thomashow saying that this works and then they sent over the visual," he says, adding that he shared it with IDJMG chairman Antonio "L.A." Reid, president/COO Steve Bartels and Mercury Records president David Massey, all of whom gave their approval.

The track, which had been selling about 2,000 units per week for several months, saw sales quadruple the week the Nike ad began airing, then spike again to nearly 20,000 the following week, according to Nielsen SoundScan. It continues to sell close to 5,000 copies per week.

—KH



THE KILLERS' 'All These Things That I've Done' was heard in Nike's Olympic spot (inset). Island Def Jam waited until a high-profile campaign came along before licensing it.

9 PERFORMANCE ON LOLLAPALOOZA

Top Festival

Radiohead, Kanye West and Gogol Bordello DAILY ATTENDANCE OF ABOUT 75,000

Lollapalooza, the once-traveling alt-rock festival tour that's now held every year at Grant Park in Chicago, is booked by Austin-based C3 Presents. Bands get a spot on the main stage based on their buzz and ability to sell tickets, among other criteria. Prime-time slots go to headliners, afternoon slots to smaller bands.

This year, about 75,000 people per day saw bands ranging from Radiohead to GirlTalk. At 4:30 p.m. Aug. 1, the first day of the festival, Gogol Bordello took the stage.

The reason the band was there is that C3 partner Charles Attal had seen it perform a year-and-a-half ago at a Brooklyn club. He subsequently caught the act at Austin's Stubb's Bar-B-Q, another venue C3 books.

"I reached out to their booking agent—Val Wolf of the Agency Group—and said, 'Hey, great show. Are you interested in Lolla?' And they said, 'Yeah.'"

C3 does accept unsolicited submissions at info@c3presents.com and has nine buyers who go through the office's unsolicited CDs box. —KH

10 SYNCH PLACEMENT IN MTV'S "ROCK BAND" VIDEOGAME

Getting music fans to play along "ROCK BAND" SALES IN THE UNITED STATES TOTAL 3.4 MILLION TO DATE.

When Octone Records wanted to get its band Flyleaf into the first edition of "Rock Band," Octone president James Deaner called MTV senior VP of electronic games and music Paul DeGooyer, one of the main gatekeepers to the "Rock Band" franchise.

DeGooyer knew of Flyleaf because the band's videos were already airing on MTV and MTV2. "They gave us the record and we picked up 'I'm So Sick,'" he says.

From there, DeGooyer went to Cambridge, Mass.-based Harmonix Music Systems, the game's developer, to see what it thought. "They said, 'We love Flyleaf,'" DeGooyer says.

Since MTV Games publishes "Rock Band," the game's music supervisors have access to an extraordinary amount of music. In addition to knowing what each label's priorities are, MTV Games has a secure server where all the majors and most of the independents routinely put digital copies of new music for them to consider for the game's future editions.

They also try to listen to unsolicited material as well. "If you want to send us your CD, then circle two songs on it that would be incredible for 'Rock Band,'" DeGooyer says. Send to his attention at MTV Games, 1515 Broadway, New York, NY 10036. —KH



11 VIDEO ON YOUTUBE'S MOST-VIEWED VIDEOS PAGE FOR MUSIC

Top Online Video

Where to find the most popular music videos
YOUTUBE HAD 75 MILLION UNIQUE VISITORS IN JULY. Grab bag of the latest hits, inspired amateur performances and direct-to-fan communications like Lars Ulrich's recent message of appreciation to fans who cover Metallica songs on YouTube.

12 COVER STORY IN ROLLING STONE

Top Print Pub

Granddaddy of mainstream music publications.
BIWEEKLY CIRCULATION OF 1.5 MILLION Print is dead? Not for this magazine, whose cover has provided valuable real estate in 2008 to the likes of Britney Spears, Jack Johnson and Coldplay's Chris Martin. Not the hippest title, nor the most cutting edge, but none of its print rivals can match its reach.

13 SYNCH PLACEMENT IN ROCKSTAR GAMES' "GRAND THEFT AUTO"

Mixing speed and music
"GRAND THEFT AUTO IV" SALES TOPPED 4.7 MILLION UNITS THROUGH AUGUST A best-selling game title, but lacks the peripheral promotional opportunities of "Madden NFL" (see story, page 19). Dance pop combo Greenskeepers' "Vagabond," heard on the "GTA IV" in-game indie rock radio station, became the group's second-best-selling song with 9,000 units shifted.

14 SYNCH PLACEMENT ON HBO'S "ENTOURAGE"

Top TV Show Sync Deal

The cable network's tribute to L.A. bromance
AVERAGE VIEWERSHIP OF 225,000 Despite the show's high ranking in our survey, songs featured on it rarely get an immediate sizable bump in sales. But a panelist who has placed songs on the show says "Entourage" retains a loyal audience among entertainment industry execs: "It creates a tastemaker buzz, and that's the buzz that can turn into sales later on."

15 VIDEO ON THE FRONT PAGE OF YOUTUBE

Motley assortment, some music
YOUTUBE HAD 75 MILLION UNIQUE VISITORS IN JULY With scores of live and random clips, YouTube retains a more freewheeling sensibility than other leading sites featuring music video clips. "You have to treat that YouTube audience with a different promotional sensibility," Warner Bros. senior VP of new media Jeremy Welt says.

16 SYNCH PLACEMENT IN ABC'S "GREY'S ANATOMY"

Hospital dramedy that loves Ingrid Michaelson
AVERAGE VIEWERSHIP OF 18 MILLION Music supervisor Alex Patsavas (see Q&A, page 26) has lent vital boosts to Michaelson, the Fray and Snow Patrol. After Snow Patrol's "Chasing Cars" was prominently heard in the season-two finale on May 15, 2006, digital sales jumped from 1,600 to 21,000 units. It has gone on to sell a career-best 2.2 million.

17 ANY SINGLE OR VIDEO LISTED IN THE "FREE ON ITUNES" SECTION

For emerging artists, free can be a very good price
AVERAGE AUDIENCE N/A Christian rock act Addison Road released its single "All That Matters" as a free download on iTunes in February. That helped lay the groundwork for the April release of its self-titled Columbia Records debut album, which entered Billboard's Heatseekers and Top Christian Albums charts at Nos. 8 and 11, respectively.

18 SINGLE PLAYED ON RADIO DISNEY

Top Radio

Family-friendly programming reaches kids and their parents
ESTIMATED 36.5 MILLION LISTENERS PER WEEK Since early August, Selena Gomez, a teen TV star on Disney's "Wizards of Waverly Place," has sold 44,000 downloads of her single "Tell Me Something I Don't Know" from the "Another Cinderella" soundtrack due largely to airplay on Radio Disney.

19 PERFORMANCE ON BONNAROO'S WHAT/MAIN STAGE

Boasts the biggest audiences of any North American festival stage
WHAT STAGE HEADLINERS DREW AN ESTIMATED AVERAGE CROWD OF 70,000 IN 2008 Bands sometimes preach to the choir (e.g., fest fave Widespread Panic) but can find new fans too. When 2008 headliner Metallica asked those seeing the band for the first time to raise their hands, by appearances some 80% reached for the sky.

20 SYNCH PLACEMENT IN CW'S "GOSSIP GIRL"

Lackluster first-season ratings, massive buzz
AVERAGE VIEWERSHIP OF 2.5 MILLION Another show with music supervisor Alex Patsavas holding the musical reins. Santogold's single "Creator" was featured in the show's Sept. 8 episode, boosting download sales that week to 8,500 units, up from 1,200 in the previous week.

21 PERFORMANCE ON NBC'S "TODAY"

Artists perform live from 30 Rock
AVERAGE VIEWERSHIP OF 5.5 MILLION (7 A.M.-9 A.M.) Senior producer Melissa Lanner is responsible for all entertainment bookings on the show, as well as for the program's summer concert series. Kenny Chesney's June 13 performance contributed to a 30% bump in sales that week, his best week of the summer, for his album "Just Who I Am: Poets & Pirates."

22 ALBUM DISPLAY AT WAL-MART

Top Physical Retailer

Biggest box wields biggest sales boost
OVER 100 MILLION U.S. SHOPPERS WEEKLY Music department displays are OK, but POD (position outside department) promotions can more than double sales, particularly for catalog titles. Among new releases, country and mainstream do especially well. Wal-Mart moves so much product it's worth remembering that offensive cover art and lyrics will prompt it to bar titles from its stores.

23 PERFORMANCE ON COACHELLA'S MAIN STAGE

Helped spark U.S. festival boom
ESTIMATED DAILY '08 ATTENDANCE OF 50,000-60,000 Prince's cover of Radiohead's "Creep" at this year's Coachella—and his subsequent request that videos of the performance be taken down from YouTube—generated the artist's biggest headlines of the year.

24 PERFORMANCE ON ONE OF MTV'S AWARDS SHOWS

At the Video Music Awards, it was all Britney, all the time
2008 VMAs DREW 8.4 MILLION VIEWERS MTV senior VP of music and talent Amy Doyle and VP of music and talent Joanna Bomberg serve as producers of the VMAs and book the talent that appears. On the celebrity side, the duty falls to senior VP of studio relations and celebrity talent Robin Reinhardt.

25 PERFORMANCE ON MAIN STAGE OF VANS WARPED TOUR

Warped has become the definitive punk showcase
ESTIMATED 2008 ATTENDANCE OF 622,427 Warped founder/producer Kevin Lyman says a main-stage act has to be either a band "of note or heritage—NOFX, Bad Religion—or someone who has developed on the tour with possibly a new product [like] Underoath, Paramore or Coheed and Cambria."

26 COVER STORY IN SPIN

Assumes tastemaker, ahead-of-the-curve stance
MONTHLY CIRCULATION OF 467,503 Vampire Weekend landed the March cover of Spin following a Feb. 1 performance on "Letterman" and before a March 8 appearance on "Saturday Night Live." The media blitz drove sales of the band's self-titled debut to 156,000 units, two months after its late-January release. It has sold 305,000 units to date.

27 ALBUM FEATURED IN ITUNES' "NEW MUSIC TUESDAY"

Mass e-mail alerts iTunes customers about latest releases
APPLE DECLINES TO REVEAL SUBSCRIBER TOTAL After Apple publicized the "Songs for Tibet" compilation in an Aug. 5 e-mail, it topped the iTunes rock chart, as total U.S. sales exceeded 7,000 during the week ended Aug. 10. The Chinese government then reportedly blocked access to iTunes from China.

BILLBOARD No.1 With A Bullet

After some internal debate, we left Billboard off the balloting for this list. Can you blame us? If we finished low, it would suck, and if we finished high, no one would believe us. But it's worth considering the promo power of Billboard's B2B and consumer platforms. Early in an album's life cycle—around the release of a first single or even when only a few songs are recorded—Billboard magazine, Billboard's Daily Bulletin and billboard.biz deliver crucial early campaign info and positioning to key decision-makers in the branding, agency, and film and TV worlds that can sign on and turbocharge a release—not to mention a bottom line. And when the album is ready for sale? We reach engaged, music-knowledgeable consumers directly with a site—billboard.com—that has surpassed 4 million unique monthly visitors and is growing. Which means Billboard's own coverage may represent the best way to get to where you really need to be: atop our charts.



28 SYNCH PLACEMENT IN EA'S "MADDEN NFL"

Pioneering gaming franchise got into music early on "Madden NFL '09" SALES TOTALED 2.1 MILLION IN AUGUST The EA Trax's team solicits MP3s from labels, publishers, bands and managers, with some managers often sending new song demos before labels hear them. Of more than 5,000 submissions for "Madden '09," 26 made the soundtrack (see story, page 19).

29 SONG PLAYED OVER A HIT MOVIE'S END CREDITS

They're in their seats when the end credits roll "SEX AND THE CITY" DREW AN ESTIMATED 21.5 MILLION MOVIEGOERS The "Sex" soundtrack was the only place fans could get Jennifer Hudson's closing-credits song "All Dressed Up in Love." How to score? Get in good with the film's producer, music supervisor and the movie studio's head of music; they have the say in how much money gets spent on the soundtrack and score.

30 SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR CONVERSE

Downtown cool-skewed ads AUDIENCE N/A This summer, Converse ran a TV ad featuring Santogold, Pharrell and the Strokes' Julian Casablancas, backed by a track they'd co-written. A longer version of the ad and a free download of the track were made available on Converse's Web site. Blog chatter increased 39% for Santogold and 142% for Casablancas.

31 STARRING ROLE IN A REALITY SHOW ON MTV

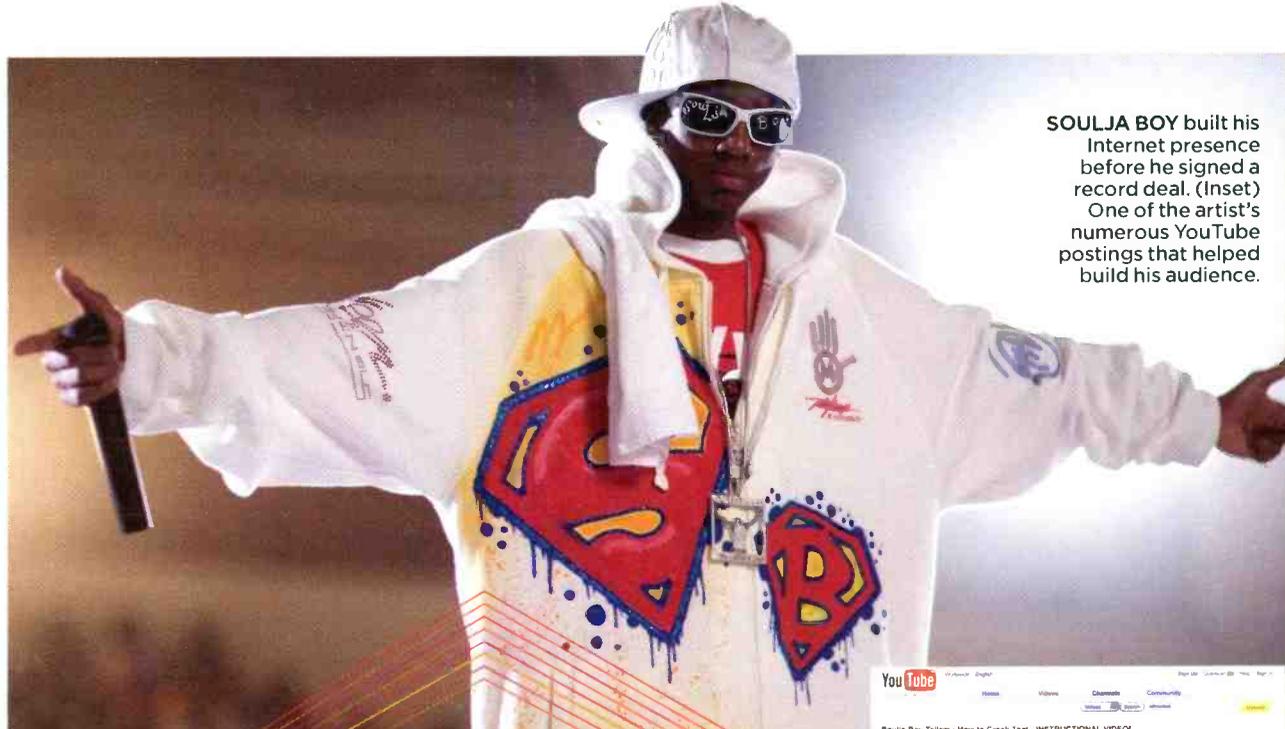
Ardent fans of MTV shows boost sales AVERAGE VIEWERSHIP OF 688,000 FOR "LEGALLY BLONDE THE MUSICAL: THE SEARCH FOR ELLE WOODS" VP of talent and casting Blythe Capello handles MTV's reality shows. In August, the "Legally Blonde" Broadway cast album debuted at No. 165 on the Billboard 200 in the wake of Bailey Hanks winning the MTV reality show based on the property.

32 PERFORMANCE ON OZZFEST'S MAIN STAGE

Venerable touring fest finds new life as a one-off ESTIMATED 30,000 IN ATTENDANCE AT 2008 EDITION Ozzfest has helped expose virtually every hard rock music band that has broken in the past decade. Huge cachet with headbangers that continues in its current incarnation as a one-off event. Fest fans love to be exposed to new talent and are loyal to a fault. Co-producer Sharon Osbourne is a notoriously tough negotiator.

33 ALBUM DISPLAY IN TARGET

Physical retailer moves plenty of music ABOUT 1,500 STORES IN 47 STATES The power slots at Target are its hot and new-release walls and its checkout lane; the lane is the most desirable real estate in the store. Albums in a checkout-lane promotion can see sales bumps of about 40%, label sales executives say.



SOULJA BOY built his Internet presence before he signed a record deal. (Inset) One of the artist's numerous YouTube postings that helped build his audience.

CASE STUDY YOUTUBE

Soulja Boy Parlays YouTube Channel And Cross-Promotional Savvy Into Multi-Platform Success
BY MARIEL CONCEPCION



Just a few years ago, DeAndre Way was a hip-hop-obsessed school kid living with his dad in Batesville, Miss., when he stumbled across YouTube while he was searching for cartoons on the Internet. It was a discovery that was to help Way, who adopted the stage name Soulja Boy Tell 'Em, launch a rapid rise to music stardom—and in the process make the now-18-year-old rapper a model for other recording artists seeking to exploit the promotional power of the Web.

"I was impressed with the idea that I could type almost anything in the search box and videos associated with it would pop up," Soulja Boy recalls. "So I started uploading videos of me promoting my music. Most of them were just me acting a fool, but in others I was acting like I was a real rapper—telling people my album was about to drop soon."

After uploading his first few videos, the aspiring rapper, who had already been posting original music to Soundclick.com, a site that caters to upcoming artists, cleverly began cross-promoting his YouTube videos on his Soundclick page and vice versa. Soon, he started a MySpace music page and Souljaboytellem.com, his official Web site, incorporating links to his YouTube channel and Soundclick page.

Before he knew it, Soulja Boy was a local celebrity based on his Internet fame. "I was so famous on YouTube and MySpace that people started booking me for shows," says Soulja Boy, who performed his first paid gig in December 2006. "Every time I did a show in a new city, people knew my songs. It showed me the true power of the Internet."

The enthusiastic response of his Web audience encouraged Soulja Boy to keep filming himself—performing on the road, getting haircuts,

shopping at Wal-Mart, whatever he felt like sharing with his fans. He eventually posted a homemade video of his latest song, "Crank That," on YouTube in April 2007. The video mushroomed into a massive viral hit and has gone on to tally about 19.6 million views. A month later, hip-hop producer Michael "Mr. Collipark" Crooms, who had produced hits for Young Jeezy and the Ying Yang Twins, offered him a record deal with Collipark Music/Interscope Records after seeing the clip.

"The energy in that video signified what he could bring to the game," Mr. Collipark says. "It's one thing to make a video on your own, but to see these guys with a routine to a record I'd never heard or seen before made me realize there was something to this kid."

Soulja Boy's "Crank That (Soulja Boy)" was a breakout No. 1 hit for Collipark/Interscope, becoming the top-selling digital track in the United States in 2007, according to Nielsen SoundScan. "Crank That" has sold 3.8 million digital downloads in the States and fueled sales of debut album "Souljaboytellem.com," which has shifted 943,000 units.

While follow-up singles "Soulja Girl," "Yahh, Let Me Get 'Em" and "Donk" haven't fared as well on the charts, Soulja Boy remains a hot commodity online. As Billboard went to press, Soulja Boy's YouTube channel, which he continues to update almost daily on his own, had generated more video views during the week than any other recording artist's channel. It also remains YouTube's third-most-viewed music channel of all time (after Universal Music Group's label channel and Chris Brown TV) with 228 million video views. Among Soulja Boy's most popular clips are a tutorial "Crank That" dance video and a cartoon spoof of Ice-T, who in widely publicized remarks dismissed Soulja Boy's music as "garbage."

In the meantime, the success of "Crank That" and his sustained popularity online has garnered Soulja Boy other business opportunities, including a multiyear sneaker and apparel contract with Yums Shoes. He's also developing a cartoon and is in talks with TV networks about that project, according to his manager Derrick Crooms, Mr. Collipark's brother.

A key test of Soulja Boy's online fan base will come when he releases his sophomore album, tentatively titled "iSouljaBoy." He's recorded tracks with Jim Jonsin and Polow Da Don but hasn't yet set a release date. "I have like 30 or 40 songs for the album. I record songs every single day," he says.

Not surprisingly, Soulja Boy is working on an Internet-based campaign to launch "iSouljaBoy," in the same way his YouTube channel helped promote his debut. "He has to continue to come up with innovative ideas and keep people guessing," Mr. Collipark says. "If the Internet is his tool of marketing and exposure, he has to be on top of it."

Soulja Boy says he's up to the challenge.

"I'm just trying to make big, big records," he says. "I won awards, I have money, I have fame, but I still don't get the credit I deserve. I just want my respect."

DRIVING BUZZ

The following is a list of the promotional platforms that our panel deemed were best at generating buzz and exposure for recording artists.

/1/ Synch placement in a TV ad for Apple (iPod, iMac, Mac-Book, etc.) **/2/** Performance on "The Oprah Winfrey Show" **/3/** Song in a TV commercial that runs during a special event with significant viewership (Super Bowl, Academy Awards, Olympics, etc.) **/4/** Video on the front page of YouTube **/5/** Song covered on Fox's "American Idol" **/6/** Song featured as "Free Single of the Week" on iTunes **/7/** Song played over a hit movie's opening credits **/8/** Video on YouTube's Most Viewed Videos page for music **/9/** Cover story in Rolling Stone **/10/** Synch placement in Rockstar Games' "Grand Theft Auto" **/11/** Performance on Lollapalooza's main stage **/12/** Synch placement in Activision's "Guitar Hero" **/13/** Synch placement in HBO's "Entourage" **/17/** Synch placement in ABC's "Grey's Anatomy" **/18/** Performance on Coachella's main stage **/19/** Synch placement in MTV's "Rock Band" **/20/** Video link on PerezHilton.com **/21/** Performance on NBC's "Today" **/22/** Synch placement in CW's "Gossip Girl" **/23/** Cover story in Spin **/24/** Single played on Radio Disney **/25/** Performance on Radio Disney **/26/** Song played over a hit movie's end credits **/27/** Video on home page of MySpace Music **/28/** Album displayed in Wal-Mart **/29/** Performance on Vans Warped tour's main stage **/30/** Synch placement in EA's "Madden NFL" **/31/** Performance on Ozzfest's main stage **/32/** Performance on CBS' "Late Show With David Letterman" **/33/** Performance on "The Howard Stern Show" **/34/** Performance on one of MTV's award shows (Video Music Awards, Movie Awards Spring Break) **/35/** Starring role in MTV reality show **/36/** Song played on ABC's "Dancing With the Stars" **/37/** Synch placement in a high-rotation TV ad for Converse **/38/** Cover story in Entertainment Weekly **/39/** Interview/review/profile in the New York Times **/40/** Performance on NBC's "Late Night With Conan O'Brien" **/41/** Synch placement in MTV's "The Hills" **/42/** Album featured in iTunes' weekly "New Music Tuesday" e-mail **/43/** Mention on PerezHilton.com **/44/** Performance on NBC's "The Tonight Show With Jay Leno" **/45/** Single played on KCRW's "Morning Becomes Eclectic" **/46/** Interview/feature in Rolling Stone **/47/** Synch placement in a high-rotation TV ad for Adidas **/48/** Album/single review in Rolling Stone **/49/** Video on the home page of Yahoo Music **/50/** Artist included in Vanity Fair's annual music issue **/51/** Cover story in Vibe **/52/** Acting role in a movie **/53/** Album displayed in Target **/54/** Album displayed at Starbucks counter **/55/** Performance on ABC's "Good Morning America" **/56/** Album/single listed on Amazon's main music page **/57/** Performance on Lollapalooza's secondary stages **/58/** Album/single review on Pitchfork.com **/59/** Performance on ABC's "Jimmy Kimmel Live!" **/60/** Added to medium rotation at urban radio station in top 100 market **/61/** Added to medium rotation at country radio station in top 100 market **/62/** Performance on NPR's "World Cafe" **/63/** Performance on Bonnaroo's secondary stages **/64/** Showcase performance at South by Southwest **/65/** Video in rotation on MTV **/66/** Album promoted in Target circular **/67/** Video in rotation on VH1's "Top 20 Countdown" **/68/** Hosting spot on one of MTV's music shows ("Sucker Free," etc.) **/69/** Televised performance at one of the key Latin awards shows (Lo Nuestro, Premios Juventud, Latin Grammy Awards) **/70/** Performance at the Virgin Mobile Festival **/71/** Performance on Central Park's SummerStage **/72/** Interview/review/profile in Wired **/73/** Cover story in People en Español **/74/** Album/single listed as "What We're Listening To" on iTunes **/75/** Interview/feature in Spin **/76/** Single played on NPR's "World Cafe" **/77/** Performance on "Live With Regis and Kelly" **/78/** Video on CMT's "Power Picks" **/79/** Song played on Fox's "So You Think You Can Dance" **/80/** Starring role in VH1 reality show **/81/** Performance on All Points West's main stage **/82/** Album displayed in Best Buy **/83/** Album mentioned on Wal-Mart in-store video network **/84/** Video in rotation on CMT **/85/** Album/single review in Entertainment Weekly **/86/** Album/single streamed on home page of AOL Music **/87/** Interview/review/profile in Newsweek **/88/** Performance on Comedy Central's "The Daily Show With Jon Stewart" **/89/** Album/single review in Spin **/90/** Synch placement in CW's "One Tree Hill" **/91/** Video streamed on MTV.com's home page **/92/** Interview/review/profile in Time **/93/** Have song featured as theme for a telenovela **/94/** Performance on Coachella's secondary stages **/95/** Added to medium rotation at urban AC radio station in top 100 market **/96/** News item on Pitchfork.com **/97/** Video in rotation on VH1 **/98/** Synch placement in a high-rotation TV ad for Reebok **/99/** Added to medium rotation at CHR/top 40 radio station in top 100 market **/100/** Synch placement in Showtime's "Californication"

34 VIDEO LINK ON PEREZHILTON.COM

Celebrity gossip blogger creates buzz for less famous pop acts. 5.2 MILLION UNIQUE VISITORS IN JULY Perez Hilton premiered the video for "Ce Jeu" by French electro-pop act Yelle Aug. 1. One of his "favorite artists in the world," Yelle sold less than 1,000 downloads of the song that week, but that was still a bump of 206%.

35 PERFORMANCE ON THE HOWARD STERN SHOW

Retains loyal listeners amid satellite radio's challenges SIRIUS XM RADIO EXPECTS TO HAVE 19.5 MILLION SUBSCRIBERS BY YEAR'S END. From Katy Perry to Staind to Sting to James Taylor, the show loves to showcase music. And unlike many hosts, Stern knows how to plug a project. Producer Gary Dell'Abate is your contact.

36 SONG PLAYED ON ABC'S "DANCING WITH THE STARS"

The weekly results show features a performance from an outside artist. AVERAGE VIEWERSHIP OF 18 MILLION-21 MILLION Suzanne Bender is the booker for the show. "Dancing With the Stars" has become a de rigueur stop on the promotional tour; in 2007, Joss Stone posted the biggest unit gain on the Billboard 200, placing her at No. 16 after performances on "Dancing With the Stars" and "The Tonight Show" the same week.

37 SYNCH PLACEMENT IN MTV'S "THE HILLS"

Reality show focused on the love lives of Los Angeles lovelies. AVERAGE VIEWERSHIP OF 3.2 MILLION Jon Ernst is the music supervisor on "The Hills"; Joe Cuello is VP of music creative and licensing at MTV. Many acts gain traction thanks to the Internet chatter that surrounds the show. When the show returned for its fourth season Aug. 18, blog chatter for the music on the program surged, according to Nielsen BuzzMetrics.

38 INTERVIEW/FEATURE IN ROLLING STONE

Opportunity for new or obscure acts to reach mainstream music audience BIWEEKLY CIRCULATION OF 1.5 MILLION While big stars dominate the cover, feature stories inside the magazine often spotlight up-and-coming acts, such as Fleet Foxes and Low Vs. Diamond.

INTERVIEW/REVIEW/PROFILE IN THE NEW YORK TIMES

Coverage can help break a band to a wider audience

WEEKDAY CIRCULATION OF 1.1 MILLION; 1.5 MILLION ON SUNDAYS A 2006 article about indie-rock duo No Age gave it a boost before the act even had a record out. No Age went on to sell 8,300 copies of debut set "Weirdo Rippers." Latest album "Nouns" was released by Sub Pop in May and has sold 15,700.

41 ALBUM DISPLAYED AT STARBUCKS COUNTER

In-store sales of music continues despite recent scale-back ESTIMATED 50 MILLION CUSTOMERS A WEEK CHAIN-WIDE Offering consumers the chance to buy music with their mocha frappuccinos can still drive sales of some artists (see story, page 27). Starbucks retains its own storefront at iTunes (with curated music recommendations) and sells iTunes digital download album gift cards in stores as part of its "pick of the week" promotion.

42 PERFORMANCE ON CBS' "LATE SHOW WITH DAVID LETTERMAN"

The stalwart late-night talk show offers interviews and performance opportunities. AVERAGE VIEWERSHIP OF 3.4 MILLION Producer/talent executive Sheila Rogers and music segment producer Sheryl Zelikson handle the booking duties from the show's New York base. Even repeats bolster sales: In August, the Hold Steady saw an 18% jump in sales of its album "Stay Positive" after the band's performance was rerun.

43 VIDEO ON MYSPACE MUSIC HOME PAGE

A coveted stage for video premieres MYSPACE HAD 59.2 MILLION UNIQUE VISITORS IN JULY. Metallica premiered the video for new single "The Day That Never Comes" on MySpace, which is distinguishing itself from YouTube as a destination geared around more professionally produced content.

44 SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR ADIDAS

Sneaker brand opts for short film-like spots with obscure artists AUDIENCE: N/A In 2005, Spike Jonze produced an Adidas commercial with a song called "Hello Tomorrow" that featured the Yeah Yeah Yeahs' Karen O. The song has sold 41,000 digital tracks, with nearly half of them sold in April 2005, when the spot began airing.

COVER STORY IN ENTERTAINMENT WEEKLY

Mission: "first to lead you to the next big thing"

WEEKLY CIRCULATION OF 1.8 MILLION Rob Brunner is the music editor. EW, which so far this year has featured only one music artist on the cover, leans toward big celebrities out front. Previous covers include Usher, featured in the May 30 Summer Music Preview; his album "Here I Stand" streeted May 20 and generated first-week sales of 443,000.



45

COVER STORY IN VIBE Urban music monthly founded by Quincy Jones **MONTHLY CIRCULATION OF 876,262** Nearly nude photo of Ciara on October cover caused blog chatter about her to spike about tenfold. One veteran major-label publicist describes Vibe, Essence and XXL as the "key urban covers" to secure.



46

PERFORMANCE ON ABC'S "GOOD MORNING AMERICA" Perennial No. 2 morning show features occasional artist interviews and performances. **AVERAGE VIEWERSHIP OF 4.5 MILLION** Karen Rhee is the entertainment booker at "Good Morning America," and she is assisted in booking music performances by Monica Escobedo. After a three-part, multiple-day interview on "GMA" in August, George Michael's greatest-hits set saw a 59% gain and re-entered the Billboard 200 at No. 173.

47

ALBUM/SINGLE LISTED ON AMAZON'S MAIN MUSIC PAGE Physical and digital product, recommendations and video extras under one roof **AMAZON HAD 45.1 MILLION UNIQUE VISITORS IN JULY** Promotional opportunities abound, including staff-curated recommendations, new and upcoming releases, limited-time discounts on album downloads and MP3 giveaways.

48

ALBUM/SINGLE LISTED AS "WHAT WE'RE LISTENING TO" ON ITUNES A nod from an iTunes editor can be powerful. **AUDIENCE N/A** Decisions about what to include are left up to the editorial team, but bands that are interested in being considered for inclusion should contact their label reps, who can pass the word on to the edit team.

49

ALBUM PROMOTED IN TARGET CIRCULAR Sunday newspaper staple provides great reach **ESTIMATED 55 MILLION HOUSEHOLDS EVERY WEEK** Powerful vehicle to sell country, pop, adult-leaning and kids music, providing as much as a 50% or greater boost in sales at the chain. Razor & Tie's multi-volume Kidz Bop series has seen average first-week sales of 66,000 units when featured in the Target circular and 25,000 when not.

50

ALBUM/SINGLE REVIEW IN ROLLING STONE Less influential than before, but helps highlight new releases **BIWEEKLY CIRCULATION OF 1.5 MILLION** Find a freelance writer who can champion your act and let them sell the band to the editors, a publicist who has placed reviews in Rolling Stone says: "A good writer can act as an impartial source and convince an editor to give them a shot."

51

VIDEO IN ROTATION ON MTV Getting placed in the dwindling programming time for music videos is a bonus. **"FNMTV" AVERAGE VIEWERSHIP OF 273,000** The heavy rotation associated with being selected as MTV's "Artist of the Week," as Sara Bareilles was in July, led to a 38% weekly jump in sales for her album "Little Voice," landing the set at No. 79 on the Billboard 200.

52

ADDED TO MEDIUM ROTATION AT URBAN RADIO STATION IN TOP 100 MARKET R&B hits rely on radio backing **AUDIENCE N/A** J Records newcomer Jazmine Sullivan scored the No. 1 spot on Billboard's Hot R&B/Hip-Hop Songs chart with debut single "Need U Bad." Such stations as WIZF-FM Cincinnati and WPHI-FM Philadelphia clocked more than 1,000 spins on the single, helping drive digital download sales of 100,000 to date.

53

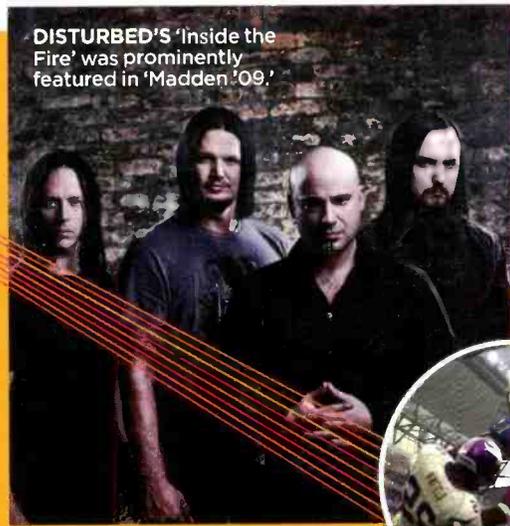
PERFORMANCE ON NBC'S "THE TONIGHT SHOW WITH JAY LENO" Routinely features performances and artist interviews **AVERAGE VIEWERSHIP OF 4.6 MILLION** Producer Barbera Libis also serves as music booker. The appeal of the show is wide enough that almost any genre can see a significant gain. After bluesman James Hunter's July 14 performance, his album "The Hard Way" jumped to No. 11 on Billboard's Heatseekers chart with a 46% sales gain from the previous week.

54

ADDED TO MEDIUM ROTATION AT COUNTRY RADIO STATION IN TOP 100 MARKET Nothing drives country sales like radio **AUDIENCE N/A** Sugarland's "Stay" was the fourth single from 2006 second album "Enjoy the Ride." The album sold 13,000 units the week the single debuted at No. 41 on Hot Country Songs and ballooned to 119,000 the week it peaked at No. 2 on the Jan. 5, 2008, chart. "Stay" received slightly more than 4,300 spins in a week from country radio at its highest chart peak, according to Nielsen BDS.

55

PERFORMANCE ON LOLLAPALOOZA'S SECONDARY STAGES Lollapalooza brand can lend a boost to new acts **ATTENDANCE OF UP TO 30,000** "When the lineup is released, some of these baby bands will get 5,000 plays a day on their MySpace pages," says Charles Attal, partner at C3 Presents, Lolla's booking agency. Nielsen BuzzMetrics bears this out, showing that such unknown acts as Steel Train, Your Vegas and the Blakes saw spikes in blog chatter when the lineup was announced in April.



DISTURBED'S 'Inside the Fire' was prominently featured in 'Madden '09.'

CASE STUDY
'MADDEN NFL'

Venerable Videogame Title Extends Reach Of Integrated Music Promos
BY STEVE TRAIMAN



From its release Aug. 12 through the end of the month, U.S. sales of Electronic Arts' "Madden NFL '09" topped 2.1 million copies, according to market-research firm NPD Group. ■ That's not just a lot of games. That's a lot of music too. "Madden '09" contains a soundtrack of 26 tracks by artists ranging from up-and-coming acts like Kardinal Offishall and Innerpartysystem to such established stars as Good Charlotte and Busta Rhymes.

The "Madden NFL" franchise is credited as the title that brought the music industry into the gaming marketplace. Leading these efforts are EA worldwide executive of music and marketing Steve Schnur, senior music supervisor Cybele Pettus, music supervisor Raphaella Lima and music marketing coordinator Kiley Kmiec. Every year, they listen to thousands of songs—about 5,000 in the case of "Madden '09" alone—to compile the game's soundtracks, which through the years have become a competitive place for bands to showcase their music.

"Before 'Madden' came out, not many people knew who our band was," says Good

Charlotte guitarist/keyboardist Billy Martin, whose breakout 2002 album, "The Young and the Hopeless," featured a track that was included in "Madden '03." "Not many sports gamers had heard of us or listened to our music, but they bought our album because they liked the song on 'Madden.'" Plenty of other acts can credit the "Madden" franchise as integral to their big break. They include the All-American Rejects, Franz Ferdinand and Disturbed. To be sure, the popularity of the "Madden" title is a huge benefit to artists. The last four installments of the game (2005-08) have collectively sold 27 million units in the United States, according to NPD, and take up four spots among the 10 best-selling games of all time.

But being included in the game soundtrack is only part of the benefit. EA's partnership with the NFL extends to music as well, so music selected for the game is often used in NFL TV ads and played in stadiums during the games. What's more, the EA team has extended its music interest by forming a label with partner Netwerk Music Group called Artwerk. The same music team selecting songs for the soundtrack aims to sign new acts to the label, which it then promotes in videogames as appropriate. Artwerk act Airbourne, for instance, is included in the "Madden '09" soundtrack. EA also held a Maddenpalooza concert and game tournament in August at the Rose Bowl in Pasadena to launch "Madden '09."

Disturbed guitarist Dan Donegan notes that the band's album "Ten Thousand Fists" debuted at No. 1 on the Billboard 200 in August 2005 after the title track had been included in "Madden '06." More recently, sales of the band's single "Inside the Fire," which appears in the "Madden '09" soundtrack, saw a modest boost in digital sales after the game's release. Sales of "Inside the Fire" totaled about 12,000 and 14,000 units, respectively, in the first two weeks after the game's release, compared with sales of 11,000 in the week before its release, according to Nielsen SoundScan.

"It's an amazing opportunity to have our music be heard by a huge gaming audience," Donegan says. "Our goal has been to spread our music to as many people as we can."

Additional reporting by Antony Bruno.

DRIVING SALES

The following is a list of the promotional platforms that our panel deemed were best at driving sales of music in any format.

/1/ Synch placement in a TV ad for Apple (iPod, iMac, MacBook, etc.) **/2/** Performance on "The Oprah Winfrey Show" **/3/** Song in a TV commercial that runs during a special event with significant viewership (Super Bowl, Academy Awards, Olympics, etc.) **/4/** Song featured as free Single of the Week on iTunes **/5/** Song covered on Fox's "American Idol" **/6/** Synch placement in Activision's "Guitar Hero" **/7/** Synch placement in a high-rotation TV ad for Nike **/8/** Synch placement in a high-rotation TV ad for Converse **/9/** Song played over a hit movie's opening credits **/10/** Single placed on Radio Disney **/11/** Synch placement in CW's "Gossip Girl" **/12/** Performance on Lollapalooza's main stage **/13/** Synch placement in HBO's "Entourage" **/14/** Performance on Radio Disney **/15/** Album displayed in Wal-Mart **/16/** Synch placement in ABC's "Grey's Anatomy" **/17/** Album displayed in Target **/18/** Any single or video listed in "Free on iTunes" section **/19/** Performance on NBC's "Today" **/20/** Video on YouTube's Most Viewed Videos page for music **/21/** Cover story in Rolling Stone **/22/** Synch placement in Rockstar Games' "Grand Theft Auto" **/23/** Album featured in iTunes' weekly "New Music Tuesday" e-mail **/24/** Performance on Bonnaroo's main stage **/25/** Performance on one of MTV's award shows (Video Music Awards, Movie Awards, Spring Break) **/26/** Synch placement in a high-rotation TV ad for Converse **/27/** Performance on Vans Warped tour's main stage **/28/** Video on the front page of YouTube **/29/** Synch placement in EA's "Madden NFL" **/30/** Starring role in a reality show on MTV **/31/** Performance on Coachella's main stage **/32/** Cover story in Spin **/33/** Performance on Ozzfest's main stage **/34/** Album/single listed as "What We're Listening To" on iTunes **/35/** Song played over a hit movie's end credits **/36/** Synch placement in MTV's "The Hills" **/37/** Album displayed at Starbucks counter **/38/** Performance on "The Howard Stern Show" **/39/** Song played on ABC's "Dancing With the Stars" **/40/** Interview/feature in Rolling Stone **/41/** Video in rotation on MTV **/42/** Album promoted in Target circular **/43/** Album displayed in Best Buy endcap **/44/** Synch placement in a high-rotation TV ad for Adidas **/45/** Performance at the Virgin Mobile Festival **/46/** In-store performance at Borders **/47/** Cover story in Vibe **/48/** Added to medium rotation at urban radio station in top 100 market **/49/** Performance on ABC's "Good Morning America" **/50/** Album/single listed on Amazon's main music page **/51/** Cover story in Entertainment Weekly **/52/** Interview/review/profile in the New York Times **/53/** Added to medium rotation at country radio station in top 100 market **/54/** Video in rotation on VH1's "Top 20 Countdown" **/55/** Video link on PerezHilton.com **/56/** Album/single review in Rolling Stone **/57/** Performance on Lollapalooza's secondary stages **/58/** Performance on NPR's "World Cafe" **/59/** Performance on Bonnaroo's secondary stages **/60/** Televised performance at one of the key Latin award shows (Lo Nuestro, Premios Juventud, Latin Grammy Awards) **/61/** Performance on CBS' "Late Show With David Letterman" **/62/** Performance on NBC's "The Tonight Show With Jay Leno" **/63/** Video on home page of MySpace Music **/64/** Video on the home page of Yahoo Music **/65/** Artist included in Vanity Fair's annual music issue **/66/** Album/single review in Spin **/67/** Album/single review on Pitchfork.com **/68/** Synch placement in CW's "One Tree Hill" **/69/** Performance on Walmart.com's "Soundcheck" **/70/** Performance on Central Park's SummerStage **/71/** Interview/feature in Spin **/72/** Performance on All Points West's main stage **/73/** Performance on ABC's "Jimmy Kimmel Live!" **/74/** Album mentioned on Wal-Mart in-store video network **/75/** Video in rotation on VH1 **/76/** Cover story in People en Espanol **/77/** Video on CMT's "Power Picks" **/78/** Video in rotation on CMT **/79/** Have song featured as theme for a telenovela **/80/** Single played on KCRW's "Morning Becomes Eclectic" **/81/** Promotional campaign with Coalition of Independent Music Stores **/82/** Album promoted in Best Buy circular **/83/** In-store performance at Barnes & Noble **/84/** Synch placement in Showtime's "Californication" **/85/** Performance on Rockstar Mayhem Festival's main stage **/86/** Performance on NBC's "Late Night With Conan O'Brien" **/87/** Interview/review/profile in Wired **/88/** Performance on Coachella's secondary stages **/89/** Added to medium rotation at rock radio station in top 100 market **/90/** Album/single listed as one of Amazon's Music Editor Favorites **/91/** Album included in Borders listening station **/92/** Added to medium rotation at urban AC radio station in top 100 market **/93/** Album/single review in Entertainment Weekly **/94/** Video streamed on MTV.com's home page **/95/** Interview/review/profile in Vibe **/96/** Song played on Fox's "So You Think You Can Dance" **/97/** Starring role in VH1 reality show **/98/** Synch placement in a high-rotation TV ad for Reebok **/99/** Cover story in Blender **/100/** Mention on PerezHilton.com

56 VIDEO ON YAHOO MUSIC HOME PAGE

New videos plugged on marquee; constantly changing teasers below
YAHOO MUSIC HAD 17.3 MILLION UNIQUE VISITORS IN JULY.
 Paid downloads of Scarlett Johansson's Tom Waits cover "Falling Down" increased by 50% the week after Yahoo Music debuted the video, according to Nielsen SoundScan. More than a month later, the video was still among the site's top 20 streams.

57 ARTIST INCLUDED IN VANITY FAIR'S ANNUAL MUSIC ISSUE

The music issue launched in 2000.
MONTHLY CIRCULATION OF 1.1 MILLION
 Special music issues, profiles and "Hot Tracks" column province of veteran music columnist Lisa Robinson. The magazine spotlighted folk music last year; country music was the focus in 2006.

58 PERFORMANCE AT THE VIRGIN MOBILE FESTIVAL

Bob Dylan, Kanye West, Stone Temple Pilots played this year's fest
COMBINED TWO-DAY ATTENDANCE OF ABOUT 60,000
 Artists play full sets and provide a complete picture of what they can do live. Virgin promotes the event via its mobile platforms, Megastores and Web properties. Promoted by I.M.P., owner of the 9:30 Club in Washington, D.C.

PERFORMANCE ON NBC'S "LATENIGHT WITH CONAN O'BRIEN"

Routinely features performances and artist interviews

AVERAGE VIEWERSHIP OF 1.8 MILLION

Jim Pitt is "Late Night" talent executive in charge of music. After performing on "Late Night" and "TRL" the same week in August, the Ting Tings saw an 11% gain in their album sales from the prior week.



60 VIDEO IN ROTATION ON VH1'S "TOP 20 COUNTDOWN"

Weekly ranking of the cable channel's most popular videos
AVERAGE VIEWERSHIP OF 228,000.
 Rick Krim is VH1 EVP of music and talent programming. "Top 20 Countdown" is determined by fans' online voting. Get your interns on VH1.com, stat—and they can type out live-chat words of support for their favorites.

61 SINGLE PLAYED ON KCRW'S "MORNING BECOMES ECLECTIC"

Radio show influence extends beyond SoCal.
570,000 WEEKLY LISTENERS
 KCRW.com streams more than 1.5 million hours every month, and listeners download about 1 million audio and video podcasts per month, according to the station.

The show was an early advocate of Meiko and Little Jackie and was the first in the States to play Duffy and the Ting Tings. Nic Harcourt, KCRW music director and the show's host, welcomes pitches: A volunteer at the station turned him on to Meiko.

62 PERFORMANCE ON NPR'S "WORLD CAFE"

Long-time Philadelphia music fixture
ESTIMATED WEEKLY AUDIENCE OF 500,000-600,000
 Syndicated out of WXPB-FM, the show looks for artists who resonate with its national listening audience, including heritage artists, up-and-comers and virtually anything in between. OM/music director Dan Reed books the show. Video isn't necessary, nor is an audition. Just send him CDs and bios.

63 PERFORMANCE ON BONNAROO'S SECONDARY STAGES

This, that, the other and more
ANYWHERE FROM 100 TO 40,000
 Girl Talk's dance-heavy set at the 2007 Manchester, Tenn.-based Bonnaroo festival didn't do much to boost the act's music sales. Still, the performance was a turning point in Girl Talk's career because it "brought him to another level," booking agent Sam Hunt says, noting that it was an "introduction to thousands of people who have gone on to become big fans."

64 ALBUM DISPLAYED IN BEST BUY

Coveted in-store real estate
ABOUT 1,300 STORES CHAIN-WIDE
 Prime display locations at Best Buy can certainly move records, but its circular, which reaches 70 million households weekly, is as powerful as Target's, and more so if the record is rock or rap. Best Buy's in-store real estate and circular are particularly crucial during the first week of release, while Target's circular has more legs.

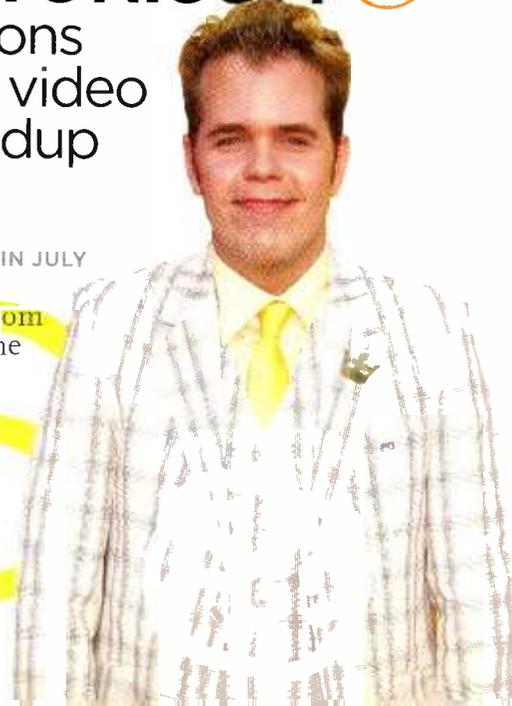
65 ALBUM/SINGLE REVIEW ON PITCHFORK.COM

Self-described "home of the gratuitously in-depth record review"
AUDIENCE N/A
 Merge Records co-owner Mac McCaughan credited Pitchfork with helping spark initial sales for then-unknown Canadian band Arcade Fire. When the band's "Funeral" album shipped 40,000 copies in less than two months in 2004, it became the label's fastest seller.

MENTION ON PEREZHILTON.COM

Multiple mentions with audio and video pump viral buildup for baby band.

2.1 MILLION UNIQUE VISITORS IN JULY
 Geffen act Prima J was mentioned on perezhilton.com at least three times before the duo's debut album went on sale. Manager Jorge Hernandez says random polls of audience members at shows reveal many responses of, "We first found them on Perez Hilton."



67 PERFORMANCE ON ABC'S "JIMMY KIMMEL LIVE!"

Frequent artist interviews and performances
AVERAGE VIEWERSHIP OF 1.6 MILLION
Scott Igoe is the music booker for "Live!" The addition of an outdoor concert series at the Hollywood & Highland complex in Los Angeles has packed the courtyard for performances by everyone from Mariah Carey to Tokio Hotel.

68 TELEVISED PERFORMANCE ON KEY LATIN AWARD SHOW LIKE LATIN GRAMMYS OR PREMIOS BILLBOARD

Modest immediate sales impact but great exposure
2007 LATIN GRAMMYS DREW 6.2 MILLION VIEWERS
For greatest sales impact, pitch song debut or unique pairing (e.g., Shakira and Wyclef Jean at '06 Premios) or time with new album release. Be willing to contribute funds if production budget can't accommodate your aspirations.

69 IN-STORE PERFORMANCE AT BORDERS

Intimate setting to reach fans
AUDIENCE TYPICALLY 50-200
Borders' in-stores are helpful for the right acts—folk, singer/song-writer, classical—but can be an expensive game because the chain wants the label to buy local advertising to promote the show. Performances held at store No. 1 in the chain's hometown of Ann Arbor, Mich., are streamed on the Borders Web site and mentioned in weekly e-mail blasts.

70 HEADLINE PERFORMANCE AT SUMMER-STAGE

Free shows held in New York's Central Park
CAPACITY OF ABOUT 5,000
To be a headliner on New York's SummerStage, artists should already be playing "roughly 1,000-capacity rooms in New York," talent booker Erika Elliott says.

71 INTERVIEW/FEATURE IN SPIN

Getting some ink in the alt-culture publication can help
MONTHLY CIRCULATION OF 467,503
Although the magazine is known for covering the more mainstream side of alternative rock, an artist doesn't need to be pierced and tattooed to get a feature or interview. Recent subjects include punk rock legend Patti Smith, emo hip-hoppers Gym Class Heroes and blog wunderkinds Black Kids.

72 COVER STORY IN PEOPLE EN ESPANOL

No other comparable publication in this market niche
MONTHLY CIRCULATION OF 561,777
Be ready to pitch a human story, not just a music story. The peg for Juanes' November 2007 cover was his marriage, but it coincided with his album release. Different covers per region allow opportunities for different pitches and artists.



PARAMORE is known for its live shows and attributes some of its success to performing on the Vans Warped tour.

CASE STUDY WARPED TOUR

Annual Trek Helps Paramore Build Base
BY RAY WADDELL

For punk-pop upstart Paramore, the Vans Warped tour has provided what has turned out to be the ultimate platform for launching a band that has staked its claim on electric live performances. ■ Paramore has played the Warped tour four consecutive years, graduating to a full-tour main-stage run in 2007 and logging a Warped week this year between a supporting slot with Jimmy Eat World and the band's own headlining dates.

"Warped really helped this band grow a lot," Paramore manager Mark Mercado says. Warped founder/producer Kevin Lyman "knows that, the band knows it, we all know it. Warped really not only gave us an opportunity to get in front of the right people, but I think that when you're able to go on the Warped tour for two months straight, you have no choice but to become an amazing band, as long as all the other things connect."

Of course, a coveted booking on Warped, with hundreds of submissions each year for only 80 or so slots, is easier said than done. A cooperative effort among Mercado, band agent Ken Fermaglich at the Agency Group and label Fueled by Ramen connected the band with Warped in 2005.

"Lyman calls the shots on Warped, the label had a relationship with him, and they made sure we were on his radar," Mercado says. "And he liked what he heard. He said, 'Hey, I don't have too many spots but here's a spot you can have.'"

The spot Lyman did have was about a dozen dates on the "extremely tiny" Shira Girl stage. "It was basically a truck that they'd make into a stage every day," Mercado recalls. The band's debut Fueled by Ramen album, "All We Know Is Falling,"

was due out in July of that year.

"Nobody knew who we were, so you definitely could see the impact at Warped immediately," Mercado continues. "There would be 20-30 people watching them play and by the time they were finished, there would be 75-100 people in front of the stage."

The next year, Paramore played about half the Warped tour, June 14-July 11. "Kevin saw what was happening and moved us to the main stage in probably half a dozen markets," Mercado says. "We could really see the growth once he did that."

Lyman says he was initially turned on to Paramore by Atlantic executive VP of marketing Livia Tortella before the band was even signed to Fueled by Ramen. "I put them on the second stage of Taste of Chaos, as almost a showcase," Lyman recalls. "They played right before Killswitch Engage and I was immediately impressed."

By 2007, Paramore played the main stage for the entire Warped tour, working new release "Riot!" "The record came out in June, we started the Warped Tour on June 28 and basically played it the whole summer," Mercado says. "Not only did it play the whole country and all the major markets, but it was summertime and there were a lot of kids out there, the right demo."

Mercado says sales started tracking upward in conjunction with the tour and other platforms the band was tapping into. "We had a whole lot of things clicking, so it's hard to say it was just touring, or just a video that went extremely well on MTV, or a song that was starting to get some great radio play at alternative," he says. "Warped certainly connected the dots, because we were seeing anything from 6,000 to 13,000 kids coming to the stage to watch us. From those numbers alone we could tell it was really connecting."

By 2008, Paramore was a known entity in its genre and its punk cred was established. So why come back and do another Warped? "Kevin had definitely allowed us a chance to grow, so we felt like it was the right thing for us to do," Mercado says. "We only ended up doing a week of dates, which still worked out great. "We had just come off the Jimmy Eat World tour, we were getting ready to start our own headlining tour, so we still wanted to be a part of Warped."

Put simply, Warped has credibility within its genre. Lyman estimates the tour completely turns over its audience every three years, so for Paramore to come back a fourth year, even for a relative cameo, makes sense.

And, with label, management and the tour all working their angles, exposure from the Warped tour extends beyond each day's set. "One of the great things about the way the Warped tour runs is the amount of press daily you can tackle," Mercado says. "Basically, every band can have an hour of press, if not more, a day in every single one of those markets."

Paramore headlined on its own in North America this year at 3,000- to 5,000-seaters, wrapping the Last Riot tour in September. After a month off, the band will tour Latin America and start writing its next record in early 2009. A live DVD is in production.

But the Warped tour will forever remain an integral part of the Paramore story. "Lots of things have to connect in order to accomplish what we've accomplished, but the Warped tour has given us a great opportunity to do that," Mercado says. "Our plan has always been built around touring. We didn't even go to radio on our first record. It was all about touring the band, believing they had an amazing live show, and building our base from there."

73 PERFORMANCE ON ALL POINTS WEST MAIN STAGE

First-year festival at Liberty State Park makes its mark on scene
DAILY CAPACITY OF ABOUT 30,000
 Artists playing this Jersey City, N.J., festival benefit not only from promoter Goldenvoice/AEG Live's significant marketing efforts both nationally and in the New York metropolitan market, but also the profile a New York area play can bring. Instant credibility from APW's Coachella connection.

74 VIDEO ON CMT'S "POWER PICKS" Head-to-head video voting

AVERAGE VIEWERSHIP OF 124,000
 CMT's "Power Picks" videos are chosen considering a multitude of factors, including when the video was last played, show diversity and success on previous shows, according to senior VP of music strategy Jay Frank.

75 INTERVIEW/REVIEW/PROFILE IN WIRED

Biz, culture mag for tech-savvy audience
MONTHLY CIRCULATION OF 715,200
 An online editor says: "Our basic criteria, other than the unavoidable personal preference stuff, is that we like to highlight bands that sound original and forward-looking while exuding integrity rather than falseness."

76 ALBUM/SINGLE REVIEW IN SPIN

If they give your record a whirl, it could pay off
MONTHLY CIRCULATION OF 467,503
 Don't expect Pitchfork-length diatribes, although Spin does often cover many of the same indie artists. Most of the reviews, save for the lead, clock in at around 100 words but manage to get a point across.

77 SYNCH PLACEMENT IN CW'S "ONE TREE HILL"

Teen soap draws teen ears
AVERAGE VIEWERSHIP OF 3 MILLION
 Lindsay Wolfington is the music supervisor for the show. Singer/songwriter Kate Voegel parlayed a six-episode guest-starring arc into sales success, with jumps of upwards of 150% week-to-week after she made an appearance. Her "Don't Look Away" has sold 196,000 copies, according to Nielsen SoundScan.

78 ALBUM MENTIONED ON WAL-MART'S IN-STORE VIDEO NETWORK

Get the attention of Wal-Mart shoppers
MORE THAN 100 MILLION U.S. SHOPPERS WEEKLY
 The in-store network generates 200 million impressions per month, label executives report, and if a record has a differential driving it, an appearance here can result in a 10% sales bump.



The performance by MADONNA for Radio was available to multiple BBC outlets, including interactive TV.

LET IT BEEB

BBC Focuses On Cross-Platform Promotion
BY MARK SUTHERLAND

LONDON—During the closing credits of "Austin Powers: International Man of Mystery," Mike Myers' shagadelic spy sings a hymn to the United Kingdom's public service broadcaster that counts from "BBC1! BBC2!" all the way to "BBC7! BBC heaven!"

In 1997 when the movie came out, the BBC actually had only two TV channels and five radio networks. But the proliferation of digital outlets means BBC7 is now a reality, albeit as a not particularly "groovy" digital radio speech archive station.

With eight national TV and 10 national radio networks, the BBC's influence is reflected in its heavy presence in Billboard's survey of the top U.K. platforms for promoting music, with four of the top 10 coming directly under its umbrella, and the power of another—the Glastonbury Festival—inextricably linked to the Beeb's TV and radio coverage of the event. All of which is potentially great news for artists looking to leverage the corporation's power to promote their music. But through the years, the Byzantine bureaucracy of the BBC also required labels to negotiate a minefield of multiple producers and heads of music for promo opportunities.

As luck would have it, the broadcaster's 2006 Creative Future review called for a single pan-platform music strategy. That led to the appointment of Lesley Douglas—already controller of AC network BBC Radio 2 and modern rock network BBC 6 Music—to the newly created position of controller of BBC popular music. Douglas now provides a focal point for negotiations with the music business.

"I was already having conversations with the industry," she says, "be they about new acts, album releases or licensing agreements. Now I have them in the context of the whole BBC."

Douglas stresses that the music industry should continue to "work the relationships it already has" with individual outlets, but says, "It's always worth talking to me if you want to do something cross-platform." She has helped coordinate recent projects with Madonna, Neil Diamond, Coldplay and Radiohead, all of whom performed at BBC events that were broadcast across multiple TV, radio and online platforms.

Warner Bros. U.K. managing director Korda Marshall says Madonna's appearance at top 40 network BBC Radio 1's May 10 Big Weekend concert in Maidstone, England, was a key part of the wider launch of her "Hard Candy" album. It was also carried on BBC1, BBC2 and BBC3 and was available on demand online

and through interactive TV.

"The traditional broadcasts gave the gig a huge event buzz," says Marshall, who worked with Radio 1 head of music George Ergatoudis and Douglas on the deal. "Whilst progressive use of 'red button' and iPlayer services prolonged the promotional window and meant fans could get more involved—in the end, the impact of the activity was more than the sum of its parts."

Douglas says such projects mean artists and labels can reap maximum exposure from BBC appearances. "Historically, Radiohead might have been recorded by Radio 1 at one place, somewhere else for BBC2 or BBC4 and then maybe Radio 2 might have done a session," she says. "This time [Radiohead radio plugger] Kevin McCabe said, 'Would it be possible to do an event that different bits of the BBC can plug into?' It took me a nanosecond to say yes and then we worked back from there."

The band spent April 1 at the BBC's Broadcasting House headquarters, playing two sets in the Radio Theatre, which were broadcast on Radio 1, Radio 2 and 6 Music and aired online and through interactive TV.

McCabe, head of radio for Parlophone U.K., says Coldplay's Aug. 30 Radio Theatre show took things to the next level by involving BBC Worldwide, the corporation's commercial arm. BBC Worldwide covered the costs of recording and is now licensing the performance—broadcast on Radio 2 and online—to international broadcasters.

"The BBC is a massive brand—you'd have had to have your head stuck in the sand not to know about the Coldplay and Radiohead gigs," says McCabe, who credits Douglas' appointment and the increasing "visualization of radio"—filming of radio sessions for use online—with causing a mood change at the corporation.

"There had been problems before where you're not sure who's driving [a project]," he says. "But there's been a major shift in the last 18 months. They're more approachable and more willing to push the envelope."

And, while big artists tend to generate headlines, another pan-BBC strand—BBC Introducing—aims to offer similar cross-platform opportunities to new and unsigned acts. It coordinates new-music shows across BBC national and local radio networks, which nominate acts

to play BBC Introducing stages at events including the Glastonbury, Reading and Leeds festivals and South by Southwest. Performances are recorded for radio, TV and online broadcast.

BBC Introducing project coordinator Claire Thomas says the relationship between the music industry and the project is "informal" but hopes that will change as more successful acts come through. She cites the Ting Tings as the first band to break through the project. Having been nominated by BBC Radio Manchester, the band performed on the inaugural BBC Introducing stage at Glastonbury 2007 and was picked for TV broadcast.

"I'd like to see Introducing become a place that labels look to for new talent," Thomas says. "It was a massive steppingstone for the Ting Tings—and a great story for us."

When "That's Not My Name" hit No. 1 in the United Kingdom in May, the band issued a statement crediting Introducing with giving it its big break. "From the moment we played on the BBC Introducing stage at Glastonbury, our lives changed forever," the band said. "We got noticed by the whole country." ...

'They're more approachable and more willing to push the envelope.'

—PARLOPHONE'S KEVIN MCCABE ON THE BBC

Meet Our Panel

From publishing to labels to radio, these U.K. movers and shakers know how to generate big buzz.

MARIA BARHAM
 SENIOR ACCOUNT DIRECTOR,
 LD COMMUNICATIONS
 ldcommunications.co.uk

JANICE BROCK
 SENIOR VP OF U.K.
 OPERATIONS, SONY/ATV
 PUBLISHING
 sonyatv.com/en-uk

SNOWY EVERITT
 DIRECTOR, THINK ESPIONAGE
 thinkespionage.com

DAVID FROSSMAN
 SENIOR PR, RCA RECORDS
 rcalabelgroup.co.uk

CHRIS GOODMAN
 MUSIC DIRECTOR, OUTSIDE
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 outside-org.co.uk

ROB LYNCH
 OWNER, AIRPLAYER
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KEVIN MCCABE
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 PARLOPHONE
 parlophone.co.uk

DAVE SHACK
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 SONY BMG U.K.
 sonybmgmusic.co.uk

PHOEBE SINCLAIR
 SENIOR PR, WARNER BROS.
 RECORDS
 wmg.com

PAUL SMERNICKI
 HEAD OF DIGITAL,
 POLYDOR RECORDS
 polydor.co.uk

MAXIMUM EXPOSURE: U.K. THE TOP 10

A is for Apple, B is for BBC. Here's how to make your music pop in the U.K.

BY MARK SUTHERLAND AND TOM FERGUSON

SYNCH PLACEMENT IN TV AD FOR APPLE

Apple ads never fail to generate buzz or sales. MOST CAMPAIGNS HIT EVERYWHERE FROM EDGY, SUB-1 MILLION-VIEWER MUSIC SHOWS TO MAINSTREAM 10-MILLION-PLUS HITS. While the music for Apple ads is chosen in the United States, European programmers often recommend suitable tracks, providing valuable exposure for non-U.S. acts. U.K. Apple ads have a more consistent record for driving sales of featured music than Apple ads in the United States. Feist's "1234" (Universal) missed the singles chart's top 40 on its first release, but hit the top 10 in September 2007 after appearing in an iPod Nano ad.



GUEST PERFORMANCE ON ITV'S "THE X FACTOR"

Simon Cowell's U.K. talent show launched Leona Lewis. ABOUT 10 MILLION VIEWERS PER SHOW. Of the four "X Factor" winners, only Lewis has enjoyed sustained success. But its prime-time Saturday night slot provides a great vehicle for guest performers during live shows later in the season. Tina O'Connor books the talent and looks for big, mainstream, family-friendly acts that fit the "X Factor" brand and preferably have a new album to promote. Previous guests include Celine Dion, Kylie Minogue, Take That, Westlife and Tony Bennett.

ADDED TO PLAYLIST ON BBC RADIO 1

The Beeb's top 40 network, still pulling in young listeners 41 years after launch. ABOUT 10.7 MILLION WEEKLY LISTENERS IN Q2. Tracks on Radio 1's all-powerful playlist—which can contain as many as 50 songs in varying degrees of rotation—are decided at a Wednesday producers' meeting chaired by head of music George Ergatoudis. However, several presenters have their own "record of the week," chosen by the individual presenter/producer. The flagship show is Chris Moyles' breakfast slot, produced by Aled Haydn Jones, with 7.2 million listeners, but the station boasts tastemaking DJs in almost every genre. Target Zane Lowe and Steve Lamacq for alternative, Tim Westwood for hip-hop and Pete Tong for dance.

ADDED TO PLAYLIST ON BBC RADIO 2

Radio 1's AC-formatted older brother/groovy uncle. ABOUT 13 MILLION WEEKLY LISTENERS IN Q2. Radio 2, the United Kingdom's most popular music station, was once home only to records (and DJs) that were well past their sell-by date, but in recent years a policy of gentle reinvention has seen its musical boundaries widen and its playlist become ever more influential. Widely credited with breaking the likes of James Blunt and Norah Jones, the 30-track R2 playlist is set at a weekly meeting of individual producers chaired by head of music Jeff Smith. Presenters happily champion specialist releases—although the biggie to be heard on is the nation's most listened-to breakfast show, "Wake Up to Wogan," with veteran presenter Terry Wogan.



LISTING ON ITUNES U.K. FRONT PAGE

As in the U.S., iTunes dominates U.K.'s music download market. AUDIENCE N/A. iTunes assigns label reps to all the major record companies and big indies. The remaining indies are handled by a dedicated iTunes team. The labels regularly submit suggestions for featured content, but Apple sources maintain the decision is always taken independently by the iTunes editorial team. Genre-specific sections, celebrity playlists and highlight spots linked to festivals, award ceremonies and other music events offer ways in for less high-profile artists.

SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR PROMINENT SPORTS SHOE BRAND

Sneakers are called trainers in the U.K.—but the ads translate just as well. CAN REACH AS MANY AS 10 MILLION PEOPLE IN A SINGLE HALFTIME SLOT. Again, the music for big campaigns is invariably chosen outside the United Kingdom, but ads that capture the public's imagination often translate into big U.K. hits. JXL's remix of Elvis Presley's "A Little Less Conversation" hit No. 1 in the country off the back of a Nike ad, while Fatboy Slim's No. 2 hit "Right Here, Right Now" will be forever associated with Adidas. Advertising industry insiders warn that the look of the actual advert is more crucial in this sector than with Apple.

HAVE ONE OF YOUR SONGS COVERED ON ITV'S "THE X FACTOR"

The best catalog exposure money can't buy. "THE X FACTOR" WEB SITE ALSO HOSTS CLIPS OF FAVORITE MOMENTS FROM THE SHOW. Songs performed on "The X Factor" are guaranteed a massive TV audience, plenty of online chatter—and, sometimes, even a hit single. After the audition stages, the songs performed each week are chosen by the panel of judges, who each mentor a particular category (boys aged 14-24, girls aged 14-24, over-25s and groups). With the panel made up of Simon Cowell, boy band manager Louis Walsh and pop stars Dannii Minogue and Girls Aloud's Cheryl Cole, tastes extend all the way from mainstream pop to, er, really mainstream pop.

PLAY GLASTONBURY FESTIVAL

The big daddy of U.K. festivals. 177,500 WERE IN THE FIELD THIS YEAR, WITH UP TO 1 MILLION MORE WATCHING ON TV. Martin Elbourne is the main booker, although Michael Eavis and his daughter Emily are heavily involved. To maximize your buzz, you also need to target the BBC's comprehensive coverage of the event on the radio and, particularly, TV. Alison Howe produces the BBC TV coverage, although labels should work every BBC relationship in an attempt to secure the key TV slots. Sales of Jay-Z's "The Black Album" rocketed 480% at HMV stores after his 2008 headline slot, while Duffy, Editors and GMT all had their sales more than double.



GUEST PERFORMANCE ON BBC 1'S "STRICTLY COME DANCING"

The U.K. version of "Dancing With the Stars." NEW SEASON BEGAN; PRIOR RATINGS REGULARLY TRUMP "THE X FACTOR." Pop stars—most notably Spice Girl Emma Bunton—regularly compete on the hit ballroom dancing show. But it's the guest appearances from music stars that can really raise an artist's profile among Saturday night viewers. Talent booker Charlotte Oates is seeking household names that will connect with a family audience. "Strictly" guests' material must also be suitable to accompany ballroom dancing. Previous guests have ranged from Kylie Minogue to Madness to Andrea Bocelli.

PERFORMANCE/INTERVIEW ON JONATHAN ROSS' BBC 1 SHOW "FRIDAY NIGHT" OR HIS BBC RADIO 2 SHOW

The floppy-haired host is the closest the U.K. gets to Letterman. "FRIDAY NIGHT" AVERAGED 2.5 MILLION VIEWERS SEPT. 5. RADIO AUDIENCE OF 3.04 MILLION IN Q2. Ross' own tastes, as featured on his weekly three-hour Radio 2 show (producer: Andy Davies), lean toward glam and punk. His TV show, which runs 40 weeks per year, is more mainstream but still leans left field (Sam Taylor is the talent contact). Guests who can chat as well as sing get particularly good exposure.

U.K. SALES AND BUZZ

DRIVING SALES /1/ Performance on ITV1's "The X Factor" /2/ Synch placement in a high-rotation TV ad for Apple (iPod, iMac, MacBook, etc.) /3/ Added to playlist on BBC Radio 1 /4/ Listing on the iTunes U.K. front page /5/ Added to playlist on BBC Radio 2 /6/ Have one of your songs covered on ITV1's "The X Factor" /7/ Synch placement in a high-rotation TV ad for Nike /8/ Synch placement in a high-rotation TV ad for Adidas /9/ Display in HMV /10/ Play Glastonbury Festival

DRIVING BUZZ /1/ Synch placement in a high-rotation TV ad for Apple (iPod, iMac, MacBook, etc.) /2/ Added to playlist on BBC Radio 1 /3/ Performance on ITV1's "The X Factor" /4/ Added to playlist on BBC Radio 2 /5/ Cover story in New Musical Express /6/ Play Glastonbury Festival /7/ Synch placement in a high-rotation TV ad for Nike /8/ Synch placement in a high-rotation TV ad for Adidas /9/ Cover story in Q /10/ Listing on the iTunes U.K. front page

METHODOLOGY: We surveyed 10 experts about the best ways to promote music in the United Kingdom. We asked our survey panel to rank a series of media, marketing and promotional vehicles on a scale of one to 10 for their ability to drive sales and their value in generating buzz and exposure. We tabulated their responses to compile the top 10 list at the left. Individual sales and buzz rankings are above. Audience data from Broadcasters Audience Research Board and Radio Joint Audience Research.

79
VIDEO IN ROTATION ON CMT Consider Web site streams too
AVAILABLE IN 87 MILLION HOMES, ACCORDING TO CMT CMT's music and talent department, which selects videos weekly, also monitors CMT.com airplay, search results, sales, radio and other activity. Nearly all videos properly submitted to music director Evan Kroft are available to view on CMT.com.

80
SHOWCASE PERFORMANCE AT SOUTH BY SOUTHWEST Multiband showcases draw bigger crowds
LESS THAN 100 PEOPLE IN A SMALL CLUB TO 3,000 AT AN OUTDOOR VENUE In 2008, the Little Ones performed with numerous other acts on the Paradigm Agency/The Bowery Presents showcase. "That was very well-attended with solid production," Little Ones manager Jason Colton says.

81
ACTING ROLE IN A MOVIE Wise choices can propel an artist to a bigger audience
AUDIENCE N/A Best roles allow artist to show off musical chops. Eminem was a standout in 2002's "8 Mile"; Beyoncé did well in 2006's "Dreamgirls" and will next be seen portraying Etta James in the upcoming "Cadillac Records."

82
VIDEO IN ROTATION ON VH1 Select artists get the so-called "gung-ho" rotation, 40-plus plays per week
AVERAGE VIEWERSHIP OF 151,000 FOR MORNING VIDEO SHOW JUMP-START The go-to guy again is VH1's Krim. Being selected as the channel's You Oughta Know artist is a big boon to sales—after his YOK designation, Justin Nozuka bowed at No. 29 on the Heatseekers chart with 2,000 in sales, according to Nielsen SoundScan. His video was subsequently a steady presence on the "Top 20 Countdown."

83
SONG PLAYED ON FOX'S "SO YOU THINK YOU CAN DANCE" Features musical guests as well as piped-in music for performances
AVERAGE VIEWERSHIP OF 9 MILLION The booker for the show is Steven Schillaci; in August, the show featured dancers performing to Missy Higgins' "Where I Stand." The placement resulted in a 71% increase in sales, landing her at No. 30 on the Heatseekers chart.

84
SONG USED AS THEME FOR A TELENOVELA Soapy dramas are proven driver of sales
AUDIENCE N/A If your track is selected as a theme song, release an album in tandem, as Vicente Fernández did with "Fuego en la Sangre." "It gives that extra push that can make it a bigger success," says Miguel Trujillo, managing director of Sony BMG Mexico.



VERSAILLES
 PHILHARMONIC
 QUINTET

TV STILL RULES JAPAN

Leading J-Pop Artists Dominate TV Bookings, Ad Synch Deals
BY ROB SCHWARTZ

Despite the great strides that mobile music services have made in Japan, mobile platforms haven't yet emerged as a critical buzz-creating arena for recording artists. Instead, TV dominates Billboard's survey of the best ways to promote music in Japan.

"Mobile is still more of a platform for actually selling music than a platform for music discovery," says Steve Myers, president of Tokyo-based mobile software developer Theta Music Technologies. "In general, most mobile users know what song they are looking for before they visit a particular site or service and just want to be able to find that song quickly."

In the meantime, about 90% of the top-selling songs in Japan have been promoted on TV through such platforms as artist performances on TV shows or synch deals for TV ads, says Sebastian Mair, co-founder/president of Tokyo-based consultancy Music Solutions.

"In the near and far future, especially after TV becomes digital in a few years, I think television will be as dominant as ever," Mair says.

Major recording artists in Japan are generally subsumed under a genre called J-pop and are produced, promoted and released by an alliance of artist management companies and major labels that work closely with TV broadcasters and producers, plus multinational Japanese conglomerates with leading consumer brands. The close ties among management companies, TV programs, ad agencies and labels ensure that all of them have a vested interest in promoting artists.

Performances on TV shows are usually booked as a result of these relationships. Such programs as TV Asahi's "Music Station," Fuji TV's "Hey Hey Hey Music Champ" and TBS' "Utaban" command huge audiences and provide a big sales boost to new music releases.

"In Japan, key commercial TV stations retain a music publisher which shares the copyright with the record company's publisher," Universal Music Japan senior manager of business development Kazutoyo Yamana says. "Under such a win-win business model, promoting an artist or a song via TV is beneficial for both record companies and TV stations."

In addition, new songs by major J-pop artists often appear in advertising campaigns before they hit music stores. For instance, the song "Anata-to" by J-pop stars Ayaka and Kobukuro is being featured in a TV commercial for Nissan Motor's Cube car prior

to the song's scheduled Sept. 24 release.

Some Japanese conglomerates have developed musical divisions to help with their advertising and marketing initiatives. For instance, automaker Nissan formed Cube Loves Music, a label jointly owned with Warner Music Japan, which may help explain why its car commercials are so influential. "Nissan is extremely concentrated on music and how they can use it for their corporate image," Warner Music Japan international division director Hana Tabata says. "It makes sense that their commercials carry such weight."

Appearances on TV or in an ad can take an unknown group to stardom—such as Kimagure, which catapulted from obscurity to one of the year's biggest acts when its song "Life" was used in a TV ad for wireless carrier au/KDDi. The song comes from Kimagure's album "Zushi," which has sold some 149,000 units since its July 16 release, according to SoundScan Japan.

Film tie-ins drive sales significantly as well. Orange Range, whose previous best-selling single moved 231,000 units, sold 867,000 copies of the track "Hana" in 2004 after it was featured in the film "Ima Ai ni Ikimasu," which was released the same year.

Securing appearances on high-profile TV shows or reaching synch deals for ad campaigns or movies usually aren't an option for independent acts and labels, which rely more heavily on fan clubs, live gigs and Web-based promo tools. Artists commonly use online social network Mixi and blogging service Ameba to connect with fans.

The king of online sites for Japanese music promotion is Yahoo Japan. As the Billboard survey notes (see page 25), having a song slotted on the home page can provide a promotional boost. But even news items on the page can drive sales. Mayumi Kojima, manager of up-and-coming indie visual-kei band Versailles Philharmonic Quintet (formerly Versailles), notes that the band has been covered four times in Yahoo Japan news items. The result each time was a bump in sales for either the band's music or concert tickets.

Live shows are still an important way to generate buzz among Japanese music fans. Naoki Shimizu, president of concert promoter Creativeman, is emphatic: "Festivals have big influence in terms of creating a buzz or excitement." That goes for foreign acts as well. For instance, after Swedish garage-rock band Mando Diao secured a slot at Creativeman's Summer Sonic Festival in 2003 in Tokyo, the band signed a record deal with Toshiba-EMI (now known as EMI Music).

"Work on your live performance [and] do as many shows as possible," says Kaz Hori, VP/chairman of influential management/production company HoriPro and vice chairman of the Music Publishers Assn. of Japan. "The media will follow you."

Rob Schwartz is a Tokyo-based freelance writer and owner of small indie label Dynastic Records.

Roll Call

Our Maximum Exposure list was driven by these key execs from the Japanese music business.

KAZ HORI
 VICE CHAIRMAN, MUSIC PUBLISHERS ASSN. OF JAPAN AND VP/CHAIRMAN, HORIPRO
 horipro.net

KEI IKUTA
 MANAGER IN CHARGE OF TALENT BOOKING, UDO ARTISTS
 udo.co.jp

HIDE KAWADA
 INTERNATIONAL MARKETING AND COORDINATION, AVEX
 avex.co.jp

MAYUMI KOJIMA
 GM, DELACROIX
 delacroix.tokyo.com

SEBASTIAN MAIR
 CO-FOUNDER/PRESIDENT, MUSIC SOLUTIONS
 musicsolutions.jp

RYO MIYAMAE
 GM, UNIVERSAL MUSIC JAPAN DIGITAL DIVISION
 universal-music.co.jp

STEVE MYERS
 PRESIDENT, THETA MUSIC TECHNOLOGIES
 thetamusic.com

YOSHIFUMI NOMURA
 SENIOR MANAGER, MUSIC AND DVD, AMAZON JAPAN
 amazon.co.jp

HANA TABATA
 DIRECTOR, WARNER MUSIC JAPAN, INTERNATIONAL DIVISION
 wmg.jp

FRANK TAKESHITA
 EXECUTIVE GM, CREATIVEMAN
 creativeman.co.jp

MAXIMUM EXPOSURE: JAPAN THE TOP 10

TV placements and performances are music to our panel's ears
BY ROB SCHWARTZ

PERFORMANCE ON WEEKLY MUSIC-TV PROGRAM "MUSIC STATION" ON TV ASAHI

Features chart-topping acts, both domestic and foreign
WEEKLY VIEWERSHIP OF ABOUT 10.6 MILLION
"Music Station" is a one-hour pop-music show broadcast nationwide every Friday at 8 p.m. on Asahi TV and has been a staple of Japanese prime-time TV since it launched in 1986. The show is hosted by comedian Tamori, one of the most recognizable faces on Japanese TV, and Yoshie Takeuchi. It features live performances and interviews with chart-topping acts (domestic and foreign), chart info and other segments. "Music Station" has hosted such international stars as Beyoncé, Mariah Carey, Avril Lavigne and the Red Hot Chili Peppers.

PERFORMANCE ON WEEKLY MUSIC-TV PROGRAM "HEY HEY HEY MUSIC CHAMP" ON FUJI TV

Artist performances plus comedy segments
WEEKLY VIEWERSHIP OF UP TO 18 MILLION
"Hey Hey Hey Music Champ" is a one-hour pop-music show broadcast nationwide every Monday at 8 p.m. It's hosted by male comedy duo Downtown—Hitoshi Matsumoto and Masatoshi Hamada—whose routines make jokes at the expense of guests. The show features live performances and interviews with chart-topping domestic acts, chart info and other comedy segments. The program has hosted such J-pop stars as Ayumi Hamasaki, Hikaru Utada and Namie Amuro.

SONG USED AS A "TIE-UP" THEME IN FUJI TV NETWORK DRAMA SERIES "CODE BLUE"

Theme song placement leads to sales
WEEKLY VIEWERSHIP OF ABOUT 16.7 MILLION
"Code Blue" is a weekly drama series about an emergency medical service that uses helicopters to reach those in need and is broadcast nationwide Thursdays at 10 p.m. Scoring the theme song for this Fuji TV network drama series is powerful promotion, as evidenced by the title tune "Hanabi (Fireworks)," from Japanese pop-rock band Mr. Children. The single was released Sept. 3, and on that day it topped the Oricon daily singles chart, ranked third in Tower Records' online sales and led Tower Records Shibuya store's daily sales chart. It had already sold about 380,000 copies by Sept. 14, according to SoundScan Japan.

STARRING ROLE IN A TV COMMERCIAL

Ad deals pay off for Kumi Koda
AUDIENCE N/A
A starring role in a high-profile TV commercial for a major brand can be instrumental in moving an act up the charts in Japan. An example of this is female pop singer Kumi Koda, one of the stars of the now-industry-leading label Avex, who has been featured in TV campaigns for cosmetics company Kose, Procter & Gamble and Kirin Brewery. In 2006 and 2007, Koda ranked atop Oricon's annual total CD sales. She has won a number of awards, including the 2005 Japan Record Award for "Butterfly" and the artist of the year (domestic) honor of the Recording Industry Assn. of Japan's Gold Disc Awards in 2006 and 2007.

SONG USED IN TV COMMERCIAL FOR NISSAN MOTOR

Carmaker runs a label with Warner Music
AUDIENCE N/A
Having a song used in a TV commercial for Nissan Motors is one of the premier vehicles to launch a new release. A current example of this is the TV spot for Nissan's Cube car, which uses "Anata-to," a duet between female vocalist Ayaka and male duo Kobukuro (both signed to Warner Music Japan) put out by WMJ and Nissan's Cube Loves Music label. The single is set to be released Sept. 24. The Cube Loves Music label has also released two compilation CDs of mainly foreign tracks used in TV spots for the Cube.



INTERVIEW/NEWS SPOT ON FUJI TV MORNING VARIETY SHOW "TOKU-DANE!"

Influential tastemaker with weekly music segment
DAILY VIEWERSHIP OF ABOUT 11.4 MILLION
Fuji TV morning variety show "Toku-dane!" is considered one of the primary tastemakers in Japan and has been influential since it debuted in April 1999. Artists vie to be interviewed or featured in news spots on this popular general-news and variety magazine-type show aimed at female viewers. The main hosts are Tomoaki Ogura, Shinsuke Sakai and Kyoko Sasaki. The show has a special segment every Friday called "Shuukan! EntaMeister" to introduce artists' information and new CD releases.



SONG USED IN A TV COMMERCIAL OF ASAHI BREWERIES

Brewery giant keen on music
AUDIENCE N/A
Asahi Breweries, Japan's No. 2 brewer, often uses J-pop tunes in its TV ads. For example, the song "Kaze wo Astumete" by legendary '70s rock band Happy End has been used in a TV spot for Asahi Ajiwai beer since Oct. 23, 2007, while "True, Baby True" by pop duo Dreams Come True (Universal Music Japan) is used in an ad for hop-based beverage Asahi Vegissu.

PERFORMANCE ON WEEKLY MUSIC-TV PROGRAM "UTABAN" ON THE TBS NETWORK

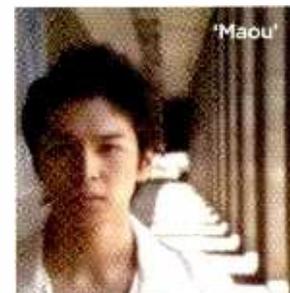
Big stage for top J-pop acts
WEEKLY AUDIENCE OF ABOUT 14.7 MILLION.
A performance on the weekly music-TV program "Utaban," which airs on the TBS network, ensures an artist massive exposure. The hourlong pop-music show is broadcast nationwide every Thursday at 8 p.m. and its name is a contraction of "uta bangumi," which means "song program." First aired in 1996, "Utaban" features live performances by top domestic acts, chart rankings and general music features. It regularly hosts top J-pop artists, including Morning Musume, Arashi and Hikaru Utada.

SONG FEATURED ON THE HOME PAGE OF YAHOO JAPAN MUSIC

Key online music promotion platform
44 MILLION MONTHLY UNIQUE VISITORS FROM HOME
While it may not have the same impact as the aforementioned blockbuster TV shows, a song featured on Yahoo Japan Music's home page can boost an artist, usually an indie, from obscurity to securing tens of thousands of sales. The page features music downloads (via iTunes Japan), music news, podcasts, streaming audio, chart information and reviews of new releases by Yahoo users, among other features. Up-and-coming indie band Versailles Philharmonic Quintet (formerly Versailles) hit sales of 10,000 for full-length release "Noble," which was covered in a Yahoo Japan news item and only hit stores July 8.

SONG USED AS A "TIE-UP" THEME IN TBS NETWORK DRAMA SERIES "MAOU"

Stars the frontman of J-pop act Arashi
WEEKLY VIEWERSHIP OF ABOUT 15.1 MILLION
"Maou" is a weekly drama series about a lawyer seeking revenge against the killer of his younger brother. It stars Satoshi Ono, leader of J-pop hitmaker Arashi. The band's song "Truth" is used as the show's title tune. A single was released Aug. 20 and had sold 450,000 copies as of Sept. 16, according to SoundScan Japan.



JAPAN SALES AND BUZZ

DRIVING SALES

/1/ Performance on weekly music-TV program "Music Station" on TV Asahi
/2/ Performance on weekly music-TV program "Hey Hey Hey Music Champ" on Fuji TV
/3/ Song used in TV commercial for Nissan Motor
/4/ Interview/news spot on Fuji TV morning variety show "Toku-dane!"
/5/ Performance on weekly music-TV program "Utaban" on the TBS network
/6/ Song used as a "tie-up" theme in Fuji TV network drama series "Code Blue"
/7/ Song used in a TV commercial for Asahi Breweries
/8/ Song featured on the home page of Yahoo Japan Music
/9/ Full-track download on home page of NTT DoCoMo's Chaku-Uta Full service
/10/ Starring role in a TV commercial

DRIVING BUZZ

/1/ Performance on weekly music-TV program "Music Station" on TV Asahi
/2/ Starring role in a TV commercial
/3/ Song used as a "tie-up" theme in Fuji TV network drama series "Code Blue"
/4/ Performance on weekly music-TV program "Hey Hey Hey Music Champ" on Fuji TV
/5/ Song used in a TV commercial of Asahi Breweries
/6/ Interview/news spot on Fuji TV morning variety show "Toku-dane!"
/7/ Song used in TV commercial for Nissan Motor
/8/ Song featured on home page of Yahoo Japan Music
/9/ Performance on weekly music-TV program "Utaban" on the TBS network
/10/ Starring role in a movie

METHODOLOGY: We surveyed 10 experts about the best ways to promote music in Japan. We asked our survey panel to rank a series of media, marketing and promotional vehicles on a scale of one to 10 for their ability to drive sales and their value in generating buzz and exposure. We tabulated their responses to compile the top 10 list at the left. We are also printing the individual sales and buzz rankings above. Audience measurement data from Video Research Japan and Nielsen Online.



CASE STUDY 'GOSSIP GIRL'

Music Supervisor **Alex Patsavas**
Finds Tomorrow's TV Hits
BY KAMAU HIGH

After just one season on the CW network, "Gossip Girl" has managed to establish a level of notoriety and fan devotion that seems to belie its occasionally underwhelming TV ratings. ■ The show's ability to generate buzz extends to its status as a valuable promotional platform for bands whose music is used in the show. That's hardly a surprise, given the show's pedigree. It was developed by "The OC" creators Josh Schwartz and Stephanie Savage, while influential music supervisor Alex Patsavas recommends which songs to use. ■ Through her work supervising the music for "The OC," "Grey's Anatomy," "Without a Trace" and other shows, Patsavas provided crucial exposure for such bands as Death Cab for Cutie, Snow Patrol and the Fray. In 2007 Patsavas put the Virgins' entire five-song EP "The Virgins 07" into one episode of the show. One of those tracks, "Rich Girls," became their breakout hit, eventually selling 25,000 copies—much more than the other songs heard on the episode. ■ In 2007 Patsavas opened her own label Chop Shop Records, an Atlantic imprint. The best-known band on her label is the Republic Tigers, whose best-selling album has shifted 5,000 units. Her renown as a respected music tastemaker is such that the "Gossip Girl" Web site features videoclips of Patsavas discussing the use of music on the show. She spoke with *Billboard* about "Gossip Girl" and how she finds new music.

Why has "Gossip Girl" become such a prominent platform within such a short time?

Executive producers Josh Schwartz and Stephanie Savage always focused on music playing an important role in the series. Not only do we license five to seven tracks per episode, but the focus has always been on a variety of genres. "Gossip Girl" tends to find a place for indie rock, pop and electronic sounds. Of course, we also focus on bands from NYC.

How do you discover new music?

Reading blogs, going through a very healthy pile of submissions and listening to what my friends are listening to.

Any blogs in particular?

I love brooklynvegan.com.

What's the most unexpected way you've come across music that wound up in the show?

I have been supervising for almost 15 years now, so contacts past and present keep the submission mailbox full. Perhaps the most unexpected synch, in this increasingly organized film and TV world, is the blind submission.

How can people who want you to hear their music contact you?

Myspace.com/chopshopmusicssupervision. We get music from all over the world. We have all the submissions we can handle. [laughs]

What mistakes do people make when trying to get music in front of you?

Extensive packaging and photos and additional materials. In the long run, it doesn't matter. Also, it is essential that musicians and their reps have an understanding of the property they are hoping to place music in. [They should] watch the show, research the kind of music most commonly placed.

What's the typical pay rate for a synch deal? For indie bands? For A-list bands?

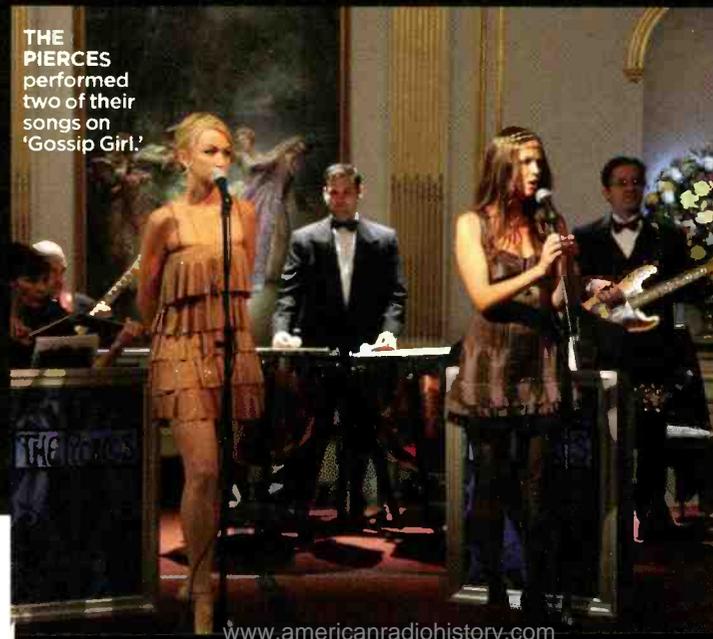
It ranges from \$1,000 to [five- or six-figure] Paul McCartney fees. Those are reserved for legendary artists performing or huge copyrights.

Are there any misconceptions about where music gets placed in these deals you commonly run into?

The placements with the most impact are those that are synched in pivotal dramatic moments. A storyline that comes to a conclusion in "Gossip Girl"—breakup, makeup, etc.—tend to have signature sounds and resonate with the fans.

Describe the sound of the typical band heard on the show.

A musical soup of indie rock, New York-based projects and poptronica. ...



THE PIERCES performed two of their songs on "Gossip Girl."

www.americanradiohistory.com

85 STARRING ROLE IN A REALITY SHOW ON VH1

Diverse slate of reality programming
AVERAGE VIEWERSHIP OF 499,000 FOR "BROOKE KNOWS BEST"

Jeff Olde is executive VP of programming and production at VH1, which handles the casting and development of the cable channel's reality shows. In 2006, Brooke Hogan—daughter of Hulk and a regular on "Hogan Knows Best" (and later star of "Brooke Knows Best")—debuted at No. 28 on the *Billboard* 200 with 30,000 albums sold.

86 PERFORMANCE ON WALMART.COM'S "SOUNDCHECK"

Retailer's streaming video site
AUDIENCE N/A

Walmart.com's "Soundcheck" has been known to boost sales by as much as 25%-35%. But it can really drive sales when a "Soundcheck" performance is also featured on Walmart's in-store network. Colbie Caillat's "Soundcheck" spot began running March 18. That week, it scanned 30,000 units, according to Nielsen SoundScan, up from 22,000 units the week before.

87 ALBUM/SINGLE REVIEW IN ENTERTAINMENT WEEKLY

Reaches broad, mainstream audience
WEEKLY CIRCULATION OF 1.8 MILLION
Music editor Rob Brunner also assigns and edits album/single reviews. According to a major industry publicist, the magazine tries to offer a representative project from each genre. Among its 17 special issues are two music preview editions for summer and fall.

88 SINGLE PLAYED ON NPR'S "WORLD CAFE"

Produced by WXPN Philadelphia
WEEKLY AUDIENCE OF 500,000-600,000, ACCORDING TO THE SHOW

OM/music director Dan Reed says hopefuls should submit a couple of copies of a CD and a press kit with contact info. They should also understand what the show is all about. "It's been awhile since we've had a death metal band on the show."

89 PERFORMANCE ON COACHELLA'S SECONDARY STAGES

Outdoor Theatre slot helped spur Arcade Fire to stardom
AUDIENCE N/A

Arcade Fire's rise to popularity several years ago was solidified by its Outdoor Theatre performance at Indio, Calif.'s 2005 Coachella festival. Booking agent David Viecelli describes the indie rock act's performance as a "real piece of the band's building story."

90 VIDEO STREAMED ON HOME PAGE ON MTV.COM

Only five videos teased on the front maximizes teen focus
5.2 MILLION UNIQUE VISITORS IN JULY, ACCORDING TO NIELSEN ONLINE
After Cherrytree/Interscope's Tokio Hotel scored this placement, "they went from being a brand-new band to the U.S. audience to getting all these comments and all these views off the bat," says Jen Zeller of the label's video promotion team.

91 PERFORMANCE ON "LIVE WITH REGIS AND KELLY"

Features interviews and performances
AVERAGE VIEWERSHIP OF 3.6 MILLION
Be sure to balance promotional appearances among talk shows—not all appeal to the same audience. In August, Rick Springfield debuted his new album at No. 28 after appearing on "Regis," "Good Morning America" and CBS' "Early Show" the same week.

92 HOSTING SPOT ON ONE OF MTV'S MUSIC SHOWS ("SUCKER FREE," ETC.)

Bond on-air with viewers
AVERAGE VIEWERSHIP OF 220,000 FOR "SUCKER FREE"
Music guest hosts are booked by director of talent Elena Diaz; on the celebrity side, director of studio relations and celebrity talent Wendy Plaut books hosts, co-hosts and guests. After Tokio Hotel did a three-day stint on "TRL" in August, its album re-entered the Billboard 200 with a 29% gain week-over-week.

93 ALBUM/SINGLE STREAMED ON HOME PAGE OF AOL MUSIC

Free streams pull in listeners
19.1 MILLION UNIQUE VISITORS IN JULY
Pitch Mike Spinella, director of industry relations for the AOL Music Network. Spinella's team goes to shows and picks promising artists for exclusive live performances and full-CD listening parties. Genre-specific microsites teased off the front facilitate fan targeting.

94 SYNCH PLACEMENT IN SHOWTIME'S "CALIFORNICATION"

Life imitates art
AUDIENCE N/A
The music supervisors on "Californication" are Budd Carr and Nora Feldon; the composers are Tyler Bates and Tree Adams. In June a "Californication" soundtrack was released by ABKCO but has sold only 2,000 copies, according to Nielsen SoundScan.

95 ADDED TO MEDIUM ROTATION AT ADULT R&B STATION IN TOP 100 MARKET

Marvin Sapp crosses over
AUDIENCE N/A
Verity gospel singer Marvin Sapp claimed a crossover adult urban No. 1 with "Never Would Have Made It" (it's still top 10). KJLH Los Angeles and WMXD Detroit tallied more than 900 spins. Digital track sales are at 144,000, CD sales at 461,000.

96 PERFORMANCE ON ROCKSTAR MAYHEM FEST'S MAIN STAGE

Masked metal act Slipknot's new album nabs No. 1 slot
AVERAGE ATTENDANCE OF 11,253
A week following its co-headlining slot on the inaugural Mayhem Festival, Slipknot's "All Hope Is Gone" hit No. 1 on the Billboard 200. "It was the perfect platform to introduce the world to the band's new music," Slipknot manager Cory Brennan says.

97 SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR REEBOK

Matching folk song with NFL players
AUDIENCE N/A
Folk singer Vashti Bunyan has sold about 5,000 digital downloads of her mid-'60s song "Train Song" since July when Reebok paired the song with images of famous NFL players in a TV ad. "I felt that it was a very unusual juxtaposition, my music and the football imagery," Bunyan says. "It was brave of Reebok and I was so impressed by the actual [ad]."

98 INTERVIEW/REVIEW/PROFILE IN VIBE

Album reviews now online; singles still reviewed in mag
MONTHLY CIRCULATION OF 876,262
Reach out to senior editor Benjamin Meadows-Ingram or music editor Sean Fennessey. New artist-focused additions include "Google Me" (emerging online artists).

99 ADDED TO MEDIUM ROTATION ON ROCK STATION IN TOP 100 MARKET

"Addicted" gets boost
AUDIENCE N/A
Saving Abel's single "Addicted" spent 10 weeks at No. 2 on the Active Rock chart and recently peaked at No. 7 on the Alternative list. The week the song reached its highest chart peak, it picked up 1,216 spins at alternative stations and 1,785 at active rock.

ADDED TO MEDIUM ROTATION ON TOP 40 STATION IN TOP 100 MARKET

Kid Rock resurrects "Jesus"

AUDIENCE N/A
Driven largely by airplay on "All Summer Long," Kid Rock's year-old album "Rock N Roll Jesus" went from selling 11,000 units when the single was released to 101,000 units during the week ending Aug. 17. The song got top 10 airplay at top 40, country, adult AC and heritage rock.

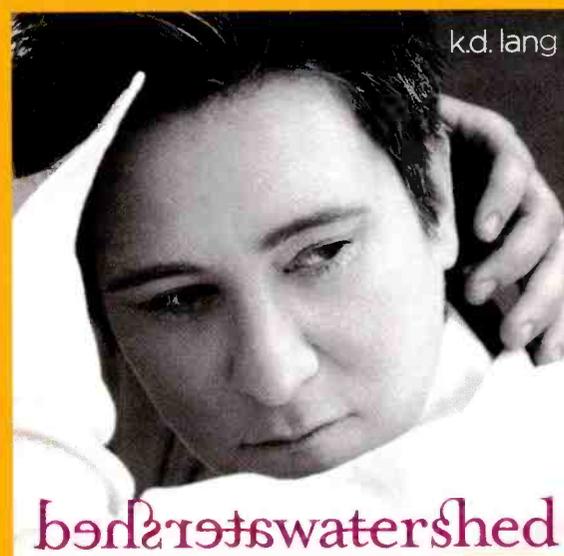
CASE STUDY
STARBUCKS

Despite Scaling Back Its Music Efforts, Starbucks Still Retains Industry Cachet
BY ED CHRISTMAN

While some executives feel that by scaling down its music presence Starbucks has gone from being the music industry's next big hope to a has-been, it is still every marketer's dream to get a record onto its counters. While the Seattle-based chain has eliminated its floor rack devoted to music and returned to carrying four titles on the front counter, Starbucks still commands a sales wallop on the albums it does stock.

During the week of Sept. 8, those titles were Nina Simone's "How It Feels to Be Free" on the Hear Music label, a joint venture between Starbucks and Concord Records; "Northern Songs," a Rhino compilation of Canadian songwriters put together exclusively for the chain; an EMI Special Markets compilation called "Sundown Music for Unwinding"; and Sonya Kitchell's "This Storm" on Decca Records.

Sean Hoess, president of New York-based Velour Music Group, which manages Kitchell, is happy that Starbucks still sells music. "Starbucks carried Sonya's debut ["Words Came Back to Me"] and they sold over half of the album's overall sales. Starbucks are phenomenal partners," he says. "They even helped get



k.d. lang

K.D. LANG'S "Watershed" has sold well at Starbucks. Music that appeals to older demos is one kind that people buy.

that album out in Europe, Japan, Canada and Australia."

"Words" has scanned nearly 81,000 units, according to Nielsen SoundScan, of which nearly 50,000 CDs were sold in nontraditional locations,

which is how Starbucks is categorized. By comparison, Kitchell's new album, "This Storm," scanned 3,600 units in its debut week ended Sept. 7, of which nearly 2,400 CDs were from nontraditional locations.

In pitching albums, folk, jazz and singer/songwriters seem to work well at Starbucks, as do acts that appeal to older demos, label executives say. One label sales exec describes Starbucks' A&R criteria as "a little or a lot left of center. Also, you almost have to let them discover it; they are not prone to the hard sell." K.D. Lang's "Watershed" has scanned 171,000 units, of which nearly 64,000 CDs are from nontraditional sales.

According to Starbucks chairman/CEO Howard Schultz, 50 million customers visit a Starbucks store weekly (Billboard, Feb. 16), so with the music cutback at the chain, it should make the occasional slot even more highly sought-after. "If they are carrying less, that brings more prestige to the ones carried," Hoess says.

But despite its current struggle, "Starbucks can still sell music," a label sales executive says. "But once a hitter, always a threat. If they get the right record, they have so much traffic that they will always connect."

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 and General Manager,
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PATRICK PEDRAJA
 (age 13),
 Social Action Motivator



MARCUS PETERZELL
 Managing Director,
 GMR Entertainment



TRU PETTIGREW
 President, Alloy Access,
 an Alloy Media + Marketing
 Company

ADDITIONAL SPEAKERS:

STEVE BERMAN, President of Marketing and Sales, Interscope Records
SHADYRA SANTIANA, Multicultural Insights, Alloy Access

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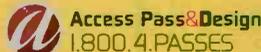
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- Why Gen Y Now?; Talkin' Bout This Generation
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SPONSORS



Playing IN THE BRAND

Partnerships Between Musicians And Advertisers Provide Mutual Benefits In A Changing Business
BY KAMAU HIGH

For many years, artists and their managers questioned whether linking their music to advertisers was “selling out.” That battle is long over. Few even debate the question any longer. Artists now routinely put singles into videogames and commercials before the songs are serviced to radio or they record exclusive versions of their songs for an advertiser’s Web site. Brands pay for artists to record videos and then produce commercials that mimic those videos. ■ And if advertisers aren’t having contemporary artists record updated versions of their classic jingles, they’re putting on their own tours with bands that will be featured in an upcoming game or staging a musical based on their ads. ■ As advertising, marketing and media professionals gather Sept. 22-26 in New York for Advertising Week, Billboard looks back at 10 leading brandmakers, notable collaborations reported in recent months between music makers and advertisers.



Branding partners include, from top, KATY PERRY and STEVE MADDEN, Hayden Panettiere and Candie’s, and SANTOGOLD and Bud Light Lime.

her video as well as footage from a performance at a Madden store. “The music business is very parallel to the shoe business,” company founder/design chief Steve Madden says. “They’re after the same girl that we’re after. Even the mind-set of trying to make a hit shoe or a hit record is the same. People always want to know what’s cool. I figured if [Sean “Diddy” Combs] and Russell [Simmons] could get into my business, then I could go into theirs.”

The campaign also extends to the Madden Web site, steve-maddenmusic.com, where tour dates, links to buy the song and extra footage are available. By aligning his store with up-and-coming artists, Madden is hoping to get their fans to become his fans.

SHWAYZE, PONTIAC & MTV

Earlier this year, Shwayze and his single “Buzzin’” were featured in a Pontiac Vibe GT TV commercial created by the Detroit office of ad agency Leo Burnett. When Shwayze’s reality show, also called “Buzzin’,” began airing in July on MTV, Shwayze and his partner Cisco Adler were shown driving a Vibe. Meanwhile on mtv.com, where full episodes of the show can be seen, viewers can enter a contest to win the Vibe featured on the show.

By putting the duo (Shwayze raps while Cisco Adler, son of record producer Lou Adler, plays the guitar) into commercials and a reality show, the act’s handlers were able to expose it to a wide and diverse audience by using other people’s marketing dollars. That’s an important lesson to learn in the difficult days of the record industry.

NE-YO, CHRIS BROWN, JULIANNE HOUGH & WRIGLEY’S

The Wm. Wrigley Jr. Co. in July turned to singers Chris Brown, Ne-Yo and Julianne Hough to record updated versions of classic jingles for such brands as Doublemint, Big Red and Juicy Fruit. Wrigley’s then held a concert in New York where the singers debuted their versions of the jingles. Hints that Brown would be partnering with Wrigley’s appeared earlier this year in his video “Forever” from album rerelease “Exclusive (The Forever Edition).” In the beginning of the video he eats a piece of gum and the chorus includes the line “Double your pleasure, double your fun,” the long-time tag line for Doublemint.

For Wrigley, the company’s embrace and update of a seemingly old-fashioned form of advertising—the jingle—brought the company extra attention and publicity. More important, getting its jingle radio play in the form of Brown’s hit song meant the company had found a way to defeat DVR users who might have skipped a TV ad with the same jingle.

SANTOGOLD & BUD LIGHT LIME

When Bud Light Lime launched in May its TV commercial from advertising agency DDB Chicago, the spot used two Santogold songs, right before her album was released. The Downtown Records artist then recorded a remix of “Lights Out” that was only available, along with a ringtone of the same song, on Bud Light Lime’s Web site.

By partnering with a big brand like Bud Light Lime, Santogold, a former record industry executive, gave the brewer

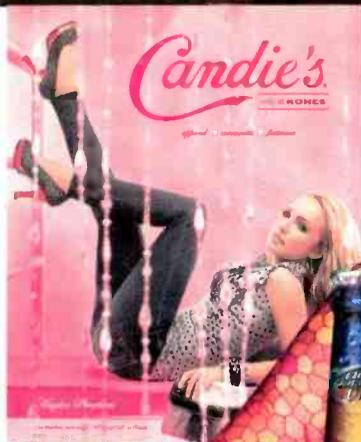
HAYDEN PANETTIERE & CANDIE’S

Hollywood actresses have often tried to cross over to the music world with various levels of success. For every Britney Spears, who was seen on “The New Mickey Mouse Club” early in her career, there is a Tina Yothers, who released the album “Confessions” with her band, Jaded, in 2000 to unenthusiastic reviews. For the first single, “Wake Up Call,” off Hayden Panettiere’s upcoming as-yet-untitled album (Hollywood Records), the singer/actress, who is seen on NBC’s “Heroes,” partnered with Candie’s. The shoe/apparel brand paid for most of the costs for the song’s video and then made a 30-second ad that included elements of the clip. The multimillion-dollar campaign, which launched at the end of July, also included print ads.

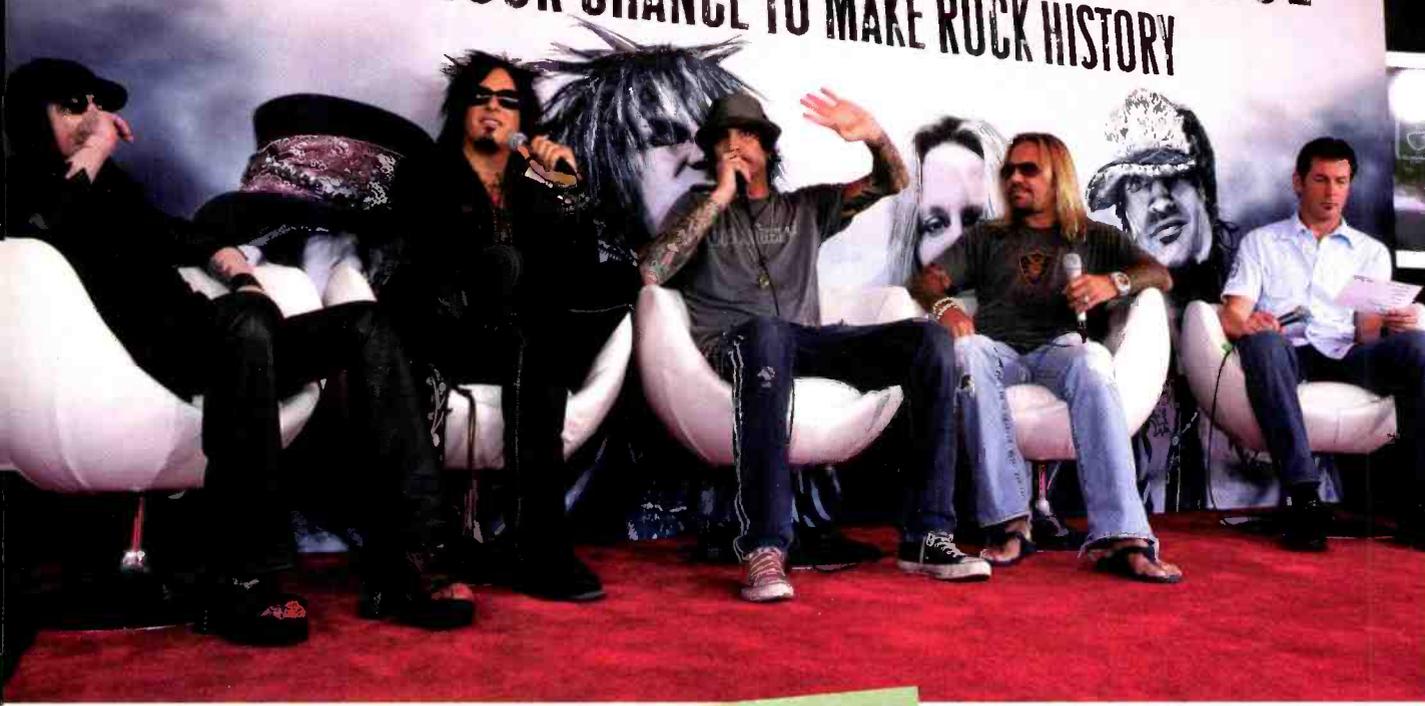
While Candie’s has put musicians in its spots before—among them Fergie and Hillary Duff—this time the brand went the extra step by making its TV ads look like the music video and vice versa.

KATY PERRY & STEVE MADDEN

Footwear/apparel retailer Steve Madden named Katy Perry his first artist of the month. The Capitol Music Group singer, whose single “I Kissed a Girl” has topped the Billboard Hot 100 and been one of the songs of the summer, is heard and seen in each of the 70 Steve Madden stores nationwide equipped with video screens and heard via an audio feed to its remaining 28 locations. Store displays promote Perry, while video screens play



KATY PERRY AND STEVE MADDEN: PHILIP ANGERT; SANTOGOLD: CHRIS POLK/FILMMAGIC.COM



from best-selling books to respected side projects—is a daunting task. And if it works, Guitar Center will be able to say it was there.

PANIC AT THE DISCO, DASHBOARD CONFSSIONAL & MTV'S 'ROCK BAND'

This fall will see the launch of MTV's Rock Band Live tour. Between such acts as Panic at the Disco and Dashboard Confessional, the best virtual rock bands—as determined by a mix of radio promotions, contests and on-site competition—will be invited on-stage to play the "Rock Band" videogame. The tour serves to promote not only the original "Rock Band" game, released last year, but also "Rock Band 2," which streets in the fall. Panic at the Disco's music will appear in the retail version of "Rock Band 2" and other acts on the tour are expected to be added via downloadable packs.

Groups ranging from Def Leppard to Mötley Crüe have released singles in music games and that trend is only expected to continue. "Rock Band," or any other music game, could establish itself as the place to hear—and play—new music and leap in front of such traditional channels as radio and TV.

NICOLE ATKINS & THE OLD NAVY MTV MOVIE AWARDS

During this year's MTV Movie Awards, two Old Navy ads featuring the music of Nicole Atkin mimicked the look of the awards show to keep viewers watching. Each sent viewers to Old Navy's Web site to learn more about Atkins.

"We're trying to make it an event that incorporates the commercial into the awards ceremony," she says. "Instead of the room being green, it [was] blue [Old Navy's logo color]. Instead of a red carpet, it [was] blue, and then models [walked] out into lights," says Sharal Churchill, owner of Media Creature, a music supervision and production house that works with Old Navy's in-house ad department.

"A lot of times, commercials [are] when people are getting up to fix themselves some orange juice," Churchill says. "These spots make you turn to your television and say, 'What is that?'"

Old Navy, often considered stodgy, is trying to break free from that image by associating itself with music that its customers would consider hip and interesting. While such companies as Hot Topic and Urban Outfitters have aligned themselves with music, this is relatively new territory for the clothier.

'POT NOODLE: THE MUSICAL'

London-based ad agency Mother London staged a musical at this year's Edinburgh (Scotland) Fringe Festival that was based on a series of ads the company made for Pot Noodle, a ramen-like product owned by Unilever. Mother employees wrote the lyrics with outside help. Dubbed "Pot Noodle: The Musical," the production reflected the songs heard in the ads. While reviews were mixed, the partnership between the brand and ad agency illustrated the possibilities of such a collaboration.

By turning the ads into a musical, the agency and brand were able to not only garner attention but also get people talking about whether what they were doing was art or commerce. Crucially, every time that conversation was had, talking heads ultimately found themselves discussing Pot Noodles in front of an audience. Which is just what the brand wanted.

credibility with a young, independent-minded market while at the same time benefiting from its vast reach.

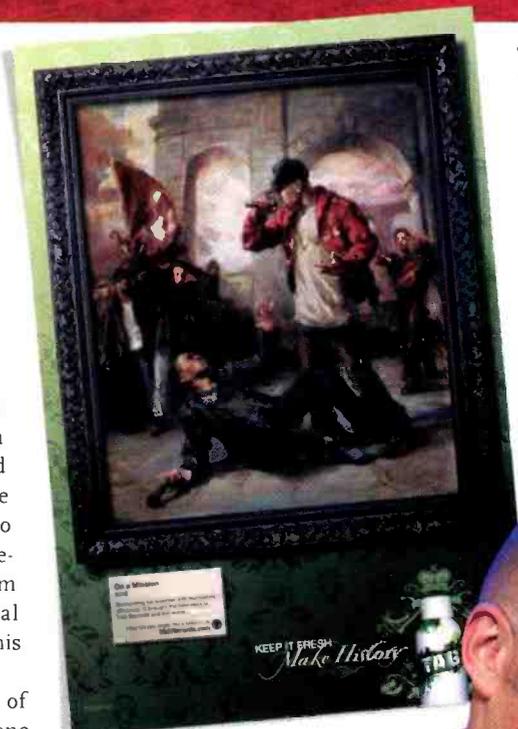
Q, PROCTER & GAMBLE & TAG RECORDS

Procter & Gamble teamed with Island Def Jam to launch hip-hop label Tag Records in April. Headed by Island Urban president Jermaine Dupri, the label's first signing, Q (formerly Q Da Kid), has already been featured in an ad for TAG Body Spray. The imprint plans to launch two artists per year during its three-year deal. Leading up to his album release, Q has posted several videos on YouTube showing off his freestyle skills.

P&G's entry into the world of urban entertainment is a bold one fraught with risks. Q was the focus of a sustained marketing campaign that began during the summer, continued with an appearance at MTV's Video Music Awards and is expected to culminate with the release of his single, video and then album in fourth-quarter 2008. If everything goes as planned, P&G has secured itself a trusted brand in the form of TAG Records, which can be used to market directly to urban youth. In addition, it makes itself cool in the eyes of those same customers, something that makes the reported millions of dollars it has invested in the label seem like a reasonable sum.

MÖTLEY CRÜE & GUITAR CENTER

Mötley Crüe and Guitar Center in late July began a talent competition, the winner of which will get an opening slot on Mötley Crüe's 2009 U.S. tour, \$25,000 cash, \$20,000 in new gear from Gibson, a management deal with Tenth Street Entertainment, a recording deal with Eleven Seven Music and tips on how to survive the tumultuous world of rock'n'roll from Mötley Crüe. Tenth Street manages Mötley Crüe, whose latest album is on Mötley Records, via Eleven Seven.

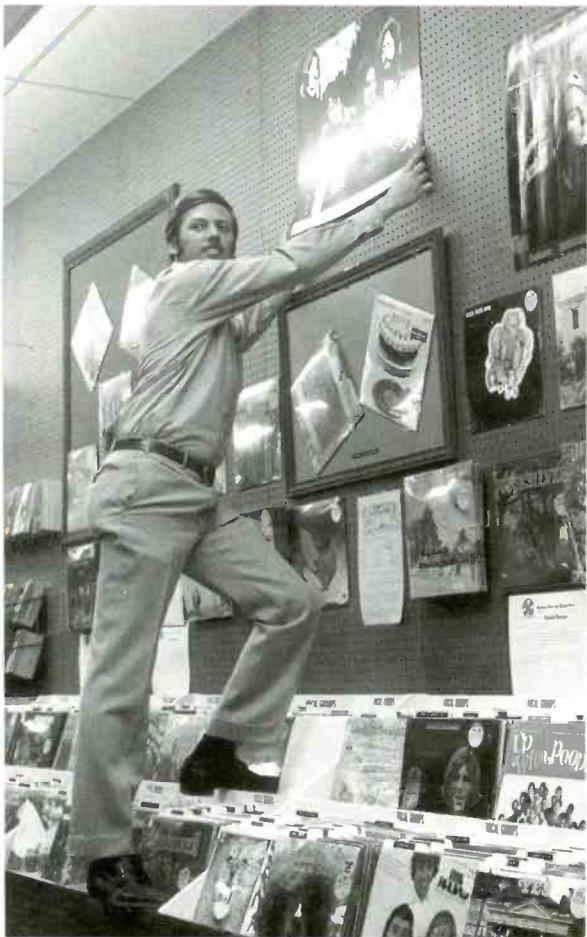


"It's hard to give a band a record deal, because a record deal doesn't mean anything anymore," Guitar Center manager of event marketing and promotion Dustin Hinz says. This contest, he notes, is "a great A&R tool to find the next great artist. We're looking for something in the realm of Mötley Crüe that would fit within their tour lineup."

By partnering with Guitar Center, the Crüe gets to play a role in the future of the music business. Finding the next Mötley Crüe—a multimillion-selling group that has done everything

MÖTLEY CRÜE, top, teamed up with Guitar Center; rapper Q poses in a TAG Body Spray ad, center; and 'Pot Noodle: The Musical' raised the ramen treat's profile.

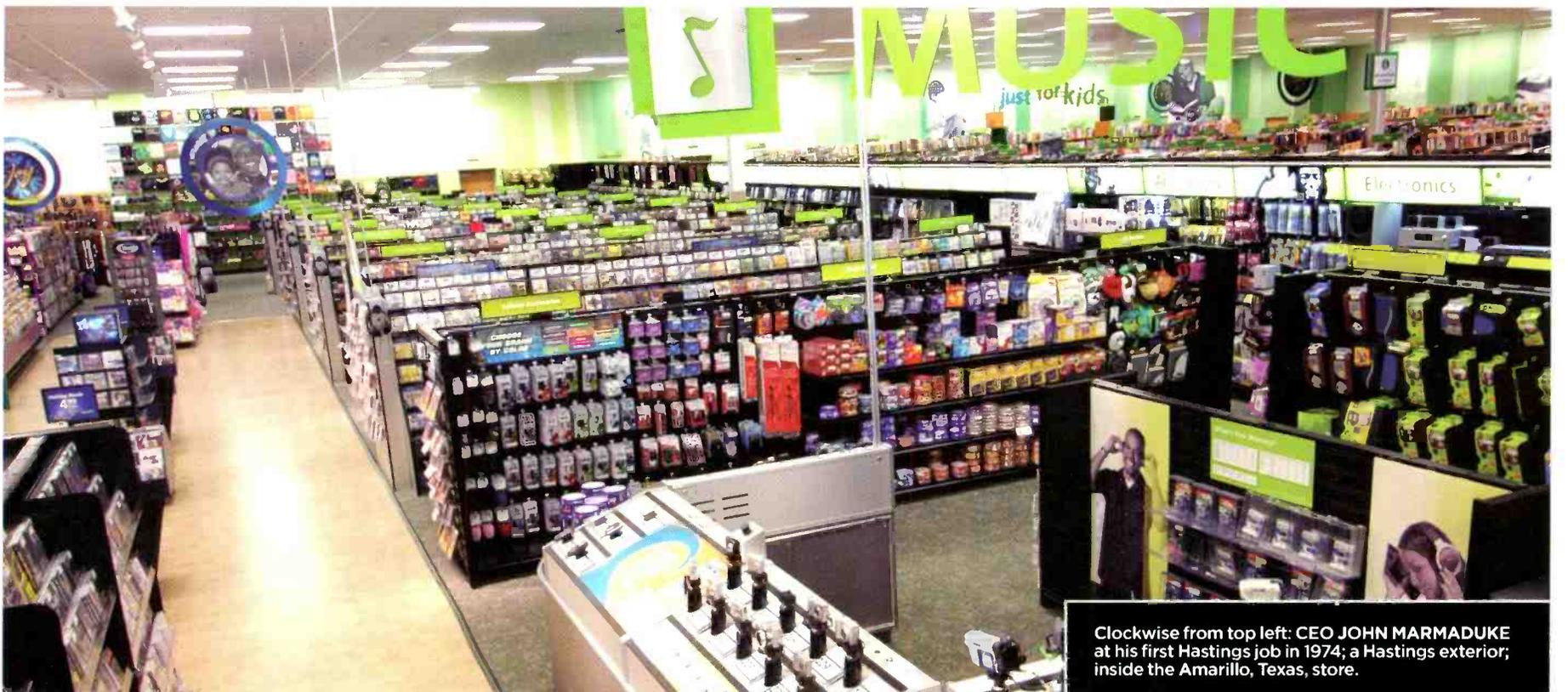




HASTINGS TURNS 40

INNOVATIVE MULTIMEDIA CHAIN HASTINGS ENTERTAINMENT
CELEBRATES FOUR DECADES OF RETAIL SUCCESS

BY ED CHRISTMAN



Clockwise from top left: CEO JOHN MARMADUKE at his first Hastings job in 1974; a Hastings exterior; inside the Amarillo, Texas, store.

RULING RETAIL

HASTINGS ENTERTAINMENT PERFECTS A FORMULA TO EFFECTIVELY SERVE ITS MARKETS, EVEN IN UNCERTAIN TIMES

Celebrating 40 years since its formation in 1968, Hastings Entertainment is on a roll. ¶ In a world where music merchandisers are struggling to avoid red ink—often unsuccessfully—Hastings Entertainment has turned in its seventh profitable quarter in a row. What's more, the 153-unit web was named the chain-specialist, retailer-of-the-year by the Entertainment Merchants Association at the organizations' convention in July. ¶ For the six-month period ending July 31, Hastings reported \$3.6 million in net income, or 35 cents per diluted share, on sales of \$212.2 million. That compares with \$4.4 million, or 40 cents per diluted share, on sales of \$209.3 million. ¶ That follows the year ending Jan. 31, when the Amarillo, Texas-based company reported net income of \$10.2 million, or 93 cents per diluted share in earnings, on sales of \$547.7 million. That's double the profit of the previous year, when the company reported net income of \$5 million, or 44 cents per diluted share, on sales of \$548.3 million.

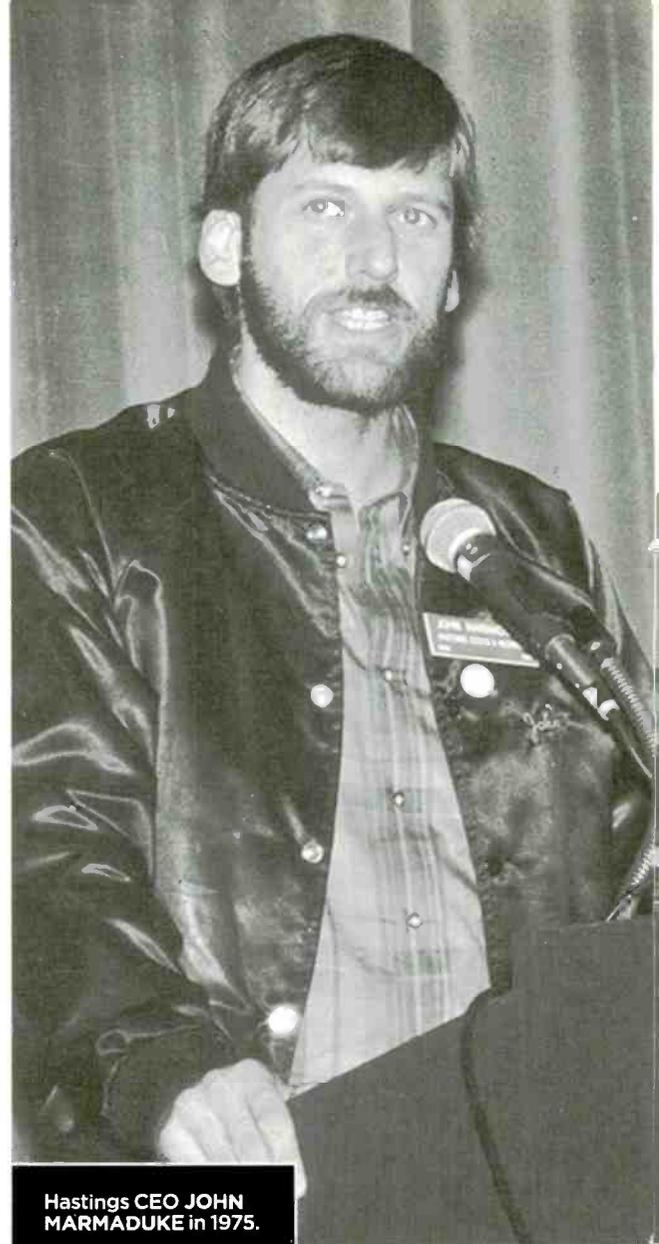
"Hastings may well be the best retailer that we deal with and John Marmaduke the smartest, most hands-on CEO," Universal Group Distribution president Jim Urie says. "His attention to detail is second to none."

What helps keep Hastings ahead of the pack is its multimedia concept, something it pioneered in 1968 when the chain was started. At the time, Hastings' parent company, Western Merchandisers, racked Wal-Mart for music, books and magazines.

So when it opened its first stores as a way to experiment for merchandising Wal-Mart, it included those product lines and added other media formats as they were created. For instance, when the home video industry was first started, Hastings was there adding video rental, something that was quite the trend during the 1980s, creating what became known as the combo store: combining music and video rental. That trend died when Blockbuster established its dominance in the 1990s, leaving Hastings as the last combo chain standing. But Hastings has always been more than that, since it also carried books, magazines, and even computer software and early videogames, making it the first multimedia retail chain.

While other music merchants and book chains continue to grapple with balancing their multimedia mix, Hastings appears to be closest to perfecting its formula, particularly for the markets it serves.

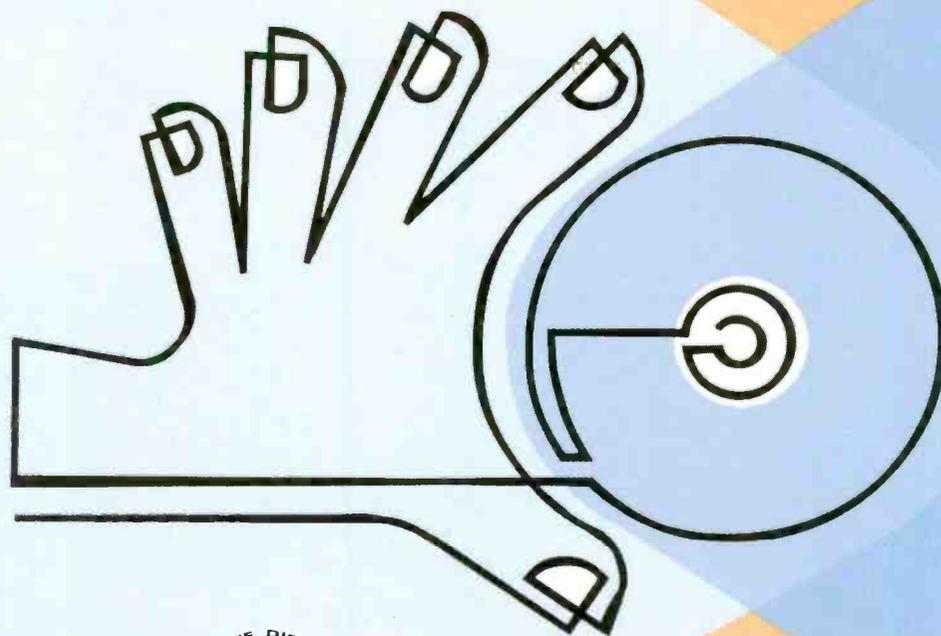
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Hastings CEO JOHN MARMADUKE in 1975.

Forty and forward!

Congratulations
Hastings
on this
landmark
achievement!

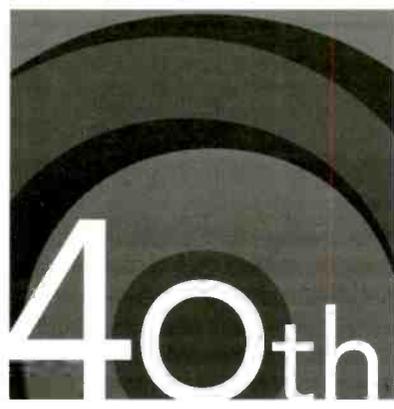


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"The company was—and is—to the best of my knowledge, the only entertainment retailer that mixes video rental with the sell-through of movies, music, electronics, videogames and books, Hastings VP of marketing Kevin Ball says. "It is truly unique."

Looking at merchandise by revenue, last year books and video were tied for No. 1, each accounting for 22% of sales, while music came in third with 17% of revenue, down from 20% in the prior year and 23% in 2005. As a reaction to falling CD sales, about 35 Hastings stores will reduce space dedicated to music, the company says. Meanwhile, video rental accounts for 16% of volume; videogames, 11%; trend merchandise, 4%; consumables, 3%; electronics, 3% and other, 2%.

But being a multimedia retailer in today's environment isn't enough, according to the chain's chairman, president/CEO John Marmaduke. "We saw our music vendors abandon the specialty retailer and determined that growing our existing concept was not wise," he says. "We devoted our resources over the last five years to developing a new, better concept: the first new and used entertainment superstore."

Hastings was one of the first chains to embrace used CDs and absolutely the first chain to market used product right alongside new titles. Likewise, it also carries used video and videogames. Today, Hastings' used sales account for 12% of all volume, and it is likely to grow larger, as the chain is now adding used books to its inventory mix.

In addition to boosting selection, used product pricing helps Hastings compete with the low-balling big-box merchants like Wal-Mart, Target, Best Buy and Circuit City. Fortunately, Hastings doesn't come across all those merchants at one time because its real estate strategy calls for locating in secondary and tertiary markets with a population generally less than 250,000. So while it may compete against Wal-Mart and maybe K-Mart, it does not often find all five of those



Above: Hastings senior VP of merchandizing **ALAN VAN ONGEVALLE**; below: Hastings VP of marketing **KEVIN BALL**



chains in the same market as its stores.

What's more, Marmaduke still sees room for growth, possibly in primary markets, when you consider "the diminution of stores means large urban markets are underserved," for music.

But in the markets Hastings currently locates, it is often the sole superstore with an extensive selection of entertainment software. Moreover, Hastings tries to make the most of the shopping experience, with Marmaduke and his team often on the road, taking pictures of different merchandising examples to analyze what's working and what's not. A typical Hastings store—once you get past the prime real estate in front, which of course is stocked with hot movers from all the chain's inventory categories—is merchandised with what the company calls its three-across concept, with video on the left—movies for sale and rental; the center spot is occupied by lifestyle merchandise including music,

videogames, musical instruments, portable electronics and pop-culture merch; and on the right are books, magazines and cafe. Currently, 96 of the chain's stores feature this layout.

The sections used to be separated but nowadays, Hastings has a cut across that allows shoppers to move more organically through merchandising areas. The three-across concept produces significant marketing opportunities, according to Hastings executives. The company is also experiencing nice growth from its in-store cafe and will add that feature to seven more stores this year, bringing the number of stores with a cafe to 78.

A key ingredient to Hastings success appears to be its ability to continually evolve. As music sales have decreased, the company has "taken on a new meaning to what entertainment was all about," Ball says. "It was and is a company that relies on an evolving strategy of how it can deliver the fun to its customers."

continued on >>p36

'Hastings has taken on a new meaning of what entertainment is all about. It was and is a company that relies on an evolving strategy of how it can deliver the fun to its consumers.'

—KEVIN BALL, HASTINGS

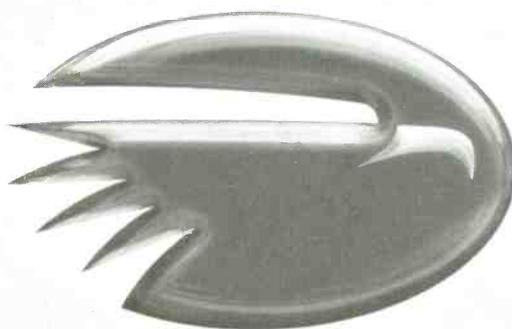
'Hastings may well be the best retailer that we deal with and John Marmaduke the smartest, most hands-on CEO. His attention to detail is second to none.'

—JIM URIE, UNIVERSAL MUSIC GROUP DISTRIBUTION

Congratulations on 40 Years!

Congratulations to Hastings on 40 years of success and innovation!

Thank you for all your support and we look forward to continuing our partnership for the next 40 years!



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HASTINGS

40th

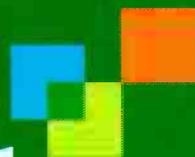
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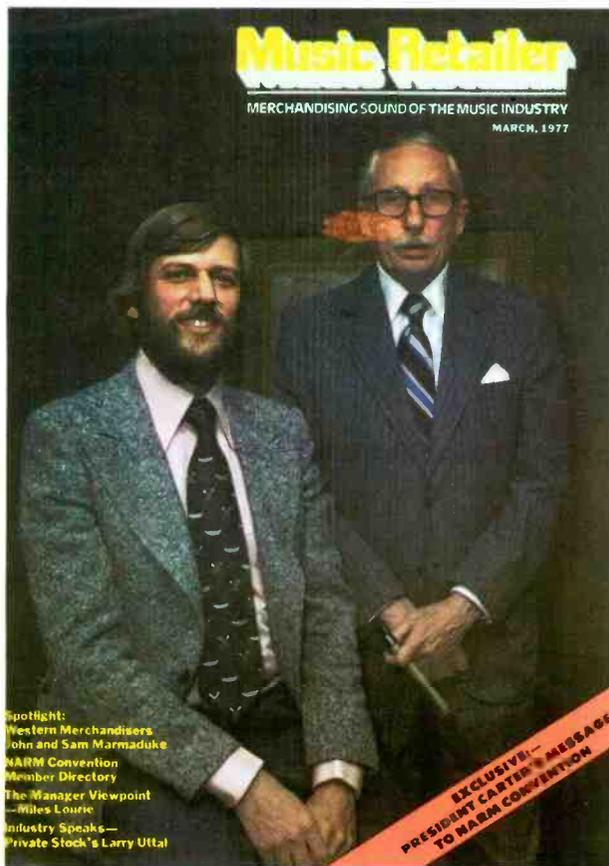
1968-2008

To all our artists, labels, distribution companies,
studios, vendors, customers & employees

**Thanks for making Hastings the place to
Discover Your Entertainment for 40 Years!**



Hastings®
Discover Your Entertainment



Spotlight:
Western Merchandisers
John and Sam Marmaduke
NARM Convention
Member Directory
The Manager Viewpoint
— Miles Lourie
Industry Speaks—
Private Stock's Larry Uttal



Left: Father and son **SAM** (right) and **JOHN MARMADUKE** on the March 1977 cover of *Music Retailer*. Above: With wife/mother **MARGE MARMADUKE** (second from left) in 1988.

For example, trend merchandise, such as sports and movie memorabilia, which has accounted for 4% of total revenues for the last three years, is running 36.8% up in the most recent quarter. That's because the chain has aggressively expanded its selection, created new merchandising tools, and added completely new product lines to the overall mix, senior VP of merchandising Alan Van Ongevalle says.

The company has also expanded its videogame catalog selection, while leveraging its used-goods to help drive overall business, he adds. That move has produced a 29.8% increase in same-store sales for videogames in the most recent quarter.

While music sales are going down, it's still an important lifestyle component of the Hastings brand. At Hastings, the chain is more heavily weighted toward harder edge rock, indie music and country. "Music is even more relevant in our lives than ever before," Van Ongevalle says.

Moving over to cyberspace, Hastings doesn't breakout online revenue, but label sources say the company is not yet a factor in that area. Until then, the only indication of how much business the chain conducts online can be tracked by how many customers have rated the company as an Amazon Marketplace seller of CDs and DVDs. On that site, Hastings was rated by 113,745 buyers, which appears to be among the top 10 rated sellers. (Caiman is No. 1 with 350,363 ratings.)

Meanwhile, the chain plans on redeveloping its own gohastings.com site for a 2009 rollout, as well as adding digital downloads later this year, according to Marmaduke. It will use Neurotic Media as the back-end for its download store, for which Hastings will serve as the merchandiser.

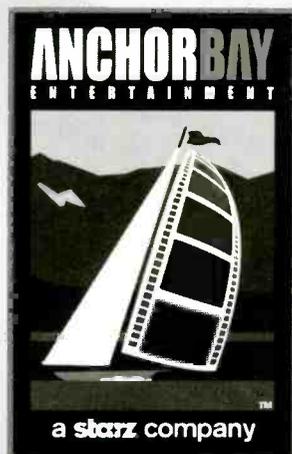
For marketing, the chain is currently promoting the "Discover Your Entertainment" theme. "We know that every person has a different notion of what their entertainment is," Ball says. "We want our customers to think of us first. Our mission is to 'help our communities discover their entertainment,'" Ball says.

But that is something the chain doesn't have to worry about, according to Hollywood Records sales VP Curt Eddy. "Hastings is great at seeing what their communities need and giving it to them," Eddy says. "There is no one better than Hastings at servicing their communities."

In general, he adds, the Hastings team "is smart, knows their market, and are among the best companies we work with." ...

Congratulations Hastings for reaching this 40th year milestone.

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A FAMILY AFFAIR

JOHN MARMADUKE REFLECTS ON THE GROWTH AND FUTURE OF HASTINGS ENTERTAINMENT

John Marmaduke, Hastings Entertainment chairman, CEO and president, joined the family business in 1969, one year after his late father Sam began the Hastings chain. The company's original business was the Western Merchandisers rackjobbing operation, which supplied Wal-Mart with music and books. ¶ "My dad Sam wanted a laboratory for our rack services parent . . . and he also wanted to diversify," recalls John Marmaduke, who moved up through the ranks before taking the helm in the late 1980s. ¶ In 1991, Wal-Mart bought Western Merchandisers but John stayed on as president, running the division until 1994 when he decided he wanted to devote more time to the Hastings chain, the originator of the multimedia concept.

When Marmaduke was ready to leave Western, Wal-Mart sold the rack jobber to Anderson News. Since then, Marmaduke has been overseeing the growth of Hastings Entertainment, including taking the chain public 10 years ago.

Now with 152 multimedia stores carrying music, books, movies, videogames, electronics and many other product lines, Marmaduke assesses the future of the chain.

When did you join the family business?

What were you doing before you joined?

My most educational experience was being a national coordinator for the Eugene McCarthy presidential campaign in '68, while a junior in college. I flew around the country, met some very interesting people and decided politics was not for me. I joined Western Merchandisers in 1969. I have been route salesman, advertising director, VP of Hastings, president of Hastings and then president of Western Merchandisers.

Describe a typical day.

I get to the office early so I can plan my day, work on tasks that require uninterrupted concentration, read my mail, "Postcards to the President" and e-mail. We have our internal meetings on Mondays and Fridays starting at 7:30 so we can be in the field midweek. I travel about every other week. When I'm in the field I take lots of pictures and share them with our store support staff when I return, so they get the benefit of my travels.

What did you learn from working with Wal-Mart back in the day?

The weekly meeting structure, bias toward field visits, continual change, "Think Big But Act Small"—try big and wild ideas cheaply, frequently—a good team in a great culture is a competitive advantage.

What is special about Hastings?

Hastings' culture of continuous change and multimedia concept are unique in our industry.

Your company seems to finally be getting the respect it deserves from suppliers. I remember when Hastings was an after-thought stop for when suppliers were in Amarillo, Texas, to visit Anderson Merchandisers. No comment.

What are your plans going forward?

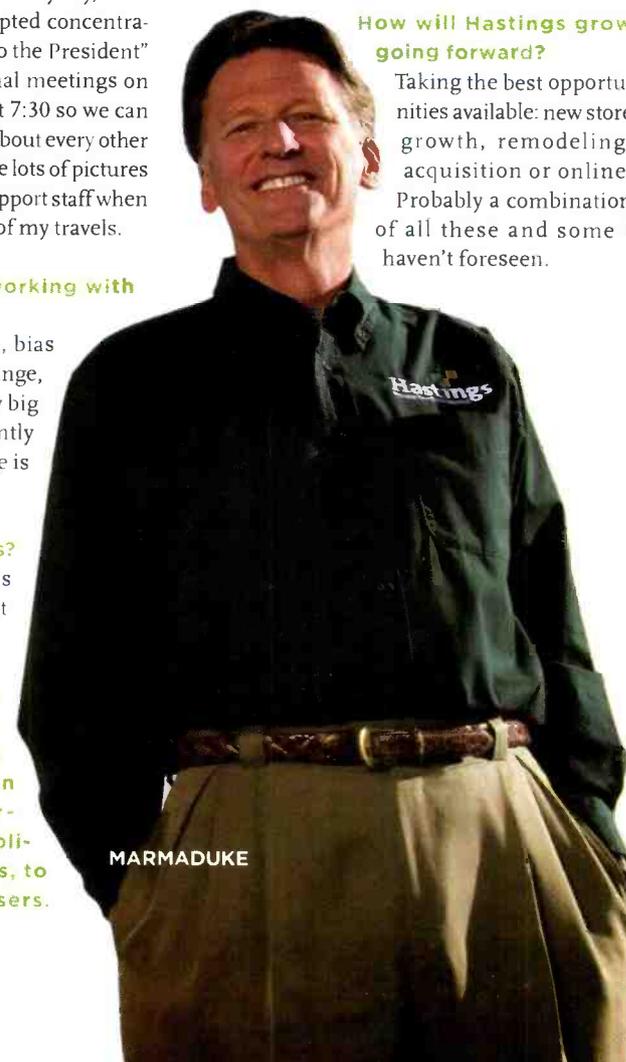
We will continue to improve and expand the appeal of our new and used entertainment superstore while remodeling older stores to the new brand and opening new stores in new markets.

When you went public, the company had identified more than 500 underserved, small to medium-size markets that meet its new store criteria. Does that still hold true?

Even more so today. With the diminution of specialty stores, even large urban markets are now underserved.

How will Hastings grow going forward?

Taking the best opportunities available: new store growth, remodeling, acquisition or online. Probably a combination of all these and some I haven't foreseen.



MARMADUKE

Has the CD downturn affected your business plans? When your chain had 110 stores and went public, you projected 20 new stores a year to reach 170 stores within three years. Today you have 153?

We felt the erosion of margin in music and DVDs but just as importantly, we saw our music vendors abandon the specialty retailer and determined that growing our existing concept was not wise. We devoted our resources over the last five years to developing a new, better concept, the first new and used entertainment superstore.

How much of your music sales is used?

We don't disclose the proportion by product. All used product sales are 12% of our total revenues.

What were your best and worst decisions strategically with Hastings?

Selling the mall stores [to Camelot in the early 1990s] and adding used products were our best decisions. Hiring executives who did not live our values was my worst decision. Our concept is multi-faceted, difficult to execute and requires exceptional executives working as a team.

What made the mall store sale a good decision?

Darrell Royal [legendary University of Texas football coach] said, "There are three things that can happen with the passing game and two of them are bad." This is what we thought of malls. We weren't in control of our destiny and malls were not leasing to please customers or enhance the shopping experience. It's now caught up with them.

Hastings sells many categories of entertainment software. Where have you seen innovation?

The video industry has pioneered lowering price to maximize total sales dollars and reduce counterfeiting.

Which manufacturing sectors are the most responsive to retail and who seems to have the best handle on the future?

I would give the video industry high marks on using exhaustive research to guide its marketing and product decisions while still

being flexible enough to continually experiment. The music industry is catching up, though.

Which industry has the most efficient distribution pipeline and which produces the most returns?

The music industry is the best at quick reaction and re-supply. Books have the highest return percentage because of the large amount of titles released and they have no return sting.

How is your online store doing? Will you ever do digital downloads?

Our online store is profitable and we are redeveloping the Web site for a 2009 rollout. Yes, later this year we will do downloads through Neurotic Media, which will provide the back-end and we will merchandise it.

Does the consumer still want physical goods? Do we need a replacement format for the CD?

Of course the consumer wants physical goods. They want them at a reasonable price, not exclusive to one retailer, at a price relationship to the digital acquisition cost. Long term, we need something that is more compact and has higher sound definition than the CD. We need to spread the delta between MP3 and physical product, and the kids are noticing that difference. Whether music will piggyback with Blu-ray or some other home medium remains to be seen.

Assess the digital threat or opportunities for the other categories you compete in?

We don't foresee what happened to music in our other product categories, but we do envision some further channel erosion in music, which will be offset by retail consolidation, growth in Blu-ray, videogames and other new product lines at Hastings.

What do you think about street date parity and the trend for the big boxes to score all those exclusives?

It seems the music industry continues its death wish. Executives in other entertainment industries ask me, "What were they thinking?" I have no idea.

Which other retailer seems to have the best focus on music? Wal-Mart. They are milking the music industry for concessions to increase their store traffic while exiting the category. Brilliant!

What do you miss about the music industry?

We've lost a lot of great talent, both on the labels/distribution side and the artist side. I am excited by the improved quality of the releases of the last few years.

Do you think music stocks are undervalued?

Stock market professionals know a little about many businesses. Their reductionist view is that digital will commoditize everything in its path like it is doing with music. Game Stop disproved that: they now have a \$6.8 billion market cap. —EC

HASTINGS BY THE NUMBERS

No. of stores	153
No. of states with a Hastings	20
Average store size	20,000 square feet
Size of distribution center	149,000 square feet
No. of employees	6,080
No. of full-time staffers	2,131
Most recent annual revenue	\$547.7 million
Music titles per store	6,000-16,000
Book titles per store	14,000-64,000
Inventory value	\$164.2 million
Shareholders equity	\$103.8 million

Source: Public records filed with the U.S. Securities and Exchange Commission, as of April 30.



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Billboard Live Tokyo, equipped with DIGIDESIGN Pro-Tools, made its historical remark with recorded materials available on iTunes Music Store Japan in two weeks after recording at the venue. Haruomi Hosono @Billboard Live Tokyo, April 22, 2008



Main recording equipment list

- DIGIDESIGN Venue D-show Profile
- D&B AUDIOTECHNIK Q1, Q-Sub, B2
- DIGIDESIGN Venue D-show Profile
- D&B AUDIOTECHNIK M4
- D&B AUDIOTECHNIK D12, E-Pac
- Pro Tools HD3 ACCEL for PCIe

October-November 2008 Show Schedule

	Tokyo	Osaka	Fukuoka
Bobby Caldwell	Oct.6-11 (8off)	Oct.13-15	Oct.17-19
Giovanca with special guest Benny Sings	Oct.13-14	Oct.11	Oct.16
The Three Degrees	Oct.15	Oct.17-18	Oct.13-14
Joe	Oct.16-21 (19off)	Oct.27-Nov.1 (29off)	Oct.23-25
Christopher Cross	Oct.22-23	Oct.24-25	Oct.20
Bobby Hebb	Oct.25	Oct.23	-
Christiane Legrand Trio	Oct.28-29	-	-
Jay Sean	Oct.31-Nov.1	Nov.3	-
Kenny "Babyface" Edmonds ~Acoustic Tour~	Nov.3-8 (5off)	Nov.10-15 (12off)	Nov.17
Bernard Purdie & Chuck Rainey All Stars	Nov.10-11	Nov.6	Nov.8
Nils Petter Molvaer	Nov.12-13	-	-



Giovanca
Photo: ©Yamandu Roos



Joe



Jay Sean



Kenny "Babyface" Edmonds
Photo: ©James R. Minchin III



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WORLD PARTY
DJ Khaled takes his brand global



THE ODD COUPLE
TV on the Radio thrives with Interscope



WHAT SARAH SAYS
McLachlan sings through the pain



CLASS IN SESSION
Gym Class Heroes snag big chart debut



FUNNY BUSINESS
Posthumous Hedberg CD scores laughs, sales

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MUSIC

POP BY MARIEL CONCEPCION

TEAM PLAYERS

The Pussycat Dolls Pick Up Where Lead Singer Left Off

It's undeniable that the Pussycat Dolls have what it takes to put out a successful album. Their 2005 Interscope debut, "PCD," has sold 2.9 million copies in the United States, according to Nielsen SoundScan, and spawned such chart-topping hits as "Don't Cha" and "Buttons" featuring Snoop Dogg.

But when lead singer Nicole Scherzinger tried to go solo last fall, the response couldn't have been more different. Four singles fizzled on the charts and at radio, and her album, "Her Name Is Nicole," was shelved indefinitely.

So for now, the focus is back on the Pussycat Dolls, who return Sept. 23 with "Doll Domination." Serviced in May, lead single "When I Grow Up," produced by Rodney "Darkchild" Jerkins, reached No. 9 on the Billboard Hot 100 just four weeks after entering the chart and No. 5 on the Pop 100. The group has already performed the track on major platforms like CBS' "Fashion Rocks" show, the MTV Movie Awards and the first results show of the 2008 season of Fox's "So

You Think You Can Dance."

"I think we had an advantage with our first album being so successful. We knew songs like 'Don't Cha,' 'Buttons' and 'Stickwitu' helped to set the bar for us and steered us in the direction, because before that we didn't even know what the sound for the PCD was going to be," Scherzinger says.

In addition to the Missy Elliott-assisted "Whatcha Think About That," for which a video was filmed recently in Los Angeles, other tracks include the Snoop-featuring "Bottle Pop," the R. Kelly duet "Out This Club," the Tina Turner-inspired "In Person" and "Happily Never After," which finds Scherzinger narrating the story of a woman who walks out on a dead-end relationship.

Some key branding alliances will help promote the project, including a partnership with Bally's Total Fitness Club and Scherzinger's role as the face of Caress' Brazilian Wash. Through

the end of the year, the Dolls will make promo stops everywhere from the United States to central Europe and Malaysia and will embark on an extensive concert tour in early 2009.

With "Doll Domination" already off to a strong start, the question remains: Why did Scherzinger's solo bid meet with such resistance, especially considering it featured contributions from stars like will.i.am and Timbaland?

According to Scherzinger, the problem was the similarities in PCD's sound and the one she was trying to make her own. "I put my solo album on hold because, one, I'm a ridiculous perfectionist; two, the timing wasn't right; and three, we have so much success with the Dolls, I've got to come with something completely different and unique for me as a solo artist," she says.

PCD manager Jeff Haddad believes the major hiccup was timing. "We had been out there so long, promoting the first album for three straight years, releasing seven singles, that when we took shots with Nicole's own songs, I think the fans were a little taken aback and were still yearning for PCD," he says. "I think people were thinking, 'This is amazing, but is this what we're doing? Is it Nicole or PCD?' People are fickle—they want things when they want it."

Geffen chairman and "Doll Domination" exec-

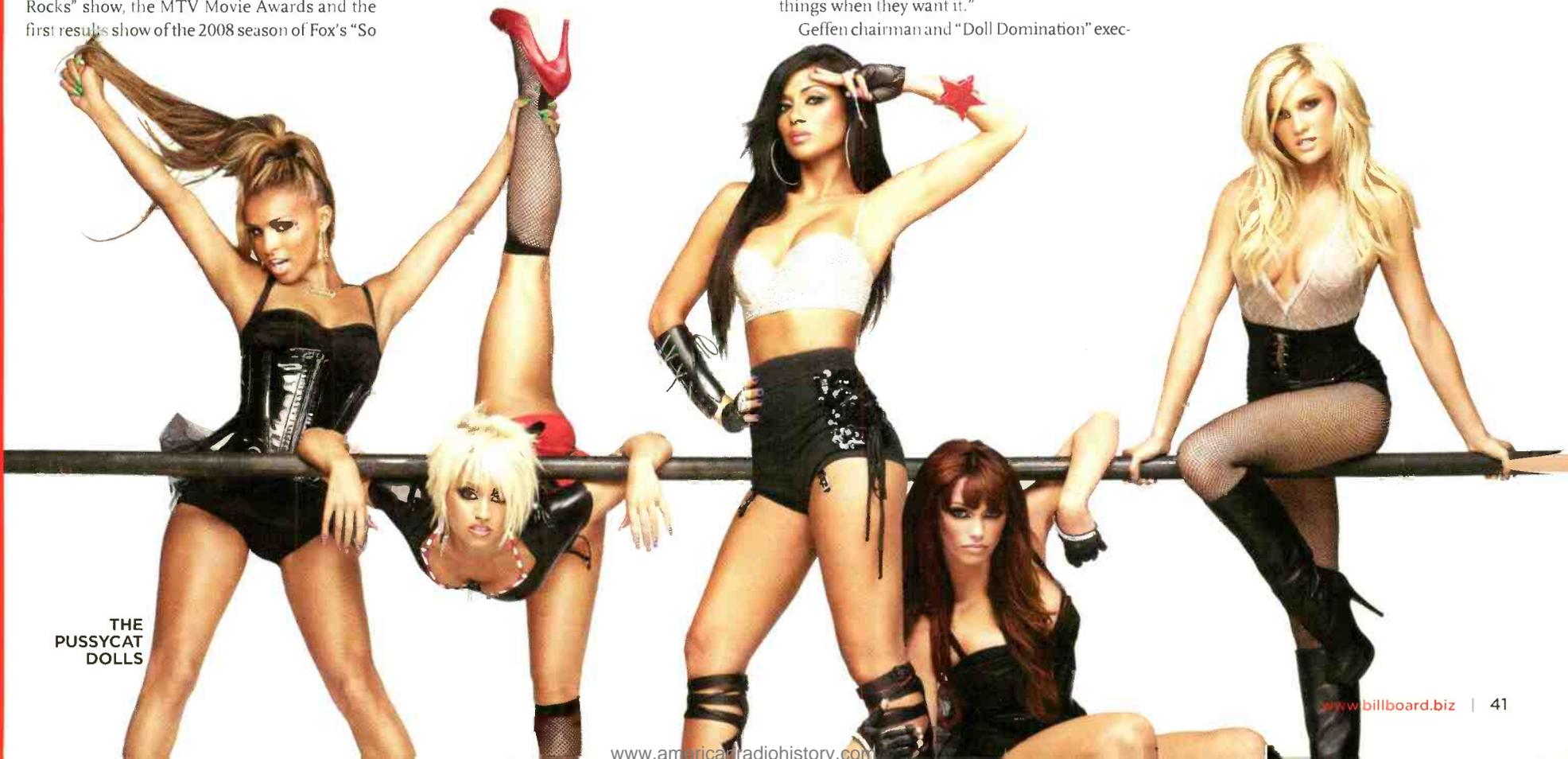
utive producer Ron Fair is confident the right moment for Scherzinger will come soon. "It was an issue of timing, but we're coming back to it when the time is right and it's going to work. In the meantime, we're going to focus on PCD," he says.

To help ease fans into anticipated future solo moves from Dolls members Melody Thornton, Ashley Roberts, Kimberly Wyatt and Jessica Sutta, each has their own songs on the European version of "Doll Domination." "When we perform live, we each get an opportunity to sing our own songs," Scherzinger says.

Scherzinger is confident "Her Name Is Nicole" will be out early next year and has already collaborated with artists like Sting and Snow Patrol's Gary Lightbody in the hopes of authoritatively striking out on her own.

"I realized a lot of the songs sounded like PCD songs and that they shouldn't be on my album," she says. "But all that will come in time, full steam, next year. And when I do, there will be room for both of them to coexist because they'll be two completely separate entities." ■■■■

Additional reporting by Gary Graff.



THE PUSSYCAT DOLLS

JASON ODELL

LATEST BUZZ

>>>BRITNEY'S BACK

Fresh off winning three top trophies at the MTV Video Music Awards, Britney Spears has confirmed she will release a new album before year's end. "Circus" is due Dec. 2 via Jive; the first single is "Womanizer," produced by the Outsyders. Among the other contributors are Dr. Luke, who wrote and produced the title cut; Danja; Guy Sigsworth; Max Martin; and Bloodshy & Avant. The album's release coincides with Spears' 27th birthday.

>>>ALL YOU NEED IS 'LOVE'

Taylor Swift will unveil her sophomore Big Machine album, "Fearless," Nov. 11. The artist tells Billboard that first single "Love Story" is about "a love that you've got to hide because for whatever reason it wouldn't go over well. I spun it in the direction of 'Romeo and Juliet'; our parents are fighting." "Fearless" will be available in a \$75 boxed set featuring a T-shirt, leather bracelet, photo album and sticker.

>>>STAYING HOME

Lil Wayne has re-signed his contract with Cash Money Records for an undisclosed number of albums. The rapper has recorded for the Universal-distributed label since he was a teenager. In addition to being its biggest recording artist, Wayne also serves as Cash Money's president. His most recent album, "The Carter III," is the top seller of 2008 at 2.4 million copies in the United States, according to Nielsen SoundScan.

>>>VOICES CARRY

Alongside her ninth studio record "Little Honey" (Oct. 14, Lost Highway) and a hefty fall tour, Lucinda Williams will on Oct. 28 release a digital-only EP of protest songs. "Lu in 08" is timed to hit a week before the U.S. presidential election. It sports live covers of Bob Dylan's "Masters of War," Buffalo Springfield's "For What It's Worth," the Thievery Corporation/Wayne Coyne collaboration "Marching the Hate Machines Into the Sun" and the Williams original "Bone of Contention."

Reporting by Michael D. Ayers, Jonathan Cohen and Hillary Crosley.



DJ KHALED

HIP-HOP BY HILLARY CROSLY

Going Global

DJ Khaled Expands His Reach With New Album, Label

Few DJs successfully maneuver clearance pitfalls to assemble an album that satisfies the ravenous appetite of hip-hop fans. But DJ Khaled has parlayed an A-list Rolodex into radio-ready, star-packed tracks that endure far longer than the average mixtape.

"If I work with Lil Wayne or Akon, I'm going to make sure it's a big record," Khaled says. "They know I'm going to come with it, so they have to come with it. When you go to the Khaled record, just know it's going to be a movie."

After 2007's surprise hit "I'm So Hood," Khaled on Sept. 16 released his third Koch album, "We Global." Only this time, instead of shouting his trademark branding catchphrase, "We the best," Khaled is ready for the world.

"We Global" is the extension of the We the Best brand—"We're just taking it global," Khaled says of a brand he's established via songs, mixtapes and repeated mentions during media appearances. "I'm setting up international tour dates now for Europe and some parts of Africa like South Africa and Ghana."

Last year, Khaled's single "We Takin' Over" peaked at No. 26 on Billboard's Hot R&B/Hip-Hop Songs chart, but "I'm So Hood," featuring almost every relevant MC from Lil Wayne to Ludacris, eventually reached No. 9.

"Khaled's our biggest urban artist here at Koch," senior VP of marketing John Franck says. "'We Takin' Over' was the first single from [the album] 'We the Best,' and we thought it was going to be his biggest to date."

That was until "I'm So Hood" surpassed the first cut by selling 947,000 digital downloads, according to Nielsen SoundScan. "We Takin' Over" has amassed 746,000 digital purchases; Khaled's prior two albums have collectively

moved more than 565,000 copies.

The new album's first single, "Out Here Grindin'" featuring Akon, Plies, Young Jeezy, Rick Ross, Trick Daddy and Lil Boosie, was No. 40 at press time on Hot R&B/Hip-Hop Songs. Koch released second single "Go Hard," featuring Kanye West and T-Pain, in August. Among the album's other guests are Missy Elliott, Flo Rida, Nas, the Game, Ray J and Bun B, while the Runners, Cool & Dre and Danja contributed production.

Unlike many artists, Khaled has eschewed a personal Web site for a MySpace page, touting 385,000 friends and 17 million plays. Franck says another site would be redundant since contemporary society operates in a "social networking world. Kids don't care about official Web sites unless it's Kanye's blog or thisis50.com."

On the mobile side, Koch has partnered with Verizon, AT&T and Boost to create promotions where their customers will have access to exclusive Khaled music and content via their cell phones. The label is also working with ringtone providers Zed and Hudson Entertainment to facilitate additional mobile platforms like gaming and wallpaper to each of the major U.S. cellular companies.

As he launches "We Global," Khaled is also heavily involved in building his Def Jam-distributed We the Best Music Group and new artist Ace Hood. The latter's latest single, "Ride" featuring Trey Songz, was No. 58 on Hot R&B/Hip-Hop Songs at press time. And as Khaled tours the States, Franck says Koch coordinates with Def Jam to synergize and maximize the We the Best brand.

"Ace has that star glow," Khaled says. "I love Koch because they support my label deal and set up Ace with dates when they're organizing mine."

Despite Khaled's hectic schedule, Franck is confident in the DJ's formula of complementary artists and rousing beats. "Khaled puts a lot of pressure on himself to deliver an even better record than the last two," Franck says. "We just finished a gigantic green screen video that took nine weeks to make. Did I mention we're an indie?"

LATIN BY AYALA BEN-YEHUDA

Have No Fear

La Ley's Cuevas Sets 'Stage' For Solo Debut

Five years after Beto Cuevas told his bandmates in the wildly successful rock band La Ley he wanted to go solo, he's gotten his wish with "Miedo Escénico," out Sept. 23 via Warner Music Latina.

"We were falling into a certain comfort [zone] as artists," he says. And "when you're a creative soul, it's almost an announcement of a sudden death."

"Miedo Escénico" ("Stage Fright") shows just how literally—and seriously—Cuevas takes the "solo" concept. In addition to writing all the songs, he designed the album artwork and directed the video for single "Vuelvo." He produced his demos himself in his home studio until they were nearly finished tracks and brought in co-producers Aureo Baqueiro and Steve Tushar to finish the album. Even then, he was heavily involved in the final studio

recording.

"This is the first album to carry my name, and I don't want any aspect to escape from my hands. I didn't want to have anybody around me when I was writing my music and recording my demos," Cuevas says.

The artist also directed teaser clips for the songs on his MySpace page and designed a logo for all of them. "Every band is a brand, and you need to work the branding," he says. "The good thing about YouTube is that you can get immediate feedback from the fans."

Cuevas edited the videos while on the road, gathering even more fan input during shows and showcases sponsored by Jack Daniel's earlier this year. "It was an opportunity for him to use the audience as a focus group and fine-tune his repertoire," says manager

CHRISTIAN BY DEBORAH EVANS PRICE

No Small Wonder

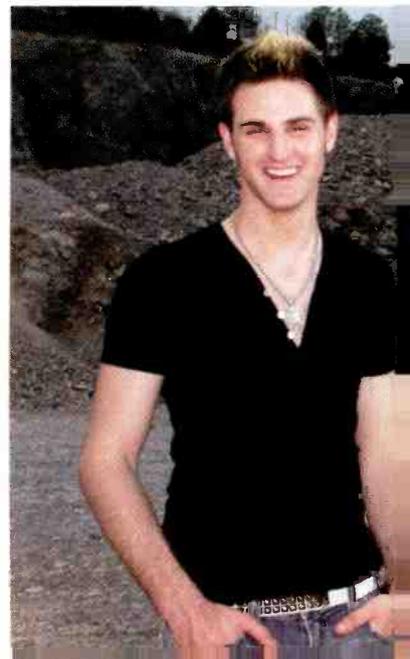
Rush Of Fools Sings Praise On Sophomore Set

It's a Friday night and it's standing room only at the Premiere Theatre during Walt Disney World's annual Night of Joy Christian music festival, where enthusiastic fans came to get a taste of Rush of Fools' sophomore album, "Wonder of the World," released Sept. 16 via Midas Records.

The Disney date—a plum gig for a new group whose two Night of Joy shows were nestled among performances by such Christian heavy-hitters as tobyMac, Casting Crowns and MercyMe—is the latest coup for the Alabama-based worship band. Rush of Fools became the Christian genre's breakout act last year with its self-titled debut release, which has sold 98,000 copies in the United States, according to Nielsen SoundScan. It

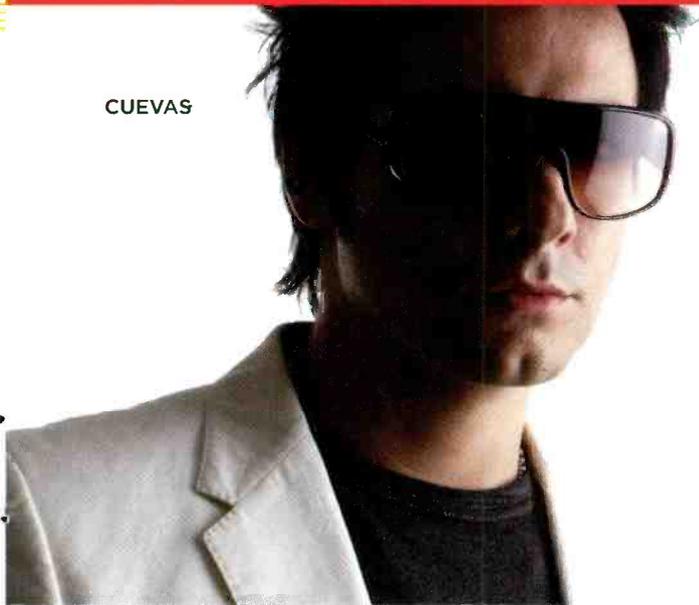
spawned the hit "Undo," which became ASCAP's Christian song of the year and was named Radio & Records' most-played song of the year on the Christian AC chart.

It was a rapid ascent for a



DJ KHALED: BOB CROSLIN; RUSH OF FOOLS: BO STREETER

CUEVAS



Maribel Schumacher, former marketing VP of Warner Music Latin America.

The result is a dense, thoughtful album with touches of British rock influence, new wave and electroclash. But Cuevas' particular talent for soaring, tender ballads is also in evidence. Still, he says, "97%-98% of my album belongs to a period post-La Ley, not something that I've been dragging [from when] I was in La Ley."

Cuevas will continue to do intimate showcases between now and next year, when, Schumacher says, he will re-

turn with a "heavy-duty" tour. With La Ley's regionwide popularity, Schumacher is in talks with brands "from banks to telephone conglomerates to soft drinks and shoes" in Mexico, Argentina, Chile and Colombia for tour sponsorships and endorsements.

As far as the U.S. market—where Latin radio stations play relatively little rock—is concerned, the label is also servicing DJs for dance club remixes and mixshow play. Latin pop station KSSE (Super Estrella) Los Angeles premiered "Vuelvo" in the days leading up to its stadium-size

Reventón festival in August, where Cuevas performed.

Personal appearances, video and viral marketing will figure prominently into the marketing of "Miedo Escénico," with MTV Latin America running a contest in which viewers submit their stories. Cuevas will write a song around the winning story and record it, with MTV and Yahoo broadcasting the recording.

Multimedia marketing company Batanga, which coordinated the Jack Daniel's sponsorship, will feature Cuevas on its Web sites and in print publications around the release of his album. He's also starring in "The mun2 Hook Up," a show on the U.S. bilingual channel where young people shadow their professional idols.

As for whether La Ley will record together again, Cuevas says, "Little by little we'll start missing each other and it'll be fun, because by the time we decide to come back together, it'll be real." ■■■

young band that played its first show in October 2005, then went on to win the Band With a Mission competition, generating the buzz that led to a deal with the normally country-leaning Midas.

"The members of Rush of Fools, after coming straight from their local churches to the national scene, have been able to grow in both performance [and] depth of songwriting from their debut project," manager Andrew Patton of Patton House Entertainment says.

According to Patton, street week found the band partner-

ing with Christian WJIE Louisville, Ky., for a release party in that city, as well as performing at in-store events in Bentonville, Ark., and Montgomery, Ala., at Eastmont Baptist Church, where frontman Wes Willis is a member.

Through early November, Rush of Fools is on the road with Big Daddy Weave on the What Life Would Be Like tour, which Patton describes as "the biggest church-based tour of the fall."

Midas is also planning to reach out to Rush of Fools fans to create their own remixes for

a track from the new album, the best of which will see release in some form. "We are working on some new technology right now that will hopefully allow for this to happen very smoothly," Midas A&R head Brad Allen says.

But even as its fame increases, Rush of Fools remains committed to its original cause. "We're still writing worship music and we're going to continue to be the same worship band," Willis says. "Our whole mind-set is doing songs for the church and worship songs for the people." ■■■



ROCK BY CORTNEY HARDING

ART AND SOUL

TV On The Radio Extends Happy Major-Label Marriage

For a band that makes such edgy, experimental music, TV on the Radio is almost quaint when it comes to its business strategy.

"We haven't put our music in ads so far, and we have a clause in our contract that states our songs won't be associated with cigarettes, alcohol brands or the military," singer Tunde Adebimpe says. "We don't want to see corporate banners at our shows, either. I want the live experience to remain unmarred."

The same uncompromising ethic runs throughout the songs on the band's latest record, "Dear Science," due Sept. 23 via Interscope. Previously signed to Touch & Go, TV on the Radio debuted on the major with

Indeed, many of the tracks from "Dear Science" fall on the artier end of the spectrum, with Sitek's orchestral production style popping up almost everywhere. Influences like David Bowie and Prince are proudly displayed; the album's sexually explicit closer, "Lover's Day," could easily be an outtake from the Purple One.

"I think Interscope are fully aware that this is a weird experiment," Adebimpe says. "We signed with them because they gave us an opportunity to reach more people. They have a big megaphone, if you will, and we wanted to use it to get our songs out there."

Interscope's plan to get the songs on "Dear Science" out there contains a mix of traditional and new-media elements. "We're doing a three-pronged radio attack," Wood says. "We'll be servicing the first single, 'Golden Age,' to college, alternative and triple A. We think that while this is a band that definitely appeals to a 'World Cafe' crowd, they

●●●●
'We signed with Interscope because they gave us an opportunity to reach more people. They have a big megaphone.'

—TUNDE ADEBIMPE

2006's "Return to Cookie Mountain," which has sold 189,000 copies in the United States, according to Nielsen SoundScan.

Although bands as arty as TV on the Radio and labelmate Yeah Yeah Yeahs seem like odd fits on a major, observers insist the pairing is a match made in musical heaven.

"I got into this business to work with creative geniuses, and very few collaborations have as much raw talent as TV on the Radio," Interscope A&R executive Luke Wood says. "This band is so much more than the sum of their parts. They are all really great musicians, and I knew I had to sign something that was so unique."

"I was the one who signed Elliott Smith to DreamWorks," he continues. "No one thought that would be so big. And of course, M.I.A. was considered an outsider artist until she had a hit."

For TV on the Radio, however, hits are a long shot, and the members of the band are perfectly fine with that. "We write five-minute-long songs about global warming," producer/guitarist Dave Sitek says sardonically. "They don't exactly make a natural fit to be played over the credits of a reality show."

can have a broader reach, too. We hope that we can show commercial radio that there is an interest around this band."

The label is working on getting "Dear Science" shelf space at nontraditional retail, and the vinyl version of the album will be sold at Urban Outfitters. In addition, the band's Web site will host webisodes, which will complement videos for the singles.

TV on the Radio is on the road through early October, including stops at the Treasure Island Festival in San Francisco and the Voodoo Experience in New Orleans on Halloween.

On the road, on record and on the recent cover of the New York Times' Sunday arts section won't be the only places to catch band members this fall. Adebimpe has a major role in upcoming film "Rachel Getting Married," singer Kyp Malone performs his solo material on a regular basis, and Sitek is doing production work on the forthcoming Telepathe album.

"One of my favorite things about the band is that they are all seasoned, well-rounded artists," Wood says. "They look at everything they do as an extension of their art." ■■■



RUSH OF FOOLS

6 QUESTIONS

with SARAH McLACHLAN

by CORTNEY HARDING

When Billboard talked to Sarah McLachlan almost two years ago, she told the magazine she had one new song ready to go. In the last 24 months, she's managed to bump that total up to three, two of which are featured on "Closer: The Best of Sarah McLachlan," due Oct. 7 via Arista.

But if anyone deserved a little break, it's McLachlan. Throughout her career, she's sold more than 40 million albums worldwide, won three Grammy Awards and founded Lilith Fair, the celebrated women's tour that ran 1997-99. Now focused on spending time with her two daughters, McLachlan spoke to Billboard about her future plans.

1 How did you choose what songs to include on the hits record? And how did the two new songs make it onto the album?

We started with the most obvious choices, which were the singles. I wanted to add more and originally wanted to do a double-album, but ended up making a deluxe version. In terms of the two new tracks, I'm not ready to work on a new album yet, because I had another baby last year and I'm enjoying taking time to be a parent. But I had the two songs ready to go and I wanted to get them out there, so I put them on the record.

2 What else are you working on now?

I'm still writing, but it's much slower than it has been in the past. I do charity gigs from time to time and have a music school in Vancouver, but right now I'm focused on my family. There is not a record in the pipeline right now.

3 You have two more albums left in your deal with Arista. What is your plan for your career after the contract is up?

Well, I own all my masters, and I would not sign another label deal. I'd like to do something on

my own, assuming I had a good infrastructure in place. But my manager, Terry McBride of Nettwerk, has been the marketing mastermind behind all my campaigns, and I think he will continue to do a great job.

4 Many people have commented on your song "Ordinary Miracle" appearing in a CVS commercial. Do you have other synch deals in the pipeline?

Well, that's not me in the commercial, first of all. The song was originally written for me to sing for the film "Charlotte's Web," and I was more than happy to



McLACHLAN

do that. Then the producers took the song, found someone who sounded like me and had them sing it for the ad. I've never sold my songs to help sell a product, and I never will. I would never judge anyone who did that, because it can be a great medium for people to hear your music. But I also think, at the end of the day, I have enough money, and my songs are so emotional and all about feeling, and I don't really want them being used to sell yogurt.

5 It's been nine years since your groundbreaking Lilith Fair tour ended. Could you

see a tour like that succeeding today?

The tour could definitely be relevant again, although it would be hard to do with all the original musicians, since most of us have kids now. It was a huge undertaking when we did it, but it was also a great opportunity for us all to play in front of huge audiences and build our careers and collaborate and talk. The state of women in music does seem abysmal. All this bubble-gum pop is so slight. But I have to believe that it's all cyclical, that good music and good artists will prevail.

6 Since your last proper album, "Afterglow," was released five years ago, how do you plan on reintroducing yourself to audiences?

I know I'm going to lose some fans because I've taken time off, but I'm also lucky in that I have a strong, loyal fan base. I'm also lucky that I'm at a point in my career when I can call up all the morning shows and say, "I want to play," and be booked on "Regis and Kelly" or "Good Morning America" or any of the others. And the morning shows are perfect, because their viewers are my target audience.

We're also going to be doing more TV and media and promoting the single, but I'm not going to kill myself to try to sell more copies. I'd rather be able to tuck my kids in at night, even if it means selling a few thousand fewer albums.

BLUEGRASS BY DEBORAH EVANS PRICE

Family Ties

Bluegrass Star Cherryholmes Courts Country Favor

Family bluegrass band Cherryholmes is pulling out all the stops this fall with a new album, documentary, symphony dates and its first attempt to cross over to country radio.

It's an ambitious agenda, but not a surprising one for a group that has quickly become one of bluegrass' most successful outfits. First on the list is "Cherryholmes III: Don't Believe," due Sept. 30 via Skaggs Family Records. It's the follow-up to 2007's "Cherryholmes II: Black & White," which has sold 22,000 copies in the United States, according to Nielsen SoundScan.

"The biggest thing I observed with this one is the ability of the kids to write at a more mature level and to find the link between lyric and music," patriarch Jere Cherryholmes says of making the album with his wife, Sandy, and their children—Molly, 16; Skip, 18; B.J., 20; and Cia Leigh, 24.

One of the cuts from "Cherryholmes III" generating the strongest reaction is "This Is My Son," a song Cia wrote after talking to a Knoxville, Tenn., DJ whose son was heading to Iraq. The song is being remixed with piano and drums and will be the first Cherryholmes single worked to country radio.

"We've always had an affinity for country music since we moved to Nashville and realized the roots of bluegrass and country were so closely linked," Cherryholmes says. "I feel the message in 'This Is My Son' is certainly timely and needs more widespread exposure."

Skaggs Family is realistic about trying to make inroads at country radio. "We understand how hard it is to do that, especially coming from an independent bluegrass label," Skaggs Family Records/RS Entertainment GM Charlotte Scott says. The company is using Music Manufacturing Service to digitally service stations, and "if we start getting a reaction, we'll hire an independent to work it."

Each band member has a turn in the spotlight on "Cherry-



CHERRYHOLMES

holmes III." Sandy sings lead on "King As a Babe Comes Down," while Molly makes her solo vocal debut on the self-penned "Goodbye." Skip's blistering guitar work fuels "Don't Believe," while B.J.'s mandolin saturates the collection. "Because we have a group that's not built around one central personality," Cherryholmes says, "we have so much variety and so many different

angles to attack the music from."

The band's musicianship and family dynamic is explored in a documentary by noted TV producer Bill Hayes. "They want to do a film documentary about how the band came about and how far it has come," Cherryholmes says. A network has yet to be locked in, but it will likely air on TLC or Oxygen.

In the past year, Toby Tumarkin of Columbia Artists Management has booked Cherryholmes on the performing arts center/theater circuit. "These bookings are allowing Cherryholmes to perform in front of audiences that may have never heard bluegrass music before," Scott says.

The venture has been so successful that the band plans to take it a step further next year. In January, Cherryholmes will be backed by a full symphony at a show in Portland, Ore., and five other such gigs are in the offing for later in 2009.

Skaggs Family is ramping up its online efforts ahead of street date in an attempt to capitalize on the youthful exuberance of the Cherryholmes siblings. A "tips" segment from Cia is up on the Web site of nonprofit WAMU (88.5) Washington, D.C., and a Sept. 29 album release party during

the International Bluegrass Music Assn. convention will be webcast via the Skaggs Family Web site.

"We went into the studio day by day and took video of their recording sessions and put it online," Scott says. "We're finding the more video exposure we can get on our artists online, the better."

THE BILLBOARD **REVIEWS**

ALBUMS

ROCK

LINDSEY BUCKINGHAM

Gift of Screws

Producers: Lindsey Buckingham, Rob Cavallo
Warner Bros.

Release Date: Sept. 16

▶ Lindsey Buckingham once sang about "Never Going Back Again," but he's backtracked—sort of—on his fifth solo album. "Gift of Screws" picks up where the rock auteur left off in the early days of this decade, before he was lured back into the Fleetwood Mac fold for 2003's "Say You Will." Mac minions will find this electric-flavored, band-sounding album pleasing, but there's also the avant-ambience that's Buckingham's stock in trade. So while something like "The Right Place to Fade" knocks off Fleetwood Mac's "Second Hand News" and the title cut (one of three recorded with the Mick Fleetwood-John McVie rhythm section) is charging garage rock, "Great Day" sports the stark and primitive sonics of "Tusk" and Buckingham's early solo albums.—GG

KINGS OF LEON

Only by the Night

Producers: Angelo Petraglia, Jacquire King
RCA

Release Date: Sept. 23

▶ Record No. 4 finds Tennessee's most famous rock'n'roll Pentecostals tamping down the hillbilly stomp in favor of more measured, midtempo numbers that simmer more than scorch. "Only by the Night" requires some patience; it sounds a little like one 43-minute medium-simmer track on first listen but begins to reveal its charms on subsequent ones, like the melancholy howl of first single "Sex on Fire," the late-night boil on "Revelry" and the meaty rocker "Notion." There are a few head-scratchers, chief among them the quasi-ballad "Use Somebody," which indicates someone has been absorbing himself some serious Coldplay, and a sense of bruising earnestness has replaced the band's old red-state rock. But singer Caleb Followill has never been in better command of his beyond-his-years howl, and he's got monster hooks and melodies yet in his bottle of tricks.—JV

JAMES

Hey Ma

Producer: Lee "Muddy" Baker
Decca

Release Date: Sept. 16

★ James surely felt its reunion (a tour last year featured all original members together for the first

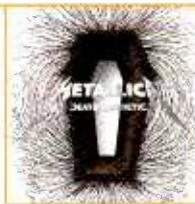
METALLICA

Death Magnetic

Producer: Rick Rubin
Warner Bros.

Release Date: Sept. 12

▶ **Metallica can't win for losing.** Many of the band's fans still consider the gajillion-selling "Black Album" an unforgiven sellout that blazed the trail for years of Bob Seger covers and that Napster-based unpleasantness. Those fans are targeted squarely by "Death Magnetic," the long-threatened One That Sounds Like '80s Metallica Again. The bountiful 80 minutes are packed with titanic multipart epics that feature scary-looking song titles. They're all marked by Lars Ulrich's all-but-perfected stomp and the eyebrow-scorching virtuosity of James Hetfield, who roars about anger and self-flagellation, and Kirk Hammett, who conducts proton-collision experiments on tracks like "That Was Just Your Life" and the album's best, "Broken, Beat & Scarred." But virtuosity can be impressive without being particularly enjoyable, and it's hard to shake the feeling that for all the potent-as-ever prowess here, "Death Magnetic" is more a stamp of authenticity than a complete record.—JV



time since the mid-'90s) wouldn't be genuine without a proper full-length album, ergo "Hey Ma," the band's 10th. Instantly it seems like James never left, as the energy and emotion simmering up on opener "Bubbles" sounds as fresh as early-'90s James records like "Seven" and "Laid." Elsewhere, "Waterfall" is meditative poetry set in a catchy pop song, first single "Whiteboy" is satisfying uptempo rock, and "Of Monsters and Heroes and Men" is an arena-worthy ballad. It would appear that a James reunion is less about nostalgia than it is about making great music that can stand proudly alongside past triumphs.—TC

R&B

RAPHAEL SAADIQ

The Way I See It

Producer: Raphael Saadiq
Columbia

Release Date: Sept. 16

▶ On his third solo outing (and first for Columbia), songwriter/producer Raphael Saadiq takes the listener on a smooth carpet ride that seamlessly weaves the feel-good essence of soul music's storied roots: Motown, Stax, Philly and Chi-Town. Lead single "Love That Girl" is a swing tune that calls to

mind the Temptations' signature brand of suave grooves, as does opener "Sure Hope You Mean It." Saadiq then taps into a Curtis Mayfield vibe ala the Impressions' 1968 hit "We're a Winner" on "Keep Marching." "Oh Girl" (not the Chilites' 1972 hit) evokes the ballad-crooning harmonies of the Delfonics and Stylistics. But it's on the generation-bridging, Motown-flavored "Never Give You Up" that Saadiq brings it all home as he joins soulful forces with old school (Stevie Wonder) and new school (Baltimore newcomer C.J. Hilton).—GM

GEORGE CLINTON

George Clinton and His Gangsters of Love

Producers: George Clinton, Bobby Eli
Shanachie

Release Date: Sept. 16

Clinton is seldom wanting for good ideas, and on paper this covers set augmenting the P-Funk corps for a nation under a different kind of groove looks good. Such guest "Gangsters" as Carlos Santana, the Red Hot Chili Peppers, El DeBarge, RZA and a rare Sly Stone appearance make a compelling list of mothership passengers, but the lineup is ultimately

better than the results. Santana's guitar certainly soars on the Impressions' "Gypsy Woman," the Chili Peppers are cheerfully loose on a churchy rendition of "Let the Good Times Roll," and Stone and DeBarge trade vocal licks during a spare, loping take of Marvin Gaye's "Ain't That Peculiar." But Clinton's smoky soul rasp is not quite enough to carry the other tracks, and the offhanded arrangements on an oddball set of middle-of-the-road pop hits are yawns compared with the front half of the album.—GG

COUNTRY

DARIUS RUCKER

Learn to Live

Producer: Frank Rogers
Capitol Nashville

Release Date: Sept. 16

▶ If there were any doubts about how Darius Rucker would fare in the country world, the Hootie & the Blowfish frontman puts them solidly to rest on his genre debut. A devotee of '80s boundary-stretching country acts Dwight Yoakam, New Grass Revival and Foster & Lloyd, Rucker taps into their progressive spirit and brings it forward 20 years with the help of Brad Paisley producer Frank Rogers. Honky-tonk shuffle "All I Want" conjures the great turn of a phrase country is known for

("All I want you to leave me is alone"), while the more modern, wistful first single, "Don't Think I Don't Think About It," taps into emotions that hit close to home for many. Elsewhere, "I Hope They Get to Me in Time" is a stone-cold country thriller that finds the singer trapped in a car wreck and reviewing his life.—KT

CHRISTIAN

BEBO NORMAN

Bebo Norman

Producers: Bebo Norman, Jason Ingram, Rusty Varenkamp
BEC Recordings

Release Date: Sept. 16

▶ Bebo Norman has built a reputation as one of the Christian community's most insightful singer/songwriters, one likely to increase with this self-titled effort. The single "Pull Me Out" is a compelling anthem about surrendering to God and trusting him completely. "Britney" is a letter to Britney Spears, a sympathetic message to the burnished pop star that is really an indictment against society and how our culture treats young women. Elsewhere, "Not Living in the In-Between" has an earthy appeal and inviting singalong quality, while "Ruins" is a cinematic, poignant ballad. This collection marks Nor-

NE-YO

Year of the Gentleman

Producers: various
Def Jam

Release Date: Sept. 16

▶ Earlier this year, Ne-Yo told Billboard he was bored by the R&B sound of his previous albums and wanted to take a different direction on "Year of the Gentleman." However, it seems he still has a heavy—yet welcome—case of the (rhythm and) blues on the finished product. He masochistically instructs a partner to fib about her cheating ways on "Lie to Me," while dismissing another love interest on the guitar-heavy "Back to What You Know." The production is less dawdling elsewhere, as on "So You Can Cry," where he offers aid to a heartbroken friend, and the pulsating, Polow Da Don-produced "Single," where he suggests he become a fellow female club-goer's temporary boyfriend. And while it got off to a slow start, the pure house single "Closer" has emerged as a durable hit; it's No. 7 on the Billboard Hot 100 this week.—MC



PUSSYCAT DOLLS

Doll Domination

Producers: various
Interscope

Release Date: Sept. 23

Pussycat Doll lead singer Nicole

Scherzinger couldn't muster the success she'd hoped for when she attempted to launch her solo career last year, but PCD's sophomore set has all the elements (self-assuring themes, sultry lyrics and lots of skin-tight latex) to mimic the victory of its 2005 debut, "PCD." But this time, the Dolls' bark is as big as their bite. Scherzinger lays down the law to a deadbeat boyfriend on the Missy Elliott-assisted "Whatcha Think About That," while threatening to "hurt" and "kick" another on "In Person." And on "Happily Never After," she narrates the tale of a woman who bolts a damaging relationship. For more visceral thrills, try the come-hither-in-the-club themed "Bottle Pop" featuring Snoop Dogg and the similarly themed "Out of This Club."—MC



THE BILLBOARD REVIEWS

SINGLES

man's debut for Seattle-based BEC Recordings, and it feels like the beginning of a vibrant new chapter in an already distinguished career.—DEP

KRYSTAL MEYERS

Make Some Noise

Producer: *Doubledutch Essential*

Release Date: *Sept. 9*

▶ On her third album, Krystal Meyers sheds her rocker chick persona and explores a more pop direction. Mixing such buoyant pop anthems as the infectious title track (which NBC is using to promote its fall TV lineup) and emotionally charged ballads, Meyers delivers a totally satisfying project. "My Freedom" is a touching ballad about finding liberation in a relationship with God, enhanced by a particularly affecting vocal from the young artist, while the vulnerable "S.O.S." ruminates on a hurting soul in need of peace. Meyers is already a successful artist in Japan, but this should be the project that expands her U.S. audience exponentially from her core flock of believers to all fans of great pop music.—DEP

POP

PABLO MENEGUZZI

Música

Producer: *Massimo Scolari Sony BMG Norte*

Release Date: *Aug. 19*

★ After releasing four albums in his native Italy, singer/songwriter Pablo Meneguzzi takes a stab at Spanish with "Música," which features many of his Italian hits translated into Spanish. Language notwithstanding, this is Italian pop through and through in its penchant for fine melody and dramatic

lines. While Meneguzzi is fond of lush arrangements and big orchestration, he marries classic and contemporary, blending strings with acoustic guitars, beats and keyboards with layered choruses. There are up-tempo dance tracks here, like "Ciertofalso," but Meneguzzi's forte is modern, breathtaking romance that manages to never descend into the obvious or tacky. Tracks like single "Mirame A Los Ojos" are reminiscent of Josh Groban in their dramatic crescendos of sound and texture. But Meneguzzi's voice and arrangements also make songs like "Tú Eres Música" viable for Latin pop stations.—LC

WORLD

TONINHO HORTA

To Jobim With Love

Producer: *Toninho Horta Resonance Records*

Release Date: *Sept. 9*

Toninho Horta's tribute to Antônio Carlos Jobim is, at best, a mixed blessing. The 13 songs on the disc oscillate between such ear-catching covers as "Agua de Beber" and "Desafinado" and Horta originals ("Christiana," "From Ton to Tom") that are not appealing. Horta's persistent use of choral arrangements throughout the album has the effect of imposing an ornamental feel on Jobim tunes that dulls their edge. And then there's Horta's inexplicable, 40-second version of "The Girl From Ipanema," a thoroughly futile reference to a monumental tune. Horta's evident intent to pay tribute to Jobim is admirable, but this project, unlike Jobim's records, does not inspire repeated listening.—PVV

POP

ARTISTS STAND UP TO CANCER

Just Stand Up! (3:34)

Producers: *Kenneth "Babyface" Edmonds, Antonio "L.A." Reid*

Writers: *K. Edmonds, R. Walton*

Publisher: *not listed Island Def Jam*

▶ Charity songs are historically a dime a dozen, but the artist cachet on "Just Stand Up!" is up there with 1985's "We Are the World." It features 15 female vocalists, branded as Artists Stand Up to Cancer, who in all have scored 124 prior entries at top 40. Ready? Mariah Carey, Beyoncé, Mary J. Blige, Rihanna, Fergie, Sheryl Crow, Miley Cyrus, Melissa Etheridge, Ashanti, Natasha Bedingfield, Keyshia Cole, Ciara, Leona Lewis, LeAnn Rimes and Carrie Underwood. The chug-along ballad has already charted at top 40 and AC—while a live telethon performance Sept. 5 on ABC, CBS and NBC should fuel iTunes sales. Artistically, "Stand" is perfunctory, and it clearly needs a video to distinguish many of the voices. Its greatest feat: the reunion of L.A. and Babyface.—CT

ONE BLOCK RADIUS

You Got Me (3:37)

Producer: *Marty James*

Writers: *M. James, Z. Christian*

Publishers: *Watch the Sasquatch, BMI; Z-Dazzlistic, ASCAP*

Property/Mercury

▶ Los Angeles-based alternative hip-hop trio One Block Radius released 2005 indie debut "Long Story Short" and 2006 mixtape "Cut Some Static." Now signed to Mercury, the trio—MC Z-Man, vocalist/producer Marty James and DJ MDA—are primed to deliver perfection to top 40 with debut "You Got Me." James' voice is alluring, much like Sublime lead Bradley Nowell, as he breezes across old-school rhythms and modern synth sounds. One Block Radius' material is as eclectic as '90s acts Everlast and the Lordz, and midtempo production of the single is richly instrumental, à la Fort Minor's "Where'd You Go" or Baby Bash's "Suga Suga" featuring

Frankie J. One Block Radius mashes hip-hop, alternative and reggae—and its recently released self-titled album is filled with enough strong cuts to cut a swath toward fame. Minus a Fergie, this chilled-out trio could take reign of the Black Eyed Peas' block.—MM

R&B/HIP HOP

THE GAME FEATURING LIL WAYNE

My Life (3:38)

Producer: *Jellyroll*

Writers: *J. Taylor, C. Woods, D. Drew*

Publishers: *Babygame/Sony/ATV/PicoPride/Prince Jaibari/Denver St., BMI Geffen/Interscope*

▶ The Game apparently needs a hug. Over a slow plunking piano loop, the rapper, in his third single from album "LAX," dismisses Jesse Jackson and compares himself to John Lennon: "Take me away like I overdosed on cocaine/ Take me away like a bullet from Kurt Cobain." The Grammy-Award nominated rapper has managed to wring sales from his personal dramas with 50 Cent and other various affiliations, but this time out takes on more visible targets, calling out Jackson, who earlier this year disparaged Barack Obama: "Fuck Jessie Jackson, cause it's not about race now." Ultimately, the Game keeps the listener wondering which inappropriate comparison he'll make next,

like an unfunny Howard Stern. And yet like Stern, he'll keep you glued to the radio to see just what he says next.—KJH

DANCE

SYLVIA TOSUN

Underlying Feeling (4:49)

Producers: *Anton Bass, Sylvia Tosun, Dave Pezza*

Writers: *A. Bass, S. Tosun*

Publisher: *Verse Worldwide*



LeANN RIMES

What I Cannot Change (3:38)

Producer: *Dann Huff*

Writers: *L. Rimes, D. Brown*

Publishers: *Curb Songs/Lucky in Love/Grey Ink, ASCAP Curb*

LeAnn Rimes has always been known as a "singer's singer," whose powerful pipes took the music industry by storm as a young teen, but poignant ballad "What I Cannot Change" reveals the 26-year-old artist to also be a songwriter of depth and maturity. Destined to be a multiformat smash, this gorgeous ballad washes over the soul with a wisdom and truth that is powerful and potentially life-changing. That's not to say it's one of those overbearing message songs. On the contrary, the lyric (co-written with her friend Darrel Brown) is a tender, confessional examination of relationships, self-acceptance and choosing resignation over conflict. Never has she sounded more emotionally riveting or vulnerable—and the result is her finest performance ever. She lays bare her soul and invites others to experience the same liberating effect.—DEP

T.I.

Whatever You Like (4:13)

Producer: *Jim Jonsin*

Writer: *C. Harris Jr.*

Publishers: *(Crown Club*

Publishing, BMI/Warner-Tamerlane

Publishing, BMI/Jimipub, BMI/Ricco Barrino Muzic,

ASCAP/EMI Blackwood, BMI)

Grand Hustle/Atlantic

T.I.'s "Whatever You Like" debuted on the Billboard Hot 100 Aug. 23 at No. 99. Two weeks later, it made the biggest leap to No. 1 in chart history—from No. 71, thanks in large part to first-week digital sales of 205,000. It's the first solo No. 1 for the Atlanta-based rapper/songwriter/producer/actor and Grand Hustle Records CEO, following "My Love," on which he was a featured artist with Justin Timberlake. With a catchy hook, upbeat template and signature delivery, the track features the universal appeal to captivate R&B and top 40 radio—the latter, in recent times, has become less automatic about adding hip-hop titles that don't say something new. And T.I. does: By complimenting women in the lyric, he helps counter the misogyny that is often pervasive in hip-hop. Producer Jim Jonsin, who also crafted the beat for Lil Wayne's "Lollipop," sticks to his winning formula of drum patterns and synthesizers, sampling "Redemption," the theme from the film "Rocky II." Such success bodes an auspicious debut for "Paper Trail," T.I.'s sixth album, slated for delivery Sept. 30.—SR



Remixers: *Adam K & Soha, Soulshaker, Sted-E & Hybrid Heights*

Sea to Sun

▶ Juilliard-trained singer/songwriter Sylvia Tosun has asserted rare lyrical aptitude within the twirl community, gracing Billboard Hot Club Play with a trio of exceptionally crafty hits—"Sanctuary" and "Sleepless" in 2006 and "Head Over Heels" earlier this year. Enchanting "Underlying Feeling" is yet another instantaneous melodic amulet, this time conjuring the silkier side of her vocal prowess, sweetly proclaiming romantic intent. Soulshaker remixes maintain integrity, adding spicy instrumental charms (and delish piano tinkles), while the original mix conjures the sensual potential of Saturday night. "Head Over Heels" demonstrated Tosun's charms as a millennial must-have, but she bounds forward here—not to mention a (YouTube) videoclip where she dresses the part of a near-dozen ethereal fantasy figures. "Underlying Feeling" delivers eight cylinders: melody, production, performance, attitude, visual, beauty, innate talent and persistence. If you hadn't yet noticed, a star is born.—CT

LEGEND & CREDITS

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

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

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

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



GYM CLASS HEROES

ROCK BY MARIEL CONCEPCION

Patchwork

Gym Class Heroes' 'Quilt' Goes Top 20

Gym Class Heroes' 2006 Decaydance/Fueled by Ramen debut, "As Cruel As School Children," was a relatively slow starter, spending just four weeks on the Billboard 200 before vanishing for nearly another five months.

But thanks to a rabid online community, top five Billboard Hot 100 hit "Cupid's Chokehold" and an eclectic sound that blends pop, rock and hip-hop, the set was shifting five figures by February 2007, peaking with 18,000 units in mid-March on its way to selling 524,000, according to Nielsen SoundScan.

The band reaches new milestones this week with "The Quilt," which debuts at No. 14 on the Billboard 200 with 32,000 units. First single "Cookie Jar" featuring the-Dream hasn't lit up radio just yet but has already shifted 137,000 downloads. Guest turns from Busta Rhymes, Estelle, Fall Out Boy's Patrick Stump and Daryl Hall only reinforce Gym Class Heroes' hard-to-classify sound.

"We started campaigning in late June, making

sure we covered everything," Fueled by Ramen CEO/co-founder John Janick says. The band introduced its new material on the annual Vans Warped tour and enjoyed a high-profile premiere for the video for "Peace Up, Index Down" on MTV's "F.N."

The label also teased "The Quilt" with the iTunes

EP "Patches From the Quilt" in July, offering three new tracks that sounded completely different from the two singles that had already been released. "We wanted to make sure that we let the fans hear other tracks with other sounds so that besides the normal singles, they had other songs to judge the album by," Janick says.

EP purchasers were automatically directed to a "Quilt" pre-order page and given a \$2.99 discount if they bought the album. Another digital initiative with HotTopic.com offered a free digital song to anyone who purchased a T-shirt. All the while, frontman Travis McCoy keeps fans up to date via his own blog site, Trabiesblog.com.

And while details are limited, Janick says he's working on a couple of branding initiatives, including some "out-of-the-box ideas for bundling music and merchandise," similar to the Hot Topic deal.

Gym Class Heroes built their fan base on the road before radio came aboard ("It takes a while for the world to catch up sometimes," McCoy told Billboard last year), and touring is a key component to the first phase of "Quilt" marketing. The group is in Europe for promo through the end of the month, before beginning a North American tour with the Roots and Estelle Oct. 2 in Baltimore.

Looking forward, Janick wants to encourage further crossover opportunities. "Gym Class Heroes is interesting because they have a lot of different types of fans, so much so that when we serviced the record, we shipped to rhythm and pop," he says. "Thankfully, their sound crosses over to a lot of different styles."



ELBOW

ELBOW'S SWEET MERCURY WIN

Success has been a long time coming, but U.K. alternative rock band Elbow is finally riding high after its victory at the 2008 Nationwide Mercury Prize, which honors the best British/Irish album of the year.

The Manchester-based band's fourth album, "The Seldom Seen Kid" (Fiction/Polydor), experienced an instant sales boost in the wake of the win, rocketing from No. 61 to No. 7 on the Official U.K. Charts Co.'s (OCC) album listing for the week ending Sept. 14.

"It's been crazy," singer Guy Garvey said a couple of days after the Sept. 9 ceremony. "We were doing interviews for four hours after we won. But I can talk about it for years if people let me. It's easily the greatest night of my life, apart from maybe when my sweetheart agreed to have me back."

According to HMV rock and pop manager John Hirst, "The band look set to enjoy one of the biggest lifts ever seen by a Mercury prize winner," with a 688% sales increase in the store in the seven days following the ceremony.

Fiction rolled out a prime-time TV advertising campaign after the victory, while the label's managing director, Jim Chancellor, hopes to push U.K. sales from the current 153,000 to platinum status (300,000 units). Combined U.K. sales for the band's previous three albums stand at 342,000.

"The music has been out there," he says. "We've just been desperately trying to join the dots and the Mercury is the perfect way to join all these bits together."

Chancellor cites synchs for album tracks "One Day Like This" during the BBC's Olympics coverage and "Grounds for Divorce" on the trailer for the Coen Brothers' "Burn After Reading," which hits U.K. theaters Oct. 17, as other big drivers.

New single "The Bones of You," due Sept. 29, has already been added to playlists on top 40 network BBC Radio 1 and AC-formatted BBC Radio 2. A U.K. tour, booked by London-based X-Ray, takes place throughout October, and dates in the United States—where "The Seldom Seen Kid" (Geffen) has sold 22,000, according to Nielsen SoundScan—will follow in spring 2009. —Richard Smirke

DOTTIE CAN DO

"Do It" is more than just the title track of Dottie Peoples' new record—it's the gospel diva's mantra for life.

After more than a dozen years recording for AIR Records, Peoples is launching her own DP Muzik Group with the Sept. 16 release "Do It." The label is distributed by Comin Atcha Distribution, which will work with RED to take product to the mainstream and Provident-Integrity Distribution in the Christian market.

DP Muzik Group isn't Peoples' first go at running a label. She began her career singing with Dorothy Norwood's famed Norwood Singers, opening for the Rolling Stones, Stevie Wonder and other major acts. When Peoples exited the group to move to Atlanta, she became a

church music director and GM for Church Door Records.

"I joined Salem Baptist Church and started directing the choir. I went to Rev. [Jasper] Williams and said, 'We need our own record label,'" Peoples recalls. "I talked him into it."

Peoples admits running a church label is different from launching her own venture, but it provided valuable experience. "The reverend sent me to Nashville and I visited the distributors and it gave me knowledge of the business," she says. "You've got to know how to get all your ducks in a row—do marketing, hire a radio tracking person. We didn't do that with Church Door because we weren't big. Now it's a whole new

ballgame, but at least that business knowledge I obtained helped me to kind of make it through the stress of launching this."

In setting up "Do It," Peoples benefited from the efforts of her long-time booster club, which took the lead on promoting three Atlanta-area in-stores, and endorsement deals with Descending Dove Cosmetics and Angel Ambiance Hair Care. In addition, the American Heart Assn. has tapped Peoples as its Power to End Stroke ambassador.

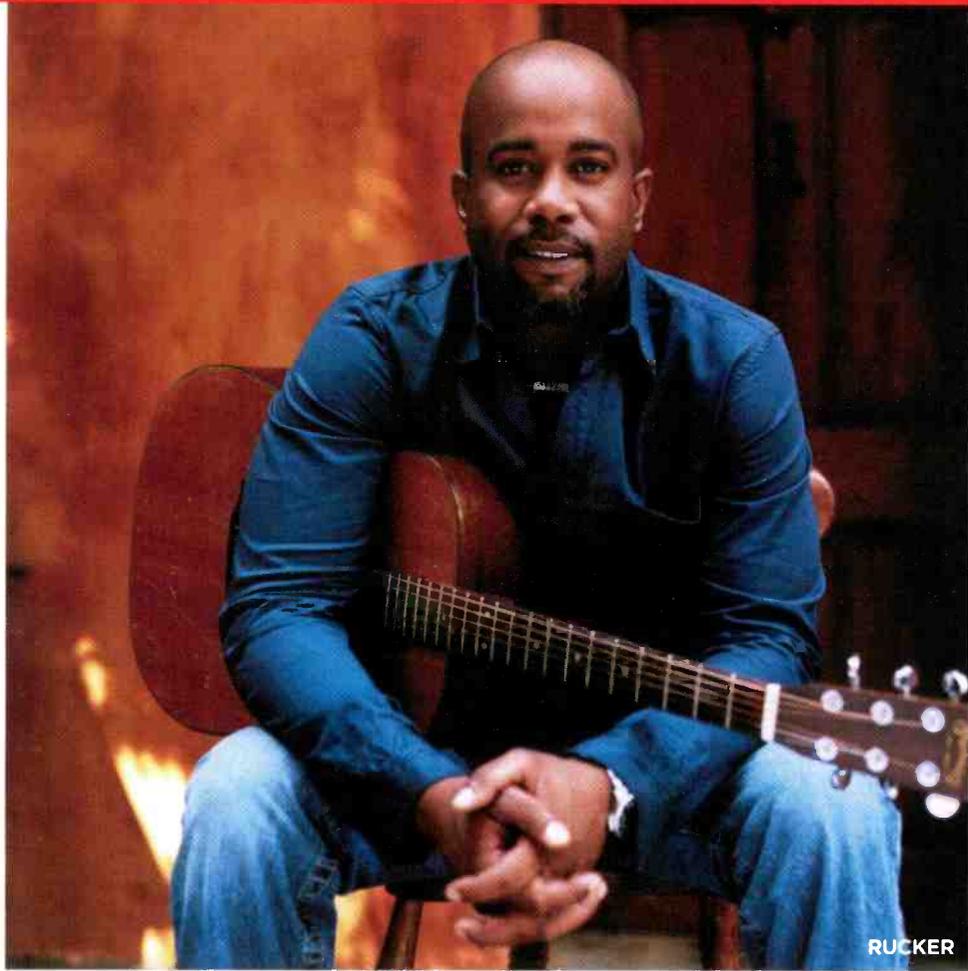
According to Comin Atcha head Joe Langham, Peoples will also do in-stores in Beaumont, Texas; Baton Rouge, La.; Baltimore; Philadelphia; and Chicago, and pay some visits to Wal-Mart and Berean Christian Stores outlets.

—Deborah Evans Price



PEOPLES

GYM CLASS HEROES: GARY VENTURA; PEOPLES: REGGIE ANDERSON



RUCKER

COUNTRY BY KEN TUCKER

New Kid On The Block

Hootie's Rucker Finds Acceptance In Nashville

For all he's accomplished with Hootie & the Blowfish—more than 14 million albums sold in the United States, according to Nielsen SoundScan (including 10.1 million of "Cracked Rear View," the 13th-biggest-selling album in the SoundScan era)—it took making a country record for frontman Darius Rucker to get the attention of Maya Angelou.

"I'm still in awe," Rucker says of the phone call he got from the poet/playwright/author the day before his new set "Learning to Live" (Capitol Nashville) was released Sept. 16. "She's a big country music fan and somebody had gotten her my record. I was just blown away. She's Maya Angelou, for goodness sakes."

As if that weren't enough, Rucker's wistful debut

country single, "Don't Think I Don't Think About It," which he co-wrote with Clay Mills, is No. 3 on Billboard's Hot Country Songs chart. "I'm just [as] giddy as a little school girl," he says with laugh.

Despite his past success, Rucker has been paying his dues by visiting country radio stations across the United States. "I wanted to meet everybody," he says. "I wanted them to know that I know that I'm the new kid on the block. I know where I'm starting."

Rucker teamed with Brad Paisley producer Frank Rogers for "Learning to Live," and once they hit the studio, they made a conscious effort to avoid making a "pop country" album. "That was a rule we made the first day of recording," Rucker says. "What we said to everybody was, 'My voice being what it is, it's going to sound like Hootie no matter what we do—I can make a Merle Haggard record and someone's going to say, 'It sounds like Hootie.' But we told the musicians, 'If you think you can play it one of two ways, more poppy country or more dirt country, play it more dirt country.'"

It doesn't hurt that the South Carolina-born Rucker has a genuine affection for the music. "My biggest country influence is Rodney Foster," Rucker told Billboard earlier this year, citing Lyle Lovett, New Grass Revival and Dwight Yoakam as other influences. "The first time I heard Foster & Lloyd's 'Crazy Over You' on TV, I went into the record store where I worked early so that I could open the album and hear it."

Rucker co-wrote with some of Music Row's top tunesmiths for the new set, including Rivers Rutherford, Dave Berg and Chris DuBois. "The acceptance in Nashville has been so amazing," Rucker says. "The big names said, 'Yeah, c'mon, let's write.'"

Rucker intended to write or co-write the whole album, but when he heard "I Hope They Get to Me in Time," a country thriller with a twist written by Monty Criswell and Wade Kirby, he changed his mind. "I just couldn't say no," he says. "I called and said, 'I'm cutting it.'"

After Hootie & the Blowfish finished touring in August, Rucker hit the road with his own band. "I'm playing the clubs again, which is awesome," he says of what has become a grass-roots campaign. "I want to build a career."

The artist will appear on the televised portion of the Grand Ole Opry Sept. 20 on GAC and will then head out with Paisley, who lends his guitar talents to Rucker's record, in January.

BACK TO BASICS

Mexican rock legend Jaguares hadn't even begun U.S. promotion of "45," its first album in three years, when it debuted at No. 11 on Billboard's Top Latin Albums chart last week.

Chalk that up to pent-up demand for new material by the socially conscious quartet, which has had a strong following since its earlier incarnation as Caifanes, a darkly rocking outfit founded 20 years ago.

"45," which frontman Saul Hernandez says is named for the 45 million Mexicans living in poverty, is the first Jaguares record under a new three-album deal with EMI Mexico. The group was previously signed to Sony BMG but is now licensed to EMI through its own imprint, Biko Records.

Hernandez says the heavier guitars on "45" take Jaguares "back to the basics... on this album we brought a

more direct, pure rock style."

Caifanes keyboardist Diego Herrera also joined Jaguares on "45," the sound of which accompanies the album's theme: "The recuperation of faith... in yourself, in how you live and the society that surrounds you," Hernandez says. "We're going to liberate

ourselves, do an exorcism, and we'll change all of this."

Groundwork was laid for the Sept. 2 stateside release of "45" by sales and airplay in Mexico and by promotion of upcoming U.S. in-stores and Jaguares' new tour dates. Jaguares did the first of 10 planned in-stores Sept. 11 at a Ritmo Latino location in South Gate, Calif., a day before kicking off a 28-date U.S. tour.

Jaguares is also participating in Amnesty International's Small Places tour—in which artists worldwide perform concerts and speak on human rights issues—with a concert at San Francisco's Fillmore Sept. 20. The stop will also include a discussion hosted by students from Richmond High School, reflecting Jaguares' multigenerational fan base.

"We're lucky that those that follow us are very committed," Hernandez says. "On some occasions they're stronger than the industry in promotion."

EMI Mexico chairman Camilo Lara says "45" had gone gold in Mexico for sales of 40,000 copies as of press time. The album's release will be followed with a limited-edition run of 5,000 Skull Candy headphones, which come with a memory stick preloaded with MP3s and special features from "45."

—Ayala Ben-Yehuda



JAGUARES

HE WHO LAUGHS LAST

This year, the ninth-best-selling comedy album, according to Nielsen SoundScan, is a 5-year-old release by a man who has been dead for three of those years. Now, Mitch Hedberg is back on the charts with "Do You Believe in Gosh?" (Comedy Central), which debuts this week at No. 18 on the Billboard 200 after opening-frame sales of 27,000 copies.

Hedberg first started grabbing the attention of college-age comedy fans with two standup albums in 2003, "Mitch It All Together" and "Strategic Grill Locations," which contained his deadpan non sequiturs on such topics as the buoyancy of citrus and sesame seed buns. The albums have since sold a combined 600,000 copies, quite an achievement for a comedian who isn't a household name.

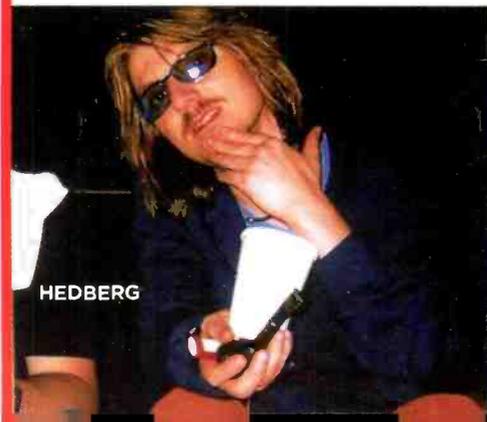
Hedberg died of a drug overdose in 2005, six months before the planned recording of the final version of "Do You Believe in Gosh?" But anticipation for the project built word-of-mouth style among his ever-growing fan base. "We agonized over it quite a bit because this was not the album he was going to record," Comedy Central Records VP Jack Vaughn says. "He had maybe six to nine months before he was going to record what would have been record No. 3, and we didn't want to put out something substandard."

For "Gosh?," Vaughn and Hedberg's wife, Lynn, compiled a series of live tracks featuring new jokes he was working on that had been recorded for archival purposes. Vaughn considers the result to be the best representation of the album Hedberg was planning to make.

Putting together a posthumous release is not without its marketing challenges, but the synergy between Comedy Central Records and its parent channel was crucial in getting the ball rolling. A Hedberg standup special and an appearance on the variety show "Premium Blend" were repurposed and aired on Comedy Central, and ads for "Gosh?" ran throughout.

To provide fans with some semblance of an in-person component, Vaughn helped organize "tribute shows on street date in six cities across the country to celebrate the release. Mitch was so well-loved in the comedy community."

—Lavinia Jones Wright



HEDBERG

RUCKER: RUSS HARRINGTON

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



COUNTRY TIME

>>There's a new No. 1 on Top Country Albums this week, and it's by a familiar face to pop fans: Jessica Simpson. Though she's no stranger to the Billboard 200 (where she's placed six albums since 1999 and starts this week at No. 4), "Do You Know" is her first country outing.

'SHINE' AGAIN

>>Now you see her. Estelle's album "Shine," recently removed from iTunes, returned to the digital store. The set posts its best sum in five weeks, 7,000 units (99-82, up 22%). Downloads are up 367% and account for 30% of the week's tally.



MODERN SOUNDS

>>Coldplay's "Viva La Vida" becomes the fourth single to hit No. 1 on the Modern Rock chart and also reach the top 10 on Adult Contemporary. It happened previously with songs by Sinéad O'Connor (1990), Sting (1991) and Goo Goo Dolls (1995-96).

CHART BEAT

>>It's been 29 years and two weeks since Joan Baez appeared on the Billboard 200, but her long hiatus is over, thanks to the debut of "Day After Tomorrow" (Bobolink/Razor & Tie) at No. 128. Baez made her album debut the week of Nov. 27, 1961, with "Joan Baez, Vol. 2," giving her a chart span of 46 years and 11 months. Another Joan also has a new entry this week. Joan Osborne's "Little Wild One" (Womanly Hips/Plum/Saguaro Road) opens at No. 193.

>>Cliff Richard made his U.K. singles chart debut Sept. 12, 1958, with "Move It." His hits span extends to 50 years with the No. 3 debut of "Thank You for a Lifetime." He is only the second artist after Elvis Presley to appear on the British singles survey in the '50s, '60s, '70s, '80s, '90s and '00s.

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

COLDPLAY: TOM SHEEHAN; METALLICA: ANTON CORBUJIN

Billboard

CHARTS

Metallica Makes Most Of Short Sales Frame

With most albums arriving on a Tuesday, a chart-topping debut always starts one day short of a full sales week. But people who follow the market closely know most of the albums that start at No. 1 probably only need a few days to win the week, a notion that Metallica drives home hard.

With an off-cycle Friday street date,



the band's "Death Magnetic" sold 490,000 in just three days, becoming the first album to top the Billboard 200 in an abbreviated opening week since Metallica's own "St. Anger" did so in 2003. This time, Metallica managed an even larger sum with one less selling day.

Rushed to market ahead of its original schedule amid concern over Internet leaks, "Anger" rang 418,000 in

its initial four-day frame.

"Magnetic" also bows at No. 1 on Top Rock Albums, Top Alternative Albums and Top Hard Rock Albums at billboard.biz while four earlier Metallica albums blast into the top 15 on Top Pop Catalog Albums, each with gains of at least 76%.

The new set bows at No. 1 on Euro Albums. Further, this represents Metallica's biggest U.S. opener since "Load" began at 680,000 copies in 1996.

Critics will be tempted to attribute Metallica's return to its sonic roots as the factor that drives the new album's faster start, but the band's first release through Warner Bros. after a career-long stint with Elektra also reflects a willingness to explore new dimensions of today's marketplace.

At Best Buy, "Magnetic" was sold in a combo with the popular "Guitar Hero" videogame, while additional units were sold through the game's Xbox and PlayStation platforms. And, the album was packaged with Metallica-branded headphones by Skull Candy.

More meaningful to the album scoring 32% of its initial sales in the nontraditional sector were Hot Topic

and Ticketmaster initiatives. The latter offered a ticket/album bundle, while clothing chain Hot Topic made a bold customer-acquisition move by offering the album for \$5 its first day out. I'm told the chain didn't get a

break on the wholesale cost, so assume the gambit cost \$7 per sale, but Hot Topic displayed the album with \$5 Metallica T-shirts, which might have fetched a little margin.

Figure that Ticketmaster and Hot Topic account for a significant

proportion of the title's 156,000 non-traditional sales. Of those, 61,000 were downloads, and you just know iTunes accounts for the bulk of that.

While newer channels are significant to this story, let's not lose sight that traditional retail—music chains, indie stores and mass merchants—moved 68% of the copies sold.

With an initial shipment of 1.4 million units, Warner Bros. thinks the more meaningful measurement won't be this initial tally as much as where the release-to-date total stands by the end of the album's first full week of sales. By means of comparison, in the second chart week for "St. Anger,"

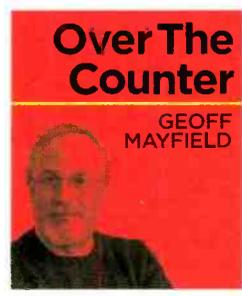
sales to date at Nielsen SoundScan amounted to 781,000.

AWARDS REWARD: It was at least nine years ago when I first started hearing label friends who were in their 30s or older complain that MTV's once-clever Video Music Awards were no longer entertaining, yet the show still moved sales spikes.

So, I got a kick out of it when even some of our reporters who are still in their 20s lambasted this year's show during an editorial conference call the day after its telecast. "Guess what, everybody," I chimed in. "We're not their target audience."

Sure enough, performances and/or wins create lifts for eight albums on the Billboard 200. Of those, the largest unit gain is an uptick of 3,000 copies for Rihanna (No. 12). The largest percentage hikes belong to Tokio Hotel (176-96, up 82%) and multiple winner Britney Spears (re-entering at No. 176, up 77%). Pink's jump to No. 1 on the Billboard Hot 100 is assisted by her song's digital hike (see Between the Bullets, page 54), one of three gains by show performers in the top 10 of Hot Digital Songs.

All of which means that I've won a bet with an industry mover and shaker who once managed Nas. Drinks are on you, pal.



Over The Counter

GEOFF MAYFIELD

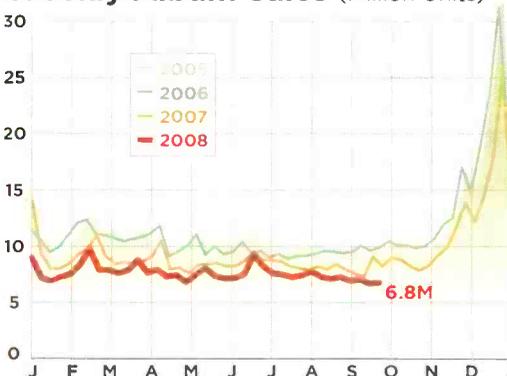
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,848,000	1,248,000	18,931,000
Last Week	6,758,000	1,208,000	19,496,000
Change	1.3%	3.3%	-2.9%
This Week Last Year	9,169,000	1,101,000	14,933,000
Change	-25.3%	13.4%	26.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	319,992,000	284,482,000	-11.1%
Digital Tracks	582,234,000	757,674,000	30.1%
Store Singles	1,679,000	1,194,000	-28.9%
Total	903,905,000	1,043,350,000	15.4%
Albums w/TEA*	378,215,400	360,249,400	-4.8%

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

ALBUM SALES

'07	320.0 million
'08	284.5 million

SALES BY ALBUM FORMAT

CD	285,393,000	238,412,000	-16.5%
Digital	33,657,000	44,764,000	33.0%
Cassette	229,000	65,000	-71.6%
Other	713,000	1,241,000	74.1%

For week ending Sept. 14, 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	191,544,000	161,338,000	-15.8%
Catalog	128,448,000	123,143,000	-4.1%
Deep Catalog	90,690,000	88,244,000	-2.7%

CURRENT ALBUM SALES

'07	191.5 million
'08	161.3 million

CATALOG ALBUM SALES

'07	128.4 million
'08	123.1 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 This Week, Last Week, Weeks Ago, Artist, Title, Cert., Peak Position, and album cover images.

34 The singer/songwriter, who recently performed at Ellen DeGeneres' wedding, starts with 14,000. Set is exclusive to iTunes until Sept. 30.



A new version of the set with extra tracks and a DVD prompts sales to bound by 95%.



It's a career-high week for Franti and his group, as the collective notches new just its best sales week, but also its first album to reach the top 100.



Wal-Mart exclusive features such acts as Billy Idol (pictured), Kiss, Boston and the Scorpions. It also opens at No. 3 on Top Compilations.



The Sept. 7 MTV Video Music Awards aid gains for Paramore (pictured) and other show performers at Nos. 8, 12, 21 and 162. Big winner Britney Spears re-enters at No. 176 with that album's best sales week since June.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT.
1	16	844	#1 GREATEST GAINER AC/DC	BACK IN BLACK EPIC/LEGACY 80207*/SONY BMG (17.98) Ⓢ	◆
2	1	451	ABBA	GOLD — GREATEST HITS POLYDOR/POLAR 517007/UME (18.98/12.98)	6
3	11	858	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
4	3	2	NINA SIMONE	HOW IT FEELS TO BE FREE. OPUS COLLECTION SONY BMG SPECIAL PRODUCTS 13560 EX/STARBUCKS (12.98)	
5	5		MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570 WARNER BROS. (16.98) +	
6	2	40	VARIOUS ARTISTS	I CAN ONLY IMAGINE: PLATINUM EDITION IND 20228 TIME LIFE (19.98)	■
7	4	775	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889 SONY BMG (18.98/12.98) †	◆
8	33	581	METALLICA	...AND JUSTICE FOR ALL ELEKTRA 60812*/WARNER BROS. (18.98)	8
9	31	529	METALLICA	MASTER OF PUPPETS ELEKTRA 60439* WARNER BROS. (18.98)	6
10	6	961	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) +	◆
11	9	188	MICHAEL BUBLE	ITS TIME 143 REPRIS 48946/WARNER BROS. (18.98) Ⓢ	2
12	17	604	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	8
13	12	148	CARRIE UNDERWOOD	SOME HEARTS ARISTA NASHVILLE 71197/RMG (18.98)	7
14	RE-ENTRY		METALLICA	RIDE THE LIGHTNING MEGAFORCE 60396*/WARNER BROS. (18.98)	5
15	RE-ENTRY		AC/DC	HIGH VOLTAGE EPIC LEGACY 80201*/SONY BMG (11.98)	3
16	10	234	GUNS N' ROSES	GREATEST HITS GEPHEN 001714/IGA (16.98)	4
17	13	720	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
18	HOT SHOT DEBUT		AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG (13.98)	2
19	RE-ENTRY		AC/DC	HIGHWAY TO HELL EPIC/LEGACY 80206*/SONY BMG (13.98)	7
20	23	162	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
21	15	77	MICHAEL JACKSON	NUMBER ONES MJJ/EPIC 88998 SONY MUSIC (18.98/12.98)	■
22	14		ORIGINAL CAST RECORDING	MAMMA MIA! DECCA BROADWAY 543115 DECCA (18.98) †	■
23	RE-ENTRY		AC/DC	LIVE EPIC LEGACY 80214 SONY BMG (17.98)	3
24	30	177	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/DECCA (18.98)	■
25	19	748	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
26	RE-ENTRY		AC/DC	DIRTY DEEDS DONE DIRTY CHEAP EPIC/LEGACY 80202*/SONY BMG (11.98)	6
27	18	209	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	4
28	20	161	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) †	■
29	24	85	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS RHINO 73271 (18.98)	●
30	NEW		AC/DC	THE RAZORS EDGE EPIC LEGACY 80213* SONY BMG (11.98)	5
31	25	329	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
32	29	213	MICHAEL BUBLE	MICHAEL BUBLE 143 REPRIS 48376 WARNER BROS. (18.98)	■
33	27	175	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	2
34	21	49	BOSTON	GREATEST HITS LEGACY EPIC 67622/SONY MUSIC (11.98)	2
35	22		ABBA	THE BEST OF ABBA. 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION POLAR/POLYDOR 007320/UME (28.98)	●
36	34	128	RASCAL FLATTS	ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)	4
37	28	245	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	7
38	NEW		PINK	I'M NOT DEAD LAFACE 80320 ZOMBA (18.98) †	■
39	32	408	THE BEATLES	1 APPLE 29325 CAPITOL (18.98/12.98)	◆
40	35	101	DISTURBED	TEN THOUSAND FISTS REPRIS 49433/WARNER BROS. (18.98) †	■
41	42	311	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
42	45	267	CELINE DION	ALL THE WAY...A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (17.98)	7
43	RE-ENTRY		METALLICA	KILL 'EM ALL MEGAFORCE 60766*/WARNER BROS. (18.98)	3
44	26	9	ABBA	NUMBER ONES POLAR/CHRONICLES 008021/UME (13.98)	■
45	37	235	DISTURBED	THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)	3
46	49	243	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) †	2
47	40	89	THE BEATLES	LOVE APPLE 79808* CAPITOL (18.98) †	■
48	36	115	BRAD PAISLEY	TIME WELL WASTED ARISTA NASHVILLE 69642 SBN (18.98)	2
49	NEW		AC/DC	FOR THOSE ABOUT TO ROCK WE SALUTE YOU EPIC/LEGACY 80208*/SONY BMG (11.98)	4
50	RE-ENTRY		JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA 69739 SONY BMG (11.98/7.98)	2

As the march toward the release of AC/DC's Wal-Mart-exclusive set "Black Ice" nears, the retailer's sale pricing and promotion of the band's catalog places seven of the group's titles on Top Pop Catalog Albums this week. "Back in Black" earns its third overall week at No. 1 (up 147%) while titles at Nos. 15, 19, 23, 26, 30 and 49 all increase in sales by more than 100%.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	NEW		#1 METALLICA	Death Magnetic WARNER BROS.	1	
2	NEW		JOSHUA RADIN	Simple Times MOM AND POP	34	
3	NEW		JESSICA SIMPSON	Do You Know EPIC COLUMBIA (NASHVILLE) /SBN †	4	
4	NEW		MITCH HEDBERG	Do You Believe in Gosh? COMEDY CENTRAL	18	
5	1	2	YOUNG JEEZY	The Recession CTE/DEF JAM /DJMG	2	
6	NEW		GYM CLASS HEROES	The Quilt DECA/DANCE FUELED BY RAMEN	14	
7	6	18	JASON MRAZ	We Sing, We Dance, We Steal Things. ATLANTIC AG	20	
8	7	13	COLDPLAY	Viva La Vida or Death And All His Friends CAPITOL	15	
9	11	1	LIL WAYNE	Tha Carter III CASH MONEY/UNIVERSAL MOTOWN /UMRG	8	2
10	NEW		OKKERVIL RIVER	The Stand Ins JAGJAGUWAR	42	
11	14	10	KATY PERRY	One Of The Boys CAPITOL	21	
12	NEW		LL COOL J	Exit 13 DEF JAM /DJMG	9	
13	NEW		MICHAEL FRANTI & SPEARHEAD	All Rebel Rockers BOB BOG WAX/ANTI- EPITAPH †	39	
14	8	3	THE GAME	LAX GEPHEN /IGA	7	
15	NEW		LENKA	Lenka EPIC SONY MUSIC	142	
16	17	21	RIHANNA	Good Girl Gone Bad SRP/DEF JAM /DJMG	12	2
17	4		CHRIS TOMLIN	Hello Love SIXSTEPS /SPARROW	28	
18	10	3	SLIPKNOT	All Hope Is Gone ROADRUNNER †	5	
19	12	5	JONAS BROTHERS	A Little Bit Longer HOLLYWOOD †	6	
20	24	17	TAYLOR SWIFT	Taylor Swift BIG MACHINE †	24	3
21	3	2	SOUNDTRACK	Dr. Horrible's Sing-Along Blog MUTANT ENEMY	181	
22	RE-ENTRY		M.I.A.	Kala XL/INTERSCOPE /IGA	44	
23	20	7	MGMT	Oracular Spectacular COLUMBIA /SONY MUSIC	87	
24	NEW		ERIC BENET	Love & Life FRIDAY REPRIS /WARNER BROS.	11	
25	RE-ENTRY		BECK	Modern Guilt DGC /IGA	65	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	NEW		#1 METALLICA	Death Magnetic WARNER BROS. 508732*	1	
2	3	5	JONAS BROTHERS	A Little Bit Longer HOLLYWOOD 001944 †	6	
3	7	10	SOUNDTRACK	Mamma Mia! DECCA 011439	10	
4	9	16	KID ROCK	Rock N Roll Jesus TOP DOG/ATLANTIC 290556*/AG	3	2
5	10	13	COLDPLAY	Viva La Vida or Death And All His Friends CAPITOL 16886*	15	
6	2	2	BRIAN WILSON	That Lucky Old Sun BRIMEL 34147* CAPITOL †	52	
7	NEW		DAR WILLIAMS	Promised Land RAZOR & TIE 82996	95	
8	NEW		JOAN BAEZ	Day After Tomorrow BOBOLINK 83002 RAZOR & TIE	128	
9	1	2	NEW KIDS ON THE BLOCK	The Block INTERSCOPE 011792/IGA †	16	
10	NEW		OKKERVIL RIVER	The Stand Ins JAGJAGUWAR 124*	42	
11	NEW		NATALIE COLE	Still Unforgettable DMJ/ATCO 512320*/RHINO	19	
12	6	3	SLIPKNOT	All Hope Is Gone ROADRUNNER 617938 †	5	
13	8	2	YOUNG JEEZY	The Recession CTE DEF JAM 011536*/DJMG	2	
14	NEW		UNITED NATIONS	United Nations EYEBALL 20096	—	
15	NEW		JESSICA SIMPSON	Do You Know EPIC COLUMBIA (NASHVILLE) 21746/SBN †	4	
16	17	8	JASON MRAZ	We Sing, We Dance, We Steal Things. ATLANTIC 48508* AG	20	
17	NEW		ERIC BENET	Love & Life FRIDAY/REPRIS 511399/WARNER BROS.	11	
18	NEW		MITCH HEDBERG	Do You Believe in Gosh? COMEDY CENTRAL 0063	18	
19	15		GEORGE JONES	Burn Your Playhouse Down: The Unreleased Duets BANDIT 79842/WELK	168	
20	NEW		THE SOUND OF ANIMALS FIGHTING	The Ocean And The Sun EPITAPH 86939	141	
21	20	2	CHRIS TOMLIN	Hello Love SIXSTEPS 12359/SPARROW	28	
22	22	8	SUGARLAND	Love On The Inside MERCURY NASHVILLE 011273*/UMGN	13	
23	NEW		ICED EARTH	The Crucible Of Man (Something Wicked Part 2) STEAMHAMMER 5159 SPV	79	
24	NEW		GYM CLASS HEROES	The Quilt DECA/DANCE 511260 FUELED BY RAMEN	14	
25	RE-ENTRY		CHICAGO	The Best Of Chicago. 40th Anniversary Edition RHINO 309116	—	

TOP COMEDY ALBUMS™

FROM:

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 DO YOU BELIEVE IN GOSH?	MITCH HEDBERG (COMEDY CENTRAL)
2	1	21	FLIGHT OF THE CONCHORDS (SOUNDTRACK)	FLIGHT OF THE CONCHORDS (HBO SUB POP)
3	2	6	ANTICIPATION	LEWIS BLACK (COMEDY CENTRAL)
4	4	7	IT'S BAD FOR YA	GEORGE CARLIN (EARDRUM LAUGH COM)
5	3	44	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN	DANE COOK (COMEDY CENTRAL)
6	6	47	PARTY	NICK SWARDSON (COMEDY CENTRAL)
7	8	36	LOS MEJORES 99 CHISTES VOL. 1	JO JO JORGE FALCON (TITANIC)
8	5	17	VICIOUS CIRCLE	DANE COOK (COMEDY CENTRAL)
9	7	76	MORNING CONSTITUTIONS	LARRY THE CABLE GUY (JACK/WARNER BROS. (NASHVILLE)/WRN)
10	10	76	KING OF THE MOUNTAINS	ROONEY CARRINGTON (CAPITOL NASHVILLE)
11	12	13	BO FO SHO (EP)	BO BURNHAM (COMEDY CENTRAL)
12	9	13	FOR YOUR CONSIDERATION	KATHY GRIFFIN (MUSIC WITH A TWIST)
13	13	58	THE DISTANT FUTURE (EP)	FLIGHT OF THE CONCHORDS (SUB POP)
14	14	8	NORMAN ROCKWELL IS BLEEDING	CHRISTOPHER TITUS (COMEDY CENTRAL)
15	11	3	WHY DO I DO THIS	BILL BURR (LEVITY IMAGE)

TRIPLE A™

FROM:

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 COME AROUND	COUNTING CROWS (DGC/GEFFNE/WINTERSCOPE)
2	1	16	VIVA LA VIDA	COLDPLAY (CAPITOL)
3	3	12	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE ATLANTIC RRP)
4	5	27	COME ON GET HIGHER	MATT NATHANSON (VANGUARD)
5	6	20	I'M AMAZED	MY MORNING JACKET (ATO/RED)
6	11	18	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
7	7	16	OLD ENOUGH	THE BADONTEURS (THIRD MAN WARNER BROS.)
8	4	18	HOPE	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
9	9	10	ORPHANS	BECK (DGC INTERSCOPE)
10	8	10	LIFE, LOVE & LAUGHTER	DONAVON FRANKENREITER (LOST HIGHWAY)
11	16	4	U WANT ME 2	SARAH McLACHLAN (ARISTA/RMG)
12	10	29	I'M YOURS	JASON MRAZ (ATLANTIC RRP)
13	14	5	BOOTS OF CHINESE PLASTIC	PRETENDERS (SHANGRI-LA)
14	19	8	MOTIVATION	SHERYL CROW (A&M/INTERSCOPE)
15	15	12	PEACE, LOVE & HAPPINESS	G. LOVE & SPECIAL SAUCE (BRUSHFIRE)

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

CROWS' COUNT UP



Counting Crows extend the longest current streak of No. 1 songs at Triple A to four, as "Come Around" rises 2-1. Their string started in January 2004 when "She Don't Want Nobody Near" led for three weeks. In July 2004, "Accidentally in Love," from the "Shrek 2" soundtrack, reigned for five weeks, and "You Can't Count on Me" spent one week at the summit this April. The Crows' flight to No. 1 marks their seventh Triple A chart-topper overall, stretching to their first, "A Long December," in 1997. (Earlier hits like "Mr. Jones" and "Round Here" predated the Nielsen BDS-based chart's 1996 launch.) The band moves into a second-place tie for most No. 1s, trailing only U2 (nine).

—Anthony Colombo

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200. TOP DIGITAL: Reflects physical albums ordered through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants based on data collected by Nielsen SoundScan. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to billboard.biz. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	CLOSER	NE-YO (DEF JAM/IDJMG)
2	5	7	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
3	1	18	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
4	3	18	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
5	4	13	ALL SUMMER LONG	KID ROCK (10P DOG/ATLANTIC)
6	10	7	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)
7	7	11	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
8	8	15	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
9	9	14	VIVA LA VIDA	COLDPLAY (CAPITOL)
10	19	5	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
11	6	23	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
12	15	11	NEED U BAD	JAZMINE SULLIVAN (J/RMG)
13	11	20	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
14	16	9	ONE STEP AT A TIME	JORDIN SPARKS (19 JIVE/ZOMBA)
15	24	5	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
16	13	16	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
17	14	28	BLEEDING LOVE	LEONA LEWIS (SYCO J/RMG)
18	12	18	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRP/UNIVERSAL MOTOWN)
19	21	10	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
20	22	7	BETTER IN TIME	LEONA LEWIS (SYCO J/RMG)
21	29	4	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)
22	18	10	THE BUSINESS	YUNG BREG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)
23	26	9	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)
24	20	17	I KISSED A GIRL	KATY PERRY (CAPITOL)
25	17	17	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	27	22	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
27	30	10	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)
28	23	10	WAITIN' ON A WOMAN	BRAD PAISLEY (ARISTA NASHVILLE)
29	25	10	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)
30	45	3	SO WHAT	PINK (LAFACE/ZOMBA)
31	34	6	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)
32	31	13	THE TIME OF MY LIFE	DAVID COKK (19 RCA/RMG)
33	33	8	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
34	40	8	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG NASHVILLE)
35	48	4	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
36	32	12	HERE I AM	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
37	39	9	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M (POE BOY/ATLANTIC)
38	38	19	SHAKE IT	METRO STATION (COLUMBIA)
39	43	12	MAGIC	ROBIN THICKE (STAR TRAK INTERSCOPE)
40	37	20	HEAVEN SENT	KEYSHIA COLE (MANN/GEFFEN/INTERSCOPE)
41	47	6	JUST A DREAM	CARRIE UNDERWOOD (19 ARISTA/ARISTA NASHVILLE)
42	41	11	TROUBADOUR	GEORGE STRAIT (MCA NASHVILLE)
43	35	14	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL NASHVILLE)
44	36	15	I STILL MISS YOU	KEITH ANDERSON (COLUMBIA NASHVILLE)
45	55	6	SO FLY	SLIM FEAT. YUNG JOC (M3/ASYLUM)
46	46	8	BABY	LIL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)
47	50	11	HOLLER BACK	THE LOST TRAILERS (BNA)
48	51	9	PLEASE EXCUSE MY HANDS	PLUS FEAT. JAMIE FOXX & THE-DREAM (BIG F.A.C.E./SRP/UNIVERSAL MOTOWN)
49	53	4	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
50	44	12	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	67	2	HOT N COLD	KATY PERRY (CAPITOL)
52	49	26	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
53	57	4	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DEARTY/UNIVERSAL MOTOWN)
54	70	2	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
55	61	3	CRUSH	DAVID ARCHULETA (19 JIVE/ZOMBA)
56	60	3	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)
57	52	15	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA (HYPONOTIZE MINDS/COLUMBIA)
58	62	3	NO ME DOY POR VENCIDO	LUIS FONSI (UNIVERSAL LATINO)
59	71	2	LET IT GO	TIM MCGRAW (CURB)
60	-	1	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
61	54	3	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SUZZ/IDJMG)
62	74	2	SUPERWOMAN	ALICIA KEYS (IMBK J/RMG)
63	58	19	GOOD TIME	ALAN JACKSON (ARISTA NASHVILLE)
64	73	4	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
65	63	4	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)
66	72	4	COUNTRY MAN	LUKE BRYAN (CAPITOL NASHVILLE)
67	68	4	CRY FOR YOU	SEPTEMBER (ROBBINS)
68	59	7	MUSIC FOR LOVE	MARIO LIND STREITZ (J/RMG)
69	69	19	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY ZOMBA)
70	66	2	CUDDY BUDDY	MIKE JONES (ICE AGE/ASYLUM)
71	56	14	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)
72	75	6	MR. CARTER	LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)
73	-	1	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (GRAND HUSTLE/ATLANTIC)
74	64	15	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)
75	-	1	ENERGY	KERI HILSON (MOSLEYZONE 4/INTERSCOPE)

1,288 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	SO WHAT	PINK (LAFACE/ZOMBA)	
2	2	4	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
3	4	13	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	
4	-	1	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)	
5	5	17	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
6	8	8	HOT N COLD	KATY PERRY (CAPITOL)	
7	3	22	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
8	-	1	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
9	-	18	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
10	-	1	I DON'T CARE	FUELED BY RAMEN/ISLAND/IDJMG	
11	6	13	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M (POE BOY/ATLANTIC)	
12	12	7	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	
13	9	16	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
14	25	16	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
15	10	19	VIVA LA VIDA	COLDPLAY (CAPITOL)	
16	11	21	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
17	18	11	BETTER IN TIME	LEONA LEWIS (SYCO J/RMG)	
18	15	21	CLOSER	NE-YO (DEF JAM/IDJMG)	
19	13	19	I KISSED A GIRL	KATY PERRY (CAPITOL)	
20	14	14	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG)	
21	29	3	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
22	20	5	CRUSH	DAVID ARCHULETA (19 JIVE/ZOMBA)	
23	16	12	ONE STEP AT A TIME	JORDIN SPARKS (19 JIVE/ZOMBA)	
24	7	2	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SUZZ/IDJMG)	
25	17	17	DANGEROUS	KARDINAL OFFISHALL (KONLIVE/GEFFEN)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	19	10	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
27	30	21	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
28	21	6	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
29	24	24	SHAKE IT	METRO STATION (COLUMBIA)	
30	31	11	SWING	SAVAGE FEAT. SOULJA BOY TELL EM (DAWN RAID/UNIVERSAL REPUBLIC)	
31	57	3	COOKIE JAR	GYM CLASS HEROES FEAT. THE-DREAM (DECA/DANCE FUELED BY RAMEN/RRP)	
32	27	15	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	
33	23	12	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	
34	40	15	SHUT UP AND LET ME GO	THE TING TINGS (COLUMBIA)	
35	26	18	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA (HYPONOTIZE MINDS/COLUMBIA)	
36	34	3	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)	
37	52	11	OUT HERE GRINDIN'	OJ KHALED (TERROR SQUAD KOCH)	
38	36	26	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
39	-	1	I'D RATHER BE WITH YOU	JOSHUA RADIN (MOM AND POP)	
40	43	9	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
41	38	12	BARTENDER SONG	REHAB (UNIVERSAL REPUBLIC)	
42	35	19	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	
43	-	2	LOVEBUG	JONAS BROTHERS (HOLLYWOOD)	
44	45	6	SHATTERED (TURN THE CAR AROUND)	D.A.R. (EVERFINE/ATLANTIC/RRP)	
45	67	21	MERCY	DUFFY (MERCURY/IDJMG)	
46	32	21	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
47	37	3	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)	
48	50	9	ADDICTED	SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)	
49	68	2	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	
50	48	30	BLEEDING LOVE	LEONA LEWIS (SYCO J/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	28	5	ALL SUMMER LONG	HIT MASTERS (HIP KIDDY)	
52	41	22	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
53	44	16	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRP/UNIVERSAL MOTOWN)	
54	46	19	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE)	
55	73	2	T-SHIRT	SHONTELLE (SRP/UNIVERSAL MOTOWN)	
56	53	7	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)	
57	54	4	JUST A DREAM	CARRIE UNDERWOOD (19 ARISTA/ARISTA NASHVILLE)	
58	49	30	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
59	33	5	GET BACK	DEMI LOVATO (HOLLYWOOD)	
60	59	4	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)	
61	60	3	COME ON GET HIGHER	MATT NATHANSON (VANGUARD)	
62	42	8	CORONA AND LIME	SHWAYZE (SURETONE/GEFFEN INTERSCOPE)	
63	66	12	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	
64	-	25	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
65	47	15	7 THINGS	MILEY CYRUS (HOLLYWOOD)	
66	69	16	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)	
67	-	1	REMEMBER THAT	JESSICA SIMPSON (EPIC/COLUMBIA (NASHVILLE))	
68	58	23	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
69	51	12	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)	
70	-	1	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL G.O.D./COLUMBIA)	
71	62	45	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
72	63	11	FREE FALLIN'	JOHN MAYER (COLUMBIA)	
73	71	17	THE TIME OF MY LIFE	DAVID COKK (19 RCA/RMG)	
74	70	36	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
75	-	3	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	

ALBUM CHARTS

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

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

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. D after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. B DualDisc available. † CD/DVD combo available. † indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest airplay increase.

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

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

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

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

- Titles with the greatest club play increase over the previous week.

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). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 400,000 units (Multi-Plat

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
2	3	6	GREATEST GAINER/DIGITAL + AIRPLAY SO WHAT	PINK (LAFACE/ZOMBA)
3	2	21	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
4	4	22	CLOSER	NE-YO (DEF JAM/IDJMG)
5	19	19	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
6	19	22	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
7	7	17	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
8	15	4	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
9	6	25	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
10	13	19	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)
11	12	14	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
12	8	21	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
13	16	9	HOT N COLD	KATY PERRY (CAPITOL)
14	11	20	I KISSED A GIRL	KATY PERRY (CAPITOL)
15	9	19	VIVA LA VIDA	COLDPLAY (CAPITOL)
16	14	15	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
17	10	16	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
18	17	27	SHAKE IT	METRO STATION (COLUMBIA)
19	HOT SHOT DEBUT		SWAGGA LIKE US	JAY-Z & TI FEAT. KANYE WEST & LIL WAYNE (GRAND HUSTLE/ATLANTIC)
20	23	7	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)
21	21	26	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
22	20	15	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
23	27	7	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
24	22	24	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
25	-		LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
26	18	4	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SU2C/IDJMG)
27	25	31	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
28	-		I DON'T CARE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
29	30	29	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
30	28	22	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)
31	33	7	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)
32	43	16	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
33	44	12	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
34	26	21	LOLLI LOLLI (POP THAT BODY)	THREE & MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPERMIXE MINDS/COLUMBIA)
35	31	34	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
36	34	15	CRY FOR YOU	SEPTEMBER (ROBBINS)
37	29	29	WHAT YOU GOT	COLBY O DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
38	38	22	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE/CAPITOL)
39	35	27	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
40	32	29	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
41	37	15	THUNDER	BOYS LIKE GIRLS (COLUMBIA)
42	39	46	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
43	47	6	T-SHIRT	SHONTELLE (SRC/UNIVERSAL MOTOWN)
44	36	42	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
45	24	13	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
46	51	21	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
47	41	16	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
48	40	38	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
49	49	11	ADDICTED	SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
50	42	33	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)

Christina Aguilera zooms 87-63 on the Pop 100 with one of two new songs on her Target exclusive, "Keeps Gettin' Better-A Decade of Hits," due Nov. 11. The set also features rerecorded versions of "Genie in a Bottle" and "Beautiful."



Rise Against earns its third consecutive Modern Rock top 10 as "Re-Education (Through Labor)" vaults 13-8. The track is one of three Interscope titles in the top 10; Weezer's "Troublemaker" and "Pork and Beans" rank at Nos. 4 and 10.



MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
2	4	13	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	☆
3	2	12	CLOSER	NE-YO (DEF JAM/IDJMG)	☆
4	3	15	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
5	6	12	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
6	5	25	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	☆
7	14	14	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	☆
8	9	9	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)	☆
9	7	17	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
10	10	15	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	☆
11	15	4	SO WHAT	PINK (LAFACE/ZOMBA)	☆
12	12	12	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
13	16	11	IN THE AYER	FLO RIDA FEATURING WILL.I.A.M. (POE BOY/ATLANTIC)	☆
14	18	5	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	☆
15	11	24	SHAKE IT	METRO STATION (COLUMBIA)	☆
16	13	18	I KISSED A GIRL	KATY PERRY (CAPITOL)	☆
17	14	13	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	☆
18	27	3	GREATEST GAINER HOT N COLD	KATY PERRY (CAPITOL)	☆
19	17	25	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	☆
20	22	5	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
21	12	12	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	☆
22	21	15	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	☆
23	25	5	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
24	28	4	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	☆
25	26	9	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE/CAPITOL)	☆

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
2	2	21	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
3	4	21	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
4	3	26	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
5	5	25	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
6	7	12	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
7	6	22	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
8	10	12	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	☆
9	16	16	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
10	9	24	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	☆
11	18	18	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	☆
12	12	35	STOP AND STARE	ONEREPUBLIC (MOSLEY/ZONE 4/INTERSCOPE)	☆
13	17	17	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
14	15	13	SHAKE IT	METRO STATION (COLUMBIA)	☆
15	18	9	BROKEN	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
16	21	4	GREATEST GAINER SO WHAT	PINK (LAFACE/ZOMBA)	☆
17	20	6	THE LITTLE THINGS	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
18	16	19	BOTTLE IT UP	SARA BAREILLES (EPIC)	☆
19	22	7	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
20	19	13	I KISSED A GIRL	KATY PERRY (CAPITOL)	☆
21	24	18	RISE ABOVE THIS	SEETHER (WIND-UP)	☆
22	26	10	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)	☆
23	28	5	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)	☆
24	25	15	IN THIS LIFE	DELTA GOODREM (MERCURY/DECCA)	☆
25	23	16	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	23	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	☆
2	1	17	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
3	3	36	LOVE SONG	SARA BAREILLES (EPIC)	☆
4	4	28	SAY	JOHN MAYER (AWARE/COLUMBIA)	☆
5	6	13	GREATEST GAINER POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
6	5	29	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
7	7	46	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
8	8	38	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
9	9	9	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
10	9	19	AFTER ALL THESE YEARS	JOURNEY (NOMOTA)	☆
11	12	20	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
12	13	23	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
13	14	19	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
14	15	12	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
15	16	25	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
16	20	6	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
17	18	18	ROOTS BEFORE BRANCHES	ROOM FOR TWO (CURB/WARNER BROS.)	☆
18	21	8	ENEMY WITHIN	MICHAEL McDONALD (UNIVERSAL MOTOWN)	☆
19	19	14	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
20	17	3	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SU2C/IDJMG)	☆
21	23	5	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
22	22	4	WHERE I STOOD	MISSY HIGGINS (EVEVEN/REPRISE)	☆
23	25	3	UNCONDITIONAL	SIMON COLLINS (RAZOR & TIE)	☆
24	26	5	STILL	CNOTE (JKH ENT)	☆
25	24	7	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 BELIEVE	STAINED (ELI/ATLANTIC)	☆
2	6	8	GREATEST GAINER YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
3	2	24	LET IT DIE	FOG FIGHTERS (ROSWELL/RCA/RMG)	☆
4	5	10	TROUBLEMAKER	WEEZER (DGC/INTERSCOPE)	☆
5	3	20	I'M NOT OVER	CAROLINA LIAR (ATLANTIC)	☆
6	4	15	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
7	7	4	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	☆
8	13	4	RE-EDUCATION (THROUGH LABOR)	RISE AGAINST (DGC/INTERSCOPE)	☆
9	12	11	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)	☆
10	8	22	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	☆
11	9	25	INSIDE THE FIRE	DISTURBED (REPRISE)	☆
12	14	6	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	☆
13	15	13	BAD GIRLFRIEND	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆
14	11	26	LOVE ME DEAD	LUDD (REDBIRD/ISLAND/IDJMG)	☆
15	10	26	ADDICTED	SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)	☆
16	16	7	LEAVE OUT ALL THE REST	LINKIN PARK (WARNER BROS.)	☆
17	4	4	THE SHOCK OF THE LIGHTNING	OASIS (BIG BROTHER/REPRISE)	☆
18	18	12	SLOW BURN	ATREYU (HOLLYWOOD)	☆
19	17	28	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
20	23	11	PSYCHOSOCIAL	SLIPKNOT (ROADRUNNER/RRP)	☆
21	21	12	GAMMA RAY	BECK (DGC/INTERSCOPE)	☆
22	20	8	WILD INTERNATIONAL	ONE DAY AS A LION (ANTI-EPITAPH)	☆
23	24	19	HAMMERHEAD	THE OFFSPRING (COLUMBIA)	☆
24	28	4	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	☆
25	26	9	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. MODERN ROCK: The most popular songs according to modern rock 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. MODERN ROCK: The most popular songs according to modern rock 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. 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HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	25	#1 DO YOU BELIEVE ME NOW <small>2 WKS</small> J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne VALORY		1
2	1	14	WAITIN' ON A WOMAN F. ROGERS (D. SIMPSON, W. VARBLE)	Brad Paisley ARISTA NASHVILLE		1
3	3	27	DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		3
4	5	6	EVERYBODY WANTS TO GO TO HEAVEN B. CANNON, K. CHESNEY (J. COLLINS, M. DODSON)	Kenny Chesney BLUE CHAIR/BNA		4
5	6	7	ALL SUMMER LONG KID ROCK, R. CAVALLO (R. J. RITCHIE, M. SHAFER, R. VAN ZANT, G. ROSSING, O. E. KING, L. MARINELLI, R. WACHTEL, W. ZEVON) TOP DOG/ATLANTIC, COS	Kid Rock TOP DOG/ATLANTIC, COS		5
6	8	9	SHE NEVER CRIED IN FRONT OF ME T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		6
7	9	8	TROUBADOUR T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER)	George Strait MCA NASHVILLE		7
8	11	12	JUST A DREAM M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPCSON)	Carrie Underwood 19/ARISTA/ARISTA NASHVILLE		8
9	4	3	YOU LOOK GOOD IN MY SHIRT D. HUFF, K. URBAN (T. MARTIN, I. SHAPIRO, M. NESLER)	Keith Urban CAPITOL NASHVILLE		1
10	10	10	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers BNA		10
11	13	14	JOHNNY & JUNE T. BROWN, H. NEWFIELD, P. D. BRYANT, S. SMITH	Heidi Newfield CURB		11
12	14	16	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE		12
13	15	20	LET IT GO B. GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS)	Tim McGraw CURB		13
14	18	18	ALL I EVER WANTED M. POWELL, D. HUFF, C. WICKS, M. POWELL, A. WILSON	Chuck Wicks RCA		14
15	17	19	RELENTLESS M. KNOX (J. P. WHITE, J. LEBLANC)	Jason Aldean BROKEN BOW		15
16	12	11	SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		1
17	19	26	AIR POWER ROLL WITH ME B. CHANCEY (C. DANIELS, T. KARLAS)	Montgomery Gentry COLUMBIA		17
18	20	21	I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington LYRIC STREET		18
19	24	24	LOOKIN FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum CAPITOL NASHVILLE		19
20	22	22	AIR POWER LOVE REMEMBERS P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)	Craig Morgan BNA		20
21	23	23	IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson MERCURY		21
22	16	13	ALL I WANT TO DO B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETT, E. K. BUSH, B. PINSON)	Sugarland MERCURY		1
23	21	25	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZER, L. FEEK)	Crystal Shawanda RCA		21
24	28	27	CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. DURRET 'E)	Zac Brown Band LIVE NATION		24
25	HOT SHOT DEBUT	1	LOVE STORY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		25



Up 897,000 impressions, fourth track from "Carnival Ride" is Carrie Underwood's eighth top 10.



Taylor Swift snares highest solo female debut since Underwood's No. 20 start with "So Small" in August 2007.



Duet with Keith Urban grabs 5.9 million impressions, introduces Paisley's "Play" album, due Nov. 4.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	29	28	DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler 19 BNA		26
27	27	29	SOUNDS SO GOOD B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		27
28	41	47	ALREADY GONE B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		28
29	31	32	ANYTHING GOES M. WRIGHT, C. ANDRETTCH, III (B. LONG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH		29
30	30	31	LET ME D. HUFF (M. BEESON, D. ORTON)	Pat Green BNA		30
31	NEW	1	START A BAND F. ROGERS (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Brad Paisley Duet With Keith Urban ARISTA NASHVILLE		31
32	33	33	DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY		32
33	49	-	HERE D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET		33
34	35	37	SHE WOULDN'T BE GONE S. HENDRICKS (C. BATTEN, J. ADAM)	Blake Shelton WARNER BROS. WRN		34
35	32	34	MUDDY WATER F. ROGERS (M. CRISWELL, R. HUCKABY)	Trace Adkins CAPITOL NASHVILLE		32
36	34	35	CRAZY DAYS B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)	Adam Gregory NSA/MIDAS NEW REVOLUTION		33
37	37	39	I WOULD M. WRIGHT, P. VASSAR (P. VASSAR)	Phil Vassar UNIVERSAL SOUTH		37
38	38	36	FINE LINE W. KIRKPATRICK, K. FAIRCHILD, K. SCHAALPMAN, P. SWEET, J. WESTBROOK (W. KIRKPATRICK, K. FAIRCHILD, K. SCHAALPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE		36
39	40	38	I DO J. KILCHER, J. RICH (J. KILCHER)	Jewel VALORY		38
40	25	15	BOB THAT HEAD D. HUFF, G. LEVOD, J. DEMARCOUS, J. D. ROONEY (G. LEVOD, N. THRASHER, M. DUNLAWNEY)	Rascal Flatts LYRIC STREET		15
41	42	40	SOMEBODY SAID A PRAYER M. BRIGHT (N. THRASHER, C. WISEMAN)	Billy Ray Cyrus WALT DISNEY LYRIC STREET		40
42	36	30	COME ON OVER J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS)	Jessica Simpson EPIC/COLUMBIA		18
43	43	45	DON'T THINK I CAN'T LOVE YOU J. RITCHIE (J. OWEN, K. MARVEL, J. RITCHIE)	Jake Owen RCA		43
44	39	41	FOR YOU J. DEMARCOUS, J. OTTO (J. BROWN, L. HENGBER)	James Otto WARNER BROS. WRN		39
45	44	43	LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE		43
46	45	42	15 MINUTES OF SHAME B. JAMES (K. ARCHER, C. KOESEL, J. WEAVER)	Kristy Lee Cook 19/ARISTA NASHVILLE		42
47	48	52	EVERYTHING IS FINE F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		47
48	46	44	UPPER MIDDLE CLASS WHITE TRASH O. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice CURB		44
49	47	49	DON'T DO ME NO GOOD G. WILSON, B. CHANCEY (G. WILSON, A. GORLEY, W. KIRBY)	Gretchen Wilson COLUMBIA		43
50	50	53	LIKE I NEVER BROKE HER HEART J. RICH, S. PENNINGTON (S. LAWSON, M. D. JENKINS, J. HARDING)	Randy Owen BROKEN BOW		49

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 JESSICA SIMPSON <small>1 WK</small> EPIC/COLUMBIA 21746/SBN (15.98) +	Do You Know		1
2	1	2	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		1
3	2	1	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
4	3	3	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift		3
5	4	7	CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 11221/RMG/3MG/SBN (18.98)	Carnival Ride		2
6	7	8	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
7	5	6	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For		2
8	8	9	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
9	6	4	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now		4
10	10	13	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song		6
11	11	12	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride		2
12	9	10	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) +	Beautiful Eyes (EP)		1
13	NEW	1	PATTY LOVELESS SAGUARO #DAD 19960 (18.98)	Sleepless Nights		13
14	19	23	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
15	18	19	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98) +	Still Feels Good		2
16	14	17	MIRANDA LAMBERT COLUMBIA 78932/SBN (16.98)	Crazy Ex-Girlfriend		1
17	12	14	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
18	15	16	GARTH BROOKS PEARL 213 (25.98 CD/DVD) +	The Ultimate Hits		5
19	17	15	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		1
20	21	20	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) +	Greatest Hits		4
21	20	18	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
22	25	25	GREATEST GAINER EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7
23	23	24	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		3
24	16	11	KEITH ANDERSON COLUMBIA 10333/SBN (17.98)	C'MON!		3
25	22	21	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1



Patty Loveless covers classic country, has highest start since "On Your Way Home" bowed at No. 7 in October 2003.



Trio's set rises with a second straight sales gain as its latest single reaches the top 20 on Hot Country Songs (24-19).



Eagles get Country Music Assn. nomination for vocal group of the year and take Greatest Gainer with 14% spike (5,000 copies).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	13	5	THE LOST TRAILERS BNA 09259/SBN (17.98)	Holler Back		5
27	30	31	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
28	24	22	GEORGE JONES BANDIT 79842/WELK (17.98)	Burn Your Playhouse Down: The Unreleased Duets		15
29	28	27	JEWEL VALORY JK 0100 (18.98)	Perfectly Clear		1
30	27	26	CRYSTAL SHAWANDA RCA 06762/SBN (17.98)	Dawn Of A New Day		16
31	26	33	JAMES OTTO RAYBOW WARNER BROS. 49907 WRN (13.98)	Sunset Man		2
32	29	28	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand		2
33	33	37	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless		1
34	35	40	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits		22
35	32	35	BLAKE SHELTON WARNER BROS. 44488 WRN (18.98)	Pure BS		2
36	34	36	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
37	40	45	MONTGOMERY GENTRY COLUMBIA 22817/SBN (18.98)	Back When I Knew It All		3
38	31	32	RANDY TRAVIS WARNER BROS. 43254 WRN (13.98) +	Around The Bend		3
39	36	38	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		2
40	42	47	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me		2
41	39	41	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		3
42	47	29	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736 (13.98)	Bill Gaither Presents: Country Bluegrass Homecoming Volume One		26
43	41	44	EMMYLOU HARRIS NONESUCH 480444 WARNER BROS. (18.98)	All I Intended To Be		4
44	44	49	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine		3
45	43	52	SARA EVANS RCA 08770/SBN (18.98)	Greatest Hits		3
46	46	48	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
47	51	34	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737 (13.98)	Bill Gaither Presents: Country Bluegrass Homecoming Volume Two		32
48	49	54	ASHTON SHEPHERD MCA NASHVILLE 010039/UMGN (13.98)	Sounds So Good		16
49	48	50	DOLLY PARTON LEGACY/RCA 13481/SONY BMG (11.98)	16 Biggest Hits		32
50	55	55	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington		1

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	54	#1 YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession	1	1
2	2	1	HOT SHOT DEBUT ERIC BENET FRIDAY/REPRISE 511399*/WARNER BROS. (18.98)	Love & Life	2	2
3	NEW	1	LL COOL J DEF JAM 011503/IDJMG (13.98)	Exit 13	3	3
4	2	1	THE GAME Geffen 011465*/IGA (13.98)	LAX	4	4
5	3	2	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	2	5
6	NEW	1	KENNY LATTIMORE VERVE 011500/VG (13.98)	Timeless	6	6
7	8	5	GREATEST GAINER RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	2	3
8	NEW	1	NATALIE COLE DMI/ATCO 512320*/RHINO (18.98)	Still Unforgettable	8	8
9	4	4	ICE CUBE LENCH MOB 34635 (18.98)	Raw Footage	9	9
10	NEW	1	KARDINAL OFFSHALL KONLIVE/GEFFEN 011640*/IGA (13.98)	Not 4 Sale	10	10
11	3	3	SOLANGE MUSIC WORLD/GEFFEN 011785/IGA (12.98)	Sol-Angel & The Hadley St. Dreams	11	11
12	10	7	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real	12	12
13	11	9	NAS DEF JAM/COLUMBIA 011505*/IDJMG (13.98)	Untitled	13	13
14	13	9	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	14	14
15	15	11	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand	15	15
16	6	2	TERRENCE HOWARD GENTRY/COLUMBIA 09596/SONY MUSIC (15.98)	Shine Through It	16	16
17	4	6	LLOYD YOUNG-GOLDIE/THE INC./UNIVERSAL MOTOWN 011517/UMRG (13.98)	Lessons In Love	17	17
18	16	17	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	18	18
19	4	10	DAVID BANNER B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	The Greatest Story Ever Told	19	19
20	5	2	DONNIE KLANG BAD BOY 511253/AG (18.98) ⊕	Just A Rolling Stone	5	20
21	17	5	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	21	21
22	19	20	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration	22	22
23	20	15	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580*/SONY MUSIC (11.98) ⊕	Last 2 Walk	23	23
24	23	16	NOEL GOUDIN EPIC 80645/SONY MUSIC (17.98)	After My Time	24	24
25	25	33	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	25	25



This is Kenny Lattimore's first top 10 as a solo act but he has two with his wife Chante Moore, who moves her solo project 85-75 on billboard.biz.



Up 8% after MTV's awards bash, singer spends her 21st week in the top 10 with current album; that's more than her two previous albums combined.



Cole bows with a collection of American standards as she did with "Unforgettable" in 1991, her last top 10 on this chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	7	2	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ BOSS HOGG OUTLAWZ 5094/KOCH (17.98)	Back By Blockular Demand: Serve & Collect II	7	26
27	18	19	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	18	27
28	22	4	KARINA DEF JAM 009538/IDJMG (9.98)	First Love	22	28
29	26	16	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down	26	29
30	29	22	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2	29	30
31	16	24	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill	16	31
32	38	25	DAY26 BAD BOY 444540/AG (18.98)	DAY26	38	32
33	33	34	MARY J. BLIGE MTRIAARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	33	33
34	21	4	SHWAYZE SURETONE/GEFFEN 011498*/IGA (10.98)	Shwayze	21	34
35	24	5	YUNG BERG KOCH/EPIC 08407/SONY MUSIC (15.98)	Look What You Made Me	24	35
36	32	44	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	32	36
37	26	30	DWELE RT 5049/KOCH (17.98)	...Sketches Of A Man	26	37
38	28	21	G UNIT G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕	T*O*S (Terminate On Sight)	28	38
39	27	23	THE DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate	27	39
40	30	27	RAHEEM DEVAUGHN JIVE 35482/ZOMBA (16.98)	Love Behind The Melody	30	40
41	37	55	LEDISI VERVE 008909/VG (10.98)	Lost & Found	37	41
42	31	3	V.I.C. YOUNG MOGUL/REPRISE 475004/WARNER BROS. (18.98)	Beast	31	42
43	38	29	FLOBOTS UNIVERSAL REPUBLIC 0011258*/UMRG (13.98)	Fight With Tools	38	43
44	39	37	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	39	44
45	65	64	PACE SETTER T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	65	45
46	40	36	LYFE JENNINGS COLUMBIA 07900/SONY MUSIC (11.98)	Lyfe Change	40	46
47	54	44	NE-YO DEF JAM 808697*/IDJMG (13.98)	Because Of You	54	47
48	46	26	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday	46	48
49	42	45	LALAH HATHAWAY STAX 30308/CONCORD (18.98)	Self Portrait	42	49
50	47	58	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	47	50

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	RT PREDICT
1	1	8	#1 GREATEST GAINER WHATSOEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	T.I.	(GRAND HUSTLE/ATLANTIC)	☆
2	4	8	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	T-PAIN	FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	☆
3	17	17	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	YOUNG JEEZY	FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	☆
4	5	16	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)	YUNG BERG	FEAT. CASHA (YUNG BOSS/KOCH/EPIC)	☆
5	11	5	GREATEST GAINER MRS. OFFICER LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	LIL WAYNE	FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	☆
6	12	5	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	NE-YO	(DEF JAM/IDJMG)	☆
7	9	15	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	LIL WAYNE	FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	☆
8	8	16	PLEASE EXCUSE MY HANDS PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	PLIES	FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
9	11	12	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	DAVID BANNER	FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
10	10	19	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	(ARISTA/RMG)	☆
11	10	19	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	RIHANNA	(SRP/DEF JAM/IDJMG)	☆
12	16	12	SO FLY SLIM FEATURING YUNG JOC (M3/ASYLUM)	SLIM	FEATURING YUNG JOC (M3/ASYLUM)	☆
13	14	13	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	☆
14	16	18	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	☆
15	20	20	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (OTF/DEF JAM/IDJMG)	LUDACRIS	CO-STARRING CHRIS BROWN & SEAN GARRETT (OTF/DEF JAM/IDJMG)	☆
16	13	15	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)	RICK ROSS	FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
17	19	10	BABY LL COOL J FEATURING THE-DREAM (DEF JAM/IDJMG)	LL COOL J	FEATURING THE-DREAM (DEF JAM/IDJMG)	☆
18	21	8	ENERGY KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	(MOSLEY/ZONE 4/INTERSCOPE)	☆
19	15	23	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)	☆
20	22	5	MARCO POLO BOW WOW FEAT. SOULJA BOY TELL'EM (COLUMBIA)	BOW WOW	FEAT. SOULJA BOY TELL'EM (COLUMBIA)	☆
21	10	10	GOOD GOOD ASHANTI (THE INC./UNIVERSAL MOTOWN)	ASHANTI	(THE INC./UNIVERSAL MOTOWN)	☆
22	27	6	SUPERWOMAN ALICIA KEYS (MBK/J/RMG)	ALICIA KEYS	(MBK/J/RMG)	☆
23	28	3	RIGHT HERE (DEPARTED) BRANDY (KOCH/EPIC)	BRANDY	(KOCH/EPIC)	☆
24	25	3	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	THE GAME	FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	20	#1 YOU'RE THE ONLY ONE 3 WKS ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)
2	3	14	GREATEST GAINER SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	(ARISTA/RMG)
3	2	18	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)
4	5	14	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)	ROBIN THICKE	(STAR TRAK/INTERSCOPE)
5	4	29	THE RIVER NOEL GOUDIN (EPIC)	NOEL GOUDIN	(EPIC)
6	51	51	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	RAHEEM DEVAUGHN	(JIVE/ZOMBA)
7	39	39	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	MARVIN SAPP	(VERITY/ZOMBA)
8	9	9	E.R. (EMERGENCY ROOM) JOE (KEDAR)	JOE	(KEDAR)
9	48	48	NEVER JAHEIM (DIVINE MILL/ATLANTIC)	JAHEIM	(DIVINE MILL/ATLANTIC)
10	12	7	SUPERWOMAN ALICIA KEYS (MBK/J/RMG)	ALICIA KEYS	(MBK/J/RMG)
11	49	49	JUST FINE MARY J. BLIGE (MTRIAARCH/GEFFEN/INTERSCOPE)	MARY J. BLIGE	(MTRIAARCH/GEFFEN/INTERSCOPE)
12	14	9	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)	MINT CONDITION	(CAGED BIRD/IMAGE)
13	10	21	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)	ALICIA KEYS	(MBK/J/RMG)
14	4	22	I'M CHEATIN' DWELE (RT/KOCH)	DWELE	(RT/KOCH)
15	7	7	NEED U BAD JAZMINE SULLIVAN (J/RMG)	JAZMINE SULLIVAN	(J/RMG)
16	16	20	WORDS ANTHONY DAVID FEAT. INDIA ARIE (SOULBOY/UNIVERSAL REPUBLIC)	ANTHONY DAVID	FEAT. INDIA ARIE (SOULBOY/UNIVERSAL REPUBLIC)
17	16	19	WHENEVER YOU'RE AROUND JILL SCOTT FEATURING GEORGE DUKE (HIDDEN BEACH)	JILL SCOTT	FEATURING GEORGE DUKE (HIDDEN BEACH)
18	4	4	HERE I STAND USHER (LAFACE/ZOMBA)	USHER	(LAFACE/ZOMBA)
19	23	23	GET UP MARY MARY (COLUMBIA)	MARY MARY	(COLUMBIA)
20	19	19	ORDINARY WAYNE BRADY (PEAK/CMG)	WAYNE BRADY	(PEAK/CMG)
21	21	21	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	RIHANNA	(SRP/DEF JAM/IDJMG)
22	24	3	WILL I EVER LYFE JENNINGS (COLUMBIA)	LYFE JENNINGS	(COLUMBIA)
23	15	15	CAN'T B GOOD JANET (ISLAND/IDJMG)	JANET	(ISLAND/IDJMG)
24	25	8	OH SO SEXY JON B (VIBE/SELECT/ARSENAL)	JON B	(VIBE/SELECT/ARSENAL)
25	26	4	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	NE-YO	(DEF JAM/IDJMG)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	17	#1 GOT MONEY 2 WKS LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	LIL WAYNE	FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
2	10	6	GREATEST GAINER WHATSOEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	T.I.	(GRAND HUSTLE/ATLANTIC)
3	2	21	DAUGHTER KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	KARDINAL OFFSHALL	FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
4	3	18	FOREVER CHRIS BROWN (JIVE/ZOMBA)	CHRIS BROWN	(JIVE/ZOMBA)
5	7	7	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	T-PAIN	FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)
6	22	22	CLOSER NE-YO (DEF JAM/IDJMG)	NE-YO	(DEF JAM/IDJMG)
7	23	23	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	DAVID BANNER	FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
8	6	16	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)	YUNG BERG	FEAT. CASHA (YUNG BOSS/KOCH/EPIC)
9	15	15	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	YOUNG JEEZY	FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
10	12	13	BODY ON ME NELLY FEAT. ASHANTI & AKON (DEFRITY/UNIVERSAL MOTOWN)	NELLY	FEAT. ASHANTI & AKON (DEFRITY/UNIVERSAL MOTOWN)
11	9	20	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)
12	19	3	PAPER PLANES M.I.A. (XL/INTERSCOPE)	M.I.A.	(XL/INTERSCOPE)
13	11	16	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)
14	14	11	SWING SAVAGE FEAT. SOULJA BOY TELL'EM (DAWN RAID/UNIVERSAL REPUBLIC)	SAVAGE	FEAT. SOULJA BOY TELL'EM (DAWN RAID/UNIVERSAL REPUBLIC)
15	15	8	CUDDY BUDDY MIKE JONES FEAT. TREY SONGZ, LIL WAYNE & TWISTA (ICE AGE/ASYM)	MIKE JONES	FEAT. TREY SONGZ, LIL WAYNE & TWISTA (ICE AGE/ASYM)
16	13	13	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)	RICK ROSS	FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)
17	23	4	MY DUDE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	THE GAME	FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
18	18	18	BABY LL COOL J FEATURING THE-DREAM (DEF JAM/IDJMG)	LL COOL J	FEATURING THE-DREAM (DEF JAM/IDJMG)
19	1	1	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	RIHANNA	(SRP/DEF JAM/IDJMG)
20	27	3	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	NE-YO	(DEF JAM/IDJMG)
21	2	4	SO FLY SLIM FEATURING YUNG JOC (M3/ASYLUM)	SLIM	FEATURING YUNG JOC (M3/ASYLUM)
22	28	7	NEED U BAD JAZMINE SULLIVAN (J/RMG)	JAZMINE SULLIVAN	(J/RMG)
23	22	15	IN THE AYER FLO RIDA FEATURING WILL.I.A.M. (POE BOY/ATLANTIC)	FLO RIDA	FEATURING WILL.I.A.M. (POE BOY/ATLANTIC)
24	37	2	MRS. OFFICER LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	LIL WAYNE	FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)
25	3	3	WHAT THEM GIRLS LIKE LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (OTF/DEF JAM/IDJMG)	LUDACRIS	CO-STARRING CHRIS BROWN & SEAN GARRETT (OTF/DEF JAM/IDJMG)

THIS WEEK		LAST WEEK		JAPAN	
BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDCAN JAPAN PLANTECH)		SEPTEMBER 17, 2008	
1	1			HANABI	MR. CHILDREN TOY'S FACTORY
2	NEW			AKA TO KURO NO MATADORA	GLAY EMI
3	22			HOW DO I SURVIVE?	SUPERFLY WARNER
4	45			KURAGE NAGAREBOSHI	AI OOTSUKA AVE X TRAX
5	9			MERCY	DUFFY A&M
6	12			MISS INDEPENDENT	NE-YO DEF JAM
7	2			GUUZENNO KAKURITSU	GIRL NEXT DOOR SONY
8	NEW			KOISHIKUTE	UVERWORLD SONY
9	32			MUSTACHE	KAELE KIMURA COLUMBIA
10	18			I KISSED A GIRL	KATY PERRY CAPITOL

THIS WEEK		LAST WEEK		UNITED KINGDOM	
SINGLES		(THE OFFICIAL UK CHARTS CO.)		SEPTEMBER 14, 2008	
1	NEW			SEX ON FIRE	KINGS OF LEON RCA
2	1			I KISSED A GIRL	KATY PERRY CAPITOL
3	NEW			THANK YOU FOR A LIFETIME	CLIFF RICHARD EMI
4	3			WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
5	4			DISTURBIA	RIHANNA SRP/DEF JAM
6	2			PJANOO	ERIC PRYDZ PRYDA/SPINNIN'
7	5			THE MAN WHO CAN'T BE MOVED	THE SCRIPT PHONOGENIC/RCA
8	6			BEGGIN	MADONN RCA
9	7			ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
10	8			MOUNTAINS	BIFFY CLYRO 14TH FLOOR

THIS WEEK		LAST WEEK		GERMANY	
SINGLES		(MEDIA CONTROL)		SEPTEMBER 16, 2008	
1	2			I KISSED A GIRL	KATY PERRY CAPITOL
2	1			GIB MMIR SONNE	ROSENSTOLZ ISLAND
3	4			SWEET ABOUT ME	GABRIELLA CILMI ISLAND
4	6			THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO
5	3			DAS HAT DIE WELT NOCH NICHT	SOHNE MANNHEIMS EDEL
6	5			NESSUN DORMA	PAUL POTTIS SYCD/SONY BMG
7	7			ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
8	10			ALLES NEU	PETER FOX WARNER
9	11			INFINITY 2008	GURU JOSH PROJEKT DECONSTRUCTION/60GIGITBEATS/INTERSCOPE
10	8			VIVA LA VIDA	COLDPLAY PARLOPHONE

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
NIELSEN SOUNDCAN INTERNATIONAL				SEPTEMBER 27, 2008	
1	1			I KISSED A GIRL	KATY PERRY CAPITOL
2	NEW			SEX ON FIRE	KINGS OF LEON RCA
3	3			DISTURBIA	RIHANNA SRP/DEF JAM
4	2			WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
5	7			BEGGIN	MADONN BONNIER/BONNIER AMIGO
6	4			ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
7	6			VIVA LA VIDA	COLDPLAY PARLOPHONE
8	8			SWEET ABOUT ME	GABRIELLA CILMI ISLAND
9	9			THE MAN THAT CAN'T BE MOVED	THE SCRIPT PHONOGENIC/RCA
10	5			PJANOO	ERIC PRYDZ PRYDA/SPINNIN'
11	10			THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO
12	12			GIVE IT 2 ME	MADONNA WARNER BROS.
13	15			MOUNTAINS	BIFFY CLYRO 14TH FLOOR
14	16			NO AIR	JORDAN SPARKS DUET WITH CHRIS BROWN 19JIVE/ZOMBA
15	NEW			SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD
16	NEW			MISS INDEPENDENT	NE-YO DEF JAM
17	14			LOVE IS NOISE	THE VERVE PARLOPHONE
18	17			CLOSER	NE-YO DEF JAM
19	NEW			COOKIE JAR	GYN CLASS HEROES FT. THE DREAM DECADE/DANCE FUELED BY RAVEN
20	13			DANCE WIV ME	DIZEE RASCAL FT. CALVIN HARRIS & CHROME DRTTEE STANK

THIS WEEK		LAST WEEK		EURO SINGLES SALES	
				SEPTEMBER 7, 2008	
1	1			I KISSED A GIRL	KATY PERRY CAPITOL
2	16			BEGGIN	MADONN BONNIER/BONNIER AMIGO
3	2			ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
4	3			VIVA LA VIDA	COLDPLAY PARLOPHONE
5	5			SWEET ABOUT ME	GABRIELLA CILMI ISLAND
6	4			WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
7	NEW			SEX ON FIRE	KINGS OF LEON RCA
8	6			RAYON DE SOLEIL/MA MAIN SUR TO	WILLIAM BALDE WARNER
9	13			THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO
10	9			GIB MMIR SONNE	ROSENSTOLZ ISLAND
11	8			GIVE IT 2 ME	MADONNA WARNER BROS.
12	10			DISTURBIA	RIHANNA SRP/DEF JAM
13	NEW			THANK YOU FOR A LIFETIME	CLIFF RICHARD EMI
14	11			HOT SUMMER NIGHT (OH LA LA LA)	DAVID TAVARE M6 INT. SCORPIO
15	7			PJANOO	ERIC PRYDZ PRYDA/SPINNIN'

THIS WEEK		LAST WEEK		FRANCE	
SINGLES		(SNEP/FOP/TITE-LIVE)		SEPTEMBER 16, 2008	
1	NEW			BEGGIN	MADONN BONNIER/BONNIER AMIGO
2				RAYON DE SOLEIL/MA MAIN SUR TO	WILLIAM BALDE WARNER
3	2			HOT SUMMER NIGHT (OH LA LA LA)	DAVID TAVARE M6 INT. SCORPIO
4	4			CEST DANS LA JOIE	MOKOBE EPIC
5	3			TIRED OF BEING SORRY	ENRIQUE IGLESIAS INTERSCOPE
6	6			WASH MY WORLD	LAURENT WOLF FT. ERIC CARTER DARKNESS/WOLF PROJECT/COLUMBIA
7	11			VIVA LA VIDA	COLDPLAY PARLOPHONE
8	7			COMME AVANT	MATHEU EDWARD/SHERYFA LUNA ULM
9	NEW			LOVE IS WICKED	BRICK & LACE GEFEN
10	9			I KISSED A GIRL	KATY PERRY CAPITOL

THIS WEEK		LAST WEEK		CANADA	
BILLBOARD CANADIAN HOT 100		(NIELSEN BDS/SOUNDCAN)		SEPTEMBER 27, 2008	
1	2			SO WHAT	PINK LAFACE/SONY BMG
2				DISTURBIA	RIHANNA SRP/DEF JAM/UNIVERSAL
3	1			JUST DANCE	LADY GAGA FT. COLBY ODOMS STREAMLINE/KOLLE/INTERSCOPE/UNIVERSAL
4	4			WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE/UNIVERSAL
5	5			VIVA LA VIDA	COLDPLAY PARLOPHONE/EMI
6	25			HOT N COLD	KATY PERRY CAPITOL/EMI
7	8			PAPER PLANES	M.I.A. XL/BEGGARS GROUP
8	7			FOREVER	CHRIS BROWN JIVE/SONY BMG
9	6			I KISSED A GIRL	KATY PERRY CAPITOL/EMI
10	14			THE END	ANDREW F. NEWBOY

THIS WEEK		LAST WEEK		AUSTRALIA	
SINGLES		(ARIA)		SEPTEMBER 14, 2008	
1	2			MILEY CYRUS	BREAKOUT HOLLYWOOD
2				SOUNDTRACK	MAMMA MIA! PDLAR/UNIVERSAL
3	7			JASON MRAZ	WE SING WE DANCE WE STEAL THINGS ATLANTIC
4	1			SLIPKNOT	ALL HOPE IS GONE RDA/RUNNER
5	4			COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
6	NEW			METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
7	9			MGMT	DRACULAR SPECTACULAR COLUMBIA
8	5			MICHAEL JACKSON	KING OF POP EPIC
9	12			KID ROCK	ROCK N ROLL JESUS TOP DOG/ATLANTIC
10	10			CHRIS BROWN	EXCLUSIVE JIVE/ZOMBA

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
NORWAY		(NIELSEN SOUNDCAN INTERNATIONAL)		SEPTEMBER 27, 2008	
1	3			I KISSED A GIRL	KATY PERRY CAPITOL
2	4			THE DAY THAT NEVER COMES	METALLICA VERTIGO/UNIVERSAL
3	5			IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
4	8			ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
5	9			SWEET ABOUT ME	GABRIELLA CILMI ISLAND
6	7			DISTURBIA	RIHANNA SRP/DEF JAM
7	RE			CHANGE	SAMSAYA LOTUS/PORT AZUR/TUBA
8	RE			VIVA LA VIDA	COLDPLAY PARLOPHONE
9	NEW			THE UNFORGIVEN III	METALLICA VERTIGO/UNIVERSAL
10	10			I'M YOURS	JASON MRAZ ATLANTIC

THIS WEEK		LAST WEEK		EURO ALBUMS	
				SEPTEMBER 17, 2008	
1	NEW			METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
2	1			COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
3	4			DUFFY	ROCKFERRY A&M
4	2			SLIPKNOT	ALL HOPE IS GONE ROADRUNNER
5	5			SOUNDTRACK	MAMMA MIA! POLYDOR/UNIVERSAL
6	7			AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO
7	3			THE VERVE	FORTH PARLOPHONE
8	8			AMY WINEHOUSE	BACK TO BLACK ISLAND
9	14			PAUL POTTIS	ONE CHANCE SYCO
10	13			RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
11	11			MADONNA	HARD CANDY WARNER BROS.
12	6			MICHAEL JACKSON	KING OF POP EPIC
13	NEW			GLASVEGAS	GLASVEGAS COLUMBIA
14	12			THE SCRIPT	THE SCRIPT PHONOGENIC/RCA
15	10			PETER MAFFAY	EWIG ARIOLA

THIS WEEK		LAST WEEK		ITALY	
DIGITAL SONGS		(FIMI/NIELSEN)		SEPTEMBER 15, 2008	
1	1			GIUSY FERRERI	NON TI SCORDAR MAI DI ME RICORDI
2	6			JOVANOTTI	SAFARI MERCURY
3	2			COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	5			LIGABUE	SECONDO TEMPO WARNER BROS.
5	8			MADONNA	HARD CANDY WARNER BROS.
6	4			THE VERVE	FORTH PARLOPHONE
7	NEW			BANDABARDO	OTTAVIO ON THE ROAD
8	11			AMY WINEHOUSE	BACK TO BLACK ISLAND
9	10			VASCO ROSSI	IL MONDO CHE VORREI CAPITOL
10	20			ZUCCHERO	ALL THE BEST POLYDOR

THIS WEEK		LAST WEEK		SPAIN	
SINGLES		(PROMUSICAE/MEDIA)		SEPTEMBER 17, 2008	
1	1			GIVE IT 2 ME	MADONNA WARNER BROS.
2	7			BE MINE HOLIDAY PACK	SOUNDTRACK EMI
3	2			THE PERFECT BOY	THE CURE GEFEN
4	5			AMOR Y LUJO	MONICA NARANJO SONY BMG
5	4			CENTERFOLD	DAVID TAVARE FT. NINA BLANCO Y NEGRO
6	7			FREAKSHOW	THE CURE GEFEN
7	9			THE ONLY ONE	THE CURE GEFEN
8	6			SLEEP WHEN I'M DEAD	THE CURE GEFEN
9	NEW			BABY LET'S PLAY HOUSE	ELVIS PRESLEY RCA
10	8			ESTA NO SERA OTRA CANCION	LA HABITACION ROJA MUSHROOM PILLLOW

THIS WEEK		LAST WEEK		BRAZIL	
ALBUMS		(SUCESSO MAGAZINE)		SEPTEMBER 17, 2008	
1	2			VICTOR & LEO	AO VIVO EM UBERLANDIA SONY BMG
2	1			PADRE MARCELO ROSSI	PAZ SIM. VIOLENCIA NAO VOL. 2 SONY BMG
3	4			PADRE MARCELO ROSSI	PAZ SIM. VIOLENCIA NAO VOL. 1 SONY BMG
4	3			O RAPPA	7 VEZES WARNER
5	5			JONAS BROTHERS	LITTLE BIT LONGER HOLLYWOOD
6	49			METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
7	7			ALINE BARROS	CONSAGRACAO SOM LIVRE
8	8			ALEXANDRE PIRES	EM CASA - AO VIVO EMI
9	9			VICTOR & LEO	AO VIVO SONY BMG
10	6			VARIOUS ARTISTS	CAMP ROCK (FADIA BONUS EM PORTUGUES) UNIVERSAL

Norwegian hip-hop duo Madcon earns its first No. 1 single outside the act's native country as "Beggin'" tops this issue's France Singles chart.

THIS WEEK		LAST WEEK		EURO RADIO AIRPLAY	
				SEPTEMBER 17, 2008	
1	1			I KISSED A GIRL	KATY PERRY CAPITOL
2	2			VIVA LA VIDA	COLDPLAY PARLOPHONE
3	6			DISTURBIA	RIHANNA SRP/DEF JAM
4	3			BEGGIN	MADONN BONNIER/BONNIER AMIGO
5	5			SWEET ABOUT ME	GABRIELLA CILMI ISLAND
6	4			ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
7	12			SO WHAT	PINK LAFACE/ZOMBA
8	8			WARWICK AVENUE	DUFFY A&M
9	19			CLOSER	NE-YO DEF JAM
10	7			PJANOO	ERIC PRYDZ PRYDA/SPINNIN'
11	23			THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO
12	9			NO AIR	JORDIN SPARKS FT. CHRIS BROWN JIVE/ZOMBA
13	11			I'M YOURS	JASON MRAZ ATLANTIC
14	16			WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
15	16			GIVE IT 2 ME	MADONNA WARNER BROS.

THIS WEEK		LAST WEEK		SWEDEN	
SINGLES		(GLF)		SEPTEMBER 12, 2008	
1	1			I KISSED A GIRL	KATY PERRY CAPITOL
2				SO WHAT	PINK LAFACE ZOMBA
3	5			THE DAY THAT NEVER COMES	METALLICA VERTIGO/UNIVERSAL
4				ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
5	6			JUST DANCE	LADY GAGA FT. COLBY ODOMS STREAMLINE/KOLLE/INTERSCOPE
6				SOPHIE ZELMANI	THE OCEAN AND ME EPIC
7	3			DRIFTERS	TYCKER OM DIG - SVANGIGA LATAR FRAN FORR EMI
8	NEW			DETEKTIVBYRAN	WERMLAND DANARKIA
9	2			ESBJRN SVENSSON TRIO	LEUCOCYTE ACT
10					

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RECORD COMPANIES: Sony BMG International names **Roger Menz** VP. He was VP of international strategic marketing.

Universal Music Group Nashville promotes **Ryan Beuschel** to manager of A&R at Mercury and MCA Nashville. He was coordinator.

Mack Avenue Records appoints **Randall Kennedy** VP of sales marketing. He was head of sales and marketing for ARTizen Music Group.

Show Dog Nashville elevates **Tracy Arnold** to publicity and marketing manager. She was product manager.



PUBLISHING: Universal Music Publishing Group in Nashville ups **Kent Earls** to senior VP of creative services. He was VP.

Bug Music has expanded the role of **Nancy P. Harkness** to executive VP of government relations. She also serves as general counsel/executive VP of business affairs.

Cherry Lane Music Publishing in New York promotes **Philip Cialdella** to senior VP of administration and licensing and **Maite Bursic** to supervisor of audiovisual rights. Cialdella was VP, and Bursic was administrator.

BMI in Nashville elevates **Angelia McCormick** to senior director of special projects. She was director.

TOURING: New Era Tickets, a subsidiary of Comcast-Spectacor, names **Christian Varano** director of new business development. He was regional VP of sales at Kintera.

AEG Live promotes **Wendy Funes** to manager of booking and special services for Los Angeles' Staples Center and Nokia Theatre L.A. Live. She was executive assistant.

Facility management/consulting services firm VenuWorks names **Brendon Wagner** executive director for the Fairfield (Iowa) Arts & Convention Center. He was operations manager at the Duplin County Events Center in Kenansville, N.C.

RELATED FIELDS: The state-funded New Zealand Music Commission names **Anthony Healey** chairman. He was chief of the Australasian Performing Right Assn.

—Edited by Mitchell Peters

GOODWORKS

SEVA CELEBRATES 30 YEARS

Described as a "small organization that has a big impact" by communication director Robin Woodland, the Seva Foundation will celebrate its 30th anniversary Sept. 27 with a fundraising concert at the 3,000-capacity Paramount Theatre in Oakland, Calif.

Seva co-founder Wavy Gravy will host the event, which will feature performances by longtime foundation supporters David Crosby and Graham Nash, as well as Jackson Browne, Bonnie Raitt and Los Lobos. "They keep coming around over the years to do these shows for us," says Woodland, who expects to raise \$200,000 from the concert. "The reason why is because they see that the programs work."

Since its inception, Berkeley, Calif.-based Seva has become widely known for its eye-care programs in Asia and Africa that have assisted millions with affordable cataract surgeries. The nonprofit has also helped Native Americans sustain cultural values and protect the environment.

Additionally, Seva has expanded into Mexico and Guatemala, where "we're building programs that can be sustained by the communities themselves," Woodland says. "We help communities build clinics and train the staff, so they'll be able to do those programs themselves over the long haul." —Mitchell Peters



BACKBEAT



RHYTHM & BLUES FOUNDATION'S PIONEER AWARDS

The Rhythm & Blues Foundation's 20th anniversary, as well as its 15th Pioneer Awards gala, was held Sept. 9 at Philadelphia's Kimmel Center Verizon Hall. Co-hosted by former Pioneer honorees Dionne Warwick, Bonnie Raitt and Jerry Butler along with Emmy Award winner Wayne Brady, the evening's festivities kicked off with a musical montage, culminating in awards handed to Bill Withers, Teena Marie, R&B/blues singer Sugar Pie DeSanto, Kool & the Gang, the Whispers and Motown session superstars the Funk Brothers. Chaka Khan received the foundation's Lifetime Achievement Award, presented to her by Queen of Soul Aretha Franklin; former Stax and Motown Records executive Al Bell received the Ahmet Ertegun Leadership Award, newly named for the late Atlantic Records founder; and the Legacy Award was given to the family of soul legend Donny Hathaway. PHOTOS: COURTESY OF ADRIA HUGHES

ABOVE: From left: Lelah Hathaway (daughter of the late Donny Hathaway), Dionne Warwick and Teena Marie.

LEFT: From left: Kool & the Gang's Robert "Kool" Bell; August Smith-Williams, daughter of late founding member Charles Smith; and the group's Ronald Khalis Bell.

The ASCAP Foundation Aspire to Inspire Guitar Initiative kicked off Sept. 9 via an instruments giveaway spearheaded by ASCAP member **Catie Curtis**, in conjunction with Curtis' new release, "Sweet Life," on Compass Records. Curtis gave away 15 guitars to children, selected by their guitar teachers based on talent and passion for music, who participated in the ASCAP Foundation Summer Guitar Program at the Fresh Air Fund Summer Camps. Pictured are 10 of the recipients with Curtis (back row, second from right) and ASCAP Foundation director Colleen McDonough.

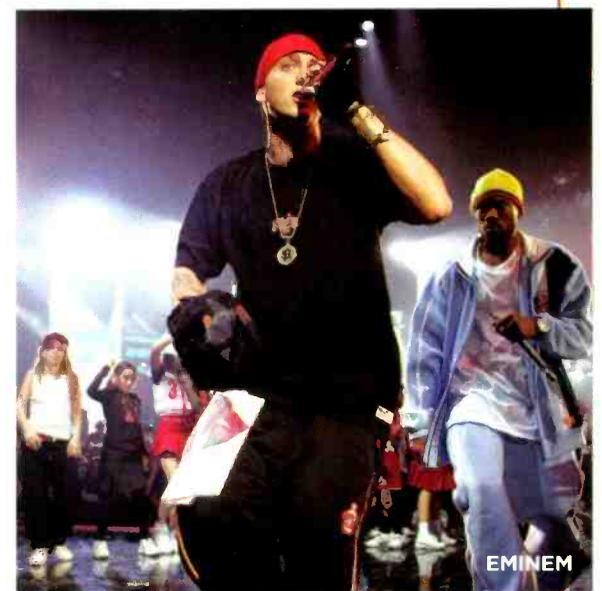


INSIDE TRACK

GUESS WHO'S BACK

After years away from the limelight, Eminem may release a new album this year. The MC admitted he's been producing for his Shady Records artists and himself during a recent appearance on his Sirius XM satellite radio station, Shade 45, to celebrate the 20th anniversary of Delicious Vinyl Records. Eminem also interviewed MC Masta Ace, who he's long noted as an influence. "I'm concentrating on my own stuff right now—just banging out tracks," Eminem said. "The more I keep producing, the better it seems I get. I start

knowing stuff, learning the boards like the back of my hands." An Interscope representative says there isn't an official release date nor a first single but confirms that an album may come before year's end. Eminem's last effort, "Encore," was released in 2004. In addition, 50 Cent spoke to BBC Radio 1 this week and said fans will be "seeing [Eminem] shortly. He's working. I spent the weekend at his house. Even though he tries to relax and stay home, it's impossible for him to stay in."



EMINEM



Crisp Wireless VP of strategy **Michael Weaver** addresses the masses before the break on behalf of lunch sponsor Crisp Wireless.



From left: Nokia head of label relations **Paul Smith**, Billboard executive director of content and programming for digital/mobile **Anthony Bruno** and Warner Music Group executive VP of digital strategy and business development **Michael Nash**.

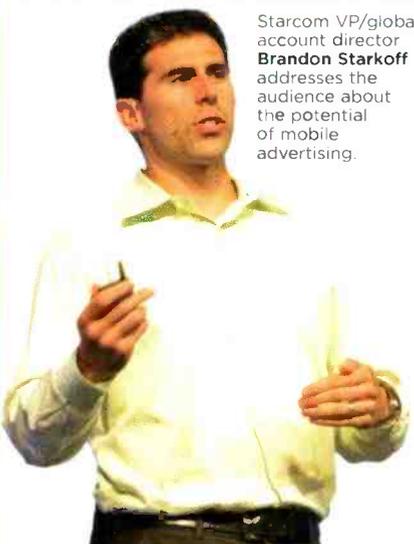


Nokia head of label relations **Paul Smith** discussed the phone manufacturer's Comes With Music plans.

MOBILE ENTERTAINMENT LIVE!



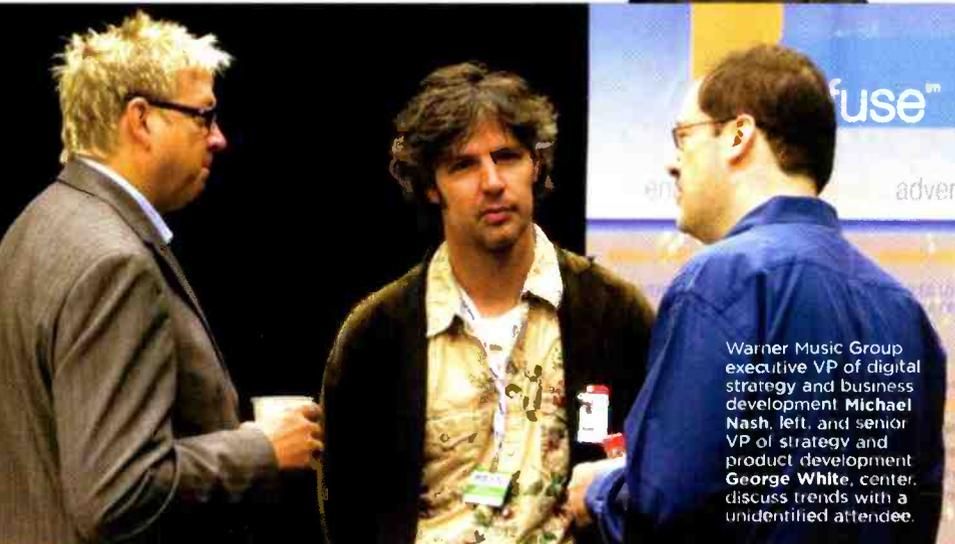
Fox Interactive Media mobile division senior VP/GM **John Smelzer** answers attendees' questions during an intimate Q&A session in the Video track.



Starcom VP/global account director **Brandon Starkoff** addresses the audience about the potential of mobile advertising.



Nielsen Co. VP of mobile media **Kanishka Agarwal**, left, interviews MillennialMedia CEO **Paul Palmieri** about the prospects of mobile advertising and its impact on mobile entertainment distribution.

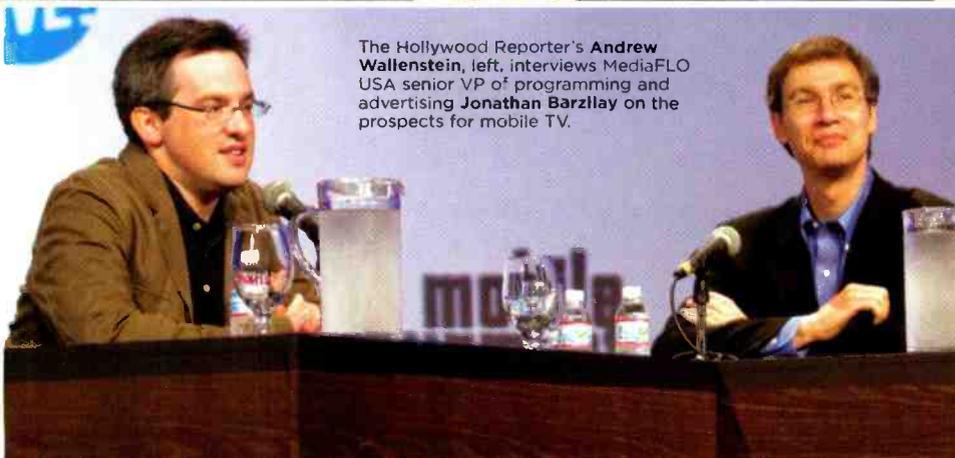


Warner Music Group executive VP of digital strategy and business development **Michael Nash**, left, and senior VP of strategy and product development **George White**, center, discuss trends with a unidentified attendee.

Billboard held its Mobile Entertainment Live conference Sept. 8 in San Francisco, in conjunction with the CTIA Wireless I.T. & Entertainment event. The conference, in association with Nokia, brought in speakers and attendees from the music and mobile industries, as well as from the film/TV, advertising and social networking fields. PHOTOS: COURTESY OF ALBERT CHAU/IT'S ME BERT



MySpace Mobile GM/VP **John Faith** discusses the social networking giant's mobile and entertainment plans.



The Hollywood Reporter's **Andrew Wallenstein**, left, interviews MediaFLO USA senior VP of programming and advertising **Jonathan Barzilai** on the prospects for mobile TV.



Billboard executive director of content and programming for digital/mobile **Anthony Bruno**, left, hashes out new mobile business models with Island Def Jam senior VP of new media and commerce **Christian Jorg**.

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