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Of Innovation On Her
New Album, Her Work
With Timbaland,
And Who's Got Next

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COLDPLAY,
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workshops, showcases, scholarships and digital initiatives.*



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ON THE CHARTS

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TOURING

Billboard's **Touring Conference & Awards** unites promoters, agents, venue operators, merch companies and production pros for panels, parties and an awards reception. More at billboardevents.com.

MOBILE ENTERTAINMENT LIVE!

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

REGIONAL MEXICAN

Billboard's **Regional Mexican Music Summit**—the only event dedicated to this Latin music genre—features a Q&A, sessions on industry trends and artist showcases. More at billboardevents.com.

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OPINION

EDITORIALS | COMMENTARY | LETTERS

ED CHRISTMAN
Senior Correspondent
Billboard



Physical Illness

If the Majors Don't Act, Large Accounts Will Soon Follow Handleman

As soon as Handleman Co. announced that it was exiting the music business, some label sales and distribution representatives immediately asked aloud, "When's the next shoe going to drop?"

Of course, there aren't too many accounts as big as Handleman still around, but there are enough other large music accounts whose future appears uncertain for one reason or another that that dreaded question is certainly valid.

Handleman's fate became known June 2. On June 3, a Reuters story seemed to suggest that the next shoe will be Virgin Entertainment Group. A senior executive at Vornado, which bought the chain as a joint venture with the Related Cos., said its Times Square Megastore will shut down in first-quarter 2009, the same time frame that the chain's 14th Street store is scheduled to close down, according to the Web site of the Winick Realty Group, a real estate broker that is shopping the site's lease.

Those two stores make up almost half the chain's \$200 million in volume. Can the chain's other eight stores survive as a \$100 million entity? Who knows? VEG executives didn't return phone calls by press time. Even though for the last year the chain has been putting out press releases touting a turnaround, a quote in the Reuters story seemed to suggest the Megastore's days are numbered. "We bought the Virgin business to wind it down to get ahold of the real estate," said Sandeep Mathrani, Vornado executive VP and head of its retail real estate division.

Meanwhile, the futures of Borders Group and Circuit City are uncertain because both chains are on the block. If they

are sold, who knows what will happen to them, let alone if they will remain large players in music.

The irony of Handleman shutting down and Virgin Megastore potentially closing is that we have now moved from losing chains that are in trouble, like Musicland and Tower, to losing a music merchandiser that still has \$200 million in shareholder equity on its balance sheet, according to its last financial results for the period ending Jan. 31, and potentially losing one that paints itself as a successful turnaround. What next, profitable chains shutting down, figuring the only way they can cash in will be to liquidate?

That's where we are headed if the major labels continue to defensively manage the physical side of their business. Major-label executives say they envision a future where physical still has a place. But the perception that digital is killing physical is so much stronger that it is actually helping to kill physical. If you look at Handleman's balance sheet, you would be surprised to learn that it is paying interest rates of 12% on its bank loan and flabbergasted that it couldn't find a replacement lender, an asset-based one that should have been happy to charge 6%. But none of that happened because the banks hear the major labels talking about digital delivery all the time.

Now, the labels are beginning to help kill physical. Handleman clearly had a big question mark over its long-term future. But it wasn't in such bad shape that it had to be liquidated right now. The labels helped the Handleman board make that

decision by defensively managing credit to the account, even as the bank squeezed it from the other side.

Now, all the label credit managers are patting each other on the back, celebrating that they will get paid in full, instead of facing a Handleman Chapter 11 two or three years from now. But how many sales would they have achieved if the company remained operational for two more years? Anderson is taking over Wal-Mart, but will one alone equal two? What about the other accounts that Handleman serviced: As Shopko or Sears/Kmart wonder about a replacement for Handleman, will they entertain whether they should keep music as part of their inventory at all?

Once upon a time, the majors would have considered all that when deciding how to deal with an account like Handleman, but those things no longer matter because sooner or later the promise of digital must deliver, or so they believe.

Sure, digital is the industry's future. But how much smoother would the transition have been—and could still be—if the labels made a decent attempt to prop up physical for a while longer. What would have happened if the majors had agreed on a CD evolution or replacement technology three years ago when retail asked them to? What would have happened if the major labels actually took their head out of the sand and heard the consumer tell them—over and over again, louder each time—that the CD is not worth more than \$10 retail? So once again, I ask: Are the majors really willing to let physical sales dribble away to nothing, without a smart fight?

FEEDBACK

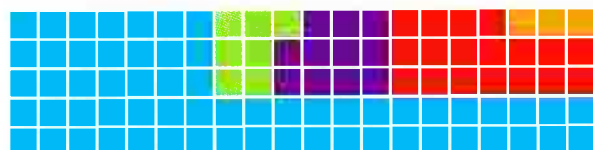
BILLBOARD.COM POLL

Many groups have reunited lately and are planning on releasing reunion albums. Which one are you most excited about?



61%
NEW KIDS ON THE BLOCK

7% 11% 18% 3%
Labelles Specials Simple Minds James



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DOWNLOAD THIS
Wolfgang's Vault adds Universal Music acts



INTO THE MUSIC
The Collective acquires Mad Mac



A MAN AMONGST MEN
Remembering rock legend Bo Diddley



NOT NICE TO SHARE
How the RIAA fights Internet piracy



WHAT'S IN STORE
Retailer Steve Madden begins artist promos

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>>>MADONNA GETS MOBILE BOOST

Madonna's new album "Hard Candy" will be preloaded or carried alongside Sony Ericsson handsets in 27 countries, through a new agreement struck between Warner Music International and the cell phone manufacturer. High-profile marketing campaigns will support the music-enabled handsets in each market, WMI said in a statement.

>>>VAN HALEN TOUR GROSSES \$93 MILLION

Though not without setbacks, the Van Halen reunion tour ended up a massive success, wrapping June 2 in Grand Rapids, Mich., with a total gross of more than \$93 million and close to 1 million in attendance from 74 shows. The trek marked the first time that original singer David Lee Roth performed with the band in more than 23 years. Van Halen's handlers say it was the top-grossing tour in the band's history.

>>>OPENING PARTIES SET FOR GRAMMY MUSEUM

The Grammy Museum will open its doors in Los Angeles in December with a weeklong celebration of the history of music. The party kicks off Dec. 3 with a VIP reception and will culminate in festivities recognizing the Grammy Awards' 50-year legacy, according to organizers the Recording Academy and AEG Live. Other functions will include a gala fund-raising concert the following night, educational tours and a special launch ceremony Dec. 6, when the museum officially opens to the public.

WPEF

BRANDING BY ANN DONAHUE

BILLBOARD EXCLUSIVE

JINGLE BELLE

Candie's Helps Launch Hayden Panettiere Single

Fashion brand Candie's didn't have to look far to find its new pop-music "it girl": "Heroes" star and Candie's spokeswoman Hayden Panettiere.

As part of the latest deal linking its teen clothing line to a young female music act, Candie's will help promote the song "Wake Up Call" from Panettiere's forthcoming album from Hollywood Records.

While financial terms were not released, Hollywood says Candie's will absorb the "majority of the cost" of the single, which will include a multimillion-dollar ad buy on cable and network TV, a print campaign and a music video.

The ad campaign will begin at the end of July, while the song will be released digitally Aug. 5. "Wake Up Call" will appear on Panettiere's still-untitled debut album, which is slated for 2009.

Candie's announced an advertising and marketing pact with Panettiere in February. The brand's incorporation of her music into the campaign follows in the footsteps of its deal last summer with Inter-scope and Fergie, whose songs "Big Girls Don't Cry" and "Glamorous" were promoted in Candie's TV commercials.

The brand also used Hilary Duff's "Wake Up" and "Supergirl" as part of an ad campaign in 2005-06. In the Fergie and

Duff ads, the performer received a chyron at the start of the spot identifying her, the song and the title of the album featuring the track.

Candie's has had a long history of using female music stars in its advertising. Earlier campaigns have featured Destiny's Child, Ashlee Simpson, Ashanti, Ciara and the Dixie Chicks.

"When we look for our talent, we always look for the 'it girl' in pop culture," says Dari Marder, chief marketing officer for Iconix Brand Group, parent company of Candie's. "We really feel our customer connects with music... it's a great formula."

While best-known to audiences as world-saving cheerleader Claire Bennet on NBC's "Heroes," Panettiere's record deal with Hollywood precedes her prime-time success from the past two years, according to Hollywood Records senior VP of marketing Ken Bunt.

"We had to work within her crazy schedule to determine what direction she wants to go with her music," Bunt says. "Wake Up Call" is a reggae-flavored pop song that was written by Andreas "Quiz" Romdhane and Josef Larossi,

who have previously written tracks for Geri Halliwell, Diana Ross, Il Divo and Westlife.

"They gave us a couple of songs, and when we heard this song we knew immediately," Marder says. "It's a girl power summer anthem... you can understand all the words and jam with it on the radio. It's the kind of song that really gets in your head."

The print campaign, music video and TV spot will all take place within the context of Iconix's overarching back-to-school campaign advertising Candie's shoes at Kohl's department stores. In the TV ad, Panettiere performs the song at a club in front of a crowd of fans—all wearing Candie's shoes. Panettiere eventually rallies the audience out into the street.



HAYDEN PANETTIERE, star of NBC's 'Heroes' and Candie's spokeswoman since February, hopes to make a mark on the pop charts with 'Wake Up Call.'

"What was exciting for us was really featuring Hayden as a musical artist," Marder says. "A lot of people know her as an actress, and in this she's really seen as a top 40 pop star."

The ad will air on "anything that appeals to our Candie's demographic of 18- to 24-year-olds," Marder says, including Fox, the CW and MTV. It is entirely possible, then, for Panettiere's video for "Wake Up Call" to appear on MTV immediately following the ad featuring the song.

The video and commercial were shot by Chris Applebaum, who has previously directed

videos for Duff, Rihanna and Jessica Simpson—as well as Paris Hilton's bikini-clad hamburger-slurping commercial for Carl's Jr.

Candie's has long been known for its cheeky approach to advertising—a print campaign in 1997 featured actress Jenny McCarthy sitting on a toilet in her Candie's shoes. In the "Big Girls Don't Cry" video, Fergie stands by a backyard clothesline and removes a pair of underpants with "Candie's" emblazoned on the rear in sequins.

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TOURING BY RAY WADDELL

Loading The Vault

Wolfgang's Vault Adds Live Recordings From Universal Music

>>> WONDER REVEALS EUROPEAN TOUR

Stevie Wonder is hitting the road late this summer for a rare European trek. The legendary artist confirmed plans to play 12 dates, beginning Sept. 8 at the National Indoor Arena in Birmingham, England. He will perform a handful of concerts in Britain, before moving onto the Netherlands, Sweden, Norway, Germany, Italy and France, where he will wrap his tour Sept. 28 at the Paris Bercy. Live Nation is producing the tour, Wonder's first in Europe in more than a decade.

>>> METALLICA-THEMED 'GUITAR HERO' ON THE WAY

With "Guitar Hero: Aerosmith" just weeks away from release, the much-rumored Metallica version of the game appears imminent. Activision, publisher of the "Guitar Hero" franchise, revealed in a recent Securities and Exchange Commission filing that it expects to release "Guitar Hero: Metallica" in fiscal 2009. There hasn't been an official announcement from Activision, and the exact timing of its release remains unknown. Speculation suggests that it will come out sometime after the release of "Guitar Hero: On Tour," otherwise known as "Guitar Hero 4," which is expected this holiday season.

>>> THA CROW WINS LOUD.COM COMPETITION

Up-and-coming rapper Tha Crow is the winner of LOUD.com's online rap-battle music competition. The California native will receive \$100,000 along with an SRC/Universal recording contract. LOUD.com is a Web site founded by SRC Records CEO Steve Rifkind and partner Joe Safina, where registered users have the ability to download professional beats from established producers for 99 cents and use online recording tools to overlay tracks. A second competition is set to begin July 1.

A new licensing pact between Wolfgang's Vault and Universal Music Group is the latest in a series of moves by the online live-music mecca to expand its trove of vintage concert recordings and other music-related assets.

Under the agreement with UMG, its first with a major, San Francisco-based Wolfgang's Vault will add live shows from such acts as Lynyrd Skynyrd, Bob Marley and Jimi Hendrix. The deal includes previously unreleased live recordings from the mid-'60s through today, covering "hundreds of UMG performers and thousands of live performance concerts," Wolfgang's Vault founder Bill Sagan says.

The downloadable content deal with UMG is for 10 years, with a streaming deal stretching "into perpetuity," Sagan says. Eventually, the recordings will be offered as CDs and vinyl under Universal's direction, he adds.

Universal Music Enterprises president/CEO Bruce Resnikoff says the deal is an important step toward marketing live material from historic UMG artists. "For the first time, we will be able to give longtime fans a chance to relive these musical experiences and new fans a chance to hear the original performances in a quality, authorized format rather than bootlegs or poor digital versions,"

Resnikoff says.

The UMG recordings, which will be added to Wolfgang's Vault during the next two months, will join the more than 1,400 concerts already available at the site. All can be streamed for free, with 488 available for download purchase. The site releases three new performances a week and has 3,000 concerts "in the can ready to go," Sagan says, adding that he would like to have 10,000 concerts on the site by year's end.

Sagan launched the Wolfgang's Vault Web site in 2003 after acquir-

ing late promoter Bill Graham's cache of memorabilia and concert recordings for \$5 million. Since Billboard last spoke with Sagan more than two years ago, the company has acquired the King Biscuit live radio show archives, the Silver Eagle Cross Country archives of vintage country performances, the Record Plant archives and legendary sound engineer Dinky Dawson's "Dawson Sound" live archive.

Wolfgang's Vault has also cut a deal to record, stream and sell audio and video of San

Francisco's NoisePop Music Festival and has signed more than 20 acts. In addition, it bought the rights to Crowdaddy magazine, producing 52 Web-only "issues" annually, as well as live performance scheduling service Mojam.

Finally, the company bought a controlling interest in Rock Island, Ill.-based Daytrotter, which records live performances and posts them online for downloading and streaming.

Meanwhile, Wolfgang's Vault has also sold T-shirts, posters and other memorabilia since 2004. The site recently recorded its 44,187th order, which excludes concert downloads.

Wolfgang's downloads include only full-length performances. "This is the live performance that happened that night and I don't think

you get the benefit of that if you go in and buy a track," Sagan says. "Having said that, there are those that disagree with me."

Concerts longer than 30 minutes cost \$9.98 for a 256kbps download. Those shorter than 30 minutes sell for \$5.98, while some one- or two-song performances are priced at \$3.98. The site sells vintage performances by acts including Fleetwood Mac, the Kinks, Iggy Pop, Linda Ronstadt, Lou Reed, Mott the Hoople, Steve Miller and Warren Zevon. ♦♦♦



This JIMI HENDRIX T-shirt is available at Wolfgang's Vault. The site will soon sell downloads of Hendrix concerts as well.

RETAIL BY ED CHRISTMAN

EXIT RAMP

Wholesalers Poised To Fill Void Left By Handleman's Departure

The expected liquidation of 72-year-old Handleman Co., another landmark in the music industry's shift to digital distribution, will open up opportunities for some leading wholesalers while it forces adjustments among other, smaller distributors.

In the first step of a process that will ultimately put all of the company's operations on the block, Handleman has sold off its music inventory and other assets related to its Wal-Mart business in the U.S. to Anderson Merchandisers. Handleman also agreed to sell its Canadian subsidiary to Anderson.

The company says it will help continue to service other music

accounts like Sears/Kmart, Shopko, Pamida and Best Buy until each can get a replacement supplier.

After exiting the North American music business, "it's likely we will continue to monetize our assets, wind down our operations, pay off our lenders and vendors, and any funds left over will be distributed to shareholders," Handleman CEO Al Koch says.

Sources say that Anderson has passed up on the other accounts serviced by Handleman. One wholesale executive says that the Handleman and Anderson decisions free up a lot of business for the marketplace and will cause much discussion among wholesalers as to which

accounts to chase.

Among the wholesalers expected to join the pursuit, Alliance Entertainment stands to benefit the most as it is the only one capable of racking music on a large scale. It already racks 400 Kmart stores and provides category management for Barnes & Noble and Circuit City. Others like Top Hits and Allegro, which rack smaller accounts—as well as Eurpac, which services military stores—might see this as an opportunity to take on larger accounts.

The super one-stops, Baker & Taylor and Super D, might also see this as a chance to extend their businesses. Handleman's Best Buy account represents the most significant development for the indie community. Three years ago, the Minneapolis-based consumer electronics chain cut down on its music and video vendors, choosing to funnel all music through the five

major-owned independent distribution companies as well as Handleman, Koch Entertainment and Super D.

Most independent distributors chose to go through Handleman because it gave the added benefit of using Best Buy as a proving ground that sometimes resulted in product also being placed in Wal-Mart and the other discount department stores.

Now, indie distributors like Redeye, Sumthing Distribution and Music Video Distributors must figure out their next move. One indie distributor says that Best Buy is directing wholesalers to choose between Super D and Koch Entertainment. That wholesaler says it plans to return to selling Best Buy directly, but that it could take months to set up. In the meantime, his company will turn to one of the two recommended companies.

Meanwhile, the majors see

the Handleman/Anderson deal as a good move for the industry. With the business eroding, "now you will have one strong player whereas before there was the potential of dealing with two weaker accounts," Universal Music Group Distribution president Jim Urie says.

The ramifications of the wind-down of Handleman's racking operation will have a far greater impact in the indie community, where labels are worried about their Best Buy business and whether they will get slaughtered with returns.

"The weaker accounts could drown if too much comes back, says one industry veteran not authorized to speak for his company. Another warns that Handleman still has a lot of stock in its warehouse.

Koch responds that "we will work it out with Best Buy... in such a way that everyone will be safe including vendors." ♦♦♦

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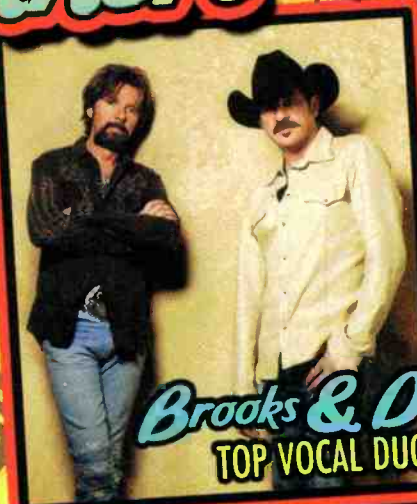
ACM Awards Winners



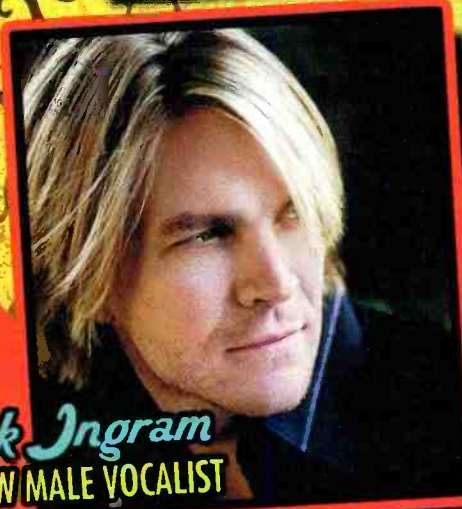
Carrie Underwood
TOP FEMALE VOCALIST



Rascal Flatts
TOP VOCAL GROUP
Home Depot Humanitarian Award



Brooks & Dunn
TOP VOCAL DUO



Jack Ingram
TOP NEW MALE VOCALIST



Taylor Swift
TOP NEW FEMALE VOCALIST



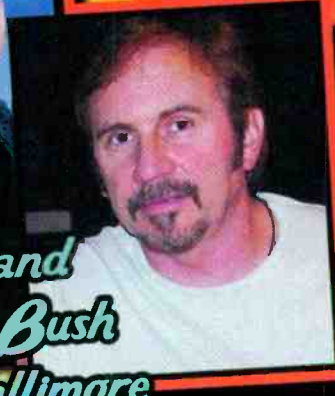
Lady Antebellum
TOP NEW DUO OR VOCAL GROUP



Tim McGraw
VOCAL EVENT OF THE YEAR



Sugarland
Kristian Bush
Byron Gallimore
SINGLE RECORD OF THE YEAR



Miranda Lambert
Mike Wrucke
ALBUM OF THE YEAR



ROCK BY ANN DONAHUE

'MAD' MEN

The Collective Expands Into Music With Mad Mac Acquisition

Management/production company the Collective has acquired Rob McDermott's Mad Mac Entertainment as part of launching its music arm, Collective Music, which will represent Linkin Park, Selena Gomez, Taylor Momsen, Meriweather and Resident Hero.

The day-to-day running of the division will be lead by McDermott and Jordan Berliant, the former GM at 10th Street Entertainment who has developed marketing strategies for Mötley Crüe, the Bee Gees, Clint Black and the Cranberries.

Berliant will retain a strategic relationship with 10th Street, including developing and producing a theatrical version of Mötley Crüe's autobiography "The Dirt." As a result of the new partnership, the Collective's indie film division is now tasked with seeking financing for the film.

"The lines between the forms of en-

tertainment are getting more and more blurred, and we wanted to be in a space where we could be of full service to the artists we represent," Berliant says.

Berliant and McDermott join Collective partners Jeff Golenberg, Sam Maydew and Michael Green. Green co-founded Hollywood management standard-bearer the Firm.

"Taking advantage of the relationship between the artist and the consumer is something that we're very, very sanguine about," Green says. "We want to create opportunities by leveraging that relationship—and what better way to do it than in the music space?"

While specific strategies are still being worked out for its clients, "the notion of a 360 relationship is kind of in the offing with a company like ours, which can provide touring, licensing and clearly marketing," Green says. "Our agenda is most in line with the artist, opposed to any other business relationship . . . I don't know exactly

what [our digital plan] looks like—whether it's a digital record label, but the notion of giving artists the opportunity to exploit the technology that's available makes sense."

The Collective has a presence in TV, film and comedy. Films produced by the company include "Big Momma's House 2" and "Are We Done Yet?," while the TV side is responsible for HBO's "The Pimp Chronicles" and MTV's "Wild 'n Out."

The Collective's talent-management clientele includes actors

Emile Hirsch and Dennis Hopper and comedians Martin Lawrence, Eddie Izzard, John Leguizamo and Katt Williams.

So what does all this mean for music clients of the Collective? In a word, leverage. "If there's a huge movie that's looking for a song from Linkin Park, and we also happen to be putting an actor in the movie . . . it serves the client very well," Green says. "There's a lot of cross-pollination. The company is all about pop culture—we're completely integrated."

Some of the Collective's clients already have a link to film and TV. Momsen stars in the CW's "Gossip Girl," and

Gomez is on the Disney Channel's "Wizards of Waverly Place." The company's work on other entertainment platforms can help Collective clients become "multimedia artists instead of just music artists," McDermott says.

Recently, Collective Music added other up-and-comers, like Chester French—from Pharrell Williams' Star Trak Entertainment label—and Hollywood Records' Valora as clients.

At a time when the music industry is struggling with unprecedented challenges, why are Green and the Collective taking the plunge into that realm?

"I think historically . . . there have been pivotal moments where there have been technological innovations that create all kinds of new opportunities, but in doing so, there's been a lot of chaos," Green says. "Old models get broken and new models born. I think we are living in that time, and rather than put your head in the sand and wallow, I prefer to open my eyes and my ears and my brain and look for opportunities."

Financial terms of the acquisition of Mad Mac Entertainment were not disclosed. Collective Music will be based in Los Angeles, in the offices of the Collective. . . .



>>> RADIOHEAD CATALOG HITS ITUNES

Radiohead's back catalog became available for sale via Apple's iTunes Music Store June 3 in digital rights management-free files. The band previously had a handful of songs on iTunes that were included on various soundtracks or compilations, and earlier this year, Radiohead's new album "In Rainbows" was made available there. The Beatles, Garth Brooks and AC/DC are now the last superstar acts without a presence on iTunes.

>>> BUSTA JOINS PROJEKT LINEUP

Rapper Busta Rhymes has been tapped to perform on the main stage of this summer's Projekt Revolution tour, which also features Linkin Park, Chris Cornell, the Bravery and Ashes Divide, among others. Rhymes recently drafted Linkin Park to guest on his new single, "We Made It," which was produced by Cool & Dre and Linkin Park's Mike Shinoda. The track will appear on Rhymes' eighth studio album, "Blessed," due later this summer.

>>> BEN HARPER, EMI EXTEND DEAL

EMI Music Publishing has extended its long-term relationship with Grammy Award-winning songwriter/performer Ben Harper. He first signed with the publisher in 1993. Under the new worldwide deal, EMI will represent his existing catalog and future songs. Harper's most recent studio album with his support band the Innocent Criminals, "Lifeline," came out last year. It became his second successive top 10 hit on the Billboard 200.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Jonathan Cohen, Mariel Concepcion, Mitchell Peters and Ray Waddell.

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MENCIA



TOURING BY AYALA BEN-YEHUDA

Humor Hits The Road

Live Nation Steps Up Comedy Promotion With Mencia Tour

Live Nation Comedy quietly sold its millionth ticket for 2008 last month, even as it prepares to launch what could be one of the year's top-grossing U.S. comedy tours with Carlos Mencia.

Carlos Mencia: At Close Range, which kicks off July 26 at the Red Rocks Amphitheatre in Morrison, Colo., is a graduation of sorts for the star of Comedy Central's "Mind of Mencia." Scheduled to hit more than 80 North American cities by year's end—and with potential to grow to more than 100, according to Live Na-

tion comedy touring president Geof Wills—the touring may well outdo Mencia's 2006 Punisher tour, which grossed more than \$10 million.

The Mencia tour will also be the latest chapter in the expanding comedy promotion aspirations of Live Nation. Live Nation Comedy is also promoting most of Chris Rock's 2008 tour and all the dates for Katt Williams, who at press time had gone more than 100 shows. Last year, Live Nation Comedy promoted 417 shows and sold 866,000 tickets, Wills says; already this year, those numbers are up to 645 shows booked and more than a million tickets sold.

Though Live Nation's music business dwarfs its comedy revenue, the entertainment giant is reaping the benefits of a national circuit it has built, "where we can take performers from small clubs to small theaters to mid-size theaters," Wills says, adding that "there's very few [comedians] that get beyond the 2,500-seat range."

Live Nation promoted some of the dates on Mencia's Punisher tour, which was sponsored by Comedy Central Live and handled mainly by independent pro-

ducer Icon Entertainment. Icon founder Joe Meloche, who booked the current tour with Creative Artists Agency's Matt Blake, joined Live Nation two months ago as comedy touring VP. This time, Live Nation is the exclusive promoter of all the dates, with Bud Light as presenting sponsor.

With Comedy Central Live's sponsorship of Mencia's first national solo tour, "we got to expand to a lot of new markets and they helped support those markets in areas that we had no experience in," Meloche says.

At Close Range puts Mencia among "a handful of people that are doing super-serious business," Wills says. While he declined to project per-night attendance, the tour is hitting arenas, theaters and amphitheatres, including two nights at Los Angeles' 6,600-seat Gibson Amphitheatre.

Mencia insisted on keeping ticket prices low, at an average of \$44.50 regardless of section. Live Nation's tour promotion doesn't extend to merchandise, which Mencia sells himself.

Tickets for At Close Range went on sale just as Mencia, and Comedy Central, began promoting the fourth season of "Mind of Mencia," which started May 21. The channel will run promotions for the tour all summer and has already promoted it online, Meloche says.

Mencia's national TV exposure has allowed him to penetrate markets as diverse as Bismarck, N.D.; Billings, Mont.; and Green Bay, Wis., all of which are on the tour schedule. Green Bay sold out immediately, Meloche says, and a second date has been added.

Mencia's relationship with Bud Light goes back several years, when the beer brand backed Mencia's Three Amigos tour with Pablo Francisco and Freddy Soto. In addition to sponsoring his current tour, the company has featured Mencia in its commercials (as it did during this year's Super Bowl) and at private events.

The beer brand will also be worked into some video elements in Mencia's show, in what the comedian calls "nonairable" commercials because they're "a little too edgy." . . .



MILEPOSTS BY JONATHAN COHEN and STEVE GRAYBOW

BO DIDDLEY

1928-2008

Rock legend Bo Diddley might be gone, but his signature beat will go on forever.

Diddley died of heart failure June 2 in Archer, Fla., at the age of 79. He suffered a stroke last spring and had a heart attack last August, from which he never fully recovered. He had been undergoing rehabilitation near his Florida home.

Born Ellas Otha Bates McDaniel on Dec. 30, 1928, in McComb, Miss., Diddley holds the distinction of being the only musician in history to have a specific musical beat, or rhythmic pattern, named after him. The "Bo Diddley beat" blends equal parts rock'n'roll rhythm and gospel shout in its "bomp, ba-bomp, ba-bomp, ba-bomp-bomp" pattern, which has become an enduring staple of popular music. His songs, a tasteful blend of blues and R&B elements, were among the earliest true rock'n'roll recordings.

Diddley was an early advocate of fuzzy, distorted guitar sounds. They perfectly complemented his frenetic songs, which were played on a homemade square guitar as the artist was decked out in dark sunglasses and a black hat. Similarly, his rhythmic, boastful vocal style, best heard on 1959's "Say Man," predated rap by several decades.

In his 1950s heyday, Diddley recorded such seminal rock songs as "I'm a Man," "Who Do You Love?," "Mona" and "Road Runner," all of which have since become essential learning material for rock and blues bands and have been covered by countless leading artists.

Buddy Holly borrowed Diddley's beat for his hit song "Not Fade Away," and the Rolling Stones' version of that song, with its unmistakable nod to Diddley, became the band's first major British hit single.

"He was a wonderful, original musician who was an enormous force in music and was a big influence on the Rolling Stones," Mick Jagger says. "He was very generous to us in our early

years and we learned a lot from him. We

will never see his like again."

"Listening to Bo Diddley, you could convince yourself that the only thing you need to create great rock'n'roll is a tremolo guitar, a killer beat and one-and-a-half chords," Elvis Costello says. "Many tried and some have failed, but nobody did it like Diddley."

The members of the Clash were enormous Diddley fans and chose him to open their maiden American tour in 1979. In 1983, he had a memorable cameo as a pawn shop clerk in the Dan Aykroyd/Eddie Murphy comedy "Trading Places," and in 1989, he was introduced to a new generation of fans when he appeared with sports star Bo Jackson in a humorous TV ad campaign for Nike athletic shoes.

Although Diddley toured regularly into his late 70s, his recorded output for the past 30-plus years has been sparse, save for a late '80s live album with Rolling Stones guitarist Ronnie Wood. He was inducted into the Rock and Roll Hall of Fame in 1987 and awarded a Grammy Lifetime Achievement Award in 1998.

"Bo Diddley was the man who constructed the sound we all grew to revolve around... and a vision of simplicity delivered through effortless expression and sense of humor," says longtime Diddley champion Billy F. Gibbons of ZZ Top. "Many times, Bo made a point to say, 'I'll always be around,' and we know he will."

Diddley is survived by his brother, the Rev. Kenneth Haynes of Biloxi, Miss.; his children, Evelyn Kelly, Ellas A. McDaniel, Tammi D. McDaniel and Terri Lynn Foster; 15 grandchildren, 15 great-grandchildren and three great-great-grandchildren. A private wake was planned for June 6, with a public funeral service the following afternoon. A Diddley memorial, featuring members of his touring band, was scheduled for June 7 at the Martin Luther King Jr. Multi-Purpose Center in Gainesville, Fla.

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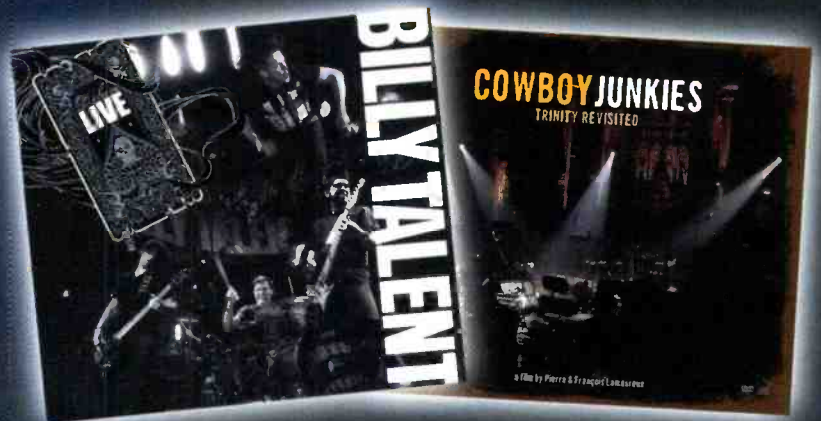
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LEGAL BY SUSAN BUTLER

CASTING THE NET

The RIAA Provides An Inside Glimpse Into Its Battle Against Illegal File Sharing

Deep inside the national headquarters of the RIAA is a purple room. Tinted windows shade the faces of young men and women working behind computer screens. They are part of the team investigating the illegal sharing of music files over peer-to-peer (P2P) networks, and they protect their identities carefully.

Such precautions are a reflection of the charged environment in which the RIAA is operating. The trade group views anti-piracy enforcement as vital to the recording industry's future.

But some university administrators complain that record companies unfairly target their campus networks to find infringers. Some judges have questioned whether proof of users making music files available in a P2P network's "shared folder" is sufficient evidence of copyright infringement. Emotions have run so high that death threats targeting RIAA lawyers and executives haven't been unheard of.

Despite the RIAA's efforts, data suggests that demand for pirated content remains strong. A recent NPD Group report estimates that 19% of U.S. Internet subscribers 13 and older download free music from P2P services, barely less than the 20% reported when the RIAA began its user litigation campaign in 2003.

While it is all but impossible to gauge how much additional illegal downloading its enforcement actions may have deterred, the RIAA remains determined to clamp down on Internet piracy. Billboard visited the trade group's Washington, D.C., offices for a demonstration of how it tracks down file sharers.

In their world of "hash" files and virtual handshakes, the investigations don't seem dark and sinister. The search begins simply—with a song.

THE STASH

An RIAA investigator and technology specialist, who asked for anonymity, clicked

the keyboard on his laptop. The LimeWire interface appeared on a large screen.

New York-based LimeWire LLC touts on its Web site that its software is "the fastest file-sharing program on the planet." The site offers a free version of its software, but it also offers the revenue-generating upgraded version for around \$20. LimeWire is one of many software programs that run over the Gnutella file-sharing network.

To root out illegal file-sharing activity, the RIAA works with Maryland-based MediaSentry, which has developed customized programs that also operate over the Gnutella network. MediaSentry has a list of recordings owned by RIAA-member companies and, like any P2P user, can search for a music file by song title.

MediaSentry then collects alphanumeric "hash" codes it discovers online that are associated with these recordings. LimeWire and similar programs will identify how many users are sharing the same file as identified by the hash code. The combination of song titles and hash codes listed in the ever-growing database are the foundation and starting point of all RIAA investigations.

When a consumer rips a song from a CD and gives the digital file a name, the computer hardware, ripping software and other digital data together create a digital file identified by a distinct hash code. If the user rips the same song with an older computer—even with the same software—the file will have a different hash code. The slightest change in the music source, computer hardware, ripping software, P2P protocol, file name or length of recording will change the hash code identifying the resulting MP3 file.

For example, while searching for a Madonna song at the RIAA offices, dozens of users were sharing the same Madonna title over LimeWire—but six users were sharing

the digital files with identical hash codes. Since it is highly improbable that more than one user would have the exact combination of equipment and timing to create identical hash codes, the investigator says, the six users are likely sharing copies of the same file that one person originally uploaded to the Internet and that was later downloaded and shared by other users.

When MediaSentry observes that an MP3 file of a particular song is available for sharing over a P2P network but the hash code doesn't match one in its database, the company downloads the file. Then it runs the file through a digital fingerprint system operated by Audio Magic to verify that it is an RIAA-member recording, which has been fingerprinted by the record company when the recording was made. If the file is in fact a copy of the recording, MediaSentry saves the hash code in its database.

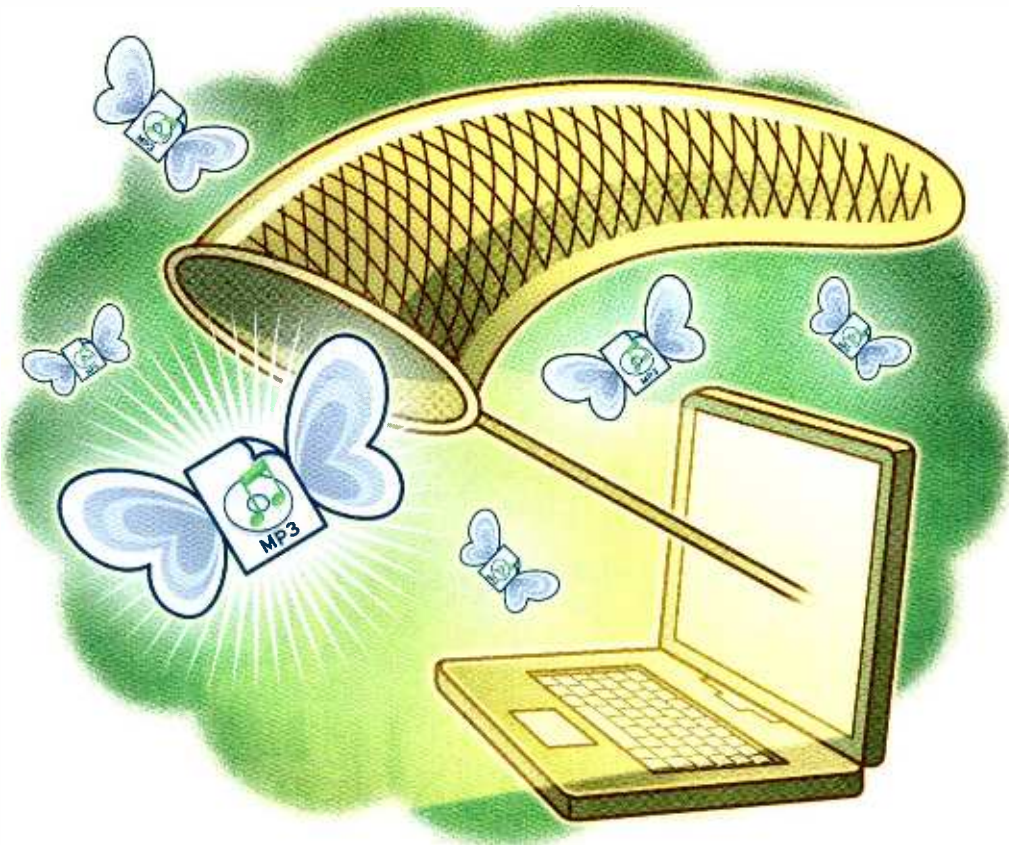
What MediaSentry and RIAA investigators do next depends on whether they're preparing a take-down notice for a university or planning to pursue litigation against an individual.

TAKE IT DOWN

Copyright holders cannot possibly sue every copyright infringer. But they can notify an Internet service provider when a user is infringing a copyrighted work. The ISP is required under federal law to block that material from the Internet after receiving a take-down notice from the copyright holder, as long as the notice complies with requirements set out in federal regulations. Many universities have their own computer networks and, as such, act as ISPs.

A take-down program begins with the RIAA's list of about 700 current, popular titles of recordings owned by its member companies. The list is compiled—and continually updated—from Billboard and online music services' sales charts. The user-litigation program uses many more titles, but the RIAA won't disclose the number.

Once the MediaSentry



search for a title identifies a hash, the software then tries to match it with popular hashes shared among P2P users listed in the database.

"We look for the most popular hashes," the RIAA investigator says. "It's then very unlikely that the person ripped it from his or her own CD collection and is making it available for the first time.

It's more likely this person has downloaded it from somebody else. The hash can't be one we've seen many times before if somebody ripped it for the first time."

Once the popular hash is identified, the MediaSentry program makes contact with the user through a "TCP handshake"—essentially a conversation between the

Web server and the Web client, like LimeWire, via the Internet transmission control protocol.

"Are you online and do you have this hash code?" the program asks. If the user's program says "yes," then the user is pegged. Just one digital file is enough for the RIAA to send a take-down notice.

The user doesn't have to be

Shifting Gears

MediaDefender Faces Changing Anti-Piracy Strategies, Financial Pressures

Anti-piracy firm MediaDefender added to its PR woes last month when it was found to have launched what amounted to a denial-of-service attack against Revision3, a legitimate Internet TV service using BitTorrent technology.

But bad publicity is quickly becoming the least of the embattled company's problems as the music industry re-evaluates its approach to battling online piracy.

When MediaDefender started six years ago, its practice of flooding peer-to-peer networks with fake music files quickly gained the attention of major music labels hungry for solutions to the growing piracy problem. The company's label clients regularly paid around \$5,000 for each song they wanted protected, generally for the month after a new album was released.

In return, MediaDefender would release

thousands of fake versions of the protected song on P2P networks, with the intent of making it more difficult for users to find the real file. Other tactics included serving false search results, blocking traffic to popular P2P servers by overwhelming them with requests and corrupting BitTorrent traffic with bad source files.

The hope was that if it was too difficult, fans would just give up and buy the song instead. MediaDefender generated enough business from music and movie companies that ArtistDirect bought the company in 2005 for \$43 million.

But times have changed. According to sources at major labels, as well as several companies doing business with them, labels are dramatically scaling back the amount of money they spend on anti-piracy activities like MediaDefender, with at least one label severing ties with the company altogether.

Part of it is due to the labels' distressed financial situation, which is forcing them to cut back on expenditures that were once considered commonplace.

"Discretionary spending on stuff like this is getting really tight," one source says.

Additionally, label sources say their anti-piracy strategies have evolved from a defensive posture to a more proactive one, investing in new technologies and serv-

sitting at the computer to be sharing a file. LimeWire and similar programs continue to share files over the P2P network as long as the computer is on, the program is open and the file-sharing component is on.

MediaSentry records the IP address, the name of the company or university that owns the ISP, the date and time of the handshake, the user name and the infringed title. The company sends it to the RIAA.

RIAA personnel then review the information, manually prepare the take-down notices and send them to the university.

"There is an idea that we target certain universities," the investigator says. "That is completely incorrect and, technically, not possible. We find what we find by song and through public means; we don't try to get into a university's internal system."

MEET JOHN DOE

The RIAA uses litigation to target some of "the most egregious users we find," the investigator says.

This process, too, begins with the song search, but entails the collection of far more data on an individual user than is required for a take-down notice. After MediaSentry finds popular hash codes, the company's software—just like LimeWire—allows a search of all the files the user is sharing.

The company collects the list of music files the user is sharing, identifies songs that belong to RIAA-member companies and downloads the files. MediaSentry also collects very detailed text logs as evidence of its activities throughout the entire process.

The ISP associated with an IP address is easy to identify. The American Registry for Internet Numbers, a nonprofit organization, provides the information via a search on its Web site.

MediaSentry sends the information to the RIAA, which has staff that listen to each downloaded file to verify the identify of the song. The RIAA notifies the ISP to preserve the evidence connected to the IP address. The record

companies then file a lawsuit naming "John Doe" as the unnamed defendant.

Once they file the suit, the labels may then have the court issue a subpoena for the ISP to identify the registered user for the IP address. That person then replaces John Doe as the defendant.

The RIAA has sent tens of thousands of cease-and-desist letters and take-down notices to commercial ISPs since 1996 and to universities since 2003.

Since the user litigation program began in 2003, labels have filed more than 28,000 lawsuits against individual file sharers. In addition, more than 6,000 letters have been sent to university administrators, asking them to forward the offers of pre-litigation settlement to the file sharers who used the university networks.

Only one suit has reached trial. Jammie Thomas, who was found liable by a Minnesota jury for infringement, is waiting for the federal court's decision on her request for a new trial. ...

ices they hope will make legal content more attractive. And new initiatives on the horizon, like a proposed surcharge on Internet service providers to monetize P2P traffic, could threaten MediaDefender even further.

Moreover, some say that MediaDefender's effectiveness has been inconsistent.

"We weren't getting the results we really wanted," one major-label source says. "It didn't always work."

The company stands by its effectiveness, citing data from an NPD Group survey from the first quarter of this year that found 8% of respondents saying they bought a full-length CD after failing to find the song they were looking for on free file-sharing sites.

MediaDefender CEO Randy Saaf admits that the company's music-related activity has "leveled off," but calls any sharp decline an "exaggeration."



Label sources say their anti-piracy strategies have evolved from a defensive posture to a more proactive one, investing in new services they hope will make legal content more attractive.

"Music decoying remains a fundamental way of hindering piracy on a P2P network," he says. "There's only four big music companies, so there's only so many directions you can grow."

In response, MediaDefender is trying to transform its technology into a marketing tool. Last year, it partnered with Atlantic Records to distribute music from newcomer Plies through P2P networks, sponsored by Sprint. The company has inserted various other viral videos through P2P networks since, such as one with Ford Motor.

But Saaf says few labels have jumped on the marketing opportunity. In the meantime, MediaDefender's troubled parent ArtistDirect revealed in February that it retained Salem Partners to help it explore "strategic alternatives" that include a possible restructuring, merger or even a sale of the company. —Antony Bruno

Thanks to the following industry professionals for making our first 21st Century Music Business Models Series event a great success:

- Marybeth Peters** U.S. Register of Copyrights
- Mike Dreese*** Cofounder and CEO, Newbury Comics
- Albhy Galuten**** Vice President of Digital Media Technology Strategy, Sony Corporation of America
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- Jennifer Link**** Vice President of Licensing, SpiralFrog
- Michael Rexford**** Senior Director of Business Affairs, Universal Music Publishing Group
- Makeba Riddick**** Grammy Award-Nominated Songwriter (Jennifer Lopez, Beyoncé)
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,151,970 \$105.50/\$85.50/ \$75.50/\$25.50	KENNY CHESNEY, KEITH URBAN, SAMMY HAGAR, GARY ALLAN University of Phoenix Stadium, Glendale, Ariz., May 31	40,098 47,132	Univ. of Phoenix Stadium, Global Spectrum, The Messina Group/AEG Live
2	\$3,076,852 \$101.50/\$81.50/ \$61.50/\$51.50	KENNY CHESNEY, KEITH URBAN, SAMMY HAGAR, LEANN RIMES Cleveland Browns Stadium, Cleveland, May 24	40,440 44,774	Cleveland Browns Stadium, The Messina Group/AEG Live
3	\$2,584,217 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, May 20-21, 24-25	17,022 four sellouts	Concerts West/AEG Live
4	\$2,137,486 (22,175,394 pesos) \$45.30/\$24.10	VIVE LATINO: MALDITA VECINDAD, BABASONICOS & OTHERS Foro Sol, Mexico City, May 24-25	94,049 123,000 two shows	CIE
5	\$1,789,984 \$125/\$39	JUANES, CARMONA Nokia Theatre L.A. Live, Los Angeles, May 7, 9-11	24,562 27,464 four shows	Goldenvoice/AEG Live
6	\$1,439,362 (\$1426,552 Canadian) \$125.62/\$70.12	ERIC CLAPTON, ROBERT RANDOLPH & THE FAMILY BAND Bell Centre, Montreal, May 28	12,627 sellout	Gillett Entertainment Group, Live Nation
7	\$1,301,327 (13,705,396 pesos) \$55.07/\$33.23	COCA-COLA ZERO FEST: THE SMASHING PUMPKINS & OTHERS Autódromo Hermanos Rodríguez, Mexico City, April 12	28,735 40,000	CIE, Live Nation
8	\$1,220,404 \$69.50/\$27	KENNY CHESNEY, LEANN RIMES Van Andel Arena, Grand Rapids, Mich., May 21-22	22,264 two sellouts	Mischell Productions, The Messina Group/AEG Live
9	\$1,188,875 \$200/\$35	KISS 108 CONCERT: SEAN KINGSTON, MAROON 5 & OTHERS Tweeter Center for the Performing Arts, Mansfield, Mass., May 18	19,937 sellout	Live Nation
10	\$1,100,063 \$175/\$125/\$95/ \$75	DANE COOK The Colosseum at Caesars Palace, Las Vegas, May 23-25	10,583 three sellouts	Concerts West/AEG Live
11	\$1,017,134 \$100/\$34.50	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO Susquehanna Bank Center, Camden, N.J., May 17	25,406 sellout	Live Nation
12	\$916,315 \$155/\$55	PEPE AGUILAR Gibson Amphitheatre, Universal City, Calif., May 16-17	10,529 11,938 two shows	Live Nation
13	\$889,588 \$59.50/\$35	RADIOHEAD, LIARS Superpages.com Center, Dallas, May 18	20,480 sellout	Live Nation
14	\$811,963 \$79.50/\$65/ \$49.50	KENNY CHESNEY, LEANN RIMES Staples Center, Los Angeles, May 28	13,300 sellout	The Messina Group/AEG Live
15	\$755,381 \$80/\$41.75/ \$24.75	KENNY CHESNEY, UNCLE KRACKER Cricket Wireless Amphitheatre, Chula Vista, Calif., May 29	14,018 17,041	Live Nation, The Messina Group/AEG Live
16	\$750,697 \$65/\$39.50	RADIOHEAD, LIARS Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, May 17	16,449 sellout	Live Nation, in-house
17	\$735,454 \$65/\$37.25	WMMR SHOW: STONE TEMPLE PILOTS & OTHERS Susquehanna Bank Center, Camden, N.J., May 18	17,425 25,567	Live Nation
18	\$681,969 \$100/\$55.50	KATT WILLIAMS Philips Arena, Atlanta, May 17	11,058 sellout	Live Nation, in-house
19	\$602,219 \$89.50/\$29.50	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO New England Dodge Music Center, Hartford, Conn., May 16	13,211 24,084	Live Nation
20	\$599,538 \$72/\$60/\$50	EDDIE IZZARD Chicago Theatre, Chicago, May 15-17	10,564 10,659 three shows	WestBeth Entertainment
21	\$568,067 \$95.75/\$50.75	RUSH BankAtlantic Center, Sunrise, Fla., April 13	8,432 sellout	Live Nation Global Touring
22	\$560,638 \$29	POINTFEST: KILLSWITCH ENGAGE, HURT, AUTOVEIN & OTHERS Verizon Wireless Amphitheater, Maryland Heights, Mo., May 18	21,215 21,235	Live Nation
23	\$546,048 \$104/\$27.35	RUSH Superpages.com Center, Dallas, April 25	8,496 11,500	Live Nation Global Touring
24	\$536,467 (\$537,741 Canadian) \$89.29/\$69.34	ANDRÉ RIEU Bell Centre, Montreal, May 16	6,198 7,291	Gillett Entertainment Group
25	\$533,041 \$69.50/\$25	IRON MAIDEN, LAUREN HARRIS Verizon Wireless Amphitheater, Selma, Texas, May 21	13,667 19,982	Live Nation
26	\$531,237 (\$526,708 Canadian) \$70.10/\$49.93	BOB DYLAN Halifax Metro Centre, Halifax, Nova Scotia, May 21	8,525 sellout	Gillett Entertainment Group, Live Nation
27	\$513,348 \$94/\$44	RUSH Amway Arena, Orlando, Fla., April 15	7,612 8,517	Live Nation Global Touring
28	\$511,219 (\$647,317 New Zealand) \$94.69/\$78.90	MATCHBOX TWENTY Vector Arena, Auckland, New Zealand, April 18	6,871 10,563	Michael Coppel Presents
29	\$507,265 \$110/\$33.75	RUSH Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, April 19	7,653 11,033	Live Nation Global Touring
30	\$503,653 \$85/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Save Mart Center, Fresno, Calif., May 6	6,921 sellout	Beaver Productions
31	\$500,390 \$85/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 ARCO Arena, Sacramento, Calif., May 4	7,156 sellout	Beaver Productions
32	\$479,760 \$160/\$100/\$80/ \$60	ROBERTO CARLOS The WaMu Theater at Madison Square Garden, New York, May 23	5,464 sellout	Evenpro/Water Brother
33	\$477,831 \$84/\$48.50	RUSH Ford Center, Oklahoma City, April 26	7,953 8,497	Live Nation Global Touring
34	\$476,921 \$125.73/\$19.75	DEF LEPPARD, STYX, REO SPEEDWAGON Cricket Wireless Amphitheatre, Chula Vista, Calif., April 26	9,992 19,506	Live Nation
35	\$473,508 \$82.50/\$39.50	SHERYL CROW Chastain Park Amphitheatre, Atlanta, May 3	6,219 6,686	Live Nation

Sweet Spots

Madonna Tour Tickets Off To Brisk Sales Start

The much-anticipated North American on-sales for **Madonna's** upcoming Sticky & Sweet tour hit full force the first weekend in June, including high-profile stadium shows in four U.S. markets.

Those projecting immediate sellouts were incorrect. Those expecting disaster were way more incorrect. When it's all said and done, Madonna will break her own record as the top-grossing tour by a female artist, likely generating well north of \$200 million in ticket sales. That she can accomplish this in such a limited time frame is even more remarkable.

With the most recent run of on-sales, shows in Oakland, Calif. (Nov. 1), Las Vegas (Nov. 8) and Denver (Nov. 11) all sold out, with second shows added for Nov. 2, 9 and 12 in those respective markets.

Sales were also very strong, but not yet at sellout level, for stadium shows in Houston (Nov. 16), Los Angeles (Nov. 6) and Miami (Nov. 26).

In Vancouver, Madonna's first North American stadium on-sale for Oct. 30 at BC Place Stadium moved 50,000 tickets in 29 minutes. Rapid sellouts in Toronto at Air Canada Centre for Oct. 13 and Montreal at the Bell Centre on Oct. 22, called for second shows in both markets to be added on Oct. 19 and 23, respectively.

Previous sellouts include three shows at Madison Square Garden in New York on Oct. 6-7 and 11 and performances in Boston (Oct. 15) and Chicago (Oct. 26).

North America and Europe, followed by Mexico and South America, tour producer **Arthur Fogel**, chairman of global music for Live Nation, says he's "thrilled" with sales and points out that there is plenty of time remaining. "Some of these North American shows are five or six months away," Fogel says.

Fogel declined to provide specific numbers, but his mood the Monday morning after the latest round of on-sales indicates that numbers were more than solid. Live Nation announces sellouts, not ticket counts, so even a show that hasn't been announced as clean likely still has moved many thousands of tickets and is well in the black.

"The fact is it was another strong weekend with all shows on track to go the distance," Fogel says. "We are in great shape, and I couldn't be happier."

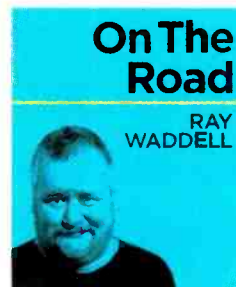
IN YOUR FACE: Our **Antony Bruno** reports that Live Nation unveiled a Facebook application that lets users search for and buy concert tickets directly from their profile on the popular social networking site.

The application is an extension of the growing My Live Nation Web site, which lets users create customized concert searches based on their favorite artists by reading their digital music libraries. According to Bruno, the Facebook application is simply a widget of the same, but allows other Facebook users to see each other's concert calendars, acting as a viral marketing tool for the widget as well as the concerts listed in it (billboard.biz, May 29).

Music fans can register for My Live Nation at livenation.com and can then easily add My Live Nation to their Facebook profiles.

The development, like Ticketmaster's association with iLike, makes concert promotion a much more efficient prospect. Rather than a blanket newspaper ad or even the more focused radio promo that have drawn fans to concerts for years, this application tells people that have said they are interested in a band that this band is coming, and then sells them a ticket. It's the ultimate in a targeted promotion, a "heads up" to someone who wants to know. This definitely takes a lot of the guesswork out of marketing, and anything that makes it easier to buy a ticket is a good thing.

There is a buzz-building component here that would help any show. But there is also a sort of "preaching to the choir" aspect, too. If every band had enough hardcore fans to fill an arena, there wouldn't be much need for old-school promoters. However, the difference between a sellout and a half-house for most shows is pricing and promoter instincts that convince fence-straddlers to get up and go. That has not changed.



On The Road
RAY WADDELL



Meanwhile, Europe is still sizzling. Demand for tickets in Paris for Madonna's Sept. 20 performance led to a second show for Sept. 21. The Zurich show at the Military Airfield Dübendorf (Aug. 30) topped the 70,000 mark in sales. Tickets remain for the tour opener in Cardiff, Wales, on Aug. 23, as well as shows in Nice (Aug. 26), Berlin (Aug. 28), Amsterdam (Sept. 2), Dusseldorf (Sept. 4), Rome (Sept. 6), Frankfurt (Sept. 9) and London (Sept. 11), but sales are believed to be very good in all these markets.

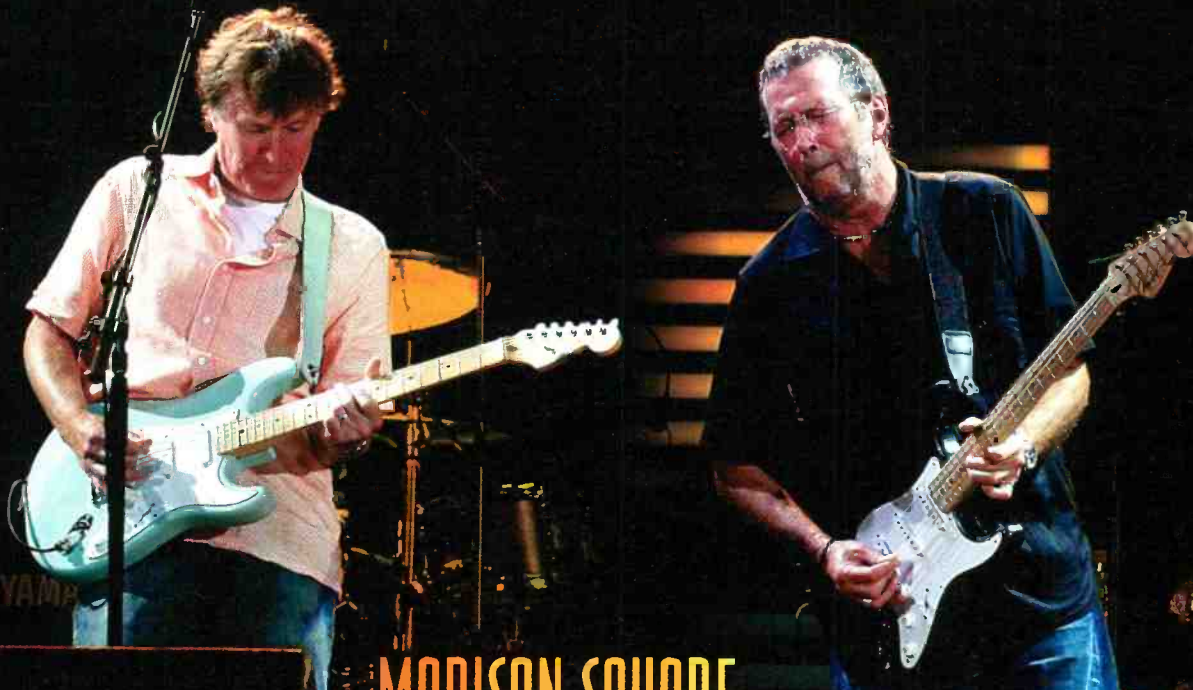
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Shoes And Tunes

Katy Perry To Get A Lift From Steve Madden Campaign

Steve Madden is stepping into music marketing again.

The footwear and apparel retailer is launching an in-store and online marketing campaign dubbed Steve Madden Music that will spotlight a recording artist every month or two, Billboard has learned. First up is Katy Perry, whose Capitol Music Group single "I Kissed a Girl" exploded 21-5 this week on the Billboard Hot 100 after selling 173,000 digital downloads. Also in the pipeline is S-Curve artist Little Jackie.

Although Perry and Little Jackie record for EMI Group labels, Steve Madden Music is seeking similar partnerships with other labels as well. "The music business is very parallel to the shoe business," 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."

For Capitol, the Perry promotion follows its partnership last year with Victoria's Secret for the exclusive U.S. CD release of the Spice Girls' "Greatest Hits."

Capitol chairman/CEO Jason Flom says the label is keen on considering more such promotions. "If you're a brand and you're reading this, we're open for business," he says. "We want to work

in fun and creative ways with brand partners to get emotional connections with artists."

The new Steve Madden campaign will include an unusually immersive in-store component. On June 9, the retailer will tape a live performance by Perry at the Steven by Steve Madden store on New York's Lower East Side, then air the performance at its 70 stores around the country with video screens and provide an audio feed to its remaining 28 stores.

During the duration of the Perry promotion, which will run for at least a month, video-equipped Madden stores will also show the video for "I Kissed a Girl," and all stores will play Perry's Capitol debut, "One of the Boys" (June 17). The stores will also display signs promoting the album and her status as a featured artist.

The campaign will extend to a new Web site, stevemaddenmusic.com, which will include the in-store performance in streaming video, as well as links to buy "I Kissed a Girl" and "One of the Boys." A download of the single will be given free to customers who spend a yet-to-be-determined amount. The

roughly 800,000 registered users of the retailer's stevemadden.com home page will receive e-mail alerts about the album's release date, with a link to purchase it online.

Madden will cover the cost of producing the in-store events, while artists will agree to be outfitted with a selection of Madden footwear during the promotional period, according to David Passick, a former manager of Maxwell, Don Was and Herbie Hancock. Passick is advising the retailer on the campaign.

Steve Madden is the latest apparel retailer seeking to lend its brand a boost by linking itself to pop stars. Urban Outfitters features a monthly playlist on its Web site that streams songs by of-the-moment recording artists. American Eagle Outfitter recently announced it would underwrite its own New American Music Union festival later this summer (Billboard, May 31). And Tommy Hilfiger is in its third year of staging "The Hilfiger Sessions," a series of live concerts pairing new and established artists. In April, Hilfiger launched tommytv.com, which streams the concerts for free.

Steve Madden, too, has done its share of music programming, such as sponsoring concert tours and holding a music talent search contest. The company also has a strong link to the music business via nonexecutive chairman Walter Yetnikoff, former head of CBS Records.



Bar Brawl

Two Majors Check Into Rehab

The F-word and S-word are again causing a brawl. This time it's not a fight over radio broadcasts that the FCC finds objectionable. Now it's over old versions, new versions and edited versions of "Sittin' at a Bar" by Atlanta-based quintet Rehab. And the fight is being fueled by the bane of most artists: an old production deal that has left the band with little recourse when it doesn't

like changes to its album and album artwork.

Several years ago, Rehab assigned its rights in recordings to a production company called Destiny Music, Los Angeles-based attorney **Kia Kamran** says. That company entered a deal with Sony Music (now Sony BMG Music Entertainment). Like most production deals with a major label, Destiny assigned the recording

rights to Sony (Epic).

This type of setup means that artists are not direct parties to the contract with the label. As a result, they typically have little or no legal rights in connection with how those recordings are changed or marketed.

Most artists that later find some success abhor their production deals. The companies often take 40%-60% of the artist royalties received from the label. If the production company goes defunct, sometimes it's hard for the artists to get all or any part of the royalties.

But Kamran says Rehab's fight is not over money; it's over artistic integrity.

Rehab's "Sittin' at a Bar" was on the 2000 Epic release "Southern Discomfort." The record wasn't a hit at the time. Epic dropped the band and entered a termination agreement in 2003 with Destiny. The major still owns the master rights.

Rehab continued to tour. The song reportedly became a sort of anthem in bars around the United States. Just listening to part of the song currently on iTunes explains why.

"Now I'm sittin' here talkin' to you/drunk and on the run. [Chorus:] I'm sittin' at a bar on the inside/waitin' for my ride on the outside/she broke my heart in the trailer park/so I jacked the keys to her fuckin' car/and crashed that piece of shit and then stepped away."

As the song found nearly 1 million listeners across the Internet, Kamran says he began trying to make a new deal with a major label, speaking with execs at Epic and Universal Republic. He says that Epic execs hadn't been aware of the growing popularity of the song. The band rerecorded the old song and signed with Universal Republic last month.

Now, Epic has a clean version—without the f- and s-words—that it's servicing to radio and of-

fering through iTunes. Kamran says that Epic also edited other tracks on the album without permission, retitled the album "Sittin' at a Bar" and changed the cover artwork to depicting people at a bar.

Kamran is arguing with Epic, raising breach of contract claims. He asserts that Epic did not obtain permission to edit all the tracks from the album—even though the label did send a letter to Destiny to edit the single. Since Destiny never responded, Epic may have had the right to make the changes under the contract.

Kamran says he represents Destiny and Rehab, but adds that "Destiny is gone." As a result, **Danny Boone**, current and co-founding member of Rehab, really has no recourse against Destiny, he says.

Meanwhile, Universal Republic is also servicing the song to radio and selling the album. Kamran says it's causing "confusion" in the marketplace. So the brawl is also spilling over to the two major labels, which each claim in letters that the other may be making misrepresentations in its marketing materials.

Kamran admits that Boone receives less money from the Epic version of the song, but says it's a "moral issue." He's making the "this is not cool" argument against Epic's edits and changes.

Whatever the outcome, the Rehab saga again shines the spotlight on the importance of contract terms in those very first deals that artists sign. Perhaps there could have been a provision in the production deal and the label deal granting the artists the right to "step into the shoes" of the production company if or when that company closed its doors.

But then again, there are likely thousands of artists who would love to be having Rehab's problems right now: two majors working the artist's song to radio.



Legal Matters

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Get Up, Stand Up

Few Latin Artists Mobilize For Immigration Reform

"Podemos con Obama," an all-Spanish-language video in support of Democratic presidential candidate Sen. Barack Obama, features more than 20 Latin music acts saying things like "Obama is different" and "Obama is the future."

But buried among them is a more pointed comment from Alejandro Sanz (who is nota U.S. citizen): "We need immigration reform."

In the past year, Latin acts have increasingly expressed vocal support for a wide array of causes, from the eradication of child exploitation and poverty, peace efforts in Colombia and environmental issues.

Amid this newfound activism, one cause has been conspicuously absent: support for immigration reform and illegal immigrants in the United States.

The omission is glaring, not only because so many Latin acts that are now citizens of this country initially

came here as illegal aliens, but also because many of the people who support their music are here illegally and under siege. Indeed, fear of immigration crackdowns have had

a direct impact on Latin concert attendance and album sales, according to promoters, managers and retailers.

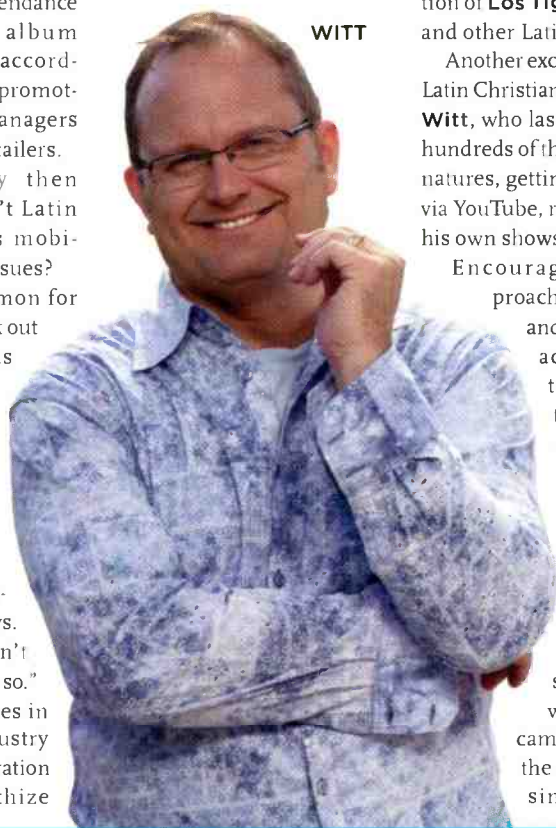
Why then haven't Latin artists mobilized behind these issues?

"It is not as common for Latino artists to speak out on political issues as much as Anglo artists," says producer Andres Levin, who conceived and produced the Obama video. It's not that acts don't support immigration reform, he says. "I think they haven't found the vehicle to do so."

While many figures in the Latin music industry say they favor immigration reform and sympathize

with the plight of illegal immigrants, not many have organized broader efforts to back these causes, although several have written songs that touch on the issue.

"Speaking out on the issue means having the courage to



WITT

take on a lot of social and political responsibility and maybe it is something artists are not prepared for," says Julie Garza, PD for WYMY (La Ley) Raleigh, N.C.

One of the few voices who has is popular Univision Radio personality Eddie "Piolin" Sotelo, who was central in organizing mass marches in 2006 in Los Angeles, Miami and other U.S. cities, drawing the participation of Los Tigres del Norte and other Latin acts.

Another exception: popular Latin Christian singer Marcos Witt, who last year gathered hundreds of thousands of signatures, getting the word out via YouTube, radio, press and his own shows.

Encouraged, Witt approached between 10 and 15 major Latin acts that were touring at the time, and asked if they too could ask fans to sign petitions asking for immigration reform during their shows. All said yes. But when the time came to actually get the job done, not a single one came

through. "I don't think it was malicious," Witt says. "But I was disillusioned. I think it was really a lack of empathy with the plight and pain that illegal immigrants are feeling now."

An example of that plight: On May 12, immigration agents arrested nearly 300 workers at an Iowa meatpacking plant, the largest single-site immigration raid in U.S. history. For the first time ever, 270 of those arrested were sent to prison to serve sentences prior to being deported, leaving children and families in the lurch.

"As Latins, the effects of these raids is clear," Witt says.

On his end, Obama video producer Levin says he plans to make shorter, concentrated pieces that tackle some of the issues mentioned in his video.

Obama and Sens. Hillary Clinton and John McCain all voted in support of the immigration reform measure that was defeated in Congress last year. Witt supports McCain, who was the sponsor of the original 2006 immigration reform bill that was passed by the Senate but was blocked by a House-Senate conference committee.

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THE BILLBOARD Q&A?

Santaolalla keeps finding new outlets for his creative muse. His groundbreaking sensibility continues to nurture Latin rock acts from Café Tacvba to Juanes, even as he balances production work with film scoring. (An upcoming project of his is the film adaptation of Jack Kerouac's "On the Road.")

Santaolalla's own band, Bajofondo Tango Club, is releasing its first proper album in four years, "Mar Dulce," July 15 on Decca/Surco. Santaolalla is also planning a dance show based on Bajofondo's music, which mixes tango with electronica, rock and hip-hop. He will be named a BMI Icon June 12 at the society's annual Latin Awards dinner.

What are you doing today? I'm working on a song that we're going to do with Marisa Monte for a Brazilian film. It's a title song for a movie [titled "Era Uma Vez No Rio"]. I'm also working on a version of our next single for "Mar Dulce" for some territories... and just starting to try some stuff on the new ["Babel" director] Alejandro González Iñárritu movie I've been working on. It's his next project; it doesn't have a title. I did a Brazilian movie

Far from resting on his considerable laurels, which include Academy Awards for the scores to "Brokeback Mountain" and "Babel," producer/composer Gustavo

with ["The Motorcycle Diaries" director] Walter Salles and Daniela Thomas that just played at Cannes and won an award. It's called "Línea de Paso."

What is happening with Surco? We are in the process of finishing our 10-year relationship with Universal and about to embark on a new deal with Universal. We'll still have a joint venture and partnership. We have a cou-

ple of new signings that we feel very strongly about that I can't name, but it's a girl and it's a guy and both are based here in the United States and both are bilingual... we're trying to explore what we can do with Universal, since we all know how the record industry is these days. If we can do more stuff, considering I'm in other types of ventures—I have a book publishing company and I do music for films.

So with all this we were trying to imagine maybe a wider deal with Surco for our next round, not just records but maybe all these other avenues are now to be explored.

Is the so-called "Latin alternative" movement as strong as it was in the '90s? All those things go through phases... in terms of the Latin alternative scene, I like to view it as a wider thing, not just the music. I like to think that we are in a very special historical moment in our culture... because of demographics, because of



SANTAOLALLA

the penetration the U.S. has worldwide and because that penetration is carrying with it a component of its DNA, which is Latin. For all those reasons, we have a platform for a cultural presence worldwide that we never had before—Latinos. After a first phase of a more stereotyped projection of our culture through the music, we came to a new phase in which we

have more and more Latin talent that comes from another angle that is getting pushed to the limelight. I'm talking about precisely Alejandro González Iñárritu, Guillermo del Toro, Alfonso Cuarón, Gael García Bernal, someone like us or Alberto Iglesias the composer... It's an incredible time to be Latino, worldwide.

—Ayala Ben-Yehuda

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EN BREVE

HOME FIELD ADVANTAGE

While record sales virtually around the world continue to decline, in Argentina they keep growing. According to the country's Chamber of Record and Video Producers (CAPIF), Argentine CD sales grew by 3.8% for first-quarter 2008 in comparison with the same time period in 2007. During the first three months of 2007, there were 3.8 million legal CDs sold, according to CAPIF, while the number for 2008 grew to 3.9 million. Digital sales, including mobile, also grew by 44% for the first three months of 2008 compared with 2007, although no specific numbers were made available. CD sales in Argentina have been on the upswing since 2003, following the collapse of the Argentine economy and its currency. According to CAPIF numbers, 42.5% of the country's music sales correspond to Argentine acts.

NOT WITT'S END

U.S.-based Latin Christian singer Marcos Witt (see Latin Notas, left) is finding that his movement has advocates around the world. Earlier this year, Witt performed a concert at the Simon Bolivar Park in Bogotá, Colombia, that drew more than 35,000 fans. The taped show will be released as a CD/DVD, titled "Sobrenatural," Aug. 18 via Witt's label Canzion, distributed by Venemusic.

THAT'S WHAT FRIENDS ARE FOR

After hooking up in between panels at the Billboard Latin Music Conference, Wisin & Yandel and Enrique Iglesias have recorded a remix of Iglesias' single "Loro Por Ti" and filmed a video in Los Angeles. The track, whose original version is on Iglesias' all-hits album "95/08" (Universal Music Latino), will be worked to radio as a single in the coming months. Wisin & Yandel also collaborated with 50 Cent on a remix of "Rider Part II," available exclusively on thisis50.com. —LC

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PENSION TENSIONS

Italian Indies Fear Jump In Social Security Costs

MILAN—Italy's independents are mobilizing against government plans that they claim "could kill off an industry which is already dying."

The dispute centers around government agency ENPALS' decision to extend its social security contributions scheme for artists. Since ENPALS launched in 1947 to administer entertainment workers' social security/pension payments, it has collected contributions from Italian vocalists and bands, based on a percentage of their concert fees in Italy.

The contributions—up to 33% of live fees—apply to solo artists or bands but not to backing musicians/singers. However, ENPALS is now introducing an additional contributions system for artists, based on physical record sales.

The labels' beef is that they, rather than artists, have to pay these contributions—which ENPAL wants back-dated to Jan. 1, 2004.

ENPALS' Rome-based director of performance and contributions Ferdinando Montaldi says the reform "is an attempt [to] improve the financial situation of retired recording artists."

From the 1980s onward, ENPALS had made unsuccessful attempts to extend contributions to recording acts. However, in 1999 Sony Music Italy challenged that in court and won, on the basis that a studio performance was not technically "entertainment" as an audience wasn't present.

ENPALS successfully appealed that judgment in 2003 and the new "royalty"-based scheme was subsequently developed following consultation with what was then Italy's main labels body FIMI.

The claim that the scheme could kill off independents came in a statement from indie labels body Audiocoop, which is leading the protests along with artists' union Unione Artisti-Unimpresa.

The latter claims the scheme could cripple many small independent companies operated by its members. "The parameters appear to be made-to-measure for the majors," UA-U head Roberto Pietrangeli says, also speaking on behalf of Audiocoop.

The new ENPALS minimum contribution is €87 (\$135) per track/per featured artist on ship-

ments of up to 30,000 copies as declared to authors rights body SIAE, which collects mechanical royalties in Italy.

That contribution rises in bands to a maximum of €717 (\$1,113) per track for more than 500,000 copies, as recorded by SIAE.

Pietrangeli claims the new scheme penalizes labels selling well less than 30,000 copies of their albums, particularly smaller indies lacking the financial resources of the majors.

Although neither ENPALS nor Audiocoop/UA-U have estimated the total amount of money involved, both sides agree it is potentially huge, involving thousands of albums and artists.

The current reform was set out in December 2003 by then-Minister of Labor Roberto Maroni. However, action wasn't taken until Feb. 19, when ENPALS wrote to all Italian labels announcing that the new contributions would be retrospectively applied, with a May 16 deadline for payments to be received.

After indie-label protests, ENPALS extended the deadline to July 16 and agreed to hold interim discussions with labels.

"We agreed to the delay largely so companies could update their software for the calculations," Montaldi says. He adds that ENPALS recognizes the payment bands "were established at a time when record sales were higher," and a future review might be considered.

Mario Limongelli, president of Italy's other main indie labels body PMI—whose members split from IFPI affiliate FIMI in July 2005—attributes the delay to subsequently aborted plans to absorb ENPALS into the national pension system and "the slowness of Italian bureaucracy."

While PMI agrees "in principle" to the scheme, Limongelli will meet with ENPALS and the Minister of Labor in the hope of having the rates revised, as will the country's third independent labels body, AFI.

But while the indies seek talks with the government to resolve their issues, the majors have distanced themselves from that stance.

"As far as we're concerned," FIMI president Enzo Mazza says, "the issue was resolved with the Maroni decree in 2003."



Pumping On Your Stereo

U.K. Music Mags Tune In To Power Of Radio

LONDON—Hold the front page: Two of Britain's biggest music magazines are getting into the radio business.

First was Bauer-owned monthly magazine Q, Britain's biggest-selling music magazine with a circulation of 131,330, according to the Audit Bureau of Circulations (ABC). On June 2, it relaunched its Q Radio service—previously a DJ-free automated play-out service—on DAB digital radio in London,

digital TV platforms nationwide and online.

On June 24, IPC Media-owned music weekly NME (circulation 64,033) will launch NME Radio on similar platforms, with additional temporary FM availability via limited local licenses.

Both stations will adhere loosely to the modern rock format and are being keenly anticipated by labels.

"The potential for both is huge, because

GLOBAL NEWSLINE

>>>MOBILE MUSIC CLIMBS IN JAPAN

Steady growth in sales of ringback tones and mobile-based full-track downloads helped power a 6% rise in digital music sales in Japan to 120.8 million units in first-quarter 2008, according to the Recording Industry Assn. of Japan. In value terms, digital sales—mobile and PC-based downloads—rose to 22.5 billion yen (\$215.5 million) in January-March, up 28% from the same period in 2007. Although mobile-based master ringtone sales fell 16% to 51.1 million units with trade value down 13% to 5.9 billion yen (\$56.5 million), ringback-tone sales rose 18% to 22.6 million units, with value up 47% to 1.9 billion yen (\$18.2 million). Sales of mobile-based full-track downloads, meanwhile, rose 48% to 34.4 million units, with value up 58% to 11.4 billion yen (\$109.2 million). PC-based music downloads rose 34% to 9.9 million units, with value up 50% to 2.1 billion yen (\$20.1 million). —Steve McClure

>>>VIRGIN GAINS INDIAN ACCENT

British commercial media group SMG has agreed to sell national pop/rock station Virgin Radio to India's TIML Golden Square for £53.2 million (\$105 million) in cash. TIML Golden Square is a unit of Bennett Coleman & Co., which publishes the Times of India newspaper and operates radio stations in the country. The disposal is still subject to SMG shareholders' approval and a general meeting is to be convened. In a statement issued to the London Stock Exchange, Glasgow, Scotland-based SMG CEO Rob Woodward said the agreement represented a "sound price for Virgin Radio and a good deal for SMG shareholders." An additional £8 million (\$15 million) will become payable if the radio business is licensed to use the Virgin Radio brand within two years of closing the deal. SMG will now refocus on wider strategic plans to invest more in TV production and Internet activities. —Lars Brandle



FIMI president ENZO MAZZA (left) has distanced his body from any discussions between the likes of PMI's MARIO LIMONGELLI (center) and UA-U's ROBERTO PIETRANGELI with ENPALS.

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Music mags Q and NME are looking to scrawl their initials across the U.K. radio landscape.

both brands are known worldwide," says Parlophone U.K. head of radio Kevin McCabe, who plugs acts including Radiohead and Coldplay. "If you sit in a record company meeting anywhere in the world, ears prick up when you say you've got the cover of either."

Nonetheless, the new stations face a fight to win audiences in the keenly contested U.K. modern rock sector, currently dominated by FM/digital network Xfm (which had 1.03 million listeners in the first quarter, according to RAJAR) and digital-only BBC 6 Music (520,000).

Q Radio programming director Ric Blaxill, a former BBC 6 Music head of programs, says his station will initially feature just one live show, a daily evening program hosted by former Xfm DJ Samantha, but also feature pre-recorded "unique content" from the likes of Coldplay and R.E.M. at launch. Blaxill says his ambition is to increase Q's audience from the 282,000 listeners the automated service had in Q1, although he declined to name a target figure.

NME Radio is produced under license by London-based DX Media, headed by managing director/programming director Sammy Jacob, the man who launched Xfm London in 1997. His station will feature live programming from 7 a.m. to 7 p.m., live sessions and regular news updates from the NME editorial staff. A show by high-profile British comedian Ricky Ger-

vais features in test transmissions that began June 2, but he won't be part of the regular air lineup.

Jacob is targeting 300,000-plus listeners in year one, saying, "This will be the station for true fans of indie-alternative music."

"There are a lot of people making a play for the U.K. alternative music market," NME editor Conor McNicholas says. "But I don't think anybody's had a runaway success with it. Brand-wise, they don't really register, whereas we bring almost 60 years of brand heritage."



McNICHOLAS



BLAXILL



REES

McNicholas' counterpart at Q, Paul Rees, believes his station's "broader outlook" and Bauer's track record for launching such magazine brands as Kerrang as radio stations will give it the edge.

Both stations plan to work closely with magazine editorial teams and leverage the power of their print arms to secure content, with Q Radio's Coldplay and R.E.M. interviews coming off the back of cover features.

McCabe admits that this has the potential to "put people's noses out of joint, because [every station] wants exclusives," but adds, "The one-stop shop idea is an attractive proposition when you've got a band whose time is really precious."

Meanwhile, Xfm head of music Mike Walsh remains sanguine about the threat to his stations.

"We have the enormous advantage of being on FM and of being first mover," he says. "We've established relationships [with pluggers] over a 10-year period. If [NME and Q] feel the strength of their radio proposition isn't engaging enough for the labels that they have to leverage the magazine, good luck to them, but I don't foresee us losing out as a result."

>>> BEIJING POP PULLED

China's biggest international rock music festival, the Beijing Pop Festival, has been canceled, organizers announced May 30. The festival has been held in Beijing's Chaoyang Park each September since 2005. "We're not going through with it this year," says festival director Jason Magnus, president of Beijing-based promoter Rock for China. "It's not because we've been told not to, but because we don't want to take the risk." A lineup had not been announced and tickets weren't put on sale. The move follows the postponement of Beijing's Midi Modern Music Festival, scheduled for May 1-4, after local police said they could not provide security. Sources close to Midi attributed that to Chinese government nervousness amid recent international pro-Tibet demonstrations. Last year's Beijing Pop headliners Nine Inch Nails and Public Enemy helped attract more than 30,000 people over two days. —Berwin Song

>>> LAZARUS RISES AT GALLO

Lazarus Serobe has been appointed managing director of South Africa's leading independent music company Gallo Music Group. Serobe succeeds veteran Gallo managing director Ivor Haarburger, who retires from the company at the end of July. Serobe, most recently Gallo's business affairs head, was previously managing director at Sony Music Entertainment South Africa and executive head of mobile entertainment at South Africa's biggest mobile phone company, Vodacom. The group—part of Johannesburg-based media and entertainment company Avusa—is also home to Warner Music Gallo Africa, a joint venture with Warner Music International created in May 2007. —Diane Coetzer

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GLOBAL BY CHRISTIE ELIEZER

BANDS ACROSS THE WATER

Aussie Concert Biz Adds Asian Appeal

LONDON—Australian promoters are looking to Asia to help attract more international artists Down Under.

Sydney-based Chugg Entertainment managing director Michael Chugg says Elton John's recent Aussie tour provides a template for an expanded Australian-Asian tour circuit that will cut costs and boost ticket sales.

"With more cities opening up, you'd see both the Australian and the Asian tour circuits growing," Chugg says. "It'd be good for audiences and promoters—and artists will rethink the way they tour Australia and the places they include in their itineraries."

John became the first Western superstar to play northern regional cities Townsville (North Queensland) and Darwin (Northern Territory)—both closer in flying time to Singapore than Sydney—following Live Nation-promoted shows in Singapore and Hong Kong. The shows attracted capacity crowds—21,000 in

Nation Hong Kong-based senior VP for Pan-Asia booking for music.

Michael Jacobsen, executive chairman of Sydney-based promoter Jacobsen Entertainment, says offering 10 cities rather than five through the region will help "spread costs and put a lid on ticket prices." Corporate sponsorship is easier to get in Asia, he adds, absorbing up to 30% of promoters' costs.

Insiders also cite the opening of new, high-tech Asian and Australian venues in the next 12 months as a likely driver of demand for international touring acts. Venues include the 18,700-capacity Beijing Olympic Basketball Arena, which will be operated by Australia-based AEC Ogden. "We are working on major concerts and sporting events there to make it a prime destination," AEC Ogden chairman Harvey Lister says.

Other new venues will include the 55,000-seat National Stadium in Singapore, the 15,000-capacity Perth Arena and 12 new indoor arenas in India, in addition to several new casino venues in Macau, where Jacobsen says there is "insatiable demand for intimate concerts and theatricals."

Not everyone is so enthusiastic, however. Melbourne-based Paul Dainty, chairman of Dainty Consolidated Entertainment, which brought Guns N' Roses (June 2006), Il Divo (October 2006) and Iron Maiden (February) Down Under in recent years, cautions that getting an act that appeals to countries with disparate musical tastes remains a problem.

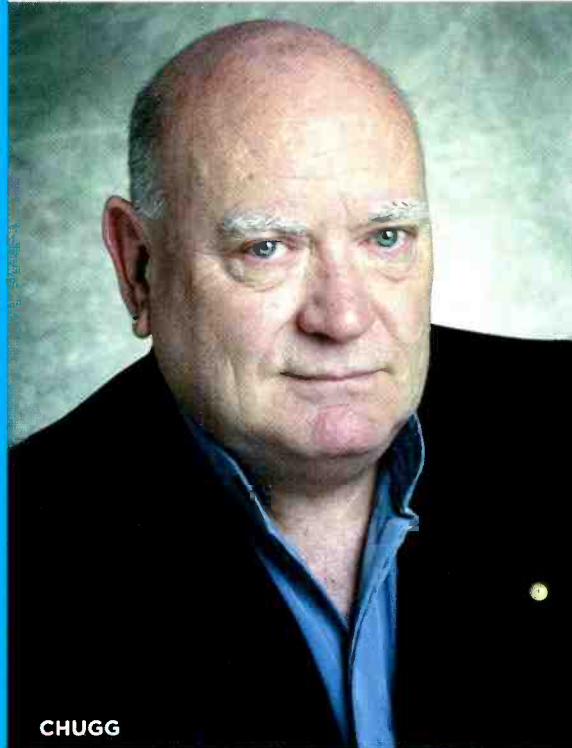
"Asia can be a hard market," he says. "Generally, it's a lot of work for not a lot of return."

And not all Asian promoters see a role for their Australian counterparts in the region. Insiders say Asian promoters generally shy away from profit-sharing deals with outside entrepreneurs who have limited knowledge of the local market.

"Unless they can bring, for example, a major sponsor to the table, they don't really add any value," Ironside says.

Even Steve Sybesma, CEO/executive director of Shanghai-based China West Entertainment, which has taken Incubus (March) and James Blunt (May) to China off the back of Australian visits, has his doubts. He chose to deal directly with those artists' U.S. agents rather than collaborate with an Australian company.

"There's a perception in the West that China is close to Australia," he says. "When, in fact, it's probably about as close as Los Angeles."



CHUGG

Townsville's Dairy Farmers Stadium and 14,500 in Darwin's TIO Stadium—and financial support from state governments that saw them as opportunities to market the region to Asian tourists.

Chugg is now discussing similar routing schedules with other international acts. "Some of them are considering it," he says.

Australian promoters have maintained a presence on Asia's touring circuit since the 1980s, but insiders say previous attempts to build an expanded circuit have been thwarted by the low volume of traffic.

Now, international tours to Asia are on the up, and Aussie promoters want in. "In the last 10 years, it's gone from two or three international acts a year coming through to two or three a month," says Colleen Ironside, Live

Additional reporting by Steve McClure in Tokyo and Berwin Song in Beijing.

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USHER stopped by the U.S.S. Kearsarge on Manhattan's West Side piers during Fleet Week to sign copies of 'Here I Stand' on the album's May 22 street date.

Road Warriors

Newbury Comics, Eurpac Try Off-Site Stores

Every once in a while, music merchants like to get out of the store. But sometimes they like to take the store with them, too.

In June, from the 12th through the 15th, to be exact, Newbury Comics will run a store at the Bonnaroo festival in Manchester, Tenn., although the Brighton, Mass.-based chain will be there under the auspices of Lala.com.

How did this marriage come to pass?

Lala.com co-founder **Bill Nguyen** says he went to the festival three years ago, fell in love with the experience and wanted to become a part of it. "When I heard that Tower Records, which used to run the festival's music store, went out of business, it broke my heart," he says. "So I went to the Bonnaroo [people] and said, 'We want to do this, although we are definitely not that kind of store. We will find a partner.'"

So it reached out to Newbury Comics, which is now handling the store for the second year in a row, as well as running the autograph-signing tent that is right next door. The goal of both companies, of course, is branding.

This year, the chain's GM **Duncan Browne** is in charge of brainstorming the store for the site, which is housed in a tent rented by Lala.com that also includes a presentation of the site's services.

While Newbury Comics has sold CDs at concerts, it has never done anything on this scale before last year's festival, an event Browne now describes as a learning experience. Last year Newbury shipped racks to the site; this year, staffers will make the racks there. Also, "we bought a lot of stuff that didn't sell last year, like catalog product unrelated to who was performing," Browne says. "This year, we are carrying CDs and DVDs only from artists who are performing. About 98% of the product is things we carry in our stores, but there are a few unsigned bands and regional bands that we don't carry, so we reached out to them to get product."

And for groups like **Pearl Jam**, the store will have some copies of "Ten" or "Vs.," but the emphasis will be on the band's more unique stuff like "East Street," because fans won't find that in every store in America, Browne adds.

"We also bring assorted lifestyle and trend product that we typically sell but pared down so it's appropriate for a festival," Browne says. "This year, the store will carry about 500-700 SKUs including things like T-shirts, bandanas and sunglasses."

Browne reports that Newbury has spent the last six weeks, on a part-time basis, preparing for the show, laying down the floor plan and interviewing staff to see who will work the event. "Last year we picked people, but it's good to give everyone a chance," he says.

But as it is, the dozen or so staffers manning the store will likely only get to see an occasional set of their favorite bands. That's because the store is open for 14 hours per day and requires a lot of staffing to keep the shrinkage down and maintain order at the signing tent. In fact, some staffers even sleep in the store at night to make sure it's still there in the morning.

Trouble with customers either stealing or getting unruly waiting in line to get their CDs signed is the last thing that Eurpac Home Entertainment VP of purchasing and marketing **Kerry Fly** has to worry about when he does an in-store. That's because Eurpac sells music to stores run by the U.S. Navy.

"We arrange for artist in-stores all the time on ships and at bases," Fly says. "The service people are great for in-stores. They are used to waiting in line, and security is not an issue for us."

In fact, for Fleet Week (May 21-28) in New York, Virginia Beach, Va.-based Eurpac arranged for an in-store on a naval ship and also rented a theater for a screening of the new Indiana Jones movie, thanks to the Paramount home video label.

The in-store took place on the U.S.S. Kearsarge, a Marine helicopter carrier, docked on Manhattan's West Side piers. On the May 22 street date of **Usher's** "Here I Stand" album, Zomba brought the artist aboard the ship for a signing and a meet-and-greet.

"It was a nice twist on the in-store and it's a way to give something back to our armed service people," Jive senior VP of sales **Bob Anderson** says.

Fly reports that several hundred copies of the album were sold at the ship's store, where the signing took place. In addition, Usher received a tour of the ship, so that even the crew that was working got a chance to meet him. Even better, the whole event was filmed by "Access Hollywood" and was broadcast by the Armed Forces Network.

Retail Track

ED CHRISTMAN



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Something For Nothing

Free Shows Draw Sponsors Seeking Hip Demos

Three years ago, Brooklyn music fans **Sarah Hooper** and **Alexander Kane** decided that their monthly party at a small club called Southpaw just wasn't grand enough for their liking. "We started throwing out ideas," Kane says, "and we both immediately hit upon the same concept—a series of free outdoor shows." Deciding against taking the nonprofit route or partnering with a city agency, the pair instead determined to seek sponsorship dollars from corporations eager to reach a hip, young demographic. And thus, the JellyNYC Pool Parties were born.

For the last three years New Yorkers have headed to a giant, dry swimming pool in Brooklyn's Greenpoint neighborhood every Sunday afternoon to check out JellyNYC's stellar lineup of indie acts, all for free (although volunteers do ask for donations in front of the venue). The series has managed to attract some big names in the past: **Blonde Redhead**, **Ted Leo** and **Band of Horses**; this summer, **the Hold Steady**, **the Breeders** and **Black Lips** are all scheduled to play.

"Our goal has always been to make the concerts about both the talent and the audience,"

Hooper says. "We wanted to create memories, and we always took the fun factor into account. We were tired of huge, alienating, crowded shows."

Hooper says a sense of fun and a desire to keep costs low always drove the project. "We kind of saw ourselves as being Robin Hood figures, taking corporate dollars to do cool things for kids,"

Kane says. "We might pay the bands a little less than other promoters, but we are giving them an opportunity to play in front of a great audience. We never want people to feel like we are ripping them off."

"When we work with these brands, we lay it all on the table, because we know what the people who come to the shows are going to respond to," Kane says. Mobile

company Helio "wanted to display giant phones, for example, and we gave them the feedback that those might not be the right fit for this audience. We have to strike a balance between making sure the sponsors are able to activate the audience and keeping our integrity."

That sort of open exchange of ideas and knowledge of their target market is one of the reasons many sponsors, including Dewar's whiskey, are



THE HOLD STEADY

happy with their relationship with JellyNYC. Dewar's has been the exclusive spirit sponsor for JellyNYC's Pool Parties and the South by Southwest event Austin Garage. "In both, we've organically integrated ourselves and reached an aesthetic that resonates with JellyNYC's audience," Dewar's brand manager **Michael Calabrese** says.

Another sponsor, energy drink Red Bull, is also pleased with the benefits of the Pool Parties. "Our relationship has helped us retain and reinforce the relationship with a demographic we have targeted and will continue to," spokeswoman **Libby Tierney** says. "It is a great partnership and we look forward to maintaining and developing it in the future."

While JellyNYC's Pool Parties have had success attracting national acts and sponsors, the model can also translate to smaller, more local markets. For the last four summers, PDX Pop Now has showcased Portland, Ore., bands at the

free three-day all-ages festival. The event has drawn national press coverage and usually attracts nationally known local acts like **the Thermals** and **Blitzen Trapper**.

"The whole thing is funded by local business sponsorships," PDX Pop Now board member **Cary Clarke** says. "We have historically limited ourselves to working with local businesses, and we've found that we have enough consistent support from them to not have to look outside the community for money."

Clarke says the fact that the festival attracts a younger crowd is a key part of the appeal for many sponsors. "A lot of our sponsors are record stores and coffee shops, and they don't usually attract teenage kids to their businesses, especially the local record stores," he says. "It's a great opportunity for them to pull in kids who might not have spent much time in their stores. It helps them to cement their position as an integral part of our local music community."

The Indies

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DIGITAL BY ANTONY BRUNO

THE PRICE IS RIGHT

Labels Explore Variable Pricing To Boost Digital Sales

Arguably the No. 1 item on record labels' to-do list for the year is, "Establish variable pricing for digital downloads."

As luck would have it, the No. 1 item on the to-do list of digital music services not named iTunes is converting their library to digital rights management-free sales. So it comes as no surprise that the labels have made an openness to variable pricing a prerequisite of any DRM-free licensing negotiations.

That digital music sales are not yet compensating for falling CD revenue is no secret. Whether experimenting with the price of digital music will make any difference remains to be seen.

According to a recent survey by analysts at IDC, music is not exactly a high priority for U.S. households. A full 25% of respondents say they spend nothing on average each month on music in any format. Another 23% report spending less than \$10 per month on average, while 27% say they spend between \$10 and \$25 per month. Far fewer households spend more than that.

CDs remain the most popular source of music, at 32%, followed by FM radio (31%) and dropping sharply to paid online music services (8%). Peer-to-peer services follow closely behind at 5%. For those who did pay for music, 33%

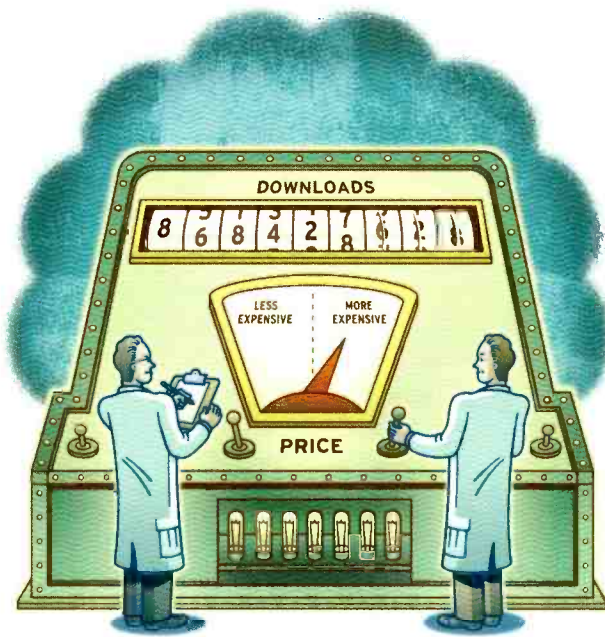
downloaded between 10 and 50 songs in the six months preceding the survey, while 26% downloaded less than 10.

"Digital music services in aggregate... have yet to fully live up to their potential in becoming the next medium of choice for music purchases," IDC analyst Susan Kevorkian says. "[Variable pricing] is one way to make that happen."

The idea behind variable pricing is to make more money from those 33% who downloaded up to 50 songs in six months by slightly raising the price on certain tracks, while at the same time convincing those who only downloaded 10 or fewer to buy more by slightly lowering the price of others.

How that's done is where the real science kicks in, which is why even those labels pushing for variable pricing most aggressively are still only in the test phase. The latest is Warner Music Group (WGM), which last month began a trial of a dynamic pricing system from Digonex.

The company's system recommends raising or lowering the price of a track and/or album based on a variety of factors. In some cases, new releases selling very well may get priced higher, but so might catalog items appealing only



to the die-hard fan willing to pay more. In other cases, the system recommends lowering the price of even new releases to spur more sales.

Digital service PassAlong, which operates its own branded digital music store as well as providing the back-end technology to several others, two months ago completed a test of the Digonex variable pricing system conducted with Canadian label Nettwerk.

Once per week for 16 weeks, the service altered the price on around 2,000 tracks participating in the trial based on the suggestions from Digonex. Singles were priced at 99 cents, 66 cents and 33 cents, with albums priced more granularly.

According to PassAlong CEO David Jaworski, the system on average priced full albums \$1.18 less than what other services were selling them for—between \$4 and \$6. Singles pricing also fell on average. However, revenue from the tracks included in the program increased an average of 122%, with some individual singles' sales spiking up to 500%.

"We had albums that weren't selling at all before the pilot that started generating revenue every week," he says.

What's more, as the price of a hot single rose, the price of the album dropped, which encouraged more album sales.

"There'd be a point where people who would only buy two or three tracks bought the entire album," Jaworski says. "They really came shopping for those two or three tracks."

However, the test did not include single sales for more than 99 cents, so the jury is

still out on whether variable pricing or "elasticity" can support more expensive singles. Jaworski says PassAlong will conduct another test soon that includes more pricing tiers, as well as more music from major labels, but is not commenting on whether Pass-Along is part of the WMG trial.

While other digital music services either have variable pricing in place today—such as Amazonmp3—or plan to begin testing it in the near future as part of new DRM-free deals—such as Napster—the real impact of the strategy won't be felt until the market-leading iTunes comes onboard or its rivals step out of its shadows in a meaningful way.

Aside from a brief flirtation with a \$1.29 price point when EMI Group launched DRM-free downloads on iTunes, Apple CEO Steve Jobs to date has resisted straying from the 99-cents-per-song strategy for fear of confusing customers. Although the company has already started pricing TV shows from HBO at different levels, it is unlikely that development represents a shift in its music strategy.

In the meantime, the music industry hopes the one-two punch of DRM-free music and flexible pricing will help empower its competitors.

"In conjunction with DRM-free downloads, it gets to be a very compelling value proposition," Kevorkian says. "Transitioning to a variable pricing doesn't need to be static. There's lots of room for experimentation. There's still plenty of room for change."

BITS & BRIEFS

BOOTED UP

Legendary funk bassist Bootsy Collins has recorded an exclusive song for the soundtrack to upcoming boxing videogame "Don King Presents: Prizefighter" from 2K Sports. The soundtrack contains 70 songs, which is a lot for a sports title, and includes rock, rap, metal and soul music. Collins' track is titled, appropriately, "Prizefighter." Other acts involved include Blue Oyster Cult, George Clinton, Iggy Pop, Run-D.M.C., Suicidal Tendencies and Survivor.

concert—the special-edition handset itself grants admission. The special-edition phone costs \$100 and will be sold through July 31 at Best Buy Mobile stores. It also comes with 50 free music downloads from eMusic and a one-year subscription to Spin magazine.

WILD CARDS

SanDisk introduced a new line of memory cards created especially for mobile phones. They are specially optimized to facilitate faster sideloading speeds when transferring music or other content from a computer to the mobile phone. Video transferred to the cards can also be quickly transferred to social media and other video-sharing Web sites, and an included MobileMate acts as a USB port adapter for transferring files captured on a phone to a personal computer. They come in 2 GB, 4 GB and 8 GB capacities, which vary from microSD cards to the larger Memory Sticks.

PHONING IT IN

Phone manufacturer Kyocera Wireless is teaming with Virgin Mobile USA to turn its mobile phones into VIP tickets to the Virgin Mobile Festival, taking place Aug. 9-10 in Baltimore. But this is no mobile ticketing effort. Rather, 15,000 Virgin Mobile customers who buy the new Special Edition Wild Card phone from Kyocera will gain access to the guest lounge at the two-day

HOT RINGMASTERS™ JUN 7 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	9	#1 LOLLIPOP	LIL WAYNE FEATURING STATIC MAJOR
2	2	14	LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY
3	4	10	BUST IT BABY PART 2	PLIES FEATURING NE-YO
4	3	13	BLEEDING LOVE	LEONA LEWIS
5	5	14	SEXY CAN I	RAY J & YUNG BERG
6	8	6	TAKE A BOW	RIHANNA
7	6	13	TOUCH MY BODY	MARIAH CAREY
8	7	15	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN
9	9	32	LOW	FLO RIDA FEATURING T-PAIN
10	10	14	THE BOSS	RICK ROSS FEATURING T-PAIN

14 Katy Perry more than doubles her output from last week as "I Kissed a Girl" leaps 40-14. The track sports an increase of more than 130% as it shifts 12,000 downloads.

11	11	16	SHE GOT IT	2 PISTOLS FEATURING T-PAIN & TAY DIZM
12	12	4	POCKETFUL OF SUNSHINE	NATASHA BÉDINGFIELD
13	14	9	GET SILLY	V.I.C.
14	40	2	I KISSED A GIRL	KATY PERRY
15	18		FOREVER	CHRIS BROWN
16	24	4	WHAT YOU GOT	COLBY O'DONIS FEATURING AKON
17	20	14	TE QUIERO	FLEX
18	13	75	CRAZY BITCH	BUCKCHERRY
19	16	6	HEAVEN SENT	KEYSHIA COLE
20	15	10	DAMAGED	DANITY KANE

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

ROCK AROUND THE CLOCK

To this day, the clock radio is still considered the only successful example of integrating two formerly separate products into one. But even that isn't sacred anymore. The new, straightforwardly named Aluratek Internet Radio Alarm Clock With MP3 Player lets users access 10,000 Internet radio stations worldwide for free. It also can stream music from a connected PC, play tracks from a connected MP3 player or USB drive and contains that FM radio thing, for those not into the whole digital revolution.

The device includes an integrated amplifier, headset plug, RCA jacks for external speakers and a remote control. It retails for \$150 and is available from various online retailers. —AB



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

DEF JAM
RECORDINGS
EXECUTIVE
VP

Shakir Stewart

The new chief of the storied hip-hop label wants to preserve its legacy while keeping an eye on the future. A Def Jam rock act? Don't rule it out.

As a successful A&R executive and former head of a boutique publishing company, Shakir Stewart is well-versed in the creative and financial aspects of the music business.

He'll rely on that experience as he assumes his biggest assignment yet: succeeding Shawn "Jay-Z" Carter as head of Def Jam Recordings.

In his new role as the label's executive VP, Stewart reports to Island Def Jam Music Group chairman Antonio "L.A." Reid and president/COO Steve Bartels. Based in Atlanta and New York, Stewart also retains his duties as senior VP of A&R at IDJ. Promoted to that post two years ago after a couple of years as VP of A&R, the Oakland, Calif., native has signed such artists as Rick Ross, Young Jeezy and newcomer Karina Pasian.

Stewart cut his teeth as a music executive at Hitco Music Publishing, where he was creative director and later senior VP of creative/GM and signed singer/songwriter/producer Beyoncé. Even before he gained a rep for promoting rap concerts during his Morehouse College days, Stewart was "the guy who was the head of passing out fliers at seven clubs a night, seven days a week in 20-degree weather," he recalls.

In his first interview as the head of Def Jam, Stewart talks about the challenge of following in Jay-Z's footsteps, the Nas controversy and maintaining the Def Jam legacy.



Nas is a businessman but in the same breath he wants to make sure he doesn't water down the real message behind this album. He wasn't doing this just to be belligerent or obnoxious or to offend people. When people really dive into this album—getting beyond all the negative criticism the press has put out there—they'll understand it's great entertainment as well as extremely educational.

What needs to happen for the ranks of black music executives to increase?

How does it feel stepping into Jay-Z's shoes?

He has very hard shoes to fill because of his contributions musically and from an executive standpoint. But it's an honor. I think he did a phenomenal job while he was president. I learned a lot from him; we did a lot of business together. He and I signed Rick Ross.

It was never necessarily my vision to run Def Jam. When Jay-Z decided to leave, it was a shock to all of us. L.A. called me in and said, "Let's just get a plan together and keep the boat afloat." We were coming into a new year, dealing with releases by Rick Ross, Janet Jackson and Mariah Carey. I just assumed the role to keep things going even before we talked about whether this was something I wanted to do. It wasn't a planned scenario.

From your new vantage point, what are Def Jam's main strength and weakness?

Its strength is an ability to understand the culture and the artists

who represent the culture, then delivering those artists to the public in a very authentic manner. We're relentless on that front. Not many new artists in the past three to four years have developed a core fan base like Rick Ross and Young Jeezy. We're committed to the culture and what affects people's hearts.

That was one of the things I learned from Jay-Z. He's a person who respects the art and the culture. And he made sure he was surrounded by people who have that mutual respect. Something I'm anxious to change is the notion that we're only committed to signing rappers only from a certain region. That's totally not true. We look for artists who make great music, who have a presence. Whether there's an artist in Oklahoma or Norway, I want to do business.

Where do you see Def Jam in five years?

I definitely predict a couple of more major-label mergers happen-

ing. But we'll still be the No. 1 hip-hop label . . . no, excuse me, the No. 1 music label, in the world. We're not just specializing in hip-hop. In five years, you might see your first Def Jam rock act, more R&B and pop acts.

Among the new artists we're developing is 16-year-old R&B/pop singer Karina Pasian, a classically trained pianist who sings in seven languages. We also have a new R&B group called Brutha with a fourth-quarter reality show launching through a venture with BET. They'll also be dropping an album this year.

Then there's Unique, an R&B singer from Brooklyn, and Elektrik Red, a four-girl group that's a cross between Vanity Six meets the Spice Girls. I'm working on their album now. They're edgy, sexy, in your face, not-afraid-to-say-what-the-hell's-on-our-mind kind of women.

We're looking to present new, innovative talent in a more creative fashion, not just in the traditional way of breaking artists.

LL Cool J is coming with his last Def Jam album. Is a last Jay-Z album on the way?

We're dealing with LL as if this is his first album. It's an excitement we're building, something I think he probably hasn't felt in a long time. LL is the face of this brand. It was important for me and L.A. to make sure we deliver to the best of our ability what LL deserves.

As for Jay-Z, I'm not at liberty to speak on that because we're still working it out. But let me say this: Jay-Z is still a Def Jam recording artist.

What are your thoughts on Nas opting not to title his album with the N-word?

Would we have had resistance at some retail stores [with the N-word title]? Yes, without a doubt. But Nas didn't change the name. He just chose not to give it a name. The album is untitled, which leads the consumer to think it still has the same title.

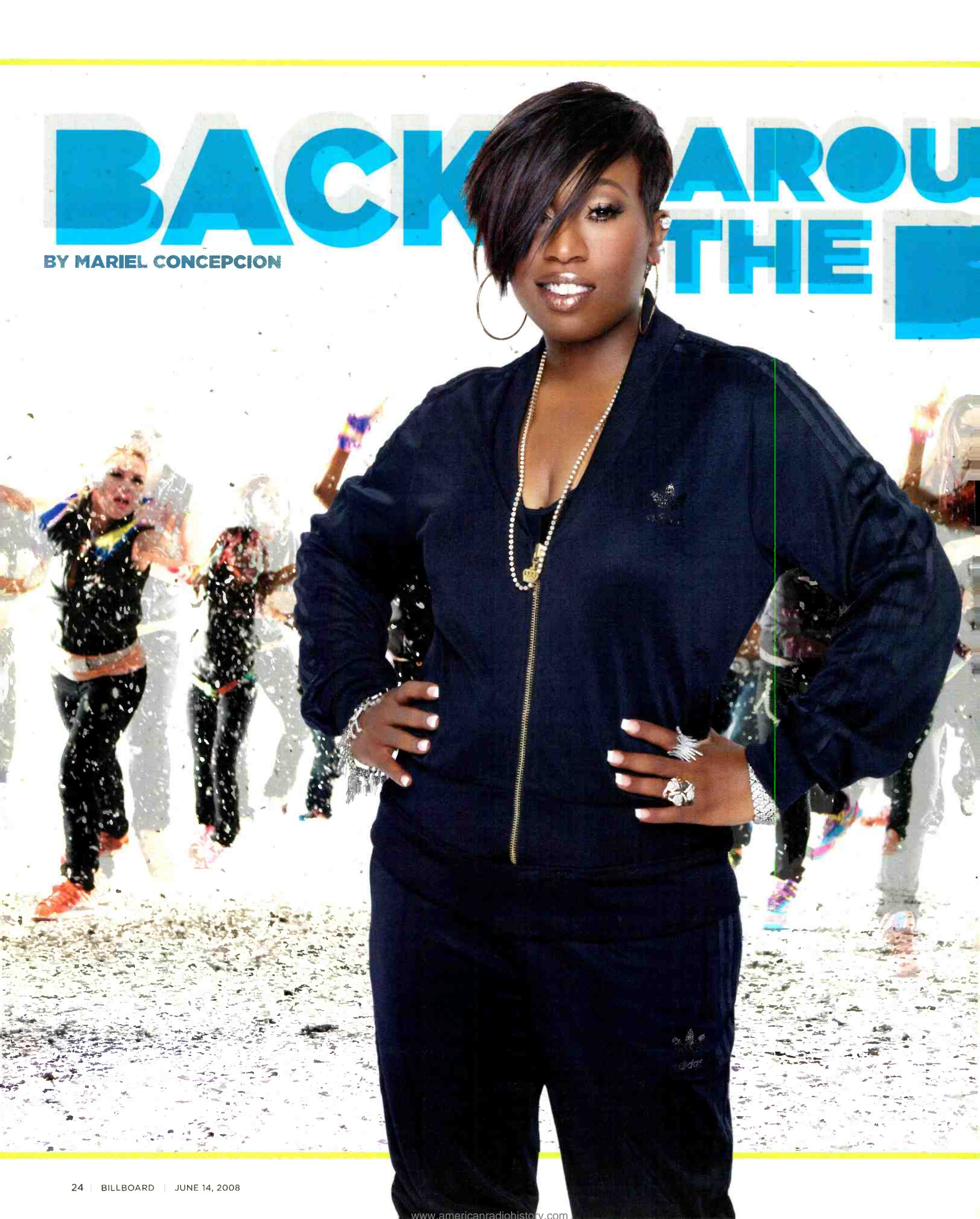
The industry breeding ground for black executives in my era has been publishing companies. I came from one. You have Shawn "Tubby" Holiday at Interscope who used to be at Hitco, and Chris Hicks at Warner Bros., [who] came from an entrepreneurial/publishing background. I think it starts with publishing companies and performance societies like ASCAP, BMI and SESAC. Industry executives really need to understand music and songs.

We also have to find other ways to discover new, young executives . . . The hot executive who's 21, 22 years old and has a serious passion for music and the desire to work 27 hours a day. That's where I was at that time in my life. And that's who I'm looking to mentor. I don't see many people like that. Instead, I see a lot of kids who want to live the lifestyle but don't want to put in the work and do what it takes. . . .

"We're committed to the culture and what affects people's hearts. That was one of the things I learned from Jay-Z."

BACK IN THE GAME

BY MARIEL CONCEPCION



ND The Music Industry May Be Rapidly Changing, But **MISSY ELLIOTT** Is Keeping Pace In Her Own Unique Ways

BLOCK



Missy "Misdemeanor" Elliott

has made the most of her time in the spotlight. Since getting her start alongside fellow Virginia native Timbaland in 1991, she's won five Grammy Awards; written big hits for everyone from Aaliyah, Mariah Carey and Janet Jackson to Fantasia, Clara, Keyshia Cole and Trina; and released a string of successful solo albums.

1997's "Supa Dupa Fly" (1.2 million U.S. sales, according to Nielsen SoundScan), 1999's "Da Real World" (1.1 million), 2001's "Miss E... So Addictive" (1.8 million), 2002's "Under Construction" (2.1 million) all went platinum-plus. Her last two efforts, 2003's "This Is Not a Test!" (700,000) and 2005's "The Cookbook" (645,000), have posted solid numbers but not reached the heights of their predecessors.

Last year was the 10th anniversary of "Supa Dupa Fly," and in October, Elliott found herself the subject of a tribute alongside WhoDini, Snoop Dogg and A Tribe Called Quest at VH1's fourth Hip-Hop Honors.

Even though some online pundits grumbled about Elliott, who turns 37 on July 1, being held in that kind of company, VH1 thought she was a no-brainer for inclusion.

"There's that stigma that if you didn't come out before the '90s, you aren't worthy of being honored yet," VH1 senior director of music programming Michelle "Breeze" Johnson says. "But the thing with Missy, more so than others, is that she's literally facilitated the careers of so many others. We felt she was worthy of being honored even though she hasn't been in the game 30-some years."

Beyond the music, Elliott has been a master of her brand. She has an apparel and shoe line with Adidas, Respect M.E., and was the face of an innovative Doritos ad campaign inspired by mash-up culture (Billboard, Aug. 24, 2007).

"Missy is in a category of her own. She is a businesswoman at the end of the day but she's also done right in her world as a music maker," manager Mona Scott-Young says.

"The great thing about Missy is that she's an innovator and she has a global following," adds Atlantic Records president Julie Greenwald. "She's an artist in the truest form and people turn to her for change because she is known to take music to the next level. She's always paved the way for new sounds. She isn't afraid to take risks and it's a big payoff for her. She's just never afraid."

Elliott is hoping to prove them right once again with her seventh studio album, tentatively titled "Block Party" and due in August via the Gold Mind/Atlantic. The oft-delayed set, which was originally slated for May, features production from SouDiggaz, Danjahandz, Pharrell, T-Pain, Pointguard and Timbaland.

Tracks on the album include the Jazmine Sullivan-assisted "Like When You Play the Music"; the drum-heavy "Hip-Hop Don't Die"; the sensual "Milk & Cookies," on which Elliott lightheartedly harmonizes about her capabilities in the bedroom; and "Best Best," the set's first single. A video for "Best Best" will be filmed next week and released online and to music TV networks.

To help reintroduce Elliott to the marketplace, Atlantic included two new songs, "Ching-a-Ling" and "Shake Your Pom Pom," on the "Step Up 2 the Streets" soundtrack in March. The tracks, which will be reprised on "Block Party," have already sold a combined 296,000 copies digitally.

According to Greenwald, additional marketing plans include an online contest to find dancers who will appear in some of Elliott's upcoming videos and a worldwide tour starting in October.

Elliott will also release a promotional album in mid-summer, "Fanom-enal," which was titled by fans in an online vote and will include exclusive tracks and videos. And, in keeping with the new album title's theme, Elliott will host a couple of block parties around the July 4 and Labor Day weekends.

The artist, who was one of the first to dip into the now-ubiquitous reality show market with UPN series "The Road to Stardom" in 2005, will return to the small screen to judge MTV show "Dance Troop," set to air later this year.

Meanwhile, Universal Music Publishing Group has just sealed a deal to administer Elliott's rights in past, current and future compositions that she's co-written. Among the hundreds of songs covered by the deal are those she's performed as well as hits she's co-written for Clara ("1, 2 Step"), Monica ("So Gone"), Timbaland ("Cop That Sh#!") and many others. UMPG plans to crank up the marketing of her catalog, especially targeting music supervisors for movies, TV, advertising and videogames.

On a break from finishing up "Block Party," Elliott chatted with Billboard about her new projects, her thoughts on the state of hip-hop, why she doesn't keep up with digital downloads and ringtones and how she keeps herself a hot commodity. >>>

You recently held a contest where your fans were able to submit titles for the upcoming album. Have you chosen one yet?

I actually chose two. I'm releasing a preview to the album in the summer titled "Fanomenal." When I saw all the people that entered the contest, I was overwhelmed. So I'm dedicating that one to my fans because they've rolled with me since day one. I'm still up in the air about the name for the actual album, but for now it's "Block Party." The reason for that is because there are a lot of dance joints on there. It's one of those albums you can play out in the streets.

Last we checked, you were eight songs in on the album. How far along are you with it now?

It's pretty much done. I probably have one more song to do. I want to keep the album short and sweet. I don't want one of those albums where you have 20 tracks but only two joints rock.

What should we expect from it?

This album is probably more musical and melodic than my previous ones. A lot of my albums are really hip-hop-driven, with tinges of other music genres. But this album is hip-hop, with a sort of U.K. hip-hop sound to it.

Can you talk about the influence of go-go on the new songs?

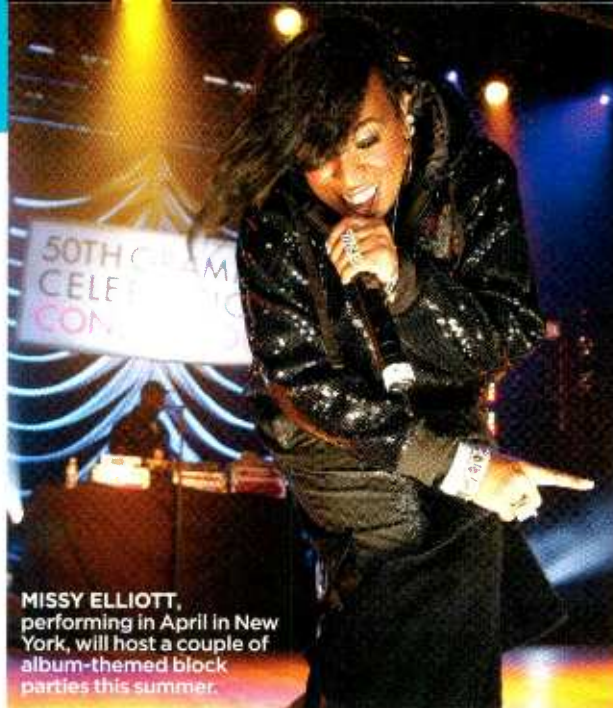
I love go-go. It has somewhat of an African twist to it with the drums. Something about it feels really good. I have friends that live in [Washington] D.C. and back in the day I didn't understand that music at all. It sounded like a bunch of trash cans. It wasn't until I went to see the D.C.-based group Red Essence at a club. I tell you, I've been to a trillion clubs, but none like a go-go club. People are in there dirty dancing. It was hot. It's a whole different ballgame. Ever since then, I've been wanting to do a go-go record. Go-go's been around for so long but it's never made it across the country or across the world even. The world hasn't had a chance to see D.C. people get off on their music. That's why I did the track "Shake Your Pom Pom," which is most definitely go-go-esque.

Aside from that, are there any other go-go-based songs?

It's funny you ask, because I just asked the production team Souldiggaz if they can do another go-go beat for me.

What are some of your favorite songs on the album so far?

"Best, Best." I love that one. It's not your typical R&B record. It's more like club R&B with a U.K. hip-hop sound to it. It's a feel-good record, but at the same time super sexy. It reminds me of when I did "Hot Boyz." It's got that same feeling. "Hip-Hop Don't Die" is another one of my favorites. I love it because I just went in on that record. I don't think I've ever made a record



MISSY ELLIOTT, performing in April in New York, will host a couple of album-themed block parties this summer.

that deep. It was straight rapping, like old-school hip-hop. I'm usually more comical than that. Plus, it makes sense considering the state of hip-hop.

Timbaland continues to be a major collaborator of yours. Does it ever feel like you've outgrown the partnership and want to branch out?

It's deeper than this music industry thing for Timbaland and I. There's a chemistry between us that will never leave. Like Janet [Jackson] and Jimmy Jam and Terry Lewis. Like Michael Jackson and Quincy Jones—that kind of chemistry. Not to say it can't work if you get with someone else. But, just because a producer's hot, it doesn't mean it'll automatically work. People always ask if we're still working together, and the answer is we will always work together. He's always going to be involved, even if it is just on one record. That's my brother. I respect and honor what he says.

You've co-signed on recent J Records signee Jazmine Sullivan, who is on the album. What do you think about the comparisons she's been getting to Lauryn Hill?

It's not a bad thing that she's being compared to Lauryn. When you hear Lauryn, she gives you a different type of feeling. That's what Jazmine does. She's a beast. I've always told people when the beast is unleashed, the world is going to run. I've known her since she was about 13 years old. Someone brought her to Timbaland and I to sing, and the funny thing is that even back then she had the same voice she has now—a young girl with a mature voice comparative to a lady that's 37 years old and recently been divorced. She sings with lots of conviction. But she was signed to Jive at that time and they had no direction for her. Still, I always felt like she's one of those people that come every 10 years and

change music. And she's not my artist, so I don't have to say that. I've just watched her grow, and she's the real deal.

Who else are you working with?

I don't like to just jump on records unless I like the artists, whether they are established or brand new. With that said, I like Estelle. I'm trying to figure out a way to get her on my album now. There's also this new girl that I did a record for whose name is Alju Jackson. I also am planning on working with Keyshia Cole on her follow-up album, which she's working on now.

What are your thoughts on the current state of hip-hop?

Well, if anyone knows me, they'd know I try not to listen to the radio or watch TV. I've been doing that since my very first album. I think you can be easily influenced by other music, and before you know it you start doing records that sound like someone else just because you think it's music that's working. I hear a lot of great songs. And then I hear some that aren't so original and creative. Back in the day artists had their own styles. You couldn't say Heavy D sounded like Rakim, or Salt-N-Pepa sounded like MC Lyte, or Big Daddy Kane sounded like Erick Sermon. These days, people try to follow a formula because they see it's worked for others. But that keeps them from being original and creative, [or] at least not as original and creative as it used to be before.

How do you keep up with the times, considering people don't buy physical albums anymore.

That's a whole other ballgame. I was listening to Chico DeBarge the other day and started to wonder what happened to people who wanted to get the track list and the credits and the lyrics to songs. We don't have those longevity artists anymore because they cater to the times, focus on ringtones and don't put efforts into making a great full album. I think people might want to buy albums again if artists stop catering to the times and start making music that makes people want to go out and buy them again. But, it might be a while before that happens since things are so accessible with computers and downloading.

How do you feel about deals like the one Jay-Z cut with Live Nation, or Radiohead pretty much giving its album away online?

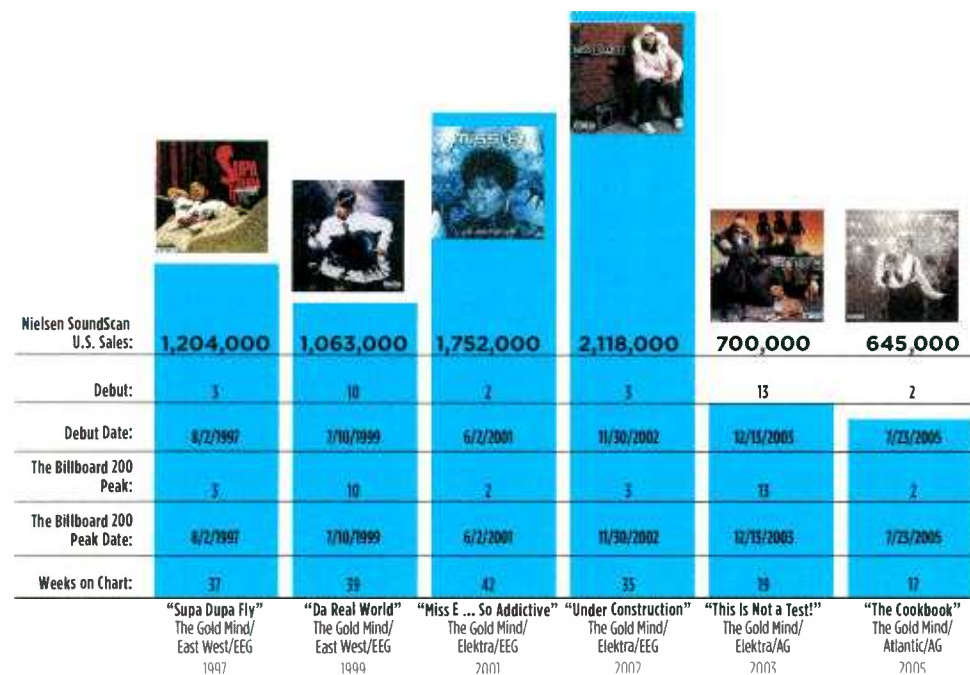
What you're telling me is news to me. I stay in an area that is so wooded; there's nothing but bears. I'm so disconnected from all of that. All I do and strive for is to make good music. I feel like if you do that, then the music industry will change on its own, and preferably in your favor. But I can't be the savior of music. All I can do is keep making music and be as original as I can possibly be. God gave me the talent to be able to recognize good music and good artists. I'm happy with that.

Even when we aren't hearing your songs in the radio, you still stay relevant with producing, songwriting and deals like the Doritos campaign and your Respect M.E. clothing line with Adidas. So, even though you claim to be disconnected, you still work the system pretty well.

That's the great thing about it: that I'm not just an artist. I produce, I write, I have Adidas . . . so I can still be out there even if you don't hear a straight record from Missy. And I thank God I'm in a position like that.

MODEL OF CONSISTENCY

In the past decade, five of Missy Elliott's six albums have gone top 10, and she's scored three No. 1s on Hot R&B/Hip-Hop Songs.



SOURCE: The Billboard 200 through the June 7 chart. Sales through the week ending May 25.

TITLE	BILLBOARD HOT 100 PEAK	HOT R&B/HIP-HOP SONGS PEAK	YEAR	LABEL
"Sock It 2 Me" (featuring Da Brat)	12	4	1997	East West/EEG
"Make It Hot" (Nicole featuring Missy "Misdemeanor" Elliott & Mocha)	5	2 (3 weeks)	1998	The Gold Mind/East West/EEG
"Trippin'" (Total featuring Missy Elliott)	7	3	1998	Bad Boy/RMG
"Hot Boyz" (featuring Nas, Eve & Q-Tip)	5	1 (6)	1999	The Gold Mind/East West/EEG
"Get Ur Freak On"	7	3	2001	The Gold Mind/Elektra/EEG
"Work It"	2 (10 weeks)	1 (5)	2002	The Gold Mind/Elektra/EEG
"Gossip Folks" (featuring Ludacris)	8	5	2002	The Gold Mind/Elektra/EEG
"1, 2 Step" (Ciara featuring Missy Elliott)	2 (7)	4	2004	Sho'Nuff/Music Line/LaFace/Zomba
"Lose Control" (featuring Ciara & Fat Man Scoop)	3	6	2005	The Gold Mind/Atlantic
"Let It Go" (Keyshia Cole featuring Missy Elliott & Lil Kim)	7	1 (3)	2007	Imani/Geffen/Interscope

SOURCE: The Billboard Hot 100 and Hot R&B/Hip-Hop Songs through June 7, 2008.

WHAT



GIRL TALK Has Built A Thriving Indie Following For His Sample-Centric Music In A Copyright Grey Area. Will His Next Album Push The Legal Envelope Even Further?

BY MICHAEL D. AYERS

JUNE 14, 2008 www.billboard.biz 27

NOISE

It's just about midnight on a Friday night in Vassar College's student union, located in the sleepy Hudson River town of Poughkeepsie, N.Y. Throngs of late teens and early 20-somethings are packed in a 500-person ballroom; a local DJ crew is on a small raised stage at one end, warming up the crowd. One floor below, in a nondescript meeting room, Gregg Gillis, aka Girl Talk, is leisurely drinking beer and chatting among a small group of friends, debating the merits of the movie "Drumline." No instruments are being tuned, nor is he going over any set lists. Any preshow jitters are nonexistent, but he does have a preshow ritual.



The Pittsburgh native pulls out a box of plastic wrap and starts to encase the laptop he'll be using in a clear, tight plastic sheath. "It's to protect it from sweat and beer," he says, treating the one piece of equipment he uses like leftovers.

Moments later, representatives from the sponsoring student organization enter the room, followed by the campus security guards. They're already scared of things getting out of control, citing that the campus wasn't prepared for something like this. They had to set up a remote room, with a live video feed to compensate for the demand. Gillis patiently debriefs them about what's likely to go down. He's used to people hanging all over him, and he prefers his stage packed. "They expect this to happen," he states matter-of-factly. "For me, it's in between a concert and a party, in a condensed version."

About 20 minutes later, Gillis pushes and shoves his way to the small area where he'll plug in his laptop. The loud, repeti-

tive chant of "beats" echoes, and as he gets deeper within the crowd, his boyish looks; long, stringy hair; and baggy jeans make him blend in effortlessly. Only when a student representative clears the stage does the audience realize what he truly looks like. And then he's surrounded again. For the next hour-and-a-half, guilty pleasures (Elton John, Kelly Clarkson), classic rock (Aerosmith, Wings) and hip-hop hits (Clipse, Notorious B.I.G.) mash up and flow together as if they were always intended to, igniting the crowd into a frenzy. Both guys and girls dance atop speaker monitors, shedding clothes as the night progresses.

An obscure mixing program called Audio Mulch is the life-line of Gillis' music, as it allows for multiple WAV file snippets to be open at once. He can play with mixing options as well as time signatures, creating unique pop songs—with hugely recognizable hooks—in real time. For that reason, Gillis has been labeled as a mash-up artist, who draws heavily on the recorded

work (samples) of other artists for his source material. Danger Mouse rose to fame in 2004 by employing similar techniques, when he blended the Beatles' "White Album" with Jay Z's "Black Album" to create what he called "The Grey Album"; he was also served a cease-and-desist order by the Beatles' label, EMI, prompting retailers to pull the limited run of physical copies that were being sold. Danger Mouse then vaulted to mainstream success with Gnarls Barkley and numerous production gigs; Gillis has become a hotly demanded live act.

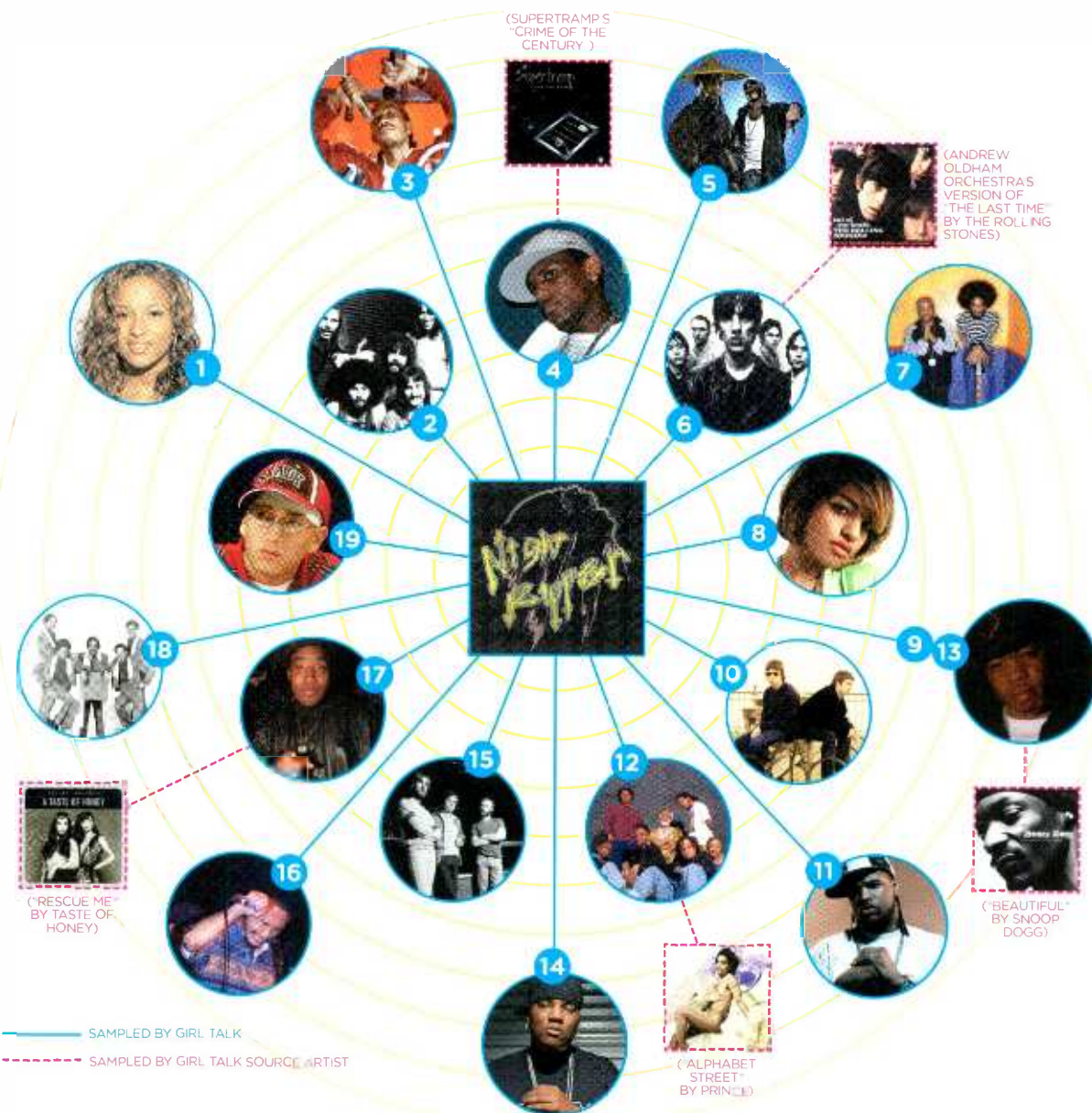
For Gillis, anything is fair game in terms of sampling, and by poaching from all genres and decades, his work resonates with fans of all walks. His 2006 breakout album, "Night Ripper," did this to great effect, garnering critical success from mainstream and indie press. He discovered that a traditional label, managers, recording and studio expenses, and even major distribution were unnecessary. Gillis was even sought out to handle

Monster Mash

The Girl Talk scholars on Wikipedia identified nearly 20 samples in the first track from his 2006 album "Night Ripper," some of which appear for only a second or two. Ironically, a half-dozen of those sampled tracks contain samples of their own, adding an extra layer of complexity to the music.

"ONCE AGAIN" — 2:40

1	0:00	CIARA	"Goodies"
2	0:09	BOSTON	"Foreplay/Long Time"
3	0:10	LUDACRIS	"Pimpin' All Over the World"
4	0:32	FABOLOUS	"Breathe"
5	1:21	YING YANG TWINS	"Wait (The Whisper Song)"
6	1:21	THE VERVE	"Bittersweet Symphony"
7	1:44	OUTKAST	"Intro" from "Speakerboxxx/The Love Below"
8	1:47	M.I.A.	"Pull Up the People"
9	1:48	WEBBIE	"Give Me That"
10	1:57	OASIS	"Wonderwall"
11	1:57	SLIM THUG	"I Ain't Heard of That"
12	2:06	ARRESTED DEVELOPMENT	"Tennessee"
13	2:08	WEBBIE	"Give Me That"
14	2:08	YOUNGJEEZY FT. MANNIEFRESH	"And Then What"
15	2:19	GENESIS	"Follow You, Follow Me"
16	2:19	BOREDOMS	"Acid Police"
17	2:22	POSITIVE K	"I Got a Man"
18	2:30	THE FIVE STAIRSTEPS	"O-o-h Child"
19	2:38	EMINEM	"Ass Like That"





At a GIRL TALK show, you're just as likely to find GREGG GILLIS hunched over his laptop (inset, performing Feb. 15 at Vassar College) as you are to help pass his sweaty, shirtless body over the heads of the audience.



remixes for such established acts as Of Montreal, Grizzly Bear, Simian Mobile Disco and Peter Bjorn and John.

The only problem: None of the estimated 200 samples on "Night Ripper" were cleared. The album, released on the Bloomington, Ill.-based Illegal Art label, went on to sell 20,000 copies in the United States, according to Nielsen SoundScan, and its growing acclaim led to bigger and more lucrative live bookings for Gillis, who can now command upwards of \$20,000 for a 90-minute set. In 2007 alone, he played 104 gigs, including 26 colleges, as well as a handful of private events.

Now, a new Girl Talk album is about to materialize in the next couple of weeks, honing in on the cut-and-paste aesthetic introduced on "Night Ripper." But at what expense has the artist's ascent occurred? What about the copyright holders of the music he's sampling? Aren't they entitled to licensing revenue?

COURTING CONTROVERSY

Most music industry lawyers argue that anyone who samples a recording must have permission from the rights holders for the sound recording and the composition. If they OK the samples, the fees they charge usually depend on the success of the recordings or songs sampled. Labels could want an upfront cash payment plus a royalty on each unit sale. Publishers could seek a percentage of the full mechanical rate for every song sampled—9.1 cents per unit—but some insist on a full rate for each of their songs sampled even though there may be a dozen of them.

For a Girl Talk-esque estimate, with 200 songs and a publisher-mandated full rate, the cost to the act or its label could be \$18.20 for every CD distributed, nearly twice what the label might receive in wholesale revenue. Without clearances, though, penalties can be grim—up to \$150,000 per song and per recording used without permission. And since a judgment can be enforced in most states for as many as 20 years, that's a stiff price to pay.

Clearly, these laws make it difficult for acts like Gillis, who are at times working with multiple samples in the same song. But despite the success of "Night Ripper," no lawsuits were filed against Illegal Art or Gillis, who for his part says he "doesn't know" how many samples he utilized. Both artist and label contend they are protected under the fair use portion of U.S. copyright law and by the "transformative clause," because Gillis is creating new work from pieces of other compositions.

Fair use has multiple interpretations. "His issue is that if you're using it for a transformative purpose—creating a new work—then it should be fair use, especially if there is no harm to the market," a veteran copyright lawyer who spoke under condition of anonymity says.

"[But] 200 is a phenomenal amount," the source continues. "If he had used one or two, it might be a little different [in terms of rights holders considering legal action]. The fact that he's used so many, I think you could say he's pushing the issue of

transformative and licensing stuff. Does he really have to license 200 of these things? That's ridiculous. He could never do it. So, then you're put in the position where we just won't have his work [to listen to]."

Billboard contacted representatives for a dozen of the artists Gillis sampled on "Night Ripper," but not a single one would comment on the record about his use of their work.

COPYRIGHT WARRIORS?

At the beginning of the decade, Gillis hooked up with Illegal Art, the brainchild of an anonymous grad student who calls himself "Philo T. Farnsworth." The label provides a relatively small distribution outlet for those who create music solely via sampling methods. It originally started in 1998 as a one-off to handle "Deconstructing Beck," an album that culled together samples of various Beck tunes to create 13 new songs.

But after "Deconstructing Beck," lawyers came calling, and lawsuits were threatened. "It made me aware of the problems, the larger issues," Farnsworth says. "And we felt a sense of obligation to promote that

type of music, which is our focus now—developing artists whose primary mode of expression is using samples."

Illegal Art releases are typically produced in small batches, distributed by NAIL/Allegro in North America. The volume has usually been small enough so as to not deter a pressing plant from agreeing to make copies. But after "Night Ripper" broke and demand soared, NAIL stopped working the project rather than face the wrath of copyright holders. (The company remains the exclusive U.S. distributor for other Illegal Art titles.)

"They dropped the title due to nervousness and we then used several other distributors, who we work with on an ad hoc basis," Farnsworth says, declining to name them. "Distribution for our higher-profile titles becomes somewhat limited due to distributors being overly cautious."

"A pure mash-up CD is one where the artist manipulates and changes the original work so that it's really unrecognizable," NAIL/Allegro CFO Vince Micallef says. "That degree of change is what protects them under the fair use doctrine and the concept of interpretation. But the Girl Talk records don't go far enough. Whether or not they violate somebody's rights, we don't know. It's a grey area. It's a great record and we would have loved to have sold it, but it was sufficiently grey that it's effectively our capital on the line."

What money Illegal Art has made in the last few years is reinvested into the operation. "It's very similar to a typical book publisher," Farnsworth says. "They'll make money off one book but lose money on four others. We kind of operate the same way. We'll make money on Girl Talk, but we reinvest everything we make. We're interested in promoting what we do rather than pocketing money."

Gillis is the first to admit he's not a savvy businessman. "I'm growing into being more serious about it," he says. "But I don't want to be. And maybe that's not a good thing. I don't keep records for my money that well. I don't sell T-shirts and such as much as I should. I just keep up with it as much as I can."

Last year, he bought a few new laptops and a projection screen. But as far as investing in Girl Talk "the business," that was the only real overhead Gillis encountered. He pays a small percentage of his live revenue to his booking agency, the Windish Agency, and shells out for publicity from Chicago-based Pitch Perfect PR. "Where it's at now was never an aspiration," he says. "I love it, and I am going to enjoy it. But it's ridiculous how many people come out to the shows."

LET'S PUSH THINGS FORWARD

Titled "Feed the Animals," Girl Talk's new record is something he's basing upon his concerts. "In my mind, it's a highlight reel of my live show since last year," he says. "The core ideas are

there, but what takes me a long time is just actually pushing them together. On record, it's like a different art form." He anticipates using more than 300 samples; there could be 20 different samples in a 10-second sequence. This time, he's putting more of his own beats spliced within the sampled work.

According to Gillis, despite what will be a considerable demand, gearing up for a traditional release date doesn't make sense; there's just no need for it. He'll release "Feed the Animals" on the Internet in a pay-what-you-want format, with a CD for order a bit later. Without the need for a marketing plan, promotional tie-ins, advertising campaigns, press tours and album release shows, "Feed the Animals" continues the DIY ethos, but with limited expectations or even any need of results. While Radiohead and Nine Inch Nails may need to recoup costs after releasing music in this fashion, Gillis simply doesn't have much to recoup.

At first, Illegal Art and Gillis were mulling a sliding-scale royalty system, where sampled artists would receive a small percentage of revenue. One idea was to enact a system that mirrors the compulsory license fee for a cover version, where each track would earn 9.1 cents in royalties. Another was to open the whole thing up to fan voting to decide how much a given artist would receive. Should an act decide not to claim its royalty, Illegal Art would donate it to charity.

"One of the things we're wrestling with is that if we were to put forward a royalty system, are we implying that the work isn't or shouldn't be classified as fair use?" Farnsworth asks. "If it is fair use, which has always been the ground we've stood on, then there is no need for a royalty system."

But the whole concept was eventually scrapped, after Illegal Art's lawyers "advised us that it would weaken our fair use position if someone took us to court," according to Farnsworth. He still sees fair use protection as "a big deterrent" against potential legal action, but admits, "We're a very small organization. If someone wanted to make our life miserable, they could."

If the Girl Talk experience sounds disjointed, that's because to a large degree it is. For example, while the industry standard has been always to supplement a studio recording with touring, for Gillis albums are never the focus. "The way I view it, it's a hobby," he says of making a record. "My job right now is my shows, you could say."

Of late, after each weekend's set of gigs, Gillis spends most weekdays working on his live set for the next round of touring. "I only sample things I like musically first and foremost. The pool won't shrink; it will just come from new areas," he says. "I feel like there's more bands and musicians in 2008 than there ever has existed before. And probably more hit singles in 2007 than ever existed. Maybe not in terms of sales, but as far as how people recognize music is the most widespread. That's sort of the give-and-take of the Internet."

When it comes to those shows, Gillis isn't required to dole out any rights money. The clubs take care of that for him when they pay SESAC, ASCAP and BMI their yearly rights dues. "We do so many different types of events here with lots of recorded music in between for weddings, corporate events, snowboard and ski films, comedians, speakers and lots of concerts," says Cheryl Ligouri, who manages the Fox and Boulder theaters in Boulder, Colo. (Gillis has not played those venues.) "It's just easier to know we are covered and the songwriters are getting their due. With Girl Talk, I would think if you pay all three companies, you would be covered for everything."

In the months ahead, Gillis will be playing major summer festivals like Lollapalooza and All Points West before launching a full tour this fall.

And that's his definition of success. "In the early days, it was like, 'If I can be accepted legitimately, if I can show up anywhere and be taken seriously, as a band with a laptop playing remixes, then I succeeded,'" he says.

Now that it's a reality, Gillis just wants to keep the focus on the music. "When I first made music and knew that Illegal Art existed, I knew they were about pushing the boundaries," he says. "I understood the ideas but didn't really understand the details until I released my first album. Over the years, Illegal's artists are motivated to push copyright laws; I'm interested in that, but I don't want that to be in the forefront. I want it to be the music."

THE O'JAYS

50 Years of Excellence



The O'Jays music touches each of our hearts, they share their love with us and we are never far apart. Faithfully and forever their music reaches our souls, over the years it never grows old. The O'Jays give back... Helping their community. Each and every year... Sharing their success with us Majestically like Engineers.

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"It has been a privilege to work with such a class act, The O'Jays." - Roz

Best wishes from Rosemary, Walter, Walt, Terrence, Chianti, Jennifer, Pandora, Araceli, Ashley, Kacey, Mary, Clarke & Associates and Consultants: James L. Bearden, Esq., Arnold Gaines, Esq., Steve Bullock, Esq. & Raymone Bain

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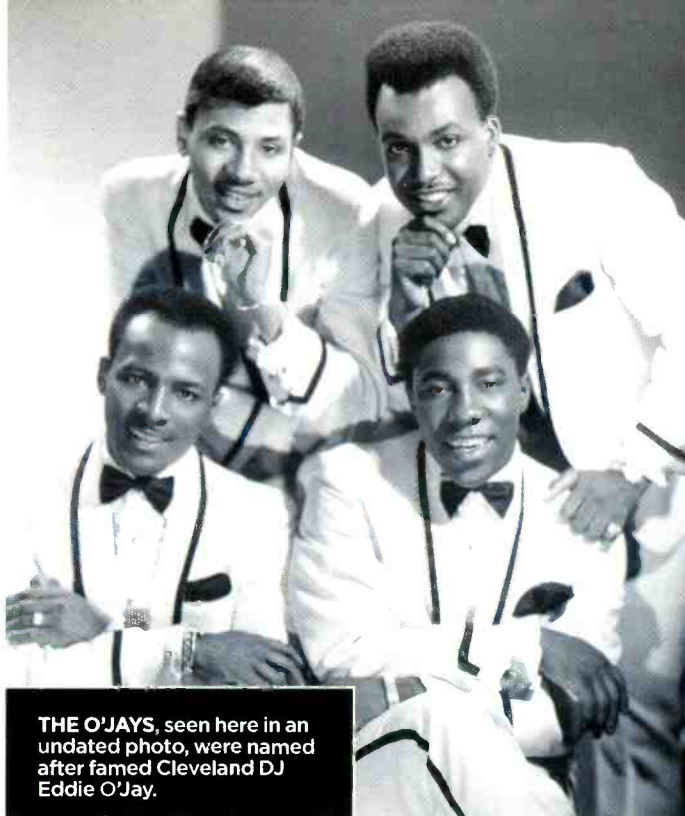
BY GAIL MITCHELL

The O'Jays on 'Soul Train' during '70s heyday of Philly soul. From left are WALTER WILLIAMS, WILLIAM POWELL and EDDIE LEVERT.

“Give the People what They Want” is just one of the O’Jays’ many signature hits.

But its message also doubles as the secret behind the trio’s remarkable 50-year career. ■ In that time, the O’Jays have sung their way to legendary status and helped put Gamble & Huff’s Philadelphia International label on the global map thanks to such hits as “Back Stabbers,” “Love Train,” “For the Love of Money,” “Livin’ for the Weekend,” “Let Me Make Love to You,” “Stairway to Heaven” and “Used Ta Be My Girl.” Anchored by Eddie

Levert’s raw, fervent vocals and Walter Williams’ suave, oasis-cool tones, the O’Jays have kept folks sweating on the dancefloor and in the bedroom. And while the untimely death in 1977 of fellow original member William Powell left an irreplaceable void, the group has continued to uplift the soul with talented assistance from singers Sammy Strain, Nathaniel Best and current member Eric Nolan Grant. ■ “The O’Jays are the epitome of R&B groups because they never did what has killed off many other R&B groups,” comedian and Premiere Radio Networks syndicated personality Steve Harvey says. “They never split off. The O’Jays just kept on being the damn O’Jays.”



THE O’JAYS, seen here in an undated photo, were named after famed Cleveland DJ Eddie O’Jay.

And they’ve always stayed current, syndicated radio host Tom Joyner says. “I give much of that credit to Eddie’s boys, Gerald and Sean, who were musicians in their own right,” he says. “They wouldn’t let the group come out with anything lame. And the group really has something for everyone: Walter’s coolness, Eddie’s classic sex appeal and Eric’s youthful style.”

Levert and Williams credit their success and longevity to three main factors: the members’ God-given voices, their fortuitous pairing with songwriter/producers Kenny Gamble and Leon Huff and being under the tutelage of choreographer extraordinaire Charles “Cholly” Atkins.

In the beginning, five McKinley High friends decided to form a vocal group in 1958 in Canton, Ohio: Levert, Williams, Powell, Bobby Massey and Bill Isles. “In those days, the school hallways and the men’s room walls were marble,” recalls Williams, who first met Levert when he was 6 and Levert was 7. “Those walls gave off a **continued on >>p34**

O’JAYS FAVES

Reeling off a string of memorable O’Jays songs is simple. Narrowing the list down to one favorite is another story. Here’s what happened when Billboard asked industry colleagues and friends of the venerable group to pick their favorite O’Jays song.

Compiled by Gail Mitchell.

“For me, it’s ‘Back Stabbers.’ The music is so inspired; the chords are magnificent. But there’s also ‘For the Love of Money’ and so many other great ones. It’s just straight-up magic when they perform those songs. When you hear them, you relive emotions and experiences you haven’t felt in years.”

—RON FAIR, GEFLEN CHAIRMAN

MICHAEL OCHS ARCHIVES/GETTY IMAGES

Philadelphia International Records and Legacy congratulate the legendary O’ Jays on their 50th Anniversary in music.

Walt and Eddie,
Thanks for helping us bring to the world “the messages in the music” through the great songs created here in Philadelphia and your exceptional talent. We were a great team.

Happy 50th!!!
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How the O'JAYS changed my life

by **Ron Fair**
Chairman, Geffen Records



In the winter of 1990, I was promoted to Senior Vice-President of A&R at EMI Records New York. One day out of the blue, Sal Licata (president of EMI) hauls me in to his office. "What do you know about the O'Jays?" he asked. I didn't know much, so I burst out singing. "People of the world, join hands, get on the love train, love train." "They smile in your face, all the time they wanna take your place, the backstabbers, backstabbers..." Sal looked at me like I was nuts. All I really knew about the O'Jays were the hooks of their big hits. Then Sal said "Get a ticket to Cleveland — you are responsible for delivering the new O'Jays album." What happened next — would change the way I hear music, change my career, and change my life.

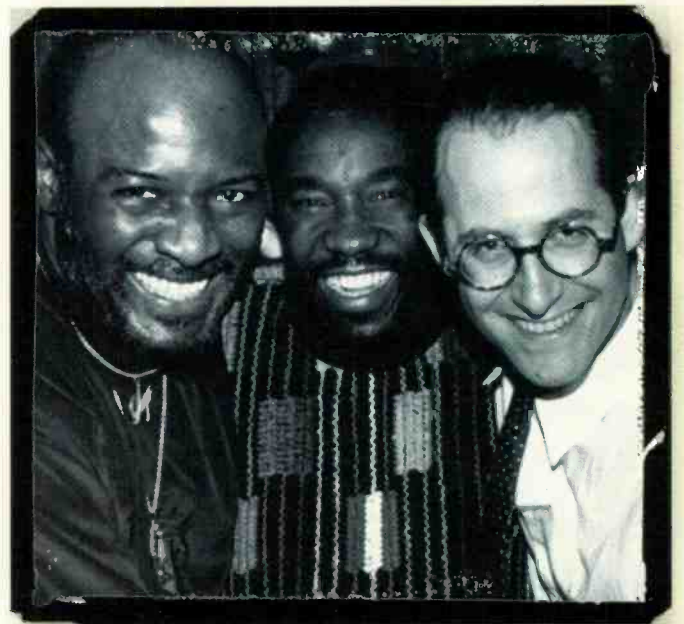
Back in '91 I was basically a brazen young record man, drunk with his first few hits, flying by the seat of his pants. Around this time, a music publisher working the Bob Dylan catalog (Tina Snow) gave me a great R&B demo of a Dylan song — "Emotionally Yours." I was fascinated by this song from the album "Empire Burlesque." It was soulful, had transcendent gospel chord changes and (goes without saying) incredible lyrics. I called Eddie Levert and introduced myself. "Hi, I'm Ron Fair; I'm the new Senior V.P. of A&R, blah blah blah. Please listen to this Bob Dylan song — and by the way, I'll be in Cleveland tomorrow." Armed with my Dylan demo, Stevie Wonder, Gershwin and Antonio Carlos Jobim on my walkman cassette, I arrived at Trével Studios. Eddie Levert & Walter Williams, Jr. were omnipotent gods in their studio. Deep, soulful, imaginative and intricate harmonies flowed out of them as easy as laughter. Everything I thought I knew about recording and arranging vocals was immediately irrelevant. It was my date with destiny.

Our insta-marriage was not all roses. It took time for the O'Jays to understand me, and I had a lot to learn. They played me two records that later became number one R&B hits — ("Don't Let Me Down" and "Keep on Lovin' Me.") But I was stuck on this Dylan song, "Emotionally Yours." I told Eddie & Walt — "its cultural fabric — Dylan & the O'Jays! What could be better?"

Finally, they agreed to try it with their producers Terry Stubbs & the late Dwayne Mitchell. It was a train wreck. They all missed the boat. They didn't really know the song. I forced my way to the piano and started teaching it to Eddie & Walt line-by-line. Eddie was on my right ear, Walt was on my left. My Carole-King-meets-Mc-Cartney-bar-mitzvah-gospel-piano-playing took the song into a whole new direction. Terry & Dwayne hated it and tried to shove me off the piano bench. So I raised my voice and said "can I please have ONE SQUARE INCH TO GROOVE?" I was dead serious, they all fell over laughing. Eddie on my right ear: "Come Baby Rock me, come baby roll me" then Walt on the left: "Come baby find me, come baby remind me..." then together in harmony — "I will always be... Emotionally Yours." It was a direct injection of concentrated royal-blue-blood R&B, descending from Philly International and the genius of Gamble & Huff. The O'Jays drilled their voices directly into my skull. It was an electric shock treatment of musical power and soul I will never forget.

We decided to record "Emotionally Yours" with a gospel arrangement. I was obsessed. I hired Omar Hakim on drums, Victor Bailey on bass, and the late Richard Tee on piano and organ. I arranged the strings, and a horn section. Eddie & Walt sang it gloriously. We hung out every night, two R&B legends and skinny white A&R man. We were inseparable. Every session was hilarious fun, a master class in record production. The song needed a choir. So I thought — "why not make a giant event out of it — an all-star choir, film it, and get it on the news — The O'Jays, Bob Dylan and an all-star choir!" Eddie said "you crazy, man!" The word spread fast across New York — all star choir needed — O'Jays — Power Station — news crews... So in walked the late Phyllis Hyman, Tawatha Agee, Martha Wash, Gwen Guthrie, Evelyn Champagne King, Sarah Dash, Genobia Jeter, Cissy Houston, James Williams, Ray, Goodman & Brown, Keith Sweat, Eric Gable, Glenn Jones, Will Downing, Sammy Strain, J.T. Taylor, Fonzi Thornton, Leotis Clybourn, Marc Gordon, Sean Levert and the late Gerald Levert (rip.) I had no clue how to get everyone to sing together, so Gerald leapt to the podium. In two hours, he had arranged and conducted a gut-wrenching choir part, the CNN film crew capturing every minute. I mixed the record over and over with Humberto Gatica. Hum got fed up with me saying "more emotional, more emotional." After I broke down weeping, I knew the mix was finished.

Then I was struck by paralyzing fear. I said to Eddie & Walt "what if urban radio won't play a gospel record.. We need to RE-RECORD IT — R&B !!" "You crazy, man..." Eddie & Walt laughed. But I could not stop. So off to San Francisco we went, to re-record "Emotionally Yours" from scratch with Narada Michael Walden. I somehow contacted the idea that we would release it as a "double-A side" with the gospel version AND the R&B version, and on top of it, make TWO videos. I appeared in the Gospel video as the piano player. Clearly, I was out of my mind.



We titled the album "Emotionally Yours." The first single, "Don't Let Me Down" went to number one. The Dylan song came out second. I memorized Richard Tee's piano part note-for-note and performed with the Jays and a choir on the Arsenio Hall Show. I was having the time of my life. Little by little, "Emotionally Yours" climbed the R&B chart, reaching number five in the summer of 1991. Even after the chart and the airplay peaked, "Emotionally Yours" continued on. In August of '91, Rolling Stone published an article — "Single of the Moment — O'Jays Score With Dylan Tune." My notion of "cultural fabric" had succeeded. The amazing climax was the O'Jays performance of "Emotionally Yours" at the 30th Anniversary Bob Dylan tribute concert at Madison Square Garden. I was on stage, playing Richard Tee's piano part, with a young Sheryl Crow, Cissy Houston and Katrice Barnes among the choir; Steve Cropper, Duck Dunn, Jim Keltner in the rhythm section banging away. "Emotionally Yours" fell right behind Stevie Wonder's "Blowin' In The Wind" as the second biggest Dylan song ever on the R&B chart. "Emotionally Yours" went gold and was the O'Jays biggest album after the Gamble & Huff era. I went on to produce their classic album "Home for Christmas" and by then Eddie & Walt's recording technique had become my own.

Had it not been for Eddie Levert & Walter Williams (and that magic summer of '91) - I would not have the confidence to walk into a studio at anytime, with any singer and press the record button. Un-beknownst to an unsuspecting vocal genius, the teen-aged Christina Aguilera was influenced by the O'Jays. Because what I learned from them, what was passed down lick-by-lick and hit-by-hit — was so much a part of me, it became a part of Christina. Today, when I say over the talk-back mike: "let's double that harmony" to Nicole Scherzinger, or Fergie, or Queen Latifah, it's Eddie on my right ear and Walt on my left. When Keyshia Cole and I did our thing on 4 number-one R&B records, it was the experience gained with the O'Jays that gave me the authority. I would never have been able to produce records with Mary J. Blige without Eddie & Walt beneath my wings. When we finished the mix of Mary J. Blige's "Be Without You" (Billboard's longest-running number one R&B record — 15 weeks) I could not wait to play it for my teachers: Eddie Levert & Walter Williams, Jr.

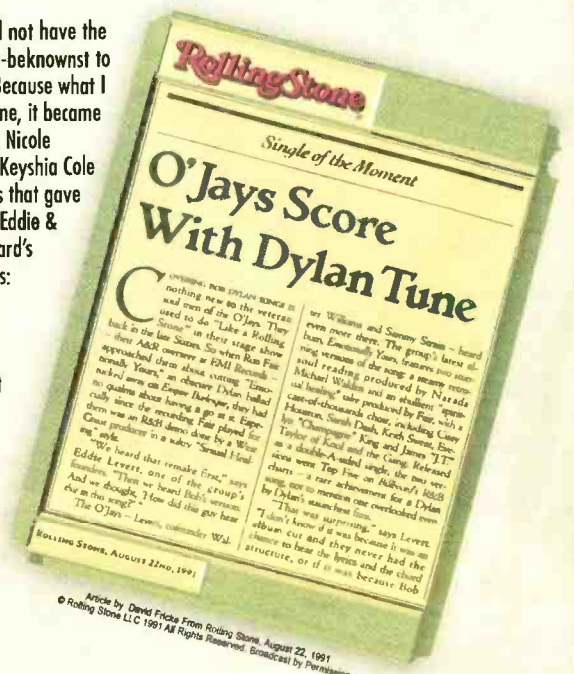
The O'Jays spirit still finds me at every recording session. I can hear Eddie's voice: "you crazy...man!" Every time I tell a singer "Ready....Achieve!" or "Let's build a branch off that ad-lib, double it and triple the harmony..." ...to this day, seventeen years later, it's Eddie on my right ear, Walt on my left.



Eddie & Walt: thank you from the bottom of my heart for all the laughter, all the lessons, and the beautiful music. I am eternally grateful.



Love,





Already a veteran act, **THE O'JAYS** were a foundation of Philadelphia International Records in the '70s.

from >>p32 kind of echo and our harmonies sounded real good. We used to flirt with the girls and sing instead of study. That's where it all started."

Then known as the Triumphs, the quintet sung on local radio and also in the church choir where Williams' father was the choir director.

"Walter's father taught us how to approach a song, how to really sing it," Levert recalls. "You start in the basement, go to the first, second and third floor and then go through the roof. We've been using that philosophy our whole career."

The son of a local Greek grocer heard the guys harmonizing one day as they were passing by the store and later arranged for the group to go to Cincinnati where King Records' Sid Nathan gave the high school juniors contracts and renamed them the Mascots. Among the songs the group recorded at the time was "Miracles."

The Mascots were invited to do a sock hop in Cleveland where they

met DJ Eddie O'Jay. He later took the group to Detroit where it signed with Dayco Records. The Dayco single "How Does It Feel," distributed by Apollo Records, did well locally. It was during this period that the group, referred to now as "O'Jay's boys," was rechristened the O'Jays.

A move to Los Angeles netted the O'Jays a deal first with Little Star, which released their 1963 single "Lonely Drifter," then with Imperial Records. For Imperial, working with producer H.B. Barnum, the group earned its first national R&B hit (No. 28) with "Lipstick Traces (On a Cigarette)" in 1965. Notching No. 12 on the R&B chart in 1966 with "Stand In for Love," the O'Jays segued to Bell and their first top 10 hit in 1967 with "I'll Be Sweeter Tomorrow (Than I Was Today)." By this time, Isles had left the group.

Having left Los Angeles and moved back to Cleveland, the O'Jays got busy honing their craft on the chitlin' circuit, performing at such venues as the Royal in Baltimore,

continued on >>p36

" 'Love Train' signifies everything we [he and partner Leon Huff] wanted to do with the O'Jays and the other Philadelphia International artists—send a musical message of love to help bring people together."

—KENNY GAMBLE,
SONGWRITER/PRODUCER

" 'Livin' for the Weekend' and 'For the Love of Money.' The O'Jays always let me come onstage and perform 'Money' with them. I have the steps down so well that Eric [O'Jays member Nolan Grant] better watch out!"

—TOM JOYNER, SYNDICATED
RADIO HOST

MICHAEL OCHS ARCHIVES/GETTY IMAGES



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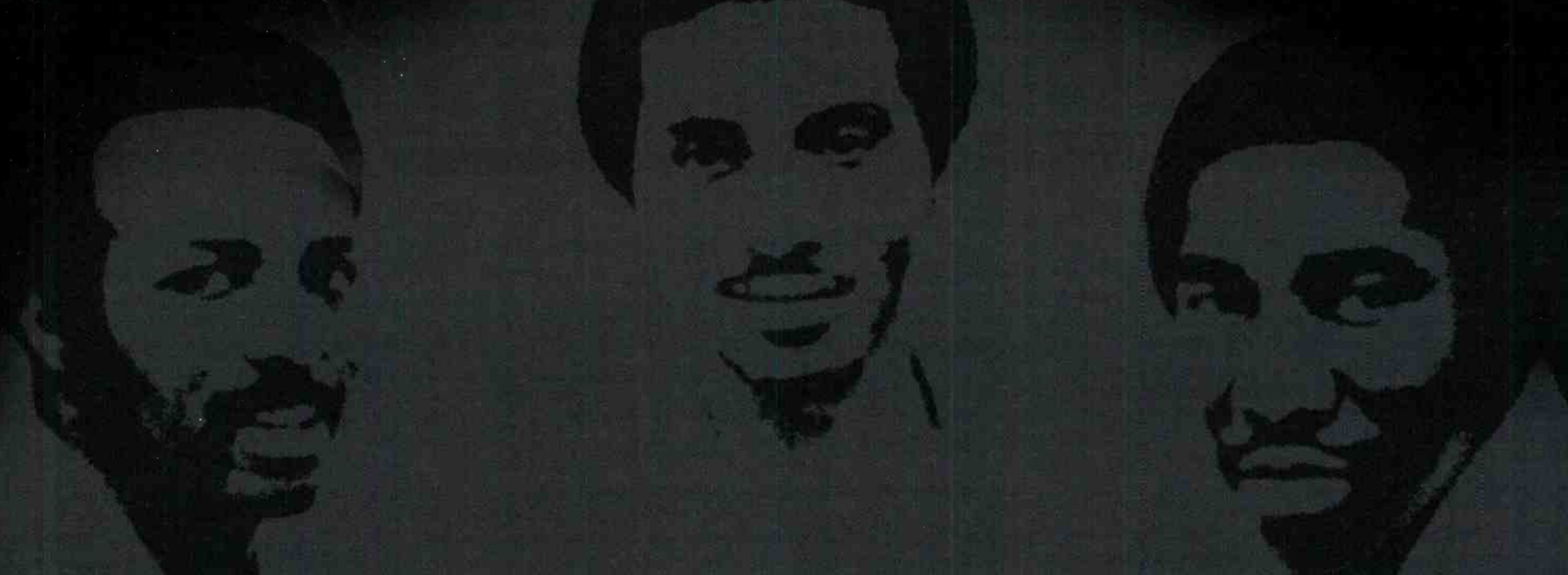
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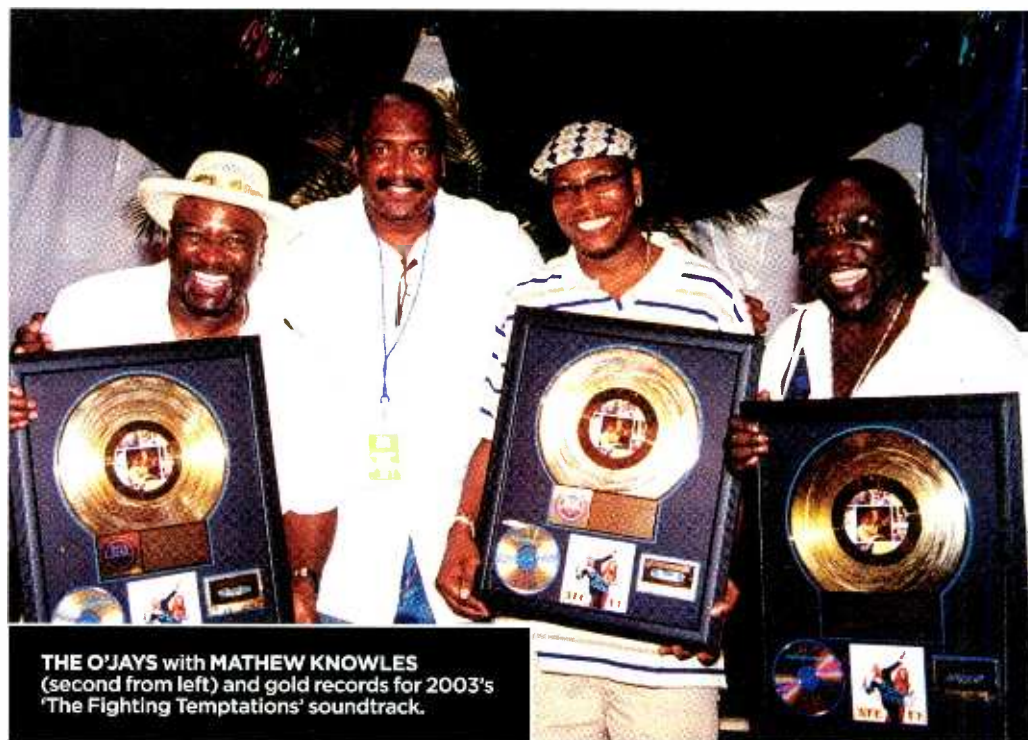
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Jody Wenig

Paul LaMonica



THE O'JAYS with MATHEW KNOWLES (second from left) and gold records for 2003's 'The Fighting Temptations' soundtrack.

from >>p34

the Uptown in Philadelphia, the Regal in Chicago and the Apollo Theater in Harlem. Among the patrons who caught several of the O'Jays' performances was a young songwriter/producer named Kenny Gamble.

"Eddie's voice and the harmony he had with Walter, it just attracted me," Gamble recalls. "When Huff and I started producing records, the O'Jays was one of the acts I thought we could write for. They had the delivery to execute great songs."

First signed to Gamble & Huff's Chess-distributed Neptune label, the O'Jays scored in 1969 with "One Night Affair" (No. 15). Several singles later, the group became a trio when Massey opted to become a record producer in 1971. Then Neptune lost its deal with Chess—but fate intervened. Renaming their label Philadelphia International, Gamble & Huff secured distribution through Clive Davis at Columbia Records and brought the O'Jays, Billy Paul and the Three Degrees with them.

That move proved momentous for the O'Jays. Collaborating with Gamble & Huff and a stable of writers that included McFadden & Whitehead, Thom Bell and Bunny Sigler, the O'Jays copped their first million-selling single, "Back Stabbers" (No. 1 R&B, No. 3 pop), in 1972 and a gold album by the same name.

"That groundbreaking song opened the door for the O'Jays," says Levert, who now lives in Las Vegas. "I was amazed at the process—starting out hearing it only on the piano with Gamble & Huff, then going to a full orchestra. Gamble & Huff hit on what the O'Jays like to do, a soulful hootenanny mixing our gospel background with the Philly sound; a pop edge with gospel on the bottom."

Cleveland-based Williams adds, "We benefited also by having two lead singers in the group. Eddie could take a verse or two and then me; we play off each other. William was the tenor, I was the baritone/bass who could sing anything else, and Eddie was the lead who could also sing anything else. Hearing that plus our gospel flair, Gamble & Huff wrote toward that, coming up with very creative and powerful songs."

A seemingly endless string of hits—party funk, ballads, socially conscious missives—followed during the next 15 years, including "Love Train," "Put Your Hands Together," "For the Love of Money," "Message in Our Music," "Forever Mine" and "Lovin' You." But then tragedy struck. Powell, who retired from touring owing to illness in 1975, died of cancer in 1977. Three

"'For the Love of Money' just has such a timeless groove and lyrics. I don't care whether you're 20 or 60 . . . put it on right now and you'll get the same result. Everyone will get on that dancefloor."

**—MATHEW KNOWLES,
MUSIC WORLD ENTERTAINMENT
PRESIDENT**

singers have since stepped in: Sammy Strain from Little Anthony & the Imperials, Nathaniel Best and current member Eric Nolan Grant, who joined the group in 1995.

Leaving Philadelphia International after the top five R&B hit "Let Me Touch You," the O'Jays signed with EMI.

Several more R&B hits ensued, including "Have You Had Your Love Today," "Don't Let Me Down," "Keep On Lovin' Me" and a gospel-flavored cover of Bob Dylan's "Emotionally Yours." The trio also recorded a holiday album, 1991's "Home for Christmas."


Geffen chairman Ron Fair, then EMI senior VP of A&R, recalls, "Sitting at the piano showing Walter and Eddie how I wanted the song to go, I had the benefit of working with two of the most massive geniuses of singing. Working with them changed my life. They taught me about soul and how to record vocals. There isn't anyone I've worked with, from Fergie to Christina Aguilera to Mary J. Blige and Keyshia Cole, who hasn't benefited from what Eddie and Walter taught me."

Mathew Knowles, who signed the O'Jays to his Music World Entertainment label and released the "Imagination" album in 2004, cites the group's willingness to try new things as another key to its longevity. "I love that they were willing to do something different on that album, working with Jam & Lewis and other contemporary producers."

Beyond the career-building songs of Gamble & Huff and their vocal prowess, another O'Jays mainstay has been their energetic concert performances. For this, they credit Tony Award-winning dancer and infamous Motown choreographer Cholly **continued on >>p38**

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Atkins, who put the guys through rigorous rehearsals starting in 1973.

"He rehearsed us six days a week to the point where it became second nature," Grant says of Atkins, who died in 2003. "When you hear something in a song, your feet know they should be doing this or you know you should be singing that."

"Once we got with him, there was no looking back," Levert adds. "His words still echo in our minds: 'You may get a hit record today, but a hit act lasts forever.' And the O'Jays are a true testament of that."

Still a live show draw, the group continues to give people what they want, averaging six months on the road or about 50-52 70-minute shows per year, according to co-manager Roz Ryan. "Walt and Eddie's stamina at 60-plus years is better than most young people's."

Gamble adds: "The O'Jays will be able to sing as long as they want to sing. That's what attracted me and Leon Huff to the group. We wanted them to sound good in the studio but also be great performers onstage. That's what helps sell a record."

Even after being with the group for 13 years,

Grant is still amazed at Levert and Williams' showmanship. "I can't believe they're still doing this at this stage in their careers. They still compete. Ed and Walt don't lay down, they just don't."

Songwriter/producer Teddy Riley and Mint Condition frontman Stokley Williams have played on bills with the O'Jays and Riley says, "They not only put on an incredible show but it's their lush harmony that always influenced me. That's where Guy [Riley's group] came in, stealing a little of their harmony progression because we wanted to be like them."

"Bringing energy and old-school entertainment to the stage... that's the stamp they've put on me as a musician, writer and singer," Mint Condition's Williams says.

Inducted into the Rock and Roll Hall of Fame in 2005, the O'Jays have amassed a host of gold and platinum single and album awards. Their classic performance of "For the Love of Money" was introduced to a new generation of fans when the song became the theme for Donald Trump's reality show, "The Apprentice." Their music has also been featured on "The Sopranos" and "The Simpsons." Another iconic O'Jays hit, "Love Train," was inducted into the Recording Academy's Hall of Fame in 2006. Artists from Angie



Gathered in a New York studio in 2005 are, from left, WALTER WILLIAMS, ERIC NOLAN GRANT, music director DENNIS WILLIAMS and EDDIE LEVERT.

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In 2005 THE O'JAYS, seen here at the induction ceremony, entered the Rock and Roll Hall of Fame.

Stone to Jay-Z, Mary J. Blige and 50 Cent have also sampled their work.

The group has also moonlighted on separate projects. Levert teamed with his son Gerald on one album and has recorded a solo album. Williams is currently mixing a solo album of pop and R&B classics while Grant, a former background singer with ex-Temptations member Dennis Edwards and a close friend of Gerald Levert, is working on a film about his musical journey. It's slated to start shooting this summer.

Giving each other space, says Williams (who turns 65 in August), has also been a factor in the O'Jays' rare longevity. "We have a long friendship but it's not like we like each other every day. Sometimes it's like World War III because we don't agree on everything and neither one of us is afraid to express that. It's not totally about me and Eddie knows it's not totally about him. That's probably the glue that's kept us together all these years: giving each other the right to be who you are."

Separate ventures aside, the O'Jays always come back together. In 2003, the group appeared in the 2003 movie "The Fighting Temptations" with Beyoncé. Upcoming group projects include another holiday album, a live concert DVD taped at the Apollo and the June 7 taping of a PBS Philadelphia International special. Coming to stores June 10 is the newly expanded compilation "The Essential O'Jays" (Philadelphia International/Legacy).

Just don't look for the group to retire anytime soon. In fact, the O'Jays went back on the road in early May doing a gig in Philadelphia, Miss., not very long after a still-mourning Levert buried his second son, Sean, 18 months after the death of son Gerald.

"Even with all the things going on in my life right now, I realized in Mississippi that I still love to sing and work for the audience," Levert says. "Walter and I are still liking this adventure. In fact, I think the O'Jays have one more great project still left in them. Gamble & Huff. Ron Fair. Come on, guys, let's get it on." ◆◆◆

"There's 'Stairway to Heaven,' an incredibly emotional song about life. But man, 'For the Love of Money' is a cold jam too. These are two totally different songs; however, the songs' spirit—like all O'Jays music—speaks to the conditions we're in and life experiences."

—STEVE HARVEY,
SYNDICATED RADIO HOST

"Most of the time, I don't watch other groups perform. But I wanted to watch the O'Jays' show on [radio host] Tom Joyner's cruise when they sang 'Forever Mine.' They just tear the house down with that song."

—TEDDY RILEY, PRODUCER

"'Back Stabbers' was the first song I worked on with the group. Before I came on, they just used a rhythm section. Then they decided they wanted to fill it in and dress it up with horns and other instruments."

—DENNIS WILLIAMS, O'JAYS
MUSICAL DIRECTOR

"'Family Reunion' brings back fond memories of growing up, like learning to ride a bike or my aunt trying to make me eat liver and onions. While she tried every condiment known to man, O'Jays music would be playing in the background."

—STOKLEY WILLIAMS, MINT
CONDITION SINGER



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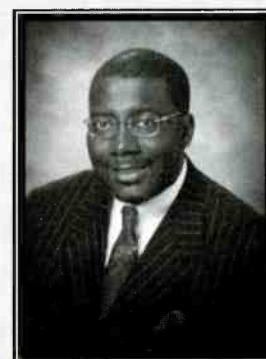
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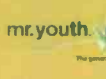
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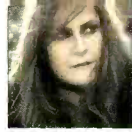
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MUSIC

POP BY ANDRE PAINE

Big Buzz

With Hits, Synchs And An Arty Persona, The Ting Tings Are Starting Something

LONDON—U.K. indie-rock duo the Ting Tings hit No. 1 on the Official U.K. Charts Co. listings in May with the supremely catchy single "That's Not My Name" and self-produced debut album "We Started Nothing"—but their U.S. campaign isn't about playing catch-up.

"We sold out the Troubadour in L.A. really quickly," says drummer Jules de Martino, songwriting partner to singer/guitarist Katie White. That response to the act's 10-date June mini-U.S. tour is a sign that the stateside buzz is genuine, as is an iPod commercial featuring the song "Shut Up and Let Me Go" (Billboard, May 10).

"We Started Nothing" was released June 3 in the United States via Columbia, which initially shipped 65,000 units. A May 20 digital release—alongside a vinyl version through indie retailers—has shifted 9,000 copies, according to Nielsen SoundScan.

"Obviously the Apple iPod commercial really helped," New York-based Columbia senior director of marketing Nina Webb says. "But we really started this the right way by making sure they were at South by Southwest. People saw their energy, passion and the way Katie just completely throws her whole being into her songs."

De Martino says the Ting Tings emerged "accidentally" from failed band Dear Eskimo, which was signed to Mercury U.K. in 2004 but dropped before releasing a planned album.

That experience left them "distracted," he says, but the duo's response was to throw live music parties at the artists' community where it is based in Manchester. Ultimately, London-based band manager Stephen Taverner persuaded the duo to tour the United Kingdom with the songs that grew out of those sessions.

"We're just very lucky we met each other and got through that really awful period in our last band," de Martino says.

Sony Music Label Group chairman Rob Stringer went to see the act play in Salford, and last May the band signed a joint deal with Columbia in the States and the United Kingdom.

"It's not a U.K. pickup, so we have to be strong partners because they're off to a great start here," Webb says.

The album has a global release, with the exception of Latin America. Following their first visit to Japan, the Ting Tings play U.S. live shows (booked through Little Big Man) starting June 5.

"We've had bitter experiences thinking you can hold something back for any part of the world," Sony BMG U.K. VP of international Dave Shack says. "Those days are long gone—everybody's got to discover them for themselves."

After European festivals including Glastonbury, the Ting Tings return stateside for Lollapalooza in July and then another tour in the fall.



THE TING TINGS

The act performed June 6 on "Jimmy Kimmel Live!" and is set for an iTunes Live From SoHo session June 17 in New York. The video for "Shut Up and Let Me Go" will have its world premiere June 13 on MTV. The song was serviced to U.S. alternative radio June 3—as an album track, it began garnering radio play in May and climbed to No. 55 on the May 24 Billboard Hot 100.

"They're definitely a pop act," Webb says, "but right now they're more seen as alternative and indie."

The U.K. No. 1 "That's Not My Name" will be the third single stateside, although campaigns in both markets began with "Great DJ" and Webb says the label is fine with stations that still want to play that "discovery track."

"Great DJ" was released as a U.S. download March 4. It debuted March 18 on MTV2 Subterranean and secured a First Look feature April 16 on MTV's "TRL"—"before the iPod commercial was even launched," Webb says.

Synch deals have placed "Shut Up and Let Me Go" and "That's Not My Name" on hit Fox drama "Gossip Girl," while

"Great DJ" is on the soundtrack to the "American Teen" movie and will feature in a Dodge car commercial in Italy.

The U.S. buzz has also been helped by the Ting Tings' artistic side. In November, they played shows in Berlin, Manchester, London and New York where fans could paint blank sleeves that tiled the wall, which were then given away for the independent limited vinyl release of "Fruit Machine."

They now plan to tile the stage with sleeves featuring the date and handwritten set lists of the June U.S. dates, making them available for \$3 each as alternative vinyl album covers at the following show.

De Martino says the act's whole approach has been a response to what fans want. For example, while "That's Not My Name" is an MTV Network priority in Europe, in France the label switched to "Shut Up and Let Me Go" because of audience reaction.

"There shouldn't be any rules," de Martino says. "We've been celebrating the fact that we've had a No. 1 album and No. 1 single doing it that way."

LATEST BUZZ

>>> MORE U2

A wealth of rare material will be found on reissues of the early U2 albums "Boy," "War" and "October," due July 22 via Universal. Each album will be available as a remastered single CD, a deluxe set with a second disc of extras and on vinyl. "Boy" features the previously unreleased tracks "Speed of Life," "Saturday Night" and "Cartoon World." The new edition of 1981's "October" boasts a series of tracks taped live in London and Boston, while 1983's "War" is bolstered with the previously unreleased track "Angels Too Tied to the Ground."

>>> TORI GOES INDIE

Tori Amos has ended her tenure with Epic Records and "has chosen the path of independence for her next work. Tori is devising new and exciting ways of getting her music to the masses without the boundaries and limitations of the major music companies," manager John Witherspoon says. Amos' next album, due in spring 2009, will be "a project of new music and visuals which is being started in the summer," he says.

>>> REELIN' IN THE 'YEARS'

Morrissey is planning a September release for his ninth studio album, "Years of Refusal." The 12-track set, produced by Jerry Finn, will be released by Polydor in the United Kingdom and an as-yet-undecided Universal label stateside. At some point before the album release, Sony BMG plans to reissue Morrissey's 1995 album "Southpaw Grammar" with remastered audio, three previously unreleased tracks and new artwork.

>>> 'DUST' IN THE WIND

Veteran indie rock outfit Calexico will release its next album, "Carried to Dust," Sept. 9 via Touch & Go. The project sports guest turns by Iron & Wine's Sam Beam, with whom Calexico collaborated on a 2005 EP, Tortoise bassist Doug McCombs and Pieta Brown. The album is the follow-up to 2006's "Garden Ruin," which reached a career-best No. 3 on Billboard's Top Heatseekers chart.

Reporting by Keith Caulfield and Jonathan Cohen.

VENEGAS



LATIN BY LEILA COBO

Julieta's New Jam

Venegas Expands Worldwide Base With 'MTV Unplugged' Set

Mexican chanteuse Julieta Venegas went from a quirky underground darling to a mainstream pop queen thanks to her 2003 breakthrough album, "Si."

The Sony BMG set has sold 148,000 copies in the United States, according to Nielsen SoundScan, a far cry from the 21,000 copies lodged by her previous effort, 2000's "Buen invento." Venegas followed that up with "Limon y Sal," which topped the 120,000-unit mark and was also successful in countries as far-flung as Italy and Germany.

Now, the singer/songwriter/multi-instrumentalist is seeking to solidify her international appeal with an "MTV Unplugged" set.

"We want to expand her audience," Sony BMG Norte VP of marketing Paula Kaminsky says. "Doing the MTV [set] is a very logical step for her at this time. She began in one market, she's expanded, and now this set is all her hits exhibited with great credibility. That's the marketing approach we're taking with this album."

Venegas' "MTV Unplugged" will be released June 17 in more than 15 countries, including the European markets in which she broke last time as well as new countries like Brazil.

Her incursion in those markets is partly linked with the artists with whom she collaborates on "Unplugged," including Brazilian star Marisa Monte, Spanish rapper La Mala Rodriguez and Academy Award-winning composer Gustavo Santaolalla, Venegas' former producer.

Venegas produced the album, a first for her, along with cellist/arranger Jacques Morelenbaum, who long worked with Tom Jobim and Caetano Veloso.

"What I liked about 'Unplugged' was the possibility of changing format," Venegas says. "I felt a bit trapped by that alternative format of guitar, bass and drums." Instead, what Venegas did was conceive her set for a big ensemble—14 musicians—including a string quartet, a wind quartet and a series of unlikely instruments like banjo and marimba. While much of this may sound too "artsy" for a commercial pop album, Venegas and her music are that

unusual combination that has mass and niche appeal and can be promoted in multiple ways.

For example, Kaminsky says, Venegas' catalog is routinely mined for commercial synchs, and her songs have been used for TV campaigns by the likes of JCPenney (currently airing), Old Navy and Nissan.

On June 5, "Unplugged" was projected on a screen in New York's Times Square in tandem with its premiere on MTV Tr3s and MTV Latin America. Rhapsody, via its deal with MTV, will make the album available to subscribers a week before its release and promote Venegas heavily through positioning and banners.

But the most impressive promotion is in Venegas' native Mexico, where Sony BMG and her management company have closed a massive deal with Sony Ericsson. Simultaneous with the physical release of the album, several tracks from "Unplugged" will be preloaded onto an undisclosed number of Sony Ericsson phones. Although Sony BMG declined to confirm the number, sources place it at close to half a million units.

Sony Ericsson is also sponsoring the Mexico leg of Venegas' tour and supporting it and the album with a major advertising campaign that includes TV and radio ads. The tour kicks off July 6 in Durango and intersperses Mexico and international dates with a 13-date theater tour in the United States that begins Aug. 7 at the Ogden Theatre in Denver. Venegas will also play dates in New York and Boston in July.

Although the States, Mexico and Spain are priority regions for the album, Venegas is slated to promote the set in every single territory where it is released, Sony BMG Mexico managing director Miguel Trujillo says.

Venegas says she doesn't view her evolution "as a before-and-after. I see it precisely as an ongoing process. And including songs from all my albums on 'Unplugged' is a way of bringing everything together. My music has always made sense to me and the direction I've taken has been natural."

R&B BY MARIEL CONCEPCION

Quick Climber

Debut Jennifer Hudson Single Proves Worth The Wait

Jennifer Hudson may have taken longer than fans wished before officially announcing the release of her self-titled debut album, due Sept. 30 via Arista Records. But early chart movement indicates it might've been worth the wait.

Hudson's lead single, the Ne-Yo-penned and Stargate-produced "Spotlight," has jumped 99-63-51 in its first three weeks on Billboard's Hot R&B/Hip-Hop Songs chart.

Ne-Yo notes there were challenges in choosing which song to introduce Hudson with but says he's "really, really proud" that his song was picked for the job.

"They were really trying to figure out where to take her," he

says. "The main issue with Jennifer Hudson is her voice is so huge, so how do you take that and radio-ize it, make it radio-friendly? She can't do ["And I Am Telling You I'm Not Going" from "Dreamgirls"] every song because you'll eventually be tired of it. So ["Spotlight"] is kind of a classy midtempo, and I hope and pray it does well because Jennifer is an amazing talent."

According to Arista senior VP of marketing and artist development Scott Seviour, the track is intended to not only tide fans over until the fall album release but capitalize on Hudson's role in the "Sex and the City" film, which opened with \$55.7 million in U.S. theaters,

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> HARD SILENCE

The members of U.K. rock band Feeder were determined to make their sixth studio album, "Silent Cry," sound harder than the fifth.

The band's 2005 album "Pushing the Senses" (Echo), which reached No. 2 on the Official U.K. Charts Co. album listing, drew comparisons to Coldplay for its less in-your-face approach. But

frontman Grant Nicholas says the band "missed doing big guitar songs."

"This one was a very natural record to make, and it's definitely a rock album," he says.

The band put new track "Miss You" on its Web site (feederweb.com) March 3 to give fans a taste of the new material. It was downloaded 8,000 times the first day. Other tracks have since been



FEEDER

VENEGAS: SONY BMG LATIN; HUDSON: MARIO ANZUON/REUTERS

ES BY PAUL SEXTON

Night Of The Hunter

English Retro-Soul Artist Follows Up A Belated Success

When an artist takes some 20 years to achieve an international audience and Grammy Award recognition, he's entitled to call his album "The Hard Way."

That's the name of the Hear Music/Fantasy debut of English soul traditionalist James Hunter, due June 10 in North America. Hunter spent the late '80s treading the boards as lead singer with British R&B live favorites Howlin' Wilf & the Vee-Jays before releasing his solo debut, "... Believe What I Say" (Ace), in 1996. But his commercial breakthrough didn't come until a decade later.

Hunter's 2006 word-of-mouth success, "People Gonna Talk," released on New York-based indie Go via a worldwide licensing deal with Rounder, has now sold 69,000 copies, according to Nielsen SoundScan. It topped Billboard's Top Blues Albums chart in June 2006 and spent 56 weeks on the survey; it was also nominated for a best traditional blues album Grammy.

The singer/songwriter/guitarist hails from Colchester in Essex, 60 miles east of London. He admits cheerfully that if he had known the exact formula of newly written retro-soul that brought about his breakthrough, he would have put it into action earlier.

"The basic components of what we do were always there," he says, citing such inspirations as R&B frontiersmen Jesse Belvin and Sam Cooke.

Hunter is characteristically upbeat about "The Hard Way," which

he sees as cut from a similar—if slightly more refined—cloth as "People Gonna Talk." Liam Watson produced both albums.

The new album, which had a May 5 street date in the United Kingdom, is "by turns posher and rougher, but we also made it a bit 'caveman,'" he says with a laugh. The album was recorded, largely in live band performances, at the analog Toe Rag studio in London and features a guest appearance by New Orleans figurehead Allen Toussaint.

The great piano player is seen enthusing about Hunter on a six-minute electronic

press kit that Hear Music/Fantasy has made available. Los Angeles-based Jeffrey Spector, product manager for Concord Records, of which Fantasy is a part, says early U.S. media reaction to the album has been "overwhelmingly positive."

The album will be available simultaneously in Starbucks locations and at traditional music retailers in North America. The first U.S. radio single will be "Don't Do Me No Favors," and Hunter and his band will perform June 9 on "Late Night With Conan O'Brien."

Extensive touring is planned on both sides of the Atlantic: After supporting Willie Nelson on his seven-date U.K. tour



catch on, they call out for a long time," Arista senior VP of A&R Larry Jackson says. "We're hoping this will be the case here. We're putting out another single to further whet the appetite of fans with respect to what lays with the album."

While a follow-up hasn't been chosen, some tracks in contention are the Timbaland-produced "Pocketbook" featuring Ludacris and "Can't Stop the Rain," also written by Ne-Yo.

Additional contributors to the album include Robin Thicke, the Underdogs, Diane Warren, Christopher "Tricky" Stewart and Jack Splash. R. Kelly and Akon are expected to contribute as well.

"Spotlight" is playing in such big markets that jumps are expected," Seviour says. "I think we're on track and we're very pleased."

Additional reporting by Gary Graff.

according to the Hollywood Reporter. Its soundtrack, with the Hudson track "All Dressed in Love," debuts this week at No. 2 on the Billboard 200.

Aside from having been on a radio promotional tour since the beginning of May, the one-time "American Idol" contestant will star in and campaign for the movie "The Secret Lives of Bees," set to hit theaters in

October. "She has some stuff to do for the movie in June, so that keeps her in the public eye," Seviour says.

In addition, "Spotlight" will be made available digitally June 10, and multiple remixes of the track will be serviced to the Internet and radio. July and August will be reserved for additional radio and TV appearances.

"When songs of this nature

leaked onto the Internet, but, Nicholas says with a shrug, "if people download them for nothing, I don't really mind—as long as they like what they hear or come and see us play. The response has been really positive."

Lead single "We Are the People" will be released June 9 in the United Kingdom, with the album following June 16 via PIAS U.K.-distributed independent label Echo. There aren't any plans for a U.S. release.

An eight-date U.K. tour (May 21-31) booked through Gold Artists precedes European and Japanese festival appearances in the summer. Feeder is published by Chrysalis Publishing.

—Nichola Browne

>>> LESS VAGUE

Vocalist Phoebe Killdeer is emerging from the shadow of her former band, cult favorite Nouvelle Vague (Billboard, July 22, 2006), with her debut album, "Weather's Coming," on Paris-based label the Perfect Kiss.

Born in France to Australian parents, Killdeer joined Nouvelle Vague in 2005, replacing vocalist Camille when she left for a solo career that has established her as a platinum-selling artist in France. Killdeer toured with Nouvelle Vague until earlier this year and contributed to its second album, "Bande a

Part" (Peacefrog, 2006).

The English-language songs on "Weather's Coming," with echoes of Nick Cave or Tom Waits, largely were written by Killdeer and published through the Perfect Kiss/Hero Music.

The album was released March 10 in France, distributed by PIAS, which reports initial shipments of 7,000 units. PIAS has international licensing rights, and a Pan-European release follows in the week ending June 8. Because of Nouvelle Vague's overseas profile, "the album clearly has an international potential," says Pascal Mayer, co-founder of the Perfect Kiss with Nouvelle Vague's Marc Collin.

Following January/February tour support slots with Nouvelle Vague, Killdeer played a handful of U.K. club shows with her band the Short Straws in May and has European shows through Aug. 30. International booker is Barcelona-based Getyouractstogether.

—Aymeric Pichevin

>>> FUR TIME

Fans of his old band Bush may be keenly awaiting Gavin Rossdale's imminent solo debut, but he's not the only former member of that multiplatinum outfit with new product on the racks.

Original Bush lead guitarist Nigel Pulsford, who exited in

2002, is back as producer, arranger and occasional guitarist for U.K. alt-rock outfit Furlined. The band, which issued its debut album, "Love Comes in Canisters," April 28 in the United Kingdom via Concave Music/Pinnacle, is playing U.K. club dates in June.

Bristol, west England-based Furlined was formed by Pulsford's longtime friend, singer/songwriter Neil Crossley, and classically trained cellist Tegan Thomas in 2004, subsequently adding bassist Graham Dalzell and drummer Greg White.

Despite having a producer whose band's U.S. sales are close to 11 million albums, Crossley found record company interest hard to attract. "I did approach a couple," he says, "but the people I contacted were so negative." As a result he set up Concave to release the album.

Crossley, who has drawn comparisons with Richard Hawley and Damien Rice, is not signed for publishing. Currently seeking U.S. licensing/distribution, he is also handling the band's management and booking.

"To give yourself a chance in this business, you need to be obsessive," Pulsford says. "When we started Bush, Gavin and I worked so hard—that's what Neil's had to do too."

—Juliana Koranteng

6 QUESTIONS

with ALISON MOYET

by LARS BRANDLE

Alison Moyet and Vince Clarke have seen so little of each other since electro duo Yazoo went its separate ways in 1983 that Moyet reckons they caught up recently for the first time in 16 years. Now, however, the pair—who enjoyed a string of top five U.K. hits with “Only You,” “Don’t Go” and “Nobody’s Diary”—will be seeing plenty of each other. Yazoo (or Yaz as it is known in the United States) began its Reconnected tour May 26 in Copenhagen, and dates extend across Europe and the United States through late July. “In Your Room” (Mute), a four-disc collection of remasters, remixes, B-sides, a DVD and the band’s two albums “Upstairs at Eric’s” and “You and Me Both,” is out now in the United Kingdom and Europe. Moyet’s latest solo disc “The Turn” drops stateside on Decca July 8.

1 It's been a quarter-century since Yazoo last played together. Why reunite now?

I would have done it a million times over in the last 10 years. It was unfinished business. Performing is like the pleasure point of the three areas we work in—writing, recording and then doing it live. We only did about 24 gigs for the first album, but never did any for the second. And these songs are a big part of my catalog. It fell at a time when [Clarke's] Erasure were having a break, and it was just serendipity.

2 How did the reunion come about?

Before I put out my last album I was thinking, “I really want to sing these songs live.” I e-mailed him, and he said as much as he liked the idea, he was in a committed musical relationship. You can't go back and shag the ex-wife for old time's sake. It's a bit like that, as much as we were never biblical, obviously. Then I got an e-mail from [Mute Records founder] Daniel Miller saying Vince had been in touch with him and had had a change of heart and did I still fancy doing a Yazoo gig?

3 Will the performances be recorded for DVD/CD release?

I'm sure the powers that be will be considering that. If there's one thing I can be sure about, this could be the only outing. There's no long-term career plan. It's not about milking it. It's just about what's happening now. Next month it could be all over again.

4 Are you still recording solo works with W14?

No. I was with W14 just for the one album. The last four albums I've made, I've just licensed them to record compa-

nies. I never wanted to get into that thing where they have you and you don't have them. After my experience with Sony, although I had many great years with them, [there] comes a stage where they have less faith in you and they don't release you. It's a hideous place to be. I don't get upset with people when they want to move on. I do get upset when they want to move on and won't let you move on.

5 Does an artist need to be more business-savvy today?

Yeah, you do. You just have to realize you're getting into a marriage with no possibility for divorce from your position. When I started out, I was 20 and signed all sorts of things—I didn't know what they were and they caused me all sorts of problems later in life. Now I do deals where I say, “You're going to pay to make this record but it's only a license.” On the last couple of



deals, I'd always put a clause in saying if Yazoo were ever to have a chance of going, I'd always have to be free for that.

6 British women are on a hot streak in the United States. Are there any that you currently rate?

Of them all, Amy Winehouse is the truest all-round talent. She's a flawed talent, but that's what makes her interesting. Singers are far more interesting when they get older. I preferred Madonna's “Ray of Light” [to] any of her earlier stuff. ...



HIP-HOP BY MARIEL CONCEPCION

Side Hustle

The Cool Kids Score With Old-School Rap Sound

The past few months have been very good to Chicago's Cool Kids.

After emerging from MySpace onto the national scene last summer, the group recently scored its first chart ink with EP “The Bake Sale,” which debuted at No. 8 on Billboard's Heatseekers chart, No. 15 on Top Independent Albums and Top Digital Albums, and No. 152 on the Billboard 200.

The EP was initially released on the duo's own C.A.K.E. imprint last October but is out now via indie label Chocolate Industries, to which Cool Kids signed late last year.

The set includes tracks like the 808-heavy “What Up Man” and “88,” on which they quote Nas, rhyming, “Do the smurf, do the wop, baseball bat/Rooftop like we bringing 88 back.”

“It definitely makes us feel good to know that people care about this group the way we do,” Chocolate Industries creative director Seven Beardard says. “Because we're a small label, we sign people because we like them and we're ready to take a risk. But we never know what the record's going to do. When fans show a genuine interest, it's super exciting.”

The Cool Kids joined forces in 2005, when Evan “Chuck English” Ingersoll found Antoine “Mikey Rocks” Reed on MySpace. Since then, they've been releasing tracks via the social networking site and reaping the benefits of associations with Diplo (who offered to put out a mixtape of unreleased tracks, “Totally Flossed Out,” which eventually arrived on C.A.K.E.) and DJ A-Trak (who issued the 2007 single

“88”/“I Rock” on his Fool's Gold label).

Further mainstream inroads were made late last year when their song “Black Mags” appeared in a Rhapsody TV ad. The track has sold 45,000 digital downloads in the United States, according to Nielsen SoundScan.

“Our sound is basically us not wanting to grow up musically and still trying to make music that excited us when we were younger,” Ingersoll says. “It's just us having fun with music. I think that's where we shine, because we don't have an intention of creating a particular sound.”

Beyond online banners and radio spots, Chocolate Industries is making sure Cool Kids are on a hectic tour schedule that includes opening for M.I.A., spot dates on the Rock the Bells tour, a European run and an appearance at Lollapalooza in Chicago in August.

Before year's end, the group is planning to release its full-length Chocolate Industries debut, “When Fish Ride Bicycles.” To tide fans over, a new mixtape, “That's Stupid,” is being planned for a summer release on coolkids.com.

“To this day, I'm not sure what's happening. I just feel blessed that what I wanted to do is really starting to come to life,” Reed says of the group's recent success. “It's been a long road of making smart decisions and doing what our conscience tells us instead of questioning ourselves. It feels good because I know with everything that's come, we worked hard for it. We're working even harder now and we won't have it any other way.” ...

THE BILLBOARD REVIEWS

ALBUMS

ROCK

ALANIS MORISSETTE

Flavors of Entanglement

Producer: Guy Sigsworth
Maverick Records

Release Date: June 10

▶ No one ever envisioned Alanis Morissette penning the comfort guide to a harsh breakup, yet for electro-influenced "Flavors of Entanglement," her clear-eyed look back, inward and forward is with a poise borne of time's passing. She no longer prowls in search of vengeful hook-ups. After the finger-pointing "Straightjacket," the singer declares "a respite from the toils of liaison" on transcendent ambient trip "Moratorium." Chill-out track "Giggling Again for No Reason" gurgles with delicate happiness, and there's room for throbbing masterstroke "Versions of Violence," whose vibe compares to Delerium's "Silence." Every wall is torn down for vulnerable piano prayer "Not As We," but plenty of hope is left for the uplifting "Incomplete." Full of gratitude for being "ever unfolding, ever expanding, ever adventurous," Morissette's superb lyrics leave you cheering for her—and assured that she's going to be just fine.—CLT

SUPERGRASS

Diamond Hoo Ha

Producer: Nick Launay
Astralwerks

Release Date: June 10

★ Thirteen years since the release of its well-hailed debut, Supergrass has gone from energetic, young and roughshod to energetic, veteran and polished. If 2005's somber "Road to Rouen" gave the impression the band was toning down its rock energy, then "Diamond Hoo Ha" squarely refutes the idea. Opener "Diamond Hoo Ha Man" introduces the record with a propulsive guitar riff, punctuated with frontman Gaz Coombes' yelps ("Bite me!" he exclaims, leading into the choruses). The established uptempo mood is not let down by blistering rocker "Bad Blood" and the Bowie-by-way-of-Franz Ferdinand romp "Rebel in You." Odd song textures are found on closer "Butterfly" (austere, pulsating arena-rock) and "Rough Knuckles" (strutting, cinematic funk), and "345" is the album's most addictive cut, its verses simmering with taut rhythms and flirtatious basslines before exploding into exultant, reverby choruses.—TC

THE FRATELLIS

Here We Stand

Producer: The Fratellis
Interscope

Release Date: June 10

▶ Although the Fratellis saw major chart success in the United Kingdom

MY MORNING JACKET

Evil Urges

Producers: Jim James, Joe Chiccarelli
ATO

Release Date: June 10

Evil has a new name, and it's Jim James. The My Morning Jacket frontman cackles, croons, wails, wallops and stomps through the band's fifth and latest great album. On this occasionally oddball stroll through the band's twisted psycho-Southern backcountry, "Highly Suspicious," an eyelinered, WTF '80s rocker that would greatly please Adam Ant, backs up against "I'm Amazed," a soul-drenched singalong that sounds like it was conceived, after a few degrees of separation, in Big Pink. The expansive roster of tracks ranges from lush balladry ("Thank You Too") to James Taylor homages ("Sec Walkin' ") to MMJ's trademark psychedelic tours de force (the two-part split epic "Touch Me I'm Going to Scream"). But the anchor, as usual, is James, whose simultaneous obsessions with Crazy Horse, Prince and folk (how sweet is the tiny love story "Librarian?") create strong, oft-memorable foundations beneath each of the record's flights of fancy.—JV



with 2006's "Costello Music," the Glasgow, Scotland, band is best-known in the United States for its song "Flathead" being featured in an iTunes commercial. Back for round two, sophomore album "Here We Stand" doesn't quite bring anything new to the table, but does carry on in the same fun, brash rock tradition of the debut. There's no denying the high-energy infection of songs like "My Friend John," "Shameless" and "Mistress Mabel" or the big, hooky choruses of "Lupe Brown" and jaunty piano rocker "A Heady Tale." There's a glam-rock swagger to "Acid Jazz Singer," and the twangy "Baby Doll" offers a nice change in pace. Formerly, the Fratellis' music was always good for a few drunken whoops and hollers, and with "Here We Stand," it remains little more.—JM

DANIELIA COTTON

Rare Child

Producers: Brad Jones, Joe Blaney, Danielia Cotton
Cottontown/Adrenaline

Release Date: May 20

★ Danielia Cotton introduces herself and announces her intentions on "Make U Move": "I'm a little black girl, I'll rock your

world." She makes good on that boast through each of the 10 tightly crafted, toughly delivered tunes. Though she can lean back and roar with gospel fervor ("Testify"), the guitar-driven record draws inspiration from the late '60s/early '70s possibilities created by Janis Joplin, Jimi Hendrix, Sly Stone and Delaney & Bonnie. "Righteous People," with its Eastern modulations (all that's missing is a sitar break) is a time machine back to the Fillmore East. Midtempo dedication to the road "Let It Ride" and anthem "Bang My Drum" sound like staples of what used to be called AOR radio. Don't miss the provocative and unsettling "Dark Desire," a volatile mix of eros, race and rock.—WR

R&B

LALAH HATHAWAY

Self Portrait

Producers: various
Stax Records/Concord Music Group

Release Date: June 3

▶ Instead of standing behind dad Donny's formidable shadow, Lalah Hathaway has resolutely sculpted her own soulful identity. That's never been more apparent than on her

fourth solo album. Working with longtime collaborators (including singer/songwriters Rahsaan Patterson, Sandra St. Victor) and newcomers (Snoop Dogg producer Terrace Martin), Hathaway presents her most personal—and stunning—project to date. She colorfully evokes her childhood on "Little Girl," paying homage to her dad with a heart-tugging excerpt from one of his earlier interviews. Elsewhere, she brings her natural talent for phrasing and pouring a well of emotion into telling lyrics on such tracks as "Breathe," "On Your Own," "Let Go" and "That Was Then." Like top-shelf cognac, Hathaway's passionate vocals go down smooth and spread head-to-toe warmth—a fitting symbol for the next generation of Stax soul.—GM

POP

EMMYLOU HARRIS

All I Intended to Be

Producer: Brian Ahern
Nonesuch

Release Date: June 10

★ Emmylou Harris has been so busy in recent years—collaborating with Mark Knopfler, touring with Neil Young and Elvis Costello, assembling a boxed set—that it's surprising to realize her last album of new material was five

years ago. Blending five originals with a selection of tracks by others, the prospectively titled 13-song set represents a fusing of Harris' past and present. Produced by longtime collaborator Brian Ahern, "Intended" blends the country and folk flavor of her early recordings with the ethereal ambience that's marked her work of the last dozen or so years. There's classic balladry via Harris' own "How She Could Sing the Wildwood Flower" and her renditions of Merle Haggard's "Kern River" and Mark Germino's "Broken Man's Lament." Dolly Parton lends just the right touch to Harris' "Gold," while Vince Gill joins in for a duet on Billy Joe Shaver's "Old Five and Dimers Like Me." Harris' take on Tracy Chapman's "All That You Have Is Your Soul" is definitive, and "Beyond the Great Divide" provides a sublime closing to an album that was well worth the wait.—GG

LATIN

SERGIO MENDES

Encanto

Producers: Sergio Mendes, Will.i.am
Starbucks/Concord

Release Date: June 10

▶ As on 2006's "Timeless," the Brazilian bossa nova master teams with

MONTGOMERY GENTRY

Back When I Knew It All

Producer: Blake Chancey
Columbia Nashville

Release Date: June 10

Nine years after first debuting on the country charts, Eddie Montgomery and Troy Gentry are still practicing their own brand of country rock and doing a first-rate job of it. But like their audience, the two are a little older and a lot wiser than they were a decade ago, and their new set reflects hard-earned maturity balanced with the desire (and ability) to get into a little trouble on occasion. That mix is perhaps best represented by "I Pick My Parties," which features summer tour mate Toby Keith. All three singers, it seems, are a little more selective than they were in their wilder days. While the nostalgic title cut is currently top 10 on Billboard's Hot Country Songs chart, the album's best song may be the melodic and mature "Roll With Me," which features Gentry on lead vocal.—KT



SOLOMON BURKE

Like a Fire

Producer: Steve Jordan
Shout Factory

Release Date: June 10

Despite great talent, few original

soul artists have been able to remain busy and vital through the decades, be it from lack of interest, bad management or declining self-esteem. Solomon Burke has proved one of the few exceptions, issuing albums packed with potent performances and several discs with a twist, like the 2006 country and roots collection "Nashville." Here, he tackles songs by the likes of Eric Clapton, Ben Harper, Jesse Harris and Keb' Mo', several of whom guest on their respective tracks. Burke's voice remains mountainous, of course, and Harper's presence seems to nudge him to roar even louder—with hair-raising effect—on his "A Minute to Rest and a Second to Pray." But Burke does his legend just as much justice just on the talk-sung, Clapton-penned "Thank You" and Harris' summery, midtempo, Wurlitzer-soaked "You and Me."—WO



THE BILLBOARD REVIEWS

SINGLES

Will.i.am on a collection of summery updates of the classics, as well as some new tracks. Updating such well-known songs as Antonio Carlos Jobim's "Waters of March" (talk-sung here by Ledisi) is a great proposition for exposing the music to new audiences. Though it's hard to imagine the updates will endure as long as the originals, guest artists including Natalie Cole gamely tackle the task. Standouts include Juanes' bright, infectious chorus on "Y Vamos Ya"; tight bossa jam "Odo-Ya" featuring Carlinhos Brown; and Brasil '66 alum Lani Hall's wistful vocal accompanied by Herb Alpert's trumpet on "Dreamer." Eminently synchable, it's the kind of music you could imagine playing at a store or in a commercial.—*ABY*

JAZZ

CASSANDRA WILSON

Loverly
Producer: *Cassandra Wilson*
Blue Note

Release Date: *June 10*

While Cassandra Wilson emerged in the early '90s as the foremost "new standards" pioneer for reimagining contemporary pop music in the jazz vein, her musical pulse was informed by vocal predecessors who swung and scatted within the tradition. After widely divergent collections in recent years, she re-enters the standards zone with "Loverly." Unlike other vocalists who let the music's inherent melodic strength carry the show, she transforms the old tunes into her own heartfelt vision, such as when she reinvigorates "Car-

avan" with a gleefully syncopated groove and gives "Black Orpheus" a luscious new shine. On the latter, guitarist Marvin Sewell contributes an eerily beautiful serpentine guitar glow. Other top-tier support comes from pianist Jason Moran (brilliantly surprising breaks) and master percussionist Lekan Babalola (African rhythm specialties). The sole original and one of the album's highlights, "Arere," combusts with rollicking rhythms.—*DO*

BLUES

JANIVA MAGNESS

What Love Will Do
Producers: *Dave Darling, Janiva Magness*
Alligator

Release Date: *June 10*

Janiva Magness has been feeling the love recently, thanks to back-to-back best contemporary female artist wins from the Blues Music Awards and a deal with Alligator, yielding this debut. Magness possesses a mighty voice, which she cuts loose with memorable effect on the slow blues "One Heartache Too Late." That voice works just as well in a funk or soul setting and, indeed, the record opens with the rugged funk tune "That's What Love Will Make You Do." She knocks down a bit of green-eyed soul on "Fool Me Again" and endows the lowdown blues "I Don't Want You on My Mind" with a particularly sultry buzz.—*PVV*

Additional reviews online this week at billboard.com:

- **Vetiver, "Thing of the Past"** (Gnomonsong)
- **Robert Pollard, "... Is Off to Business"** (Guided by Voices Inc.)

LEGEND & CREDITS

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

the corresponding format.

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

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

POP

WE THE KINGS

Check Yes Juliet (Run Baby Run) (3:38)
Producers: *S*A*M, Sluggo*
Writer: *not listed*
Publisher: *not listed*
S-Curve

▶ MySpace heroes We the Kings, who banded earlier in the decade at Martha B. King Middle School—thus the name—reached No. 3 on Heatseekers in October with a self-titled indie CD on S-Curve. Simple Plan-sound-alike power pop-punk anthem "Check Yes Juliet" is now on target for a top 40 bull's-eye. In February, the song was given ultimate props as free single of the week on iTunes and subsequently featured on MTV's "The Hills." Momentum built with a spot on the Vans Warped tour and headlining trek in April. Lyrically, the song is a major connector with its target, empathizing with young lovers looking to liaison, despite detractors. Quartet Kings is set up nicely to be a new crowned prince of radio. Systems go.—*CT*

R&B/HIP HOP

THE GAME FEATURING KEYSHIA COLE

Pain (4:26)
Producers: *Knobody, Dahoud Darien*
Writer: *J. Taylor*
Publisher: *not listed*
Geffen/Interscope

▶ On the first official single from upcoming third album "L.A.X.," rapper the Game spends most of his time paying homage to others, as opposed to simply bragging about himself. Atop a beat tailor-made for the West Coast and guest vocals from R&B singer Keyshia Cole, he succeeds in delivering a record that will appeal to mainstream radio and hip-hop heads alike. Considering that hip-hop is often excessively arrogant, this is a refreshingly humble song. Never one to hold back on dropping names, the Game explains his rap influences and their impact on hip-hop culture. These specifics prevent the song from being written off as a gimmick, instead making it a clever ode to hip-hop's elder statesmen.—*SR*

ROCK

R.E.M.

Hollow Man (2:39)
Producers: *Jackknife Lee, R.E.M.*
Writers: *P. Buck, M. Mills, M. Stipe*
Publisher: *not listed*
Warner Bros.

▶ Previous "Supernatural Superserious" revived long-lived R.E.M. at modern and mainstream rock with the best single the trio has released this decade. Even better is follow-up "Hollow Man," which opens quietly before its roaring singalong chorus. As always, the lyric is nonsensical, but Michael Stipe and company appear inspired here. Those who were there for the origination of '80s mod rock and lost faith through R.E.M.'s less melodic work in the millennium will recognize redemption.—*CT*

DANCE

CYNDI LAUPER

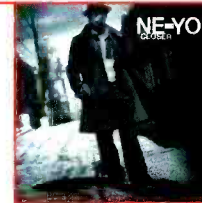
Same Ole Story (5:54)
Producers: *Cyndi Lauper, Richard Morel*
Writers: *C. Lauper, R. Morel*
Publisher: *not listed*
Epic

▶ In 1983, Cyndi Lauper and Madonna entered the scene blazing, with many comparisons—and even a Time cover story debating the longevity of both. While such

NE-YO

Closer (3:54)
Producers: *Stargate, Ne-Yo*
Writers: *S. Smith, M.S. Eriksen, T.E. Hermansen, M. Beite, B.R. Stray*
Publishers: *Zomba/Sony/ATV/EMI/Stellar, ASCAP*
Def Jam

Ne-Yo has stated recent boredom with R&B and decided to switch things up on much-anticipated "Year of the Gentleman," pushed back to Aug. 5 from a June release so he can record additional material. The new direction kicks off with Stargate-produced "Closer," similar rhythmically to Rihanna's dance anthem "Don't Stop the Music." "Closer" whispers, bumps and pops in all the right spots and should thump through the summer nights. Also of note is the stylishly hip video, in which the singer pays homage to Sammy Davis Jr. and Frank Sinatra, implied in the album title. Ne-Yo's previous two albums debuted at No. 1 on the Billboard 200, so he could score a triple crown, driven by his highest-energy single yet.—*MM*



fanfare died down as Madonna trailblazed into super-stardom, the May release of "Bring Ya to the Brink," Lauper's first full-length of all-new material in 12 years, will no doubt again ignite comparisons to Madge's No. 1 "Hard Candy." For the first time in her career, Lauper decided to craft an album with club-heads in mind, which makes sense with her steadfast fan base there. She teams with in-demand remixer/DJ Richard Morel to craft an homage to "I Will Survive" divas, with a raspy,

soul-school vocal, dissing her lover with ease and conviction: "It's the same ol' fucking story/ One for me, two for you." It's clear she has her eyes on the club scene and red shoes on the dancefloor. A more than welcome return.—*CW*

TRIPLE A

KIRSTEN PRICE

Magic Tree (3:16)
Producer: *Fred Sargolini*
Writers: *K. Price, F. Sargolini*
Publishers: *Pearson/Price/Sargolini/Hood Famous, BMI KPI*

▶ No, Kirsten Price isn't a porn queen, although she shares her name with an adult film star—and has no qualms about it. Sex oozes from Price's growling laugh midway through "Magic Tree" from self-assured debut album "Guts & Garbage." From the moody beginning of the single, it's clear the London-born Brooklyn resident is tougher than most chanteuses—who could find appeal with fans of Joss Stone's soulful funk or the crunchy rock of KT Tunstall. Price sang in a cappella groups and admits she broke into mom's whiskey stash as a young lass; how's that for branding? Admitted influences like Leonard Bernstein, Bach, Motown—and Prince for some dirty rock—are evident in "Tree," and should offer triple A radio a new star in waiting.—*TB*

MILEY CYRUS

7 Things (3:36)
Producer: *John Fields*
Writers: *A. Armato, T. James, M. Cyrus*
Publishers: *various*
Hollywood

Like Hilary Duff and the Jonas Brothers before her, Miley Cyrus has catapulted from Disney staple to pop star. Previous "See You Again" reached No. 3 on Pop 100 Airplay, while follow-up "7 Things" is shaping up as a worthy chart contender. Cyrus' husky voice is reminiscent of Ashlee Simpson, while "7" production is right up Avril alley. The song is an odd composite, sounding decidedly country between its youth-driven headbanger choruses. Lyrically, it first outlines "seven things I hate about you/You're vain, your games, you're insecure, you love me, you like her, you make me laugh, you make me cry/I don't know which side to buy," then "seven things I like about you," including "you make me laugh, you make me cry, but I guess that's both I'll have to buy." Clever, eh? Cyrus is a tween fave; it's in top 40's interest to indulge young listeners, who consistently turn to other media as FM habitually refuses to play what they want to hear. At last, programmers are getting a clue.—*CT*





SIMPSON

COUNTRY BY KEN TUCKER

BILLBOARD EXCLUSIVE

Simpson's New Sound

Pop Queen Turns Heads With Debut Country Single

Suffice to say there was healthy skepticism at country radio and on Nashville's Music Row when word began circulating last year that Jessica Simpson was recording a country album. While country hits by Bon Jovi (with Sugarland's Jennifer Nettles) and Jewel, as well as credible efforts by the Eagles and Darius Rucker,

have gone a long way to change opinion about so-called "carpetbaggers," any out-of-genre act that decides to record a country album is met with a critical eye (and ear).

At least by early indications, Simpson is on her way to swaying opinion in her favor. Her first single, "Come On Over," makes a historic debut at No. 41 on Billboard's Hot Country Songs chart this week (see story, page 59). A flirtatious, uptempo song, it was co-written by Simpson with

Rachel Proctor and Victoria Banks. "The fun thing about the song is that anxiety of wanting the guy to come over right then and there," Simpson says. "Everybody's felt that before."

Columbia Nashville VP of promotion Jimmy Rector says radio is responding positively to the single. "More than anything, people are pleasantly surprised. A lot of people didn't want to like it, but when they heard it, regardless of pre-conceived notions, they realized this is a really good record."

One unnamed programmer went as far as to tell Rector, "God help me, I really like this song." That's the reality of what we were facing," Rector says.

Comments like that surprised Simpson, who remembers thinking, "Oh, my gosh, people want to hate me," when first told of radio's feedback. "That's kind of hard to grasp, but at least they're supporting it. At least they know good music and they play good music. I can't believe the single's doing what it's doing."

Country WQIK Jacksonville, Fla., garnered national attention when it posted Simpson's single on its Web site and asked listeners to vote. Perez Hilton, People and Entertainment Tonight were among the outlets that breathlessly awaited the outcome of listener polling.

PD Gail Austin says she began streaming the song "minutes after we got it." When listeners voted, 60% liked it.

While Simpson grew up in Dallas, country KSCS Dallas PD Crash Poteet says that wasn't a factor in adding the record to his playlist. "The song itself stood on its own," he says. Listeners have agreed with Poteet's as-

essment. "From the first spin it's generated lots of positive phones mostly wanting to know who it is."

Poteet isn't doubtful about Simpson's career move. "If the single is any indication, I'm not at all skeptical," he says, adding, "I believe this project, along with Darius Rucker's, will break through this summer."

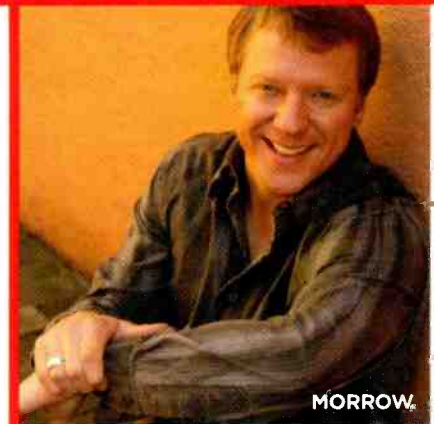
Country KUSS San Diego PD Mike O'Brian says that while Simpson's celebrity status doesn't hurt, the song had to have merit. "We really didn't have any expectations going in, but after the first listen, we said, 'Wow, this is a really good record,'" O'Brian says, noting that Simpson is "ubiquitous right now—'Access Hollywood,' Glamour, 'Entertainment Tonight.' You can't turn on the TV, hit the Internet or flip through a magazine and not see her and hear about this project specifically.

"Projects like this keep our format at the forefront," O'Brian adds. "It's publicity money can't buy."

For her part, Simpson says the process of recording and releasing a country album is exciting. "I feel like a brand-new artist," she says. "It's a great feeling."

And early skepticism aside, Simpson feels like she's found a home. "I did a lot in the pop world and I had a great time doing it, but this just feels so much easier," she says. "There's a lot of soul in country and while I was making this album I discovered that. I can't imagine myself anywhere else, to be honest with you.

"I look in the mirror and I know I'm doing the right thing with my career and my life," she adds. "It's a great place of comfort." ●●●



MORROW

TEXAS LEAGUER

While it started out as a cost-saving measure, Texas mainstay Cory Morrow is more than satisfied with how his new album, "Vagrants & Kings" (Sustain/UMG), which features his own band in the studio, turned out.

The album, released May 20, debuted at No. 1 on Billboard's South Central Regional Heatseeker chart in the June 7 issue and falls to No. 2 this week. Since release it has sold 3,000 U.S. copies, according to Nielsen SoundScan.

Recorded at Morrow's Austin home, the new set is less about him and more about his band. "We really went after this thing as a group," he says. The decision to use his band was initially a financial one. "It just seemed like it would be easier on the wallet if we did it in-house, but as we started doing it, it became apparent to me that we can be doing this for a long time because I liked the way it turned out.

"They came up with some unique stuff," Morrow says of his band's contributions. "It's got real feeling and that's what I want. It was an accidental discovery."

Morrow wrote or co-wrote all the album's cuts and contributors included Radney Foster, Liz Rose, Walt Wilkins, Lee Brice and Doug Johnson. He co-produced the record with bassist Steve Cargill.

While Morrow has built a loyal fan base in Texas and plays more than 150 shows per year, he still hopes to find a national following. "The dream is to take the music to the people and not be limited to where you can find those people," he says. "I'm hoping that this record will open some eyes or ears and bring some attention to us."

Collectively, Morrow's albums have sold 179,000 copies in the United States, according to SoundScan, with his best seller being 2003's "Full Exposure" at 37,000 units.

If a major label came calling, Morrow says he'd welcome the opportunity. "I really don't want to change the integrity of what we're doing, but I will gladly twist some stuff up to make it more appealing if that's what they think we need to do. I'll try anything." —KT

'BUSINESS' ACUMEN

On the back of "Sexy Can I," his top 10 Billboard Hot 100 hit with Ray J, Chicago rapper Yung Berg has a burgeoning single of his own, "The Business," and a new release date for his oft-delayed album, "Look What You Made Me."

"The Business," featuring newcomer Casha, is the first official single from Berg's August-slated album, originally scheduled for last year via Epic. The track jumps 85-66 on the Hot R&B/Hip-Hop Songs chart this week.

Berg was the first experiment in Epic's EP first, album later campaign; the "Almost Famous" EP was released last July and has sold 70,000 copies in the United States, according

to Nielsen SoundScan. Its single, "Sexy Lady," had already become a solid hit before the EP's release, peaking at No. 16 on Hot R&B/Hip-Hop Songs and selling 380,000 digital copies. But a full-length album was pushed back indefinitely.

Then in January, Berg showed up on "Sexy Can I," which has sold 1.4 million digital downloads and reignited the rapper's presence in the marketplace.

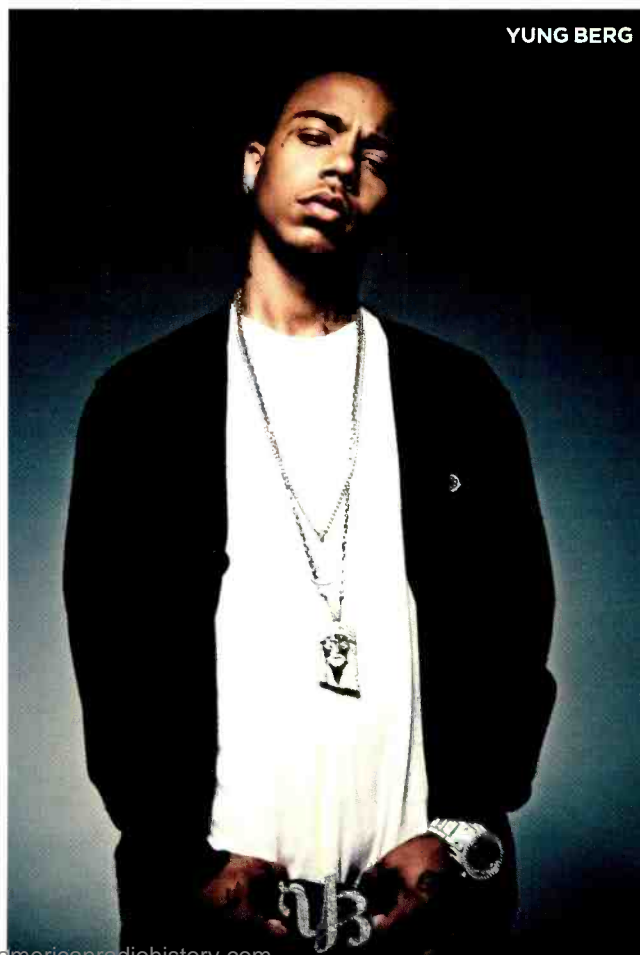
Epic wanted the track to be the first single from Berg's full-length, but the rapper says he "didn't want to be pigeonholed as the 'Sexy' guy." Instead, he shot a video for street single "Do That There," which Epic marketing director

Courtney Adams says reintroduced him to the public.

"He's booked for radio [promo] through June and is performing at J&R World's Summerfest and iTunes' Black Music Month event," Adams says. "We've been getting as many requests as we've been asking for at this point, and we're in talks with several summer tours."

Meanwhile, a clip for "The Business" hit BET's "Rap City" this week and Berg is about to deliver the video to "106 & Park." The rapper produced his entire album, which features Eve, Twista, Collie Buddz and Amerie.

"Through all of this, I've learned to stay consistent," he says. —Hillary Crosley



YUNG BERG

SIMPSON: ALEXI LUBOMIRSKAYA; MORROW: TODD V. WOLFSON

DANCE BY KERRI MASON

Sensible 'Seduction'

Kaskade Divides And Conquers With New Album

A new strategy is partly responsible for dance artist Kaskade's best first-week sales frame. The Chicago-born, San Francisco-based DJ/producer has been slowly building to a boil the old-fashioned way, with more than 140 gigs annually and word-of-mouth buzz, and last week, "Strobelite Seduction" (Ultra) debuted at No. 7 on Billboard's Top Electronic Albums chart and sold 3,000 units, according to Nielsen SoundScan.

For first single "Move for Me," a collaboration with underground producer sensation Deadmau5, the artist's team took a cue from pop acts and chose not to release the entire remix package prior to the album release, as is customary in the dance world. Instead, they posted a single radio edit on iTunes and a single DJ-length mix on dance specialty download site Beatport.

Kaskade, whose real name is Ryan Raddon, says he and his manager, Stephanie LaFera of Little Empire Music, "noticed that a lot of people who we were remixing, like Justin Timberlake and Britney Spears, were doing this, and it makes so much

sense looking back on it now. Putting just one song up, not lots of versions and remixes, made it very easy for people to make sense out of, and builds anticipation. And we put the extended DJ mix on Beatport, whereas before we just put it all out there at once. We didn't strategize and cater to different listeners. I think that sparked a lot of interest."

Raddon says that he sold close to 7,000 downloads of just the radio edit on iTunes in prerelease, and "I think those people went back and bought the album."

The producer, whose lush style of vocal electronic music wins him hosts of female fans, had another secret weapon too: "Sex and the City." "Strobelite" track "I Like the Way" was selected for the soundtrack to the hit film, which he only discovered upon reading the press release. "It was completely unexpected. I just purchased the CD," he



KASKADE

says. "It's so cool to see my name in there, and I'm psyched to see the movie and how the song will be placed. [The soundtrack] is very mainstream stuff, so to be in the presence of the other artists is an honor. And I do think people are discovering me through it: I read the comments on iTunes."

Will the placement, which follows up a spot on the "The Devil Wears Prada" soundtrack in 2006, further increase his female fan base?

"Pretty soon I'm not going to allow dudes into my shows," he says.

FOUR'S COMPANY

When singer/banjo player Abigail Washburn first started making music with banjo virtuoso Béla Fleck, cellist Ben Sollee and fiddler Casey Driessen in 2005, she never expected they'd become an official group, much less tour the United States together.

Three years later, Washburn and the Sparrow Quartet debuted at No. 1 on Billboard's Top Bluegrass Albums chart with their self-titled Nettwerk album. (The set drops to No. 3 this week.)

Washburn says she thought people who enjoyed the four musicians' solo work also would like the group, and Fleck was especially interested in how his fans would respond to the album, which has sold 1,000 copies in its first week of U.S. release, according to Nielsen SoundScan. A Washburn solo album, 2005's "Song of the Traveling Daughter," is at 16,000.

"There was a sense that the audiences that liked us before would like this record too, although it's a little more complex musically," Washburn says. "So we weren't entirely sure it would retain everybody."

Washburn's manager Ashley Capps says some key performances in the past few months played a large role in promoting the album before its May 20 release, most notably the Assn. of Performing Arts Presenters conference in January, South by Southwest in March and MerleFest in April.

Washburn "is a very charismatic artist who connects with people in the live setting almost immediately," he says. "So our strategy from the very beginning has been to capitalize on that and get her out in front of audiences who are interested in the type of music she creates."

Indeed, Washburn has benefited from the pre-existing fan bases for the individual musicians.

"At a lot of our shows, people are showing up that have never seen any of us play, or people are showing up for Béla but end up liking the group, or they show up because they had heard Casey or Ben before and ended up really liking the group," she says. "So it seems like there's an ability for this music to have a broad reach."

Washburn and the Sparrow Quartet will make several festival appearances throughout the States and Canada this summer, including the Winnipeg Folk Festival, Vancouver Island Music Festival, Bonnaroo and Edmonton Folk Music Festival, along with some small-club dates. Capps says a predominantly club and theater tour will follow in the fall. —Laura Leebove



WASHBURN



MAINO

DON'T HATE!

Although he recorded "Hi Hater" more than a year ago, MC Maino finally cracked Billboard's Hot R&B/Hip-Hop Songs chart with it last month.

The track is the first single from his Sept. 30-slated Atlantic debut, "If Tomorrow Comes," but was originally recorded while the Brooklyn-born rapper was a Universal Records artist in 2007.

"Hi Hater" peaked at No. 93 last week and has sold 6,000 digital downloads, according to Nielsen SoundScan.

"I talked about 'Hi Hater' last year," Maino says. "But then I left Universal for Atlantic and had to cross my fingers that no one used the song's concept."

A video for the song was released in March and has amassed 350,000 streams on Maino's MySpace site. The rapper and his team began their promotional efforts with his New York fan base before spreading throughout the Northeast.

"We're sending him out on a northeastern promotional tour in two weeks," Atlantic product manager Marsha St. Hubert says. "He'll hit Washington, D.C.; Philadelphia;

and the Carolinas to meet with people and interact with radio."

Maino will be a MySpace featured artist this month, and according to St. Hubert, several viral videos are in the works, including the "Hi Hater" tutorial dance and man-on-the-street clips where fans describe what the track means to them.

Maino is also filming a "ZIP codes" webisode for Atlantic, which will be shot in his Brooklyn neighborhood. These videos will hit the Web in the next few weeks via Maino's MySpace page, YouTube channel and mainohustlehard.com.

Maino joined Universal in 2005 after garnering significant buzz with his independent single, "Rumors." But he departed two years later to sign with Atlantic in November 2007.

"If Tomorrow Comes" touts rappers T.I. and BG as features thus far, while producers GQ Beats, Mr. Rogers and Cool & Dre have contributed tracks. "I stayed away from a bunch of features because this is my first album and I want people to hear me," Maino says. "They always tell you that your time will come. Maino season has just begun." —Hillary Crosley

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'SEX' SELLS

>>The "Sex and the City" movie soundtrack—which features the film's Jennifer Hudson—sashays onto the Billboard 200 with 66,000 at No. 2. It's the highest debut for a multi-act theatrical film soundtrack since "Get Rich or Die Tryin'" also started at No. 2 in November 2005.

CAPITOL GAINS

>>With Coldplay at No. 3 and Katy Perry at No. 5 on the Billboard Hot 100, Capitol Records occupies two slots in the top five for the first time since Sept. 15, 1990, when Hammer's "Have You Seen Her" and Polson's "Unskinny Bop" represented the label.



JAZZ NOTES

>>The fourth entry in the "Verve//Remixed" series—boasting reworkings of tunes by James Brown, Nina Simone and others—bows at No. 2 on Top Contemporary Jazz Albums. All of the franchise's previous editions started at either No. 1 or No. 2 as well.

CHART BEAT

>>In 1972, Al Green said, "Let's Stay Together," and 36 years later, we still are. The sensual soul singer has his highest-charting album on the Billboard 200 since "I'm Still in Love With You" peaked at No. 4 in 1972, thanks to the No. 9 debut of "Lay It Down" (Blue Note). On Top R&B/Hip-Hop Albums, "Lay It Down" bows at No. 3, tying it with a 1975 greatest-hits collection as Green's highest-ranked titles since "Al Green Is Love" peaked at No. 1, also in 1975.

>>Green isn't the only R&B veteran returning to the album tally this week. Bobby Womack garners his first ink on this chart in 14 years. Entering at No. 99 is "The Best of Bobby Womack: The Soul Years" (Capitol), his first album to appear on the R&B list since "Resurrection" rose to No. 91 in 1994.

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

CHARTS

Usher Takes 'Stand' With Year's Second-Best Sum

Usher roars out the gate with 443,000 first-week sales for his new album "Here I Stand." As the only title this week to surpass 100,000, he easily stands atop the Billboard 200.

This marks the second-largest sales week thus far of 2008, exceeded only by the 463,000 pulled when Mariah

its second and third weeks in stores (486,000 and 463,000, respectively).

It has sold 9.4 million copies to date, with nearly 8 million of those sold in that year alone. In fact, "Confessions" was a prime reason why 2004 was the only year since 2000 when album sales showed year-over-year growth.

Don't think for a minute that Usher rested on his laurels. He set up the album's arrival with "Love in This Club," which has sold 1.7 million downloads and led the Billboard Hot 100 for three weeks. His release-week schedule found him playing "Good Morning America" and visiting MTV's "TRL" and BET's "106 & Park," and he primed the pump earlier with a May 17 appearance on "Saturday Night Live" and a stop on the finale of "Dancing With the Stars."

That TV blitz greatly resembles the rollout that brought Carey's new album to market, with one notable difference. Shortly before "E=MC²" landed, she made two visits to ratings champ "American Idol." That show's heavy draw could very well explain her opener starting 20,000 copies larger than Usher's.

SHIFT HAPPENS: The vigorous growth of the digital song market is among several factors affecting this decade's decline in album sales.

A la carte digital tracks almost met parity with album volume in 2006, when Nielsen SoundScan tallied physical and digital albums combined at 588.1 million, compared with 581.9 million song downloads. Last year, 844.1 million digital song transactions out-

weighed album sales by nearly 69%, but even in that year of transition, the average sales week for a No. 1 album still surpassed that of a best-selling digital song. No more.

Through the end of May, the 2008 average at No. 1 on the Billboard 200 stood at 188,705, compared with 204,076 on Hot Digital Songs.

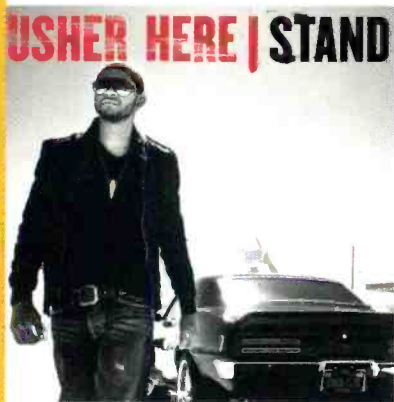
That's in contrast to the same point of last year, when the top-selling album averaged 210,742, versus 163,818 for the top digital song. By the end of 2007, the No. 1 album beat the No. 1 digital song by an even larger margin, 312,803 to 173,578, with the full-length category fattened by strong opening

weeks for Kanye West's "Graduation," Alicia Keys' "As I Am" and the Eagles' "Long Road out of Eden," plus December muscle exhibited by Josh Groban's "Noel." As previously reported here, one of the surprise stories of 2007 was that despite that year's 15% dip in album volume, the average week at No. 1 on the Billboard 200 actually stood above that of 2006, which finished at 273,400 (Billboard, Feb. 16).

While this year's top-selling album averages 16.3% less in a week than it did a year ago, larger concerns loom lower on the chart.

The average at No. 10, for example, stands at 33,997, compared with 46,301 a year ago, a slide of nearly 27%. Just five years ago, the average at No. 10 through the same number of weeks of 2003 was 72,673.

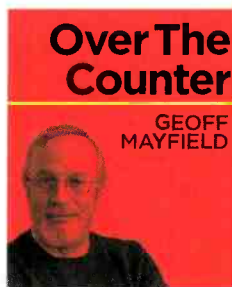
DISTURBING NEWS: Disturbed's "Indestructible" led Nielsen SoundScan's Building chart, released June 4, and is on course to bow at No. 1 next week on the Billboard 200. It will be the third chart-topper for the Reprise/Warner Bros. act. The band will lead a busy top 10, with new efforts from Weezer, Ashanti, Journey, Jewel and the "Now 28" compilation all looking to start high.



Carey's "E=MC²" reached stores to mark the largest opener in her career.

The launch of Usher's new album is nothing to scoff at, but this does mark a decline from initial weeks of his 2004 blockbuster, "Confessions," which quickly became that year's best-selling album.

Not only did "Confessions" surpass 1 million units in its first week, it also beat the new album's starting sum in



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,237,000	1,176,000	20,498,000
Last Week	7,205,000	1,164,000	21,430,000
Change	0.4%	1.0%	-4.3%
This Week Last Year	8,310,000	899,000	14,886,000
Change	-12.9%	30.8%	37.7%

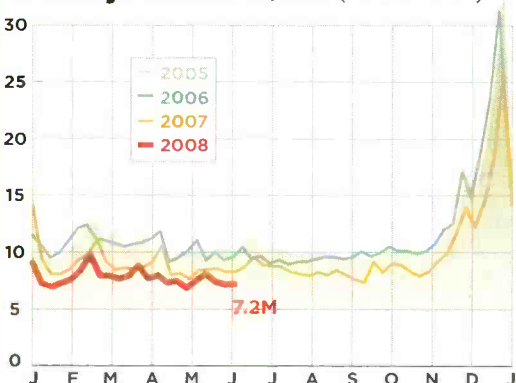
*Digital album sales are also counted within album sales.

Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	193,772,000	171,816,000	-11.3%
Digital Tracks	355,121,000	460,778,000	29.8%
Store Singles	871,000	688,000	-21.0%
Total	549,764,000	633,282,000	15.2%
Albums w/TEA*	229,284,100	217,893,800	-5.0%

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

Weekly Album Sales (Million Units)



DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	173,564,000	144,752,000	-16.6%
Digital	19,634,000	26,327,000	34.1%
Cassette	159,000	45,000	-71.7%
Other	415,000	692,000	66.7%

For week ending June 1, 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
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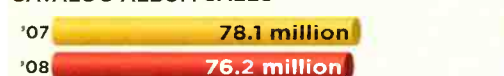
YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	115,700,000	95,634,000	-17.3%
Catalog	78,072,000	76,181,000	-2.4%
Deep Catalog	55,039,000	54,213,000	-1.5%

CURRENT ALBUM SALES



CATALOG ALBUM SALES



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.

JUN 14 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand		1
2	NEW	1	SOUNDTRACK NEW LINE 39114 (16.98)	Sex And The City		2
3	1	2	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		1
4	2	2	BUN-B J PRINCE TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill		2
5	6	5	LEONA LEWIS MCA J 02554 RMG (18.98)	Spirit		1
6	4	2	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		1
7	8	4	DUFFY MERCURY 010822*/IDJMG (11.98)	Rockferry		4
8	7	6	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2		1
9	NEW	1	AL GREEN BLUE NOTE 48449/BLG (18.98)	Lay It Down		1
10	5	1	DEATH CAB FOR CUTIE BARSUK ATLANTIC 452796/AG (18.98)	Narrow Stairs		1
11	9	8	MADONNA WARNER BROS. 421372 (18.98)	Hard Candy		1
12	12	11	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		3
13	11	3	JASON MRAZ ATLANTIC 448508 AG (18.98)	We Sing. We Dance. We Steal Things.		1
14	13	9	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
15	10	7	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark		1
16	3	2	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
17	18	13	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		1
18	15	183	FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98)	Fight With Tools		15
19	16	24	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 11221 RMG/SBN (18.98)	Carnival Ride		2
20	26	31	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus		1
21	27	20	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static		1
22	33	2	VARIOUS ARTISTS WALT DISNEY 001130 (18.98)	Disneymania 6: Music Stars Sing Disney... Their Way!		22
23	23	19	SOUNDTRACK FOX RHINO 410236*/AG (13.98)	Juno		1
24	29	22	SOUNDTRACK FOX 82986 RAZOR & TIE (16.98)	Alvin And The Chipmunks		1
25	22	27	RICK ROSS SLIP-N SLIDE DEF JAM 009536*/IDJMG (13.98)	Trilla		1
26	32	21	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		1
27	19	23	JORDIN SPARKS 19 JIVE 18752 ZOMBA (18.98)	Jordin Sparks		10
28	104	107	PACE SETTER FERGIE WILL I AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess		2
29	37	17	LYFE JENNINGS COLUMBIA 01966 SONY MUSIC (11.98)	Lyfe Change		4
30	24	88	ONEREPUBLIC MOSLEY INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud		14
31	185	189	GREATEST WISIN & YANDEL GAINER MACHETE 010293 (16.98) ⊕	Wisin Vs. Yandel: Los Extraterrestres		2
32	47	51	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	Jonas Brothers		1
33	20	30	DAUGHTRY RCA 88890 RMG (18.98)	Daughtry		4
34	35	25	JAMES OTTO RAYBOW WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man		1
35	34	33	NATASHA BEDINGFIELD PHONOGENIC EPIC 11748 SONY MUSIC (17.98)	Pocketful Of Sunshine		1
36	30	47	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
37	25	67	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride		2
38	14	2	JESSE MCCARTNEY HOLLYWOOD 001942 (13.98)	Departure		14
39	44	32	MILEY CYRUS Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert HOLLYWOOD 001250/WALT DISNEY (18.98 CD/DVD) ⊕	Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert		1
40	28	29	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
41	NEW	1	CYNDI LAUPER EPIC 06592/SONY MUSIC (18.98)	Bring Ya To The Brink		41
42	58	54	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕	Para Siempre		2
43	17	2	DONNA SUMMER BURGUNDY 22894 SONY BMG (18.98)	Crayons		1
44	50	35	ALICIA KEYS MCA J 11513*/RMG (18.98) ⊕	As I Am		3
45	56	43	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		1
46	NEW	1	FERGIE WILL I AM A&M/INTERSCOPE DIGITAL EXIGA (3.98)	The Dutchess: Deluxe E.P.		46
47	36	57	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits		5
48	43	41	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1
49	40	14	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		1
50	31	26	SOUNDTRACK WALDEN MEDIA 000742/WALT DISNEY (18.98)	The Chronicles Of Narnia: Prince Caspian		26
51	38	10	KEITH SWEAT KEIA ATCO 106556/RHINO (18.98)	Just Me		10
52	42	15	GAVIN DEGRAW J 06291 RMG (18.98)	Gavin DeGraw		7
53	61	49	KEYSHIA COLE CONFIDENTIAL IMANI GEFEN 009475*/IGA (13.98)	Just Like You		2
54	54	73	THE-DREAM RADIO KILLA DEF JAM 009872*/IDJMG (13.98)	Love/Hate		30
55	53	45	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		2
56	55	52	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		4
57	46	59	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		4
58	45	39	TIM MCGRAW CURB 79086 EX (14.98)	Greatest Hits: Limited Edition		10
59	NEW	1	THE NEW BROADWAY CAST RECORDING MASTERWORKS BROADWAY 30457/SONY BMG MASTERWORKS (18.98)	Rodgers & Hammerstein's South Pacific		59
60	63	63	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	Minutes To Midnight		2
61	49	94	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		5
62	75	72	MARVIN SAPP VERITY 09413 ZOMBA (17.98)	Thirsty		55
63	60	62	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		22
64	62	55	SARA BAREILLES EPIC 94671 SONY MUSIC (11.98)	Little Voice		7
65	52	53	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good		2
66	90	74	R.E.M. WARNER BROS. 418620* (18.98) ⊕	Accelerate		1
67	57	50	RADIOHEAD BTD 21622*/ATO (13.98)	In Rainbows		1
68	87	91	FLYLEAF A&M OCTONE 650005/IGA (12.98) ⊕	Flyleaf		57
69	66	49	MILEY CYRUS HOLLYWOOD 000465 WALT DISNEY (22.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		3
70	64	84	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197 RMG (18.98)	Some Hearts		2
71	71	75	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons		1
72	59	28	PORTISHEAD GO! DISCS/MERCURY 011141*/IDJMG (13.98)	Third		7
73	65	36	FLIGHT OF THE CONCHORDS HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		3
74	85	89	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!		15
75	82	69	MARCOON 5 A&M OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		1
76	51	12	10 YEARS UNIVERSAL REPUBLIC 010979/UMRG (11.98)	Division		12
77	78	87	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		1
78	72	46	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
79	66	48	MARY J. BLIGE MTRIARCH GEFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
80	79	68	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		2
81	NEW	1	UNDEROATH SOLID STATE 11710*/TOOTH & NAIL (19.98)	Survive, Kaleidoscope		81
82	81	96	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7
83	41	16	JOSH GROBAN 143/REPRISE 412668/WARNER BROS. (27.98 CD/DVD) ⊕	Awake Live		8
84	NEW	1	JOHN HAITT NEW WEST 6145 (16.98) ⊕	Same Old Man		84
85	67	38	THE ROOTS DEF JAM 011138*/IDJMG (13.98)	Rising Down		1
86	74	44	TYE TRIBBETT & G.A. COLUMBIA 16114/SONY MUSIC (15.98)	Stand Out		16
87	73	76	PANIC AT THE DISCO DECAYDANCE FUELED BY RAMEN 430524/AG (18.98)	Pretty Odd.		1
88	80	92	THREE DAYS GRACE JIVE 83504 ZOMBA (18.98)	One - X		1
89	99	120	METRO STATION RED INK 10521 COLUMBIA (12.98)	Metro Station		89
90	83	79	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday		1
91	76	61	MANA WARNER LATINA 481788 (17.98) ⊕	Arde El Cielo		30
92	100	99	JOHN MAYER AWAHI COLUMBIA 27976*/SONY MUSIC (18.98)	Continuum		2
93	91	82	ROBERT PLANT / ALISON KRAUSS RULWDER 619075* (18.98)	Raising Sand		2
94	70	42	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8185/STARBUCKS (13.98)	The Second Wave		42
95	86	64	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse		1
96	89	86	BUCKCHERRY ELEVEN SEVEN 00001 ATLANTIC (13.98)	15		39
97	68	37	CARLY SIMON HEAR 30662/CONCORD (18.98)	This Kind Of Love		15
98	39	2	SOUNDTRACK CONCORD 30825 (18.98)	Indiana Jones And The Kingdom Of The Crystal Skull		39
99	102	93	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin		1
100	119	104	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	The Odd Couple		12

For the first time in its two-and-a-half-year history, the 15-position Top Cast Albums chart sees three debuts in a week (including this set, at No. 1).

The band's album posts its first gain since debuting thanks to sale pricing at Best Buy. The retailer also aids sets at Nos. 21, 92, 99 and 131.

After a reissue with extra tracks, album zips with 131% gain. Those extra tracks were also offered as part of a digital-only EP at No. 46 (11,000).

Album charges with a 265% increase after it was relaunched with six additional songs and a DVD last week.

The offering is the diva's first album of newly written material in the United States since 1997's "Sisters of Avalon," which debuted and peaked at No. 188.

THE BILLBOARD 200 ARTIST INDEX

10 YEARS	76	RODNEY ATKINS	124	NATASHA BEDINGFIELD	35
3 DOORS DOWN	3	ATMOSPHERE	117	DIERKS BENTLEY	49
36 CRAZYFISTS	135	AUGUSTANA	126	THE BLACK KEYS	162
		AVENGED SEVENFOLD	138	MARY J. BLIGE	79
BRYAN ADAMS	156	ERIKYAH BADU	156	ANDREA BOCELLI	189
TRACE ADKINS	53	SARA BAREILLES	64	GARTH BROOKS	47
CLAY AIKEN	136	BARENAKED LADIES	153	CHRIS BROWN	56
GARY ALLAN	132			MICHAEL BUBLE	78
ATREYU	179			BUCKCHERRY	96

BULLET FOR MY VALENTINE	192	CHERISH	140	DEF LEPPARD	104
BUN-B	4	KENNY CHESNEY	36	GAVIN DEGRAW	52
		KEYSHIA COLE	53	RAHEEM DEVAUGHN	113
		DANE COOK	198	NEIL DIAMOND	15
		COUNTING CROWS	109	LUPE FIASCO	123
		SHERYL CROW	196	FRIGER ELEVEN	171
		MILEY CYRUS	39, 69	FIVE FINGER DEATH PUNCH	7
				JUAN GABRIEL & ANA GABRIEL	165
				GNARLS BARKLEY	169
				FOXBORO HOTTUBS	103
				AL GREEN	9
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FERGIE	28, 46	FLO RIDA	90	SARA GROVES	144
VICENTE FERNANDEZ	42	FLYLEAF	68	JAHEIM	150
KIRK FRANKLIN	195	FOO FIGHTERS	131	JANET	194
		JOHN HAITT	84	LYFE JENNINGS	29
		JACK JOHNSON	21	MIRANDA LAMBERT	61
		JULIANNE HOUGH	16	CYNDI LAUPER	41
				MARCOON 5	75
				JONAS BROTHERS	32
				LEDS	173
				LEO ZEPPELIN	114
				TRIP LEE	193
				LEONA LEWIS	5
				LIFEHOUSE	161
				LIL MAMA	175
				LINKIN PARK	60

LADY ANTEBELLUM	57	MADONNA	11
MARIAH CAREY	51	MARCOON 5	75
MATCHBOX TWENTY	183	JOHN MAYER	92
JESSE MCCARTNEY	38	REBA MCCENTRE	142
TIM MCGRAW	58, 147	METRO STATION	89
MGMT	141		

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both the Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 52 adult top 40 stations, 102 adult contemporary stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen
BDS

SALES DATA COMPILED BY
nielsen
SoundScan

Billboard HOT 100 JUN 14 2008

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	2	13	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
3	4	16	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
4	3	18	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19 JIVE/ZOMBA)
5	5	18	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
6	6	9	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
7	11	8	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)
8	8	10	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
9	9	21	LOVE SONG	SARA BAREILLES (EPIC)
10	10	13	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
11	7	16	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)
12	12	11	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
13	17	6	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)
14	13	14	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)
15	20	5	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
16	21	6	LOVE IN THIS CLUB PART II	USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)
17	18	6	BYE BYE	MARIAH CAREY (ISLAND/DJMG)
18	23	6	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)
19	16	15	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)
20	14	12	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)
21	15	33	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
22	25	11	THE WAY THAT I LOVE YOU	ASHANTI (THE INC. UNIVERSAL MOTOWN)
23	28	12	EVERY DAY	RASCAL FLATTS (LYRIC STREET)
24	19	26	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
25	32	7	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)

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.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	9	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
2	2	21	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
3	3	30	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
4	4	41	LOVE SONG	SARA BAREILLES (EPIC)	☆
5	5	20	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
6	9	20	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
7	8	16	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)	☆
8	6	25	WON'T GO HOME WITHOUT YOU	MARION 5 (A&M/OCTONE/INTERSCOPE)	☆
9	7	34	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	☆
10	10	11	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
11	11	24	SAY	JOHN MAYER (AWARE/COLUMBIA)	☆
12	13	45	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
13	14	10	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19 JIVE/ZOMBA)	☆
14	12	24	THESE HARD TIMES	MATCHBOX TWENTY (MELISSA/ATLANTIC)	☆
15	17	7	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
16	15	14	STAY BEAUTIFUL	THE LAST GOODNIGHT (VIRGIN/CAPITOL)	☆
17	16	11	NEW SOUL	Yael Naim (TOT OU TARD/ATLANTIC)	☆
18	19	6	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
19	18	12	MERCY	DUFFY (MERCURY/DJMG)	☆
20	21	10	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	☆
21	22	10	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
22	20	17	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	☆
23	23	12	ALL OVER YOU	THE SPILL CANVAS (ONE ELEVEN/SIRE/REPRISE)	☆
24	25	7	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE/WELED BY RAMEN/RRP)	☆
25	24	16	SAY IT AGAIN	MARIE DIGBY (HOLLYWOOD)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 LOVE SONG	SARA BAREILLES (EPIC)	☆
2	2	44	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
3	3	21	LOST	MICHAEL BUBLE (143/REPRISE)	☆
4	6	8	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
5	4	31	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	5	23	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
7	7	22	TATTOO	JORDIN SPARKS (19 JIVE/ZOMBA)	☆
8	8	49	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
9	9	43	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
10	10	23	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
11	11	13	SAY	JOHN MAYER (AWARE/COLUMBIA)	☆
12	13	18	IN MY ARMS	PLUMB (CURB/REPRISE)	☆
13	12	14	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
14	14	17	BUSY BEING FABULOUS	EAGLES (E/R)	☆
15	15	21	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL McDONALD (UNIVERSAL MOTOWN)	☆
16	16	16	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	☆
17	17	13	FALL	KIMBERLEY LOCKE (CURB/REPRISE)	☆
18	18	8	AWAKE	JOSH GROBAN (143/REPRISE)	☆
19	20	8	IN GOD'S HANDS	NELLY FURTADO FEAT. KEITH URBAN (MOSLEY/GEFFEN/INTERSCOPE)	☆
20	19	15	FORGIVE ME	CNOTE (J&H ENT)	☆
21	30	2	THE TIME OF MY LIFE	DAVID COOK (FREMANTLE/19 RCA/RMG)	☆
22	22	8	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
23	21	6	I THOUGHT I'D SEEN EVERYTHING	BRYAN ADAMS (BADMAN)	☆
24	24	4	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19 JIVE/ZOMBA)	☆
25	26	4	AFTER ALL THESE YEARS	JOURNEY (NORBITA)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	4	4	#1 VIVA LA VIDA	COLDPLAY (CAPITOL)	■
2	2	11	LOLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	■
3	13	4	I KISSED A GIRL	KATY PERRY (CAPITOL)	■
4	1	2	THE TIME OF MY LIFE	DAVID COOK (FREMANTLE/19 RCA/RMG)	■
5	3	4	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)	■
6	-	1	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	■
7	5	15	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	■
8	6	15	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	■
9	8	10	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	■
10	12	14	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	■
11	11	6	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	■
12	18	6	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	■
13	10	21	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19 JIVE/ZOMBA)	■
14	15	16	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	■
15	25	9	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)	■
16	22	12	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	■
17	17	8	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	■
18	19	4	LAST NAME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
19	30	12	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	■
20	23	6	MERCY	DUFFY (MERCURY/DJMG)	■
21	35	6	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	■
22	33	10	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	■
23	31	23	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	■
24	20	44	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	■
25	34	7	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	37	19	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	■
27	36	9	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)	■
28	27	22	SAY	JOHN MAYER (AWARE/COLUMBIA)	■
29	42	4	VIOLET HILL	COLDPLAY (CAPITOL)	■
30	49	4	IF I NEVER SEE YOUR FACE AGAIN	MARION 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	■
31	40	30	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	■
32	45	5	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	■
33	50	2	DANGEROUS	KARDINAL OFFISHALL (KONLIVE/GEFFEN)	■
34	7	2	DREAM BIG	DAVID COOK (FREMANTLE/19)	■
35	43	3	LOVE IN THIS CLUB PART II	USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	■
36	39	26	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)	■
37	38	10	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	■
38	46	7	BYE BYE	MARIAH CAREY (ISLAND/DJMG)	■
39	48	10	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	■
40	44	26	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	■
41	53	7	I'M YOURS	JASON MRAZ (ATLANTIC)	■
42	-	1	MOVING MOUNTAINS	USHER (LAFACE/ZOMBA)	■
43	56	3	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA (HYMN/TD/ZE MINDS/COLUMBIA)	■
44	-	1	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	■
45	55	4	GET SILLY	V.I.C. (YOUNG MOGUL/WARNER BROS.)	■
46	57	6	CLOSER	NE-YO (DEF JAM/DJMG)	■
47	9	2	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	DAVID COOK (FREMANTLE/19)	■
48	59	3	THERE'S NOTHING	SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELUGA HEIGHTS/KOCH/EPIC)	■
49	64	10	PARTY PEOPLE	NELLY FEAT. FERGIE (DEERITY/UNIVERSAL MOTOWN)	■
50	54	36	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	52	30	LOVE SONG	SARA BAREILLES (EPIC)	■
52	47	27	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	■
53	-	1	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRG/UNIVERSAL MOTOWN)	■
54	62	12	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	■
55	63	3	SUMMERTIME	NEW KIDS ON THE BLOCK (INTERSCOPE)	■
56	-	44	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	■
57	58	4	MOVE SHAKE DROP REMIX	DJ LAZ FEAT. FLO RIDA, CASELY & PITBULL (VIP)	■
58	72	12	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)	■
59	61	11	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)	■
60	-	2	PORK AND BEANS	WEezer (DGC/GEFFEN/INTERSCOPE)	■
61	73	12	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)	■
62	-	2	WE MADE IT	BUSTA RHYMES FEAT. LINKIN PARK (AFTERMATH/INTERSCOPE)	■
63	75	25	WON'T GO HOME WITHOUT YOU	MARION 5 (A&M/OCTONE/INTERSCOPE)	■
64	-	1	IF I DIDN'T HAVE YOU	MITCHEL MUSSO & EMILY OSMENT (WALT DISNEY)	■
65	74	18	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	■
66	-	1	GUNPOWDER & LEAD	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	■
67	-	5	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	■
68	-	17	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
69	-	16	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE/WELED BY RAMEN/RRP)	■
70	65	2	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)	■
71	-	4	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)	■
72	-	32	NEVER TOO LATE	THREE DAYS GRAVE (JIVE/ZOMBA)	■
73	-	24	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	■
74	-	46	PARALYZER	FINGER ELEVEN (WIND-UP)	■
75	-	17	NEW SOUL	Yael Naim (TOT OU TARD/ATLANTIC)	■

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	#1 PORK AND BEANS	WEezer (DGC/GEFFEN/INTERSCOPE)	☆
2	3	4	HAMMERHEAD	THE OFFSPRING (COLUMBIA)	☆
3	2	15	RISE ABOVE THIS	SEETHER (WIND-UP)	☆
4	4	9	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	☆
5	6	9	LET IT DIE	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
6	5	13	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
7	7	6	DISCIPLINE	NINE INCH NAILS (THE NULL CORPORATION/RED)	☆
8	9	11	I WILL POSSESS YOUR HEART	DEATH CAB FOR CUTIE (ATLANTIC)	☆
9	10	5	VIOLET HILL	COLDPLAY (CAPITOL)	☆
10	8	10	SALUTE YOUR SOLUTION	THE RAconteurs (THIRD MAN/WARNER BROS.)	☆
11	12	10	INSIDE THE FIRE	DISTURBED (REPRISE)	☆
12	11	31	PSYCHO	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	☆
13	13	15	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
14	14	19	FALLING DOWN	ATREYU (HOLLYWOOD)	☆
15	15	11	ADDICTED	SAVING ABEL (SKID/DCO/VIRGIN/CAPITOL)	☆
16	16	35	BELIEVE	THE BRAVERY (ISLAND	

See below for complete legend information.

JUN 14 2008 POP Billboard

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	2	12	LOLLOIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
3	11	1	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
4	13	5	I KISSED A GIRL	KATY PERRY (CAPITOL)
5	4	15	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
6	7	11	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
7	12	4	VIVA LA VIDA	COLDPLAY (CAPITOL)
8	8	18	SEXY CAN I	RAY J & YOUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
9	5	27	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
10	9	14	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
11	10	19	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
12	11	10	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
13	6	27	THE TIME OF MY LIFE	DAVID COOK (FREMANTLE/19/RCA/RMG)
14	14	6	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
15	18	12	SHAKE IT	METRO STATION (RED INK/REO/COLUMBIA)
16	16	14	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
17	17	10	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
18	20	23	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	15	27	STOP AND STARE	ONEREPUBLIC (MUSIC/INTERSCOPE)
20	21	31	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
21	19	31	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
22	23	14	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
23	32	1	LOVE SONG	SARA BAREILLES (EPIC)
24	30	7	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
25	21	21	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
26	32	16	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
27	27	1	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
28	25	27	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
29	29	1	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
30	29	7	MERCY	DUFFY (MERCURY/IDJMG)
31	34	1	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
32	33	25	SAY	JOHN MAYER (AWARE/COLUMBIA)
33	33	25	THERE'S NOTHIN	SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELUGA HEIGHTS/EPIC)
34	36	28	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
35	36	28	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
36	45	4	SUMMERTIME	NEW KIDS ON THE BLOCK (INTERSCOPE)
37	4	4	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)
38	37	5	LAST NAME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
39	37	5	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
40	44	24	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
41	41	1	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
42	47	21	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
43	53	4	DAUGHTRY	DAUGHTRY (RCA/RMG)
44	49	8	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
45	49	8	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)
46	49	8	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
47	57	14	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
48	56	4	VIOLET HILL	COLDPLAY (CAPITOL)
49	60	7	CLOSER	NE-YO (DEF JAM/IDJMG)
50	58	7	LOVE IN THIS CLUB PART II	USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)
			LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA)

For a complete listing of the Pop 100, check out www.billboard.biz

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. **POP 100 AIRPLAY:** Legend located below chart. **HOT SINGLES SALES:** The top-selling retail-available physical singles, as compiled by Nielsen SoundScan. This data is used to compile both the Hot 100 and Pop 100. **TOP MUSIC VIDEOS:** The top-selling retail-available music videos, as compiled by Nielsen SoundScan. **HOT VIDEOCLIPS:** Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. **VIDEO MONITOR:** Rotating playlists from 12 channels. All charts © 2008, Nielsen Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	2	15	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
3	4	11	SEXY CAN I	RAY J & YOUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
4	7	11	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
5	12	12	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
6	3	25	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
7	6	25	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
8	8	8	LOLLOIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
9	9	10	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
10	10	15	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
11	11	8	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
12	16	14	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	13	22	LOVE SONG	SARA BAREILLES (EPIC)
14	12	28	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
15	13	26	STOP AND STARE	ONEREPUBLIC (MUSIC/INTERSCOPE)
16	19	7	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
17	18	0	SHAKE IT	METRO STATION (RED INK/REO/COLUMBIA)
18	14	31	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
19	26	5	I KISSED A GIRL	KATY PERRY (CAPITOL)
20	17	24	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
21	24	6	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
22	20	15	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
23	22	28	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
24	18	18	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
25	23	16	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 WE ROCK	CAMP ROCK (WALT DISNEY)
2	2	2	LOLLOIPOP/A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
3	6	1	UR SO GAY	KATY PERRY (CAPITOL)
4	5	4	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
5	16	2	THAT GREEN GENTLEMAN	PANIC AT THE DISCO (DECA/DANCE FUELED BY RAMEN/RRP)
6	13	8	THE LIFE	PRODIGY (A&O/VDX)
7	10	3	GO SPEED RACER GO	ALI DEE AND THE DEEKCOMPRESSORS (RAZOR & TIE)
8	3	2	I'M LETTING GO	FRANCESCA BATTISTELLI (FERVENT)
9	7	2	I DON'T WANT TO GO TO SCHOOL	THE NAKED BROTHERS BAND (NICKELODEON/COLUMBIA)
10	5	4	WATER CURSES	ANIMAL COLLECTIVE (DOMINO)
11	10	10	SHINE	ANNA NALICK (EPIC)
12	9	5	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
13	26	1	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
14	20	47	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
15	9	9	WE FLY	AG (WRECKLESS ENTERTAINMENT)
16	12	4	RINGER	FOUR TET (DOMINO)
17	14	12	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
18	21	2	MUCH LIKE FALLING	FLYLEAF (A&M/OCTONE/INTERSCOPE)
19	23	2	LITTLE BIT	LYKKE LI (LL RECORDINGS)
20	1	1	KEEP MARCHING	NATE JACOBS FEAT. BEAU DILLY (JANISAN)
21	26	49	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
22	25	64	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
23	18	1	WILL YOU DANCE WITH ME	JULIANNE HOUGH (FRONTLINE)
24	24	9	HEY SHAWTY	KING & FIGHT D.S.K. (GET IT HOW U LIVE/GUACAMOLE)
25	19	17	IT'S RIGHT HERE	TANIKA TURNER (KOUNTREE BOYZ)

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	NEW	1 WK	#1 LIVE FROM CHICAGO	COMING HOME MEDIA 7001 (34.98 DVD)	The Steve Miller Band	
2	NEW	1 WK	THE BEST OF IVAN PARKER	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44765 (19.98 DVD)	Ivan Parker	
3	1	25	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	
4	2	16	THE ADVENTURES OF MIMI	IMAGE ENTERTAINMENT 4961 (19.98 DVD)	Mariah Carey	
5	3	3	ARDE EL CIELO	WEA LATINIA VIDEO/WARNER MUSIC VISION 491388 (17.98 DVD)	Mana	
6	4	4	PARA SIEMPRE	SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD)	Vicente Fernandez	
7	9	9	****: LIVE IN PHOENIX	FUELED BY RAMEN/ISLAND/UNIVERSAL MUSIC & VIDEO DIST. 010935 (14.98 DVD)	Fall Out Boy	
8	6	155	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
9	7	28	THE BEYONCÉ EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyoncé	
10	8	211	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
11	11	1	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
12	10	28	CROSSROADS GUITAR FESTIVAL 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	5
13	14	60	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972	HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
14	28	30	HELP!	APPLE CAPITOL/EMM MUSIC VIDEO 10347 (29.98 DVD)	The Beatles	
15	9	9	HOW TO BE A MEGASTAR LIVE!	RHINO HOME VIDEO/WARNER MUSIC VISION 447292 (19.98 DVD)	Blue Man Group	
16	13	27	FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN	JIVE ZOMBA VIDEO/SONY BMG VIDEO 19336 EX (19.98 DVD)	Justin Timberlake	5
17	17	7	ROCK OF AGES	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44824 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
18	20	34	ELTON 60: LIVE AT MADISON SQUARE GARDEN	ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000998 (19.98 DVD)	Elton John	
19	15	4	LIVE AT MONTREUX 1986	EAGLE VISION/EAGLE ROCK 39125 (14.98 DVD)	Eric Clapton	
20	29	11	CELTIC THUNDER: THE SHOW	CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
21	24	5	INDESCRIBABLE	SIXSTEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
22	18	36	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
23	26	20	PRIDE AND JOY	EPIC MUSIC VIDEO/SONY BMG VIDEO 709260 (12.98 DVD)	Stevie Ray Vaughan And Double Trouble	
24	30	17	LIVE AFTER DEATH	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 22737 (19.98 DVD)	Iron Maiden	
25	27	26	THE ULTIMATE VIDEO COLLECTION	ROADRUNNER VIDEO 09269 (9.98 DVD)	Nickelback	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	6	#1 TEENAGE LOVE AFFAIR	ALICIA KEYS (MCA/J/RMG)
2	2	2	MOVING MOUNTAINS	USHER LAFACE/ZOMBA
3	4	3	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
4	11	2	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
5	1	8	LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY LAFACE/ZOMBA
6	2	7	MERCY	DUFFY MERCURY/IDJMG
7	9	2	VIOLET HILL	COLDPLAY CAPITOL
8	3	10	LOLLOIPOP	LIL WAYNE FEAT. STATIC MAJOR CASH MONEY/UNIVERSAL MOTOWN
9	8	3	DON'T TOUCH ME (THROW DA WATER ON 'EM)	BUSTA RHYMES AFTERMATH/INTERSCOPE
10	19	1	THERE'S NOTHIN	SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA BELUGA HEIGHTS/EPIC/KOCH
11	10	8	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
12	14	4	CLOSER	NE-YO DEF JAM/IDJMG
13	10	13	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA
14	7	7	REALIZE	COLBIE CAILLAT UNIVERSAL REPUBLIC
15	RE-ENTRY	15	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
16	17	3	IT'S NOT MY TIME	3 DOORS DOWN UNIVERSAL REPUBLIC
17	15	15	TAKE A BOW	RIHANNA SRP/DEF JAM/IDJMG
18	22	8	PICTURE TO BURN	TAYLOR SWIFT BIG MACHINE
19	RE-ENTRY	19	GAME'S PAIN	THE GAME FEATURING KEYSHIA COLE GEFFEN/INTERSCOPE
20	23	4	LAST NAME	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE
21	16	5	IN LOVE WITH A GIRL	GAVIN DEGRAW J/RMG
22	NEW	22	I'M STILL A GUY	BRAD PAISLEY ARISTA NASHVILLE
23	21	2	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA A&M/OCTONE/INTERSCOPE
24	RE-ENTRY	24	YOU'RE GONNA MISS THIS	TRACE ADKINS CAPITOL NASHVILLE
25	NEW	25	AFTER TONIGHT	JUSTIN NOZUKA GLASSNOTE/RED

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	DUFFY, MERCY	
2	JUSTIN NOZUKA, AFTER TONIGHT	
3	3 DOORS DOWN, IT'S NOT MY TIME	
4	MADONNA FEAT. JUSTIN TIMBERLAKE, 4 MINUTES	
5	ADELE, CHASING PAVEMENTS	
6	NATASHA BEDINGFIELD, POCKETFUL OF SUNSHINE	
7	GAVIN DEGRAW, IN LOVE WITH A GIRL	
8	JORDIN SPARKS DUET WITH CHRIS BROWN, NO AIR	
9	LEONA LEWIS, BLEEDING LOVE	
10	COLDPLAY, VIOLET HILL	

1	2	3	4	5	6	7	8	9	10
USHER, MOVING MOUNTAINS	PLIES FEAT. NE-YO, BUST IT BABY (PART 2)	ALICIA KEYS, TEENAGE LOVE AFFAIR	SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA, THERE'S NOTHIN	LIL WAYNE FEAT. STATIC MAJOR, LOLLOIPOP	NE-YO, CLOSER	MARIAH CAREY, BYE BYE	BUSTA RHYMES, DON'T TOUCH ME (THROW DA WATER ON 'EM)	ESTELLE FEAT. KANYE WEST, AMERICAN BOY	THE GAME FEAT. KEYSHIA COLE, GAME'S PAIN

1	2	3	4	5	6	7	8	9	10
TRACE ADKINS, YOU'RE GONNA MISS THIS	TAYLOR SWIFT, PICTURE TO BURN	CARRIE UNDERWOOD, LAST NAME	RASCAL FLATTS, EVERY DAY	BLAKE SHELTON, HOME	JULIANNE HOUGH, THAT SONG IN MY HEAD	SUGARLAND, ALL I WANT TO DO	BRAD PAISLEY, I'M STILL A GUY	TOBY KEITH, SHE'S A HOTTIE	ALAN JACKSON, GOOD TIME

TOP
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	57	2	#1 GREATEST GAINER USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand		1
2	1	2	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill		1
3	HOT SHOT DEBUT	1	AL GREEN BLUE NOTE 48449/BLG (18.98)	Lay It Down		3
4	2	7	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2		1
5	4	5	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change		1
6	4	13	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla		1
7	9	7	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
8	40	9	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		4
9	7	11	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate		1
10	6	1	KEITH SWEAT KEI/ATCO 106556/RHINO (18.98)	Just Me		1
11	8	24	MARY J. BLIGE MARIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		7
12	12	13	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
13	15	14	ALICIA KEYS MBKJ 11513*/RMG (18.98) ⊕	As I Am		3
14	8	2	FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98)	Fight With Tools		1
15	5	2	DONNA SUMMER BURGUNDY 22992/SONY BMG (18.98)	Crayons		1
16	14	12	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest		1
17	NEW	1	CALVIN RICHARDSON SHANACHIE 5773 (18.98)	When Love Comes		17
18	16	17	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		1
19	21	20	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		1
20	13	10	THE ROOTS DEF JAM 011138*/IDJMG (13.98)	Rising Down		1
21	20	12	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin		2
22	23	18	SHAWTY LO D-1 331708/ASYLUM (18.98)	Units In The City		4
23	18	24	LEDISI VERVE 008909/VG (10.98)	Lost & Found		10
24	17	6	CHERISH SHO'NUFF 00806/CAPITOL (18.98)	The Truth		1
25	24	14	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)		2
26	28	26	FLO RIDA PDE BOY ATLANTIC 442748/AG (18.98)	Mail On Sunday		3
27	25	27	ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98)	Shine		6
28	26	12	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		4
29	34	19	MINT CONDITION CAGED BIRD 3636/IMAGE (18.98)	E-Life		10
30	31	21	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse		1
31	22	2	FRAYSER BOY HYPNOTIZE MINDS 3619 (16.98)	Da Key		22
32	32	24	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		1
33	29	15	REGINA BELLE PENDULUM 300208500 (14.98)	Love Forever Shines		11
34	24	11	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/IDJMG (11.98)	Self-Made		1
35	40	25	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		1
36	36	33	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		2
37	52	52	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		1
38	38	40	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		1
39	19	5	FOXY BROWN BLACK ROSES 5030/KOCH (17.98)	Brooklyn's Don Diva		5
40	55	24	PACE SETTER KIRK FRANKLIN FO YO SOUL/GOSPEL CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		7
41	30	29	RAY J DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	All I Feel		1
42	35	31	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2		1
43	42	43	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		1
44	46	31	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster		1
45	51	50	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		1
46	39	42	LIL MAMA FAMILIAR FACES/JIVE 12331/ZOMBA (17.98) ⊕	VYP: Voice Of The Young People		1
47	44	32	JANET ISLAND 010735*/IDJMG (13.98) ⊕	Discipline		1
48	41	36	DAY26 BAD BOY 444540/AG (18.98)	DAY26		1
49	47	38	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98)	Graduation		2
50	43	35	SCARFACE J PRINCE/RAP-A-LOT 4 LIFE 99351/RAP-A-LOT (12.98)	The Best Of Scarface		10
51	33	4	BIZZY BONE AFTER PLATINUM 7935 (15.98)	A Song For You		28
52	50	47	VARIOUS ARTISTS MTS 29/RBC (13.98)	We The Best		33
53	49	48	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	The Odd Couple		14
54	52	41	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		1
55	53	50	CECE WINANS PURESPRINGS GOSPEL 84966/EMI GOSPEL (17.98)	Thy Kingdom Come		11

Data for week of JUNE 14, 2008 | For chart reprints call 646.654.4633

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	NEW	1	TWISTA PRESENTS SPEEDKNOT MOBSTAZ KOCH 5586 (17.98)	Mobstability II: Nation Bizness		56
57	57	37	PRODIGY AAO 40701/VOX (17.98) ⊕	H.N.I.C. Pt. 2		3
58	58	35	SOULJA BOY TELL'EM COLLIPARK/INTERSCAPE 009962*/IGA (13.98)	souljaboytellem.com		1
59	56	54	BRIAN CULBERTSON GRP 010927/VG (13.98)	Bringing Back The Funk		18
60	63	63	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
61	62	64	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room		1
62	60	60	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		1
63	45	39	ATMOSPHERE RHYMESAYERS 0066*/ILG (14.98) ⊕	When Life Gives You Lemons, You Paint That Shit Gold		13
64	54	3	PASTOR TROY SICNESS NET 47 (17.98)	ATL: A-Town Legend		38
65	48	22	LIL SCRAPPY REAL TALK 49 (17.98)	Prince Of The South		22
66	69	69	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster		3
67	59	56	MJG REAL TALK 48 (17.98)	MJG : Pimp Tight		33
68	65	57	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		1
69	68	62	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
70	61	11	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla		1
71	64	61	TIFFANY EVANS COLUMBIA 91004/SONY MUSIC (12.98)	Tiffany Evans		20
72	72	74	SEAN KINGSTON BELUGA HEIGHTS/KDCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
73	70	77	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		1
74	74	84	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
75	73	25	GUCCI MANE CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		11

▶▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.comTOP
BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 SONNY LANDRETH LANDFALL 0001	From The Reach	
2	3	75	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	
3	4	4	JEFF HEALEY RUF 1126	Mess Of Blues	
4	10	66	SOUNDTRACK NEW WEST 6105	Black Snake Moan	
5	6	6	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83674/TELARC	Night Train To Nashville	
6	7	8	MARCIA BALL ALLIGATOR 4922	Peace, Love & BBQ	
7	30	30	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	
8	19	19	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006*	Hernando	
9	18	18	BACK DOOR SLAM BLX STREET 10087	Roll Away	
10	41	41	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	
11	RE-ENTRY	RE-ENTRY	THE LEGENDARY RHYTHM & BLUES REVUE DELTA GROOVE 121	Command Performance	
12	12	71	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
13	15	8	MICHAEL BURKS ALLIGATOR 4923	Iron Man	
14	3	3	ROBERT CRAY MERCURY 011058/UME	Live At The BBC	
15	13	13	OTIS TAYLOR TELARC BLUES 83667/TELARC	Recapturing The Banjo	

BETWEEN THE BULLETS rgeorge@billboard.com

AL GREEN LAYS IT DOWN

As expected, Usher's "Here I Stand" rockets to No. 1 with Greatest Gainer honors following his early bow last issue. But praise also falls upon R&B legend Al Green as he cracks the top 10 of Top R&B/Hip-Hop Albums for the first time since 2003 and has his best debut on the Billboard 200 with the arrival of "Lay It Down." Green's showing at No. 3 on R&B Albums marks his

highest chart landing since "Al Green Is Love" hit No. 1 in 1975. Coming in at No. 9 on the big board with 34,000, it is his best rank since "I'm Still in Love With You" reached No. 4 in 1972. Since 2000, Green has placed two other studio sets in the top 20 of R&B Albums—2003's "I Can't Stop" (No. 9) and 2005's "Everything's OK" (No. 19).

—Raphael George

Go to www.billboard.biz for complete chart data | 55

JUN 14 2008 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 LLOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2		13	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
3	3	5	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
4	4		TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)	☆
5	7		I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
6		15	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
7			LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
8	15	14	TEENAGE LOVE AFFAIR	ALICIA KEYS (MBK/J/RMG)	☆
9			LOVE IN THIS CLUB PART II	USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)	☆
10			NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
11	13		LAST TIME	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
12	9	16	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
13		18	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
14			THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
15	17	20	CUSTOMER	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
16	18	9	GET SILLY	V.I.C. (YOUNG MUGUL/WARNER BROS.)	☆
17	16		I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
18		20	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/EPIC/KOCH)	
19	7		GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	
20		20	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
21	25	5	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
22	20	34	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
23	36		JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
24	32		LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
25	26	18	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	28		LOOKIN BOY	HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	☆
27	29		PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
28	21	39	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
29	31	4	GAME'S PAIN	THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	
30			FOOLISH	SHAWTY LO (D4L/ASYLUM)	
31	34	9	MUSIC FOR LOVE	MARIO (3RD STREET/J/RMG)	☆
32	32	15	THE RIVER	NOEL GOURDIN (EPIC)	☆
33	36	6	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)	☆
34	27	35	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
35	12		STAY DOWN	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
36	36	40	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
37	50	4	NEED U BAD	JAZMINE SULLIVAN (J/RMG)	
38	47	26	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
39	28		HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	
40	42		I'VE CHANGED	JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	
41	41	8	CLOSER	NE-YO (DEF JAM/IDJMG)	☆
42	44	5	NO MATTER WHAT	T.I. (GRAND HUSTLE/ATLANTIC)	
43	48	5	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
44	9		GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	
45	37	32	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	
46	33	18	SOMETIMES	ANGIE STONE (STAX/CMG)	
47	35	26	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
48	40	33	INDEPENDENT	WEBBIE FEAT. LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)	
49	54	3	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	☆
50	49	30	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	36	#1 WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
2	1	30	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
3	3	33	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
4	4	24	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)	☆
5		28	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	
6	5	34	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
7	6	34	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
8	11	14	THE RIVER	NOEL GOURDIN (EPIC)	☆
9	12	11	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
10	7	16	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
11	9	14	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
12	10	20	SOMETIMES	ANGIE STONE (STAX/CMG)	
13	15	6	TEENAGE LOVE AFFAIR	ALICIA KEYS (MBK/J/RMG)	☆
14		32	MY LOVE	JILL SCOTT (HIDDEN BEACH)	
15		19	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCD/RHINO)	
16	16		I'M CHEATIN'	DWELE (RT/KOCH)	
17	18	9	I'VE CHANGED	JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	
18	5		YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
19		8	LET GO	LALAH HATHAWAY (STAX/CMG)	
20	20	17	IN THE MORNING	LEDISI (VERVE FORECAST/VERVE)	
21	19		STAY WITH ME (BY THE SEA)	AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)	
22	22	8	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)	
23	24		FEELS GOOD	RAHSAAN PATTERSON (ARTISTRY)	
24	21	18	SUPA SEXY	CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	
25	5		WORDS	ANTHONY DAVID FEAT. INDIA ARIE (SOULBIRD/UNIVERSAL REPUBLIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 LLOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2		12	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
3		18	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
4		19	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	
5	7		GET SILLY	V.I.C. (YOUNG MUGUL/WARNER BROS.)	
6	6	5	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
7			DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
8	9	8	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
9	11		GAME'S PAIN	THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	☆
10	10	37	LOW	FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)	☆
11			FINER THINGS	DJ FELLI FEL FEAT. KANYE WEST, JERMAINE DUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG)	
12			PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/IDJMG)	
13			LOOKIN BOY	HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	
14	10	31	INDEPENDENT	WEBBIE FEAT. LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
15	13		FOOLISH	SHAWTY LO (D4L/ASYLUM)	
16	20	3	LLOLI LLOLI (POP THAT BODY)	THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)	☆
17	18		GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
18	17		I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
19			HOMECOMING	KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG)	
20	21		NO MATTER WHAT	T.I. (GRAND HUSTLE/ATLANTIC)	☆
21		23	LIFE OF DA PARTY	SNOOP DOGG FEAT. TOO SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
22		22	THAT'S GANGSTA	BUN-B FEAT. SEAN KINGSTON (J PRINCE/TRILL/RAP-A-LOT 4 LIFE/ASYLUM)	☆
23			I LIKE THE WAY SHE DO IT	G UNIT (G UNIT/INTERSCOPE)	
24			THE BUSINESS	YUNG BORG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)	
25			GO GIRL	PITBULL FEAT. TRINA & YOUNG BOSS (FAMOUS ARTISTS/TVT)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 LLOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	4	10	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
3	17		WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
4	6		LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
5			SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/EPIC/KOCH)	
6	6	13	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
7			BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
8			NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
9			BYE BYE	MARIAH CAREY (ISLAND/IDJMG)	☆
10	5		LOVE IN THIS CLUB PART II	USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)	☆
11	14		DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
12	18	8	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
13			TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	☆
14	10	3	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	☆
15	21		LLOLI LLOLI (POP THAT BODY)	THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)	☆
16	15		CLOSER	NE-YO (DEF JAM/IDJMG)	☆
17	12		FINER THINGS	DJ FELLI FEL FEAT. KANYE WEST, JERMAINE DUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG)	
18	20	5	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
19	11	16	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
20	17	20	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
21	22		AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
22	24	3	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
23	23	7	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
24	26	4	GET SILLY	V.I.C. (YOUNG MUGUL/WARNER BROS.)	☆
25	27		GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
KEYSHIA COLE Heaven Sent INTERSCOPE (82.1)	3
CHRIS BROWN Take You Down ZOMBA (80.8)	4
THE-DREAM I Luv Your Girl IDJMG (80.7)	5
ALICIA KEYS Teenage Love Affair RMG (84.4)	8
USHER FEAT. BEYONCÉ & LIL WAYNE Love In This Club, Part II ZOMBA (87.2)	9
TREY SONGZ Last Time ATLANTIC (86.7)	11
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	15
V.I.C. Get Silly WARNER BROS. (66.4)	16
LYFE JENNINGS Never Never Land COLUMBIA (71.2)	20
☆ LIL WAYNE A Milli UNIVERSAL MOTOWN (78.0)	21
HOT STYLZ FEAT. YUNG JOC Lookin Boy ZOMBA (66.9)	26
☆ YOUNG JEEZY FEAT. KANYE WEST Put On IDJMG (73.9)	27
MARIO Music For Love RMG (81.7)	31
MARIAH CAREY Bye Bye IDJMG (73.8)	33
NE-YO Closer IDJMG (66.5)	41
RIHANNA Take A Bow IDJMG (69.0)	49
COLBY O'DONIS FEAT. AKON What You Got INTERSCOPE (65.0)	-
BUSTA RHYMES Don't Touch Me (Throw Da Water On 'Em) INTERSCOPE (67.8)	-
RHYTHMIC AIRPLAY	
MARIAH CAREY Bye Bye IDJMG (74.3)	9
USHER FEAT. BEYONCÉ & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)	10
KARDINAL OFFISHALL FEAT. AKON Dangerous INTERSCOPE (67.3)	11
RIHANNA Take A Bow IDJMG (73.9)	13
NE-YO Closer IDJMG (73.1)	15
CHRIS BROWN Forever ZOMBA (69.2)	22
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (81.9)	23
V.I.C. Get Silly WARNER BROS. (66.7)	24
CHRIS BROWN Take You Down ZOMBA (77.3)	30
ALICIA KEYS Teenage Love Affair RMG (82.2)	32
KEYSHIA COLE Heaven Sent INTERSCOPE (82.6)	-
HOT STYLZ FEAT. YUNG JOC Lookin Boy ZOMBA (66.8)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 77 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT RAP SONGS: 82 R&B/Hip-Hop and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	15	#1 I'M STILL A GUY <small>3 WKS</small>	Brad Paisley ARISTA NASHVILLE		1
2	4	4	15	EVERY DAY	Rascal Flatts LYRIC STREET		2
3	5	5	35	LOVE DON'T LIVE HERE	Lady Ainebellum CAPITOL NASHVILLE		3
4	2	2	31	LOVE IS A BEAUTIFUL THING	Phil Vassar UNIVERSAL SOUTH		2
5	7	7	12	LAST NAME	Carrie Underwood ARISTA/ARISTA NASHVILLE		5
6	6	8	11	BETTER AS A MEMORY	Kenny Chesney BNA		6
7	3	3	33	JUST GOT STARTED LOVIN' YOU	James Otto RAYBAY/WARNER BROS./WRN		7
8	8	11	18	HOME	Blake Shelton WARNER BROS./WRN		8
9	9	10	15	BACK WHEN I KNEW IT ALL	Montgomery Gentry COLUMBIA		9
10	12	13	6	GOOD TIME	Alan Jackson ARISTA		10
11	10	6	17	I SAW GOD TODAY	George Strait MCA NASHVILLE		11
12	11	12	21	TRYING TO STOP YOUR LEAVING	Dierks Bentley CAPITOL NASHVILLE		11
13	14	14	14	SHE'S A HOTTIE	Toby Keith SHOW DOG NASHVILLE		13
14	16	18	22	GUNPOWDER & LEAD	Miranda Lambert COLUMBIA		14
15	20	22	6	AIR POWER PUT A GIRL IN IT	Brooks & Dunn ARISTA NASHVILLE		15
16	17	17	22	ANOTHER TRY	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		16
17	19	20	18	I STILL MISS YOU	Keith Anderson COLUMBIA		17
18	18	16	14	KRISTOFFERSON	Tim McGraw CURB		16
19	22	21	33	WE WEREN'T CRAZY	Josh Gracin LYRIC STREET		19
20	21	19	18	AIR POWER EVERY OTHER WEEKEND	Reba McEntire MCA NASHVILLE		19
21	15	15	20	STRONGER WOMAN	Jewel VALORY		13
22	23	23	11	LEARNING HOW TO BEND	Gary Allan MCA NASHVILLE		22
23	27	-	2	ALL I WANT TO DO	Sugarland MERCURY		23
24	24	27	19	HOLLER BACK	The Lost Trailers BNA		24
25	25	26	18	I CAN SLEEP WHEN I'M DEAD	Jason Michael Carroll ARISTA NASHVILLE		25
26	26	25	22	THIS IS ME YOU'RE TALKING TO	Trisha Yearwood BIG MACHINE		25
27	34	59	3	GREATEST GAINER SHOULD'VE SAID NO	Taylor Swift BIG MACHINE		27
28	30	30	10	DO YOU BELIEVE ME NOW	Jimmy Wayne VALORY		28
29	28	29	14	THAT SONG IN MY HEAD	Julianne Hough MERCURY		28
30	29	28	11	LIFE IN A NORTHERN TOWN	Sugarland Feat. Little Big Town & Jake Owen MERCURY		28
31	31	32	9	JOHNNY & JUNE	Heidi Newfield ASYLUM-CURB		31
32	33	34	13	COUNTRY MAN	Luke Bryan CAPITOL NASHVILLE		32
33	38	39	7	DON'T THINK I DON'T THINK ABOUT IT	Darius Rucker CAPITOL NASHVILLE		33
34	32	33	19	IF YOU DIDN'T LOVE ME	Phil Stacey LYRIC STREET		28
35	39	37	6	RELENTLESS	Jason Aldean BROKEN BOW		35
36	36	41	7	ALL I EVER WANTED	Chuck Wicks RCA		36
37	37	35	14	GOOD FRIEND AND A GLASS OF WINE	LeAnn Rimes ASYLUM-CURB		35
38	41	36	11	YOU CAN LET GO	Crystal Shawanda RCA		36
39	40	40	13	I'M DONE	Jo Dee Messina CURB		39
40	35	31	20	SOME THINGS NEVER CHANGE	Sara Evans RCA		25
41	HOT SHOT DEBUT	1	1	COME ON OVER	Jessica Simpson EPIC/COLUMBIA		41
42	RE-ENTRY	2	2	YOU LOOK GOOD IN MY SHIRT	Keith Urban CAPITOL NASHVILLE		42
43	43	43	9	IN COLOR	Jamey Johnson MERCURY		42
44	46	48	4	LOVE REMEBERS	Craig Morgan BNA		44
45	42	42	14	ROCKS IN YOUR SHOES	Emily West CAPITOL NASHVILLE		39
46	45	45	9	INVISIBLY SHAKEN	Rodney Atkins CURB		43
47	53	52	4	NO AIR	Rissi Palmer 1720		47
48	47	44	28	WHEN IT RAINS	Eli Young Band REPUBLIC SOUTH/UNIVERSAL SOUTH		44
49	48	47	6	I'M ABOUT TO COME ALIVE	David Nail MCA NASHVILLE		47
50	50	50	6	I'LL WALK	Bucky Covington LYRIC STREET		50
51	49	46	7	HIS KIND OF MONEY (MY KIND OF LOVE)	Eric Church CAPITOL NASHVILLE		46
52	52	54	5	CRAZY DAYS	Adam Gregory N/SA/MIDAS/NEW REVOLUTION		52
53	44	38	11	MIDNIGHT SUN	Garth Brooks PEARL/BIG MACHINE		3
54	54	53	9	LET ME LOVE YOU	Lonestar LONESTAR/CO5		3
55	51	51	7	BEST MISTAKE I EVER MADE	Kevin Fowler EQUITY		55
56	56	-	2	DON'T YOU KNOW YOU'RE BEAUTIFUL	Kellie Pickler BNA		56
57	NEW	1	1	TROUBADOUR	George Strait CAPITOL NASHVILLE		57
58	55	56	3	SOUNDS SO GOOD	Ashton Shepherd MCA NASHVILLE		5
59	58	55	4	OUT THE WINDOW	Ashley Gearing CURB		55
60	60	-	2	VOICES	Chris Young RCA		6

George Strait has had 53 since January 1990.

Single is new version of 2002 "Golden Road" album cut. Unsolicited album play put original cut on chart one week in July 2004.

Up 3.1 million impressions, fifth single from "Taylor Swift" clinches Greatest Gainer nod in third chart week.

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	13	TRISHA YEARWOOD This Is Me You're Talking To BIG MACHINE (85.8)	26
BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	1	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	14	JIMMY WAYNE Do You Believe Me Now VALORY (81.5)	28
RASCAL FLATTS Every Day LYRIC STREET (91.4)	2	BROOKS & DUNN Put A Girl In It ARISTA NASHVILLE (80.6)	15	DARIUS RUCKER Don't Think I Don't Think About It CAPITOL NASHVILLE (88.1)	33
CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	5	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	16	☆ CHUCK WICKS All I Ever Wanted RCA (76.7)	36
KENNY CHESNEY Better As A Memory BNA (84.8)	6	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	17	CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	38
BLAKE SHELTON Home WARNER BROS. (81.5)	8	TIM MCGRAW Kristofferson CURB (89.0)	18	JO DEE MESSINA I'm Done CURB (83.3)	39
MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	9	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	19	ERIC CHURCH His Kind Of Money (My Kind Of Love) CAPITOL NASHVILLE (88.1)	51
ALAN JACKSON Good Time ARISTA NASHVILLE (86.9)	10	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	20		
DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	12	GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	22		

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

JESSICA SIMPSON SAYS HELLO TO COUNTRY

Among solo artists with no prior history on Hot Country Songs, popster Jessica Simpson nails the highest debut in the Nielsen BDS era (since January 1990) as "Come On Over" makes a splash at No. 41 with 2.1 million impressions at 67 monitored stations. Prior to Simpson's bow, the highest Nielsen BDS-era starts by solo rookies happened when Brad Cotter's "I Meant To" (May 2004) and Miranda Lambert's "Me and Charlie



Talking" (October 2004) posted No. 42 debuts. Cotter and Lambert gained initial thrust as competitors on "Nashville Star," where Lambert was a finalist in the 2003 season and Cotter won the contest in 2004. Simpson's prior chart history includes eight hits on the Billboard Hot 100 tally between 1999 and 2006. The label hasn't announced a title or release date, but look for Simpson's country album sometime this fall.

—Wade Jessen

JUN 14 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	30	#1 GREATEST GAINER TE QUIERO (DOMINGUEZ, F. DANILLO GOMEZ)	Flex EMI TELEVISIA	1
2	2	2	17	SI NO TE HUBIERAS IDO (M. A. SOLIS)	Mana WARNER LATINA	1
3	3	3	17	DONDE ESTAN CORAZON (C. PAUCAR, E. IGLESIAS, E. IGLESIAS, C. SOROKIN)	Enrique Iglesias UNIVERSAL LATINO	1
4	15	17	6	GREATEST GAINER A PUNTO DE LLORAR (M. X. MUNOZ, G. FLORES)	Los Rieleros Del Norte FONOVISA	4
5	5	5	14	HASTA EL DIA DE HOY (D. CASTRO, G. RAMIREZ FLORES)	Dareyes De La Sierra DISA	5
6	6	8	11	CADA QUE... (NOT LISTED, NOT LISTED)	Belanova UNIVERSAL LATINO	6
7	10	11	11	LA DERROTA (J. SEBASTIAN, J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	7
8	7	6	11	GOTAS DE AGUA DULCE (G. SANTIALLA, JUANES, J. E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1
9	4	7	28	TE LLORE (C. PRIMAVERA, R. BARBA)	Conjunto Primavera FONOVISA	2
10	9	4	28	PEGADITO (T. TORRES, D. WARNER, L. LEVIN, T. TORRES)	Tommy Torres WARNER LATINA	4
11	11	10	7	AHORA ES (NOT LISTED, J. L. MOREIRA LUNA, L. VEGUILLA MALAVE, E. F. PADILLA, V. MARTINEZ)	Wisn & Yandel MACHETE	5
12	13	14	16	AMANTES ESCONDIDOS (L. E. PAVAN, W. CASTILLO)	German Montero UNIVISION	12
13	18	23	13	INOLVIDABLE (NOT LISTED, H. CHAVEZ, E. ESPINOZA PAZ)	Jenni Rivera FONOVISA	13
14	16	16	11	TOMAME O DEJAME (A. LIZARRAGA, J. LIZARRAGA, J. C. CALDERON)	Banda El Recodo FONOVISA	8
15	19	25	11	SI TU TE ATREVES (L. MIGUEL, M. ALEJANDRO, M. ALEJANDRO)	Luis Miguel WARNER LATINA	15
16	14	12	25	SOBRE MIS PIES (R. CAMACHO, H. CHAVEZ, E. ESPINOZA PAZ)	La Arrolladora Banda El Limon DISA, EDIMONSA	3
17	26	34	11	VIVE Y DEJAME VIVIR (NOT LISTED, NOT LISTED)	Cuisillos MUSART, BALBOA	17
18	8	9	11	ME ENAMORA (G. SANTIALLA, JUANES, J. E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1
19	22	19	5	YO NO SE PERDONARTE (L. FONSI, N. SCHAJRIS, L. FONSI, N. SCHAJRIS, C. BRANT)	Victor Manuelle KIVAY, V.M.	17
20	21	24	11	TU ADIOS NO MATA (R. MUNOZ, R. MARTINEZ, O. VILLARREAL)	Intocable EMI TELEVISIA	10
21	12	13	11	SIN TU AMOR (O. URBINA JR., R. URBINA, R. AVITIA, J. LUGARDO DEL TORO, D. SANCHEZ)	Alacranes Musical UNIVISION	9
22	30	-	-	POSE (NOT LISTED, NOT LISTED)	Daddy Yankee EL CARTEL	22
23	24	26	8	PERMITAME (M. MASIS, T. FELICIANO, L. VEGUILLA MALAVE, M. E. MASIS)	Tony Dize WY/MACHETE	23
24	23	22	11	POR QUIEN ME DEJAS (A. RAMIREZ CORRAL, C. SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA, EDIMONSA	9
25	27	41	8	DONDE ESTAN ESOS AMIGOS (NOT LISTED, NOT LISTED)	El Chaval MAS/VENEMUSIC	25



Song (up 74%) soars with a 7-1 coronation on Regional Mexican list, the beloved band's fourth No. 1 there. Though recording for almost 30 years, the act has enjoyed three of its No. 1s since 2006.



Latin regional continues his streak of appearing on the list every year this decade.

Track rises 5-1 in its third week on Latin Rhythm, that chart's fastest No. 1 since his own "Impacto" in May 2007.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	31	29	7	ENREDAME (B. OSSA, F. FONOVISA)	Fonseca EMI TELEVISIA	26
27	28	28	11	AMIGA POR FAVOR (G. GLESS, G. GLESS)	Pedro Fernandez MACHETE	25
28	34	30	5	SUFRIRAS (C. CABRAL, "JUNIOR", J. R. MARTINEZ, S. SALINAS)	Palomo DISA	28
29	29	31	11	ERES (A. BAQUEIRO, F. FONOVISA)	Alejandro Fernandez SONY BMG NORTE	29
30	44	-	-	ESTA SOLEDAD (M. GIL, K. GARCIA)	Kany Garcia SONY BMG NORTE	30
31	35	-	-	LA IMAGEN DE MAL VERDE (J. L. TERRAZAS, M. A. FERNANDEZ)	Grupo Montez De Durango DISA	31
32	33	36	5	COMO YO (J. L. GUERRA SEIJAS, J. L. GUERRA SEIJAS)	Juan Luis Guerra Y 440 EMI TELEVISIA	32
33	38	-	-	HE VENIDO (NOT LISTED, NOT LISTED)	MJ MACHETE	33
34	42	-	-	PARA SIEMPRE (J. SEBASTIAN, J. R. CARDENAS, J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	34
35	36	43	11	YA NO LLORES (LET ME LOVE YOU) (G. E. A. GARCIA)	Baby Boy 786, SIENTE	35
36	39	37	11	RUMBO AL SUR (LOS TIGRES DEL NORTE, F. VALDEZ LEAL, R. ORTEGA CONTRERAS)	Los Tigres Del Norte FONOVISA	13
37	32	39	11	PERDONO Y OLVIDO (PAGUILAR, L. GARCIA)	Pepe Aguilar EMI TELEVISIA	32
38	37	35	11	AHORA ENTENDI (J. CALDERON, J. CALDERON, MUNOZURI, Y. GAXIOLA)	Yuridia SONY BMG NORTE	16
39	40	27	11	TE AMO (A. TERRAZAS, J. TERRAZAS, M. A. SOLIS)	Los Horoscopos De Durango UNIVISION	19
40	43	38	11	SIN PERDON (H. ACOSTA, M. CELEDON)	Hector Acosta VENEMUSIC	26
41	25	21	11	YO QUIERO (M. DOMM, T. MAS, M. DOMM, E. GRENCI)	Camila SONY BMG NORTE	12
42	48	46	4	TE AMO (ALIADOS DE LA SIERRA, F. D. NIVERO, S. FIRMAN)	Aliados De La Sierra ASL	38
43	NOT SHOT DEBUT	-	-	PIENSO EN TI (J. SEBASTIAN, J. SEBASTIAN)	Joan Sebastian MUSART, BALBOA	43
44	46	48	11	NO TE VAYAS (J. M. LUGO, D. ALFARO)	Gilberto Santa Rosa SONY BMG NORTE	44
45	RE-ENTRY	-	-	DE QUE ME PRESUMES (R. MELENDEZ, R. MELENDEZ)	Lupillo Rivera ASL	32
46	45	45	11	QUIEN DIJO AMIGOS (L. FONSI, J. E. V. L. FONSI, C. BRANT)	Ana Isabella LA CALLE, UNIVISION	45
47	50	-	-	EL PRESENTE (J. VENEGAS, J. VENEGAS)	Julietta Venegas SONY BMG NORTE	47
48	RE-ENTRY	-	-	EL PROXIMO TONTO (A. VALENZUELA, O. VALENZUELA, J. L. DOMINGUEZ, G. ESTRADA)	Banda Machos SONY BMG NORTE	48
49	NEW	-	-	SIGUELO (NOT LISTED, NOT LISTED)	Wisn & Yandel MACHETE	49
50	41	32	14	LA VECINA (NOT LISTED, A. RIVERA, C. COLON, J. SANTANA, J. BARBOSA)	Angel & Khriz VI/MACHETE	15

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	7	8	31	#1 GREATEST GAINER WISN & YANDEL (WISN V's, YANDEL, LOS EXTRATERRESTRES) MACHETE 010293 (16.98) +	Pos' Que No... Claro Que Si	2	1
2	1	2	31	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) +	Para Siempre	2	1
3	2	3	31	MANA WARNER LATINA 481788 (17.98) +	Arde El Cielo	1	1
4	3	1	31	LUIS MIGUEL WARNER LATINA 503996 (18.98)	Complices	1	1
5	4	5	25	FLEX ASTERISCO/SDAD 15221/EMI TELEVISIA (13.98)	Te Quiero	1	1
6	5	4	10	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) +	95/08	2	1
7	NOT SHOT DEBUT	-	-	LOS RIELEROS DEL NORTE FONOVISA 353575/UG (12.98)	Pos' Que No... Claro Que Si	7	7
8	NEW	-	-	TIERRA CALI VENEMUSIC 653429/UNIVERSAL LATINO (12.98)	Mas Alla De La Distancia	8	8
9	6	6	30	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion	2	2
10	8	7	11	JUAN GABRIEL & ANA GABRIEL SONY BMG NORTE 21734 (14.98)	Los Gabriel...Cantan A Mexico	3	3
11	9	10	11	VICENTE FERNANDEZ DISCOS 605 D7405/SONY BMG NORTE (16.98)	Historia De Un Idololo	1	1
12	10	11	11	AVENTURA Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) +	Kings Of Bachata: Sold Out At Madison Square Garden	3	3
13	11	9	11	CAMILA SONY BMG NORTE 78272 (14.98) +	Todo Cambio	1	1
14	12	16	11	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISIA 08677 (14.98)	Planeta Kumbia	4	4
15	15	-	-	VARIOUS ARTISTS FONOVISA 353133/UG (10.98)	Banda #1s	15	15
16	17	-	-	PEPE AGUILAR VENEMUSIC 653411/UNIVERSAL LATINO (14.98)	La Historia... Mis Exitos	16	16
17	19	29	10	PACE SETTER DUERO UNIVISION 311263/UG (12.98)	Historias De Valientes	17	17
18	14	12	30	JUANES UNIVERSAL LATINO 010159 (17.98) +	La Vida... Es Un Ratico	1	1
19	21	19	11	GRUPO MONTEZ DE DURANGO DISA 721161/UG (12.98)	Vida Mafiosa	19	19
20	16	13	31	CUISILLOS MUSART 3050/BALBOA (15.98)	Vive Y Dejame Vivir	13	13
21	18	17	11	TONY DIZE WY 010736/MACHETE (14.98)	La Melodia De La Calle	8	8
22	20	15	30	JUAN GABRIEL & ANA GABRIEL DISCOS 605 17488/SONY BMG NORTE (14.98)	Los Gabriel... Simplemente Amigos	9	9
23	23	23	11	VARIOUS ARTISTS LA CALLE 300050/UG (12.98)	Bachata # 1s	6	6
24	22	27	11	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +	K.O.B.: Live	2	2
25	NEW	-	-	SOUNDTRACK EMI TELEVISIA 08153 (13.98)	Lola: Erase Una Vez	25	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	30	25	11	LOS TIGRES DEL NORTE FONOVISA 353488/UG (12.98)	Raices	1	1
27	24	22	11	LOS CUATES DE SINALOA SONY BMG NORTE 22511 (12.98) +	Puros Exitos Chacas	14	14
28	27	21	11	K-PAZ DE LA SIERRA DISA 726617/UG (14.98 CD/DVD) +	En Vivo Desde El Auditorio Nac	1	1
29	32	74	11	LA APUESTA SERCA 6865 (11.98)	10 Exitos De Oro	29	29
30	NEW	-	-	BANDA PEQUENOS MUSICAL FONOVISA 353584/UG (12.98)	Pa'l Rancho Con Amor	30	30
31	29	35	11	PEDRO FERNANDEZ MACHETE 011108 (11.98)	Dime Mi Amor	17	17
32	26	18	11	AKWID UNIVISION 311070/UG (12.98)	La Novela	10	10
33	28	-	-	DIANA REYES MACHETE 112820 (11.98)	Grandes Exitos	28	28
34	36	34	11	K-PAZ DE LA SIERRA DISA 721130/UG (12.98)	Capaz De Todo Por Ti	1	1
35	33	26	11	LA ARROLLADORA BANDA EL LIMON DISA 721127/UG (12.98)	Y Que Quede Claro	9	9
36	34	30	11	EL TRONO DE MEXICO DBC 8701 (11.98)	Cruzando Fronteras	9	9
37	37	37	11	LOS TUCANES DE TIJUANA UNIVISION 311175/UG (13.98)	20 Aniversario	12	12
38	NEW	-	-	VARIOUS ARTISTS MOCK & ROLL 60402/SONY BMG NORTE (16.98) +	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2008	38	38
39	40	40	11	DAREYES DE LA SIERRA DISA 721149/UG (11.98)	Con Banda	39	39
40	45	38	11	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	2	2
41	43	41	11	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables	12	12
42	35	28	11	DIANA REYES DBC 8700 (11.98)	Insatisfecha	2	2
43	38	36	11	CAIFANES/JAGUARES SONY BMG NORTE 22877 (14.98)	De Caifanes A Jaguares	30	30
44	31	24	11	LUPILLO RIVERA ASL 730081/MACHETE (12.98)	Tiro De Gracia	15	15
45	41	39	11	VARIOUS ARTISTS FONOVISA 353170/UG (10.98)	30 Corridos: Muy Perrones	24	24
46	NEW	-	-	GRUPO BRYNDIS DISA 724124/UG (12.98)	La Historia	46	46
47	NEW	-	-	LOS CUATES DE SINALOA SONY BMG NORTE 22921 (9.98)	Puras Pa' Pistear	47	47
48	25	-	-	WILLY CHIRINO EVENTOS: LATINUM 20101/SONY BMG NORTE (13.98)	Pa'lante	25	25
49	48	42	11	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
50	46	45	12	TIERRA CALI VENEMUSIC 653349/UNIVERSAL LATINO (12.98) +	Grandes Exitos Originales	45	45

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	49	59	11	ALEXIS & FIDO SONY BMG NORTE 08187 (14.98)	Sobrenatural	11	11
52	47	48	11	ESPINOZA PAZ ASL 730073/MACHETE (10.98)	El Canta Autor Del Pueblo	47	47
53	59	46	11	EL CHAPO DE SINALOA DISA 729333/UG (16.98)	15 Autenticos Exitos	21	21
54	44	33	11	LOS HOROSCOPOS DE DURANGO UNIVISION 311271/UG (12.98)	Ayer Hoy Y Siempre	8	8
55	50	44	11	CARDENALES DE NUEVO LEON DISA 724120/UG (12.98)	25 Aniversario: Edicion Limitada	22	22
56	52	71	11	LOS TUCANES DE TIJUANA UNIVISION 311110/UG (10.98)	La Mejor... Coleccion: De Comidos	9	9
57	57	72	11	JOSE ALFREDO JIMENEZ SONY BMG NORTE 06009 (10.98)	Tesoros De Coleccion: 30 Grandes Canciones	52	52
58	54	53	11	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo	13	13
59	58	52	11	VARIOUS ARTISTS TITANIO 1037 (5.98)	18 Exitos: Sonidero Hits Vol. 3	47	47
60	56	-	-	LOS CAMINANTES SONY BMG NORTE 05302 (12.98) +	La Historia... Lo Mas Chulo, Chulo, Chulo	2	2
61	51	55	11	GRUPO MONTEZ DE DURANGO DISA 724115/UG (12.98)	Agarrese!	1	1
62	55	43	11	ALEJANDRO FERNANDEZ DISCOS 605 17948/SONY BMG NORTE (16.98) +	15 Anos De Exitos	7	7
63	69	-	-	ANGEL & KHRIZ WY 010757/MACHETE (14.98)	Showtime	18	18
64	61	-	-	LOS PRIMOS DE DURANGO ASL 730020/MACHETE (10.98)	Voy A Convencerte	4	4
65	62	47	11	CONJUNTO PRIMAVERA FONOVISA 353487/UG (12.			

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RECORD COMPANIES: EMI Music ups **Cynthia Sexton** to executive VP of global brand partnership, licensing and synchronization. She was senior VP of strategic marketing and licensing at EMI Music North America.

Provident Music Group appoints **Zach Prichard** production coordinator and **Jennifer Pape** royalties administrator. Prichard was vault coordinator, and Pape was copyright and licensing coordinator at Sony BMG Music in Canada.

Columbia Nashville names **Alex Valentine** director of Southwest regional promotion. He was manager of Southwest regional promotion at Arista Nashville.

Arista Nashville taps **Cheri Lynn Martin** as manager of Southwest regional promotion. She was most recently self-employed in independent promotion.

PUBLISHING: Warner/Chappell Music names **Sean Patrick Flahaven** VP of theater and standards repertoire. He was GM/director of music and marketing at Theatrical Rights Worldwide.

London-based Cutting Edge, a leading provider of music to the U.K. film industry, taps **David Hockman** as nonexecutive chairman. He was the former chairman/CEO of Sony/ATV Music Publishing and PolyGram Music Publishing.



DISTRIBUTION: Alternative Distribution Alliance promotes **Bill Taylor** to senior director of production. He was director.

TOURING: British promoter/festival organizer **Stuart Galbraith**, founder of Kilimanjaro Live, has joined the board of the United Kingdom's Bloodstock Open Air metal festival.

MEDIA: CMT in Nashville elevates **Margaret Comeaux** to senior director of music and events production. She was director.

MTV Networks Benelux and Nordic executive VP/managing director **Dan Ligthvoet** is adding duties as managing director of MTV Networks Germany. He now oversees the day-to-day operations and strategic direction for MTVN's brands in Denmark, Sweden, Finland, Norway, Belgium and the Netherlands.

—Edited by Mitchell Peters

GOODWORKS

CABLEVISION CEO'S BAND BENEFITS NATIONAL KIDNEY FOUNDATION

By day, Jim Dolan keeps busy as president/CEO of Cablevision and chairman of Madison Square Garden. By night he lets loose as guitarist/vocalist for blues-rock band JD & the Straight Shot. On June 24, in conjunction with the release of its sophomore album, "Right On Time," the band will perform at the Roxy Theatre in Los Angeles to benefit the National Kidney Foundation of Southern California. "It's a good cause and it's right in line with the kinds of things that I've been doing with the band," Dolan says, noting that his group plays an annual benefit concert in New York for the Lustgarten Foundation for Pancreatic Cancer Research. Joining JD & the Straight Shot at the June 24 concert will be Eagles member Joe Walsh, who guests on the band's forthcoming album. "Joe and I are good buddies," Dolan says. "He's agreed to come and play with us and lend his name to the event." Dolan has already pledged \$25,000 to the cause. The band will accept other donations for the National Kidney Foundation's Harold Owens Fund. Owens, who serves as director of the MusiCares Foundation, is on dialysis and on a waiting list for a transplant. Concert tickets cost \$50-\$150 and can be purchased by calling the foundation at 818-783-8153.

MASTODON: RYAN RUSSELL

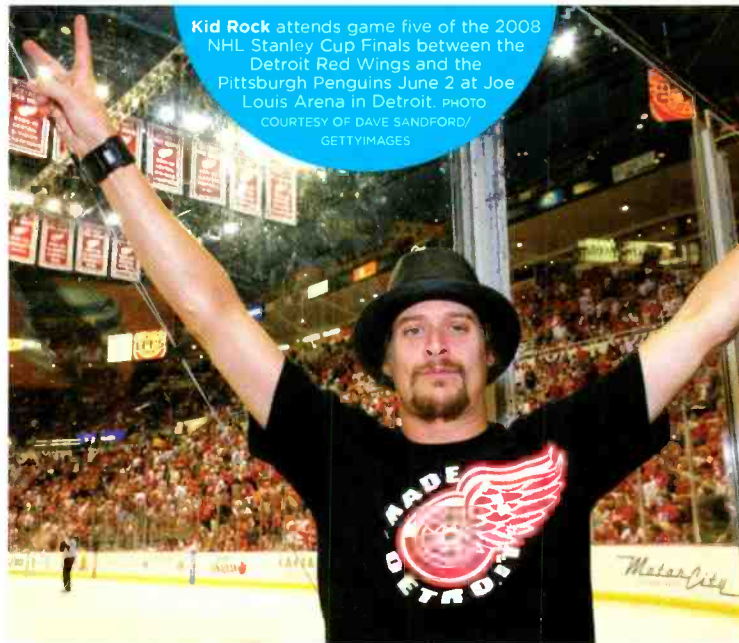
BACKBEAT



From left, MTV Networks Music Group entertainment president and Logo president **Brian Graden**, "Dirty Sexy Money" actress **Candis Cayne**, **Cyndi Lauper** and Logo executive VP/GM **Lisa Sherman** enjoy Logo's NewNowNext Awards. The event airs June 7. PHOTO: COURTESY OF LOGO



Rapper **Ludacris**, left, and Motley Crue drummer **Tommy Lee** perform onstage during the Planet Green premiere event/concert for TV series "Battleground Earth: Ludacris vs. Tommy Lee" held May 28 at the Greek Theatre in Los Angeles. The concert was held to help restore Griffith Park, which was decimated by wildfires one year ago. PHOTO: COURTESY OF JORDAN STRAUSS/WIREIMAGE.COM



Kid Rock attends game five of the 2008 NHL Stanley Cup Finals between the Detroit Red Wings and the Pittsburgh Penguins June 2 at the Joe Louis Arena in Detroit. PHOTO: COURTESY OF DAVE SANDFORD/GETTYIMAGES



Michelle Williams, whose single "We Break the Dawn" hit Billboard's Hot Dance Club Play chart this issue, attends the Step Up Women's Network Inspiration Awards held May 29 in New York. Crystal Light sponsored the event. PHOTO: COURTESY OF HARRY IMMERMANN



John Mayer performed at RIM's annual Wireless Enterprise Symposium in Orlando, Fla. The WES brings together industry leaders and consumers to display and formulate the future of wireless technology. From left are Arc Worldwide/Leo Burnett VP account director **Ben Gladstone**, MAC Presents sponsorship coordinator **Jessica Beutler**, Mayer, MAC Presents president **Marcie Allen Cardwell**, RIM show manager **Amy Jones**, MAC Presents event coordinator **Erin Parker** and RIM senior director of marketing **Paul Kalbfleisch**.

INSIDE TRACK

MASTOS OF THEIR DOMAIN

Max Weinberg: rock-solid drummer for Bruce Springsteen's E Street Band, comic foil and bandleader on "Late Night With Conan O'Brien," snappy dresser and . . . an expert intermediary between bands and producers. Turns out that Weinberg's son is a big fan of metal act Mastodon, which was mulling a producer for its next Warner Bros. album. When the E Street Band hit Atlanta in April, Weinberg put Mastodon in touch with Brendan O'Brien, who produced the new E Street album, "Magic." "A couple days later, it was like, 'All right, you're going to meet him on Monday and see if everyone jives,'" Mastodon drummer **Brann Dailor** tells Track. "We had that

conversation, and it was obvious that it was all good. The fact that he lives and works right around the corner from my house is even better." The as-yet-untitled album, which should be out before the end of the year, is likely to feature a 15-minute track dubbed "The Last Baron."

CARAMEL-COATED

Veteran singer/actress **Irene Cara** is relaunching her pop career in tandem with a new all-girl band, Hot Caramel, Track has learned. The group's debut single, "How Can I Make U Luv Me," was co-written and produced by Cara and will hit U.S. radio in the coming days. A full-length album, "Irene Cara



MASTODON

Featuring Hot Caramel," is expected in late summer.



The stars were out for the 33rd annual American Women in Radio & Television Gracie Allen Awards held May 28 in New York. The awards recognize exemplary programming created for, by and about women in all facets of electronic media including radio, TV, cable and Web-based media. From left are actress **Alli Larter**, TV personality **Suze Orman**; actress **Kelly Rutherford**; TV personality **Guiliana DePandi Rancic**, who hosted the awards; and actress **Jill Hennessy**. PHOTO: COURTESY OF JEMAL COUNTESS/WIREIMAGE.COM



From left, **Wynonna Judd**, **Chaka Khan** and **Patti LaBelle** attend the third annual I Believe gala May 17. The three women sang Khan's "I'm Every Woman" at the end of the event, which was held at the Century Plaza Towers in Los Angeles. The gala benefited the Chaka Khan Foundation, which helps autism initiatives and at-risk women and children. PHOTO: COURTESY OF ALEX BERLINE



Academy Award-winning composer **Hans Zimmer**, right, and Gnarls Barkley's **Cee-Lo Green** at the "Kung Fu Panda" premiere June 1 at Grauman's Chinese Theatre in Los Angeles. Zimmer and John Powell composed the score, and Green performs a funk/electronic cover of "Kung Fu Fighting." PHOTO: COURTESY OF ALBERTO E. RODRIGUEZ/GETTY IMAGES



ASCAP CONCERT MUSIC AWARDS
 The ninth annual ASCAP Concert Music Awards were held May 22 at the Times Center in New York. ASCAP member and radio host/performer Peter Schickele hosted the event, which recognized the achievements of ASCAP's 2008 concert music honorees. Those honored this year were Academy-, Pulitzer- and Grawemeyer Award-winning composer **John Corigliano**; Chanticleer music director **Joseph Jennings**; Buffalo Philharmonic and Virginia Symphony music director **JoAnn Falletta**; and 2008 Pulitzer Prize-winning composer **David Lang**. PHOTOS: COURTESY OF RJ CAPAK

RIGHT, ABOVE: JoAnn Falletta, left, and New York State Council on the Arts executive director **Heather Hitchens**.

RIGHT, BELOW: 1999 Pulitzer Prize winner **Melinda Wagner** presents composer **David Lang** his ASCAP Award.

ABOVE: From left: Chanticleer music director **Joseph Jennings**, ASCAP VP/director of concert music **Frances Richard**, composer/radio host **Bill McGlaughlin** and composer **John Corigliano**.

BELOW: From left, Young Composer honorees **Timothy Andres**, **Angel Lam** and **Sean Friar**.



The Brent Shapiro Foundation for Drug and Alcohol Awareness hosted Sober Day USA 2008 at a private residence in Beverly Hills, Calif. In attendance were Paris Hilton, Benji Madden, the Kardashian sisters, Tom Arnold, Larry King and **Paula Abdul**, shown here.



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