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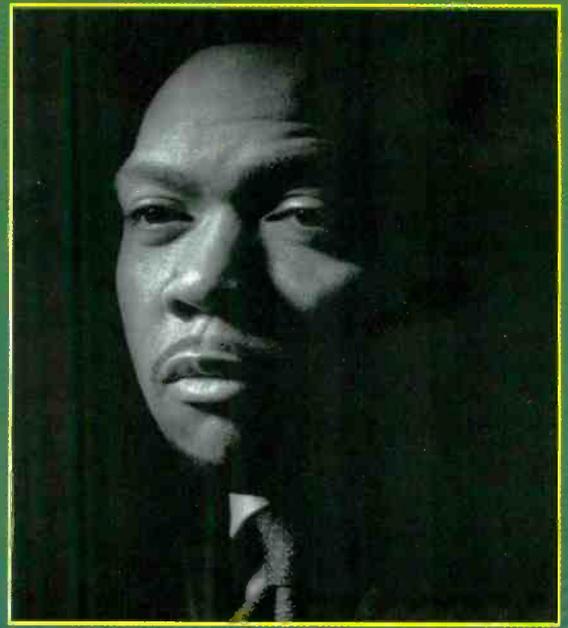
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ASCAP'S 21st Annual RHYTHM & SOUL



SONGWRITER OF THE YEAR **Timbaland**

MUSIC AWARDS



TOP R&B/HIP-HOP SONG:

"Lost Without U"
Writers: Sean Hurley, Robin Thicke
Publishers: Dos Duettes Music, I Like 'Em Thicke Music

AWARD WINNING R&B/HIP-HOP SONGS:

"B.U.D.D.Y."
Writers: Ivan Barias, Cornelius Church, Carvin Haggins
Publishers: Elexik Songs, HC 1030 Publishing, Kenix Music, Nivrac Tyke Music, Soul Child Music, Sugar Biscuit Music Publishing Inc., Tetragrammation Music, Universal Music Publishing Group

"Because Of You"
Writers: Mikkel Eriksen, Tor Hermansen
Publishers: EMI Music Publishing, Sony/ATV Tunes, LLC

"Bed"
Writer: The Dream
Publishers: 2082 Music Publishing, Warner/Chappell Music, Inc.

"Do You"
Writers: Marcus "The Allen Boy" Allen
Publishers: The Allen Boy Publishing, EMI Music Publishing, Jojo Beats, Strauss Co., LLC

"Get Me Bodied"
Writers: Angela Beyince, Beyoncé, Solange Knowles
Publishers: Angela Beyince Music, B Day Publishing, EMI Music Publishing, Solange MW Publishing

"I Wanna Love You"
Writer: Akon
Publishers: Byefall Productions Inc., Sony/ATV Tunes, LLC

"Ice Box"
Writers: Antonio Dixon, Keri Hilson
Publishers: Antonio Dixon's Muzik, EMI Music Publishing, Kerikey Music, Notting Dale Songs, Inc., Royal Court Music, Universal Music Publishing Group, Virginia Beach Music, Warner/Chappell Music, Inc.

"I'm a Flirt"
Writer: Ronnie "Lil Ronnie" Jackson
Publisher: Einnor Music

"Irreplaceable"
Writers: Beyoncé, Mikkel Eriksen, Tor Hermansen
Publishers: B Day Publishing, EMI Music Publishing, Sony/ATV Tunes, LLC

"Let It Go"
Writers: Keyshia Cole, Missy Elliott, Cainon Lamb
Publishers: Cainon's Land Music Publishing, EMI Music Publishing, Mass Confusion Productions, She Wrote It, Universal Music Publishing Group

"Make It Rain"
Writer: Scott Storch
Publishers: Scott Storch Music, TVT Music Enterprises, LLC

"Make Me Better"
Writers: Fabolous, Timbaland
Publishers: EMI Music Publishing, J Brasco, Virginia Beach Music, Warner/Chappell Music, Inc.

"My Love"
Writers: Timbaland, Justin Timberlake
Publishers: Tennman Tunes, Virginia Beach Music, Warner/Chappell Music, Inc.

"No One"
Writers: Alicia Keys, Kerry "Krucial" Brothers, DJ Dirty Harry
Publishers: Book of Daniel Music, D Harry Productions, EMI Music Publishing, Lellow Productions, Inc., Universal Music Publishing Group

"On The Hotline"
Writers: Herby Azor, Stephen "Static Major" Garrett
Publishers: Black Fountain Music, EMI Music Publishing, Herbilicious Music, Sons of K-Oss Music, Warner/Chappell Music, Inc.

"Party Like a Rock Star"
Writers: Demetrius "Meany" Hardin, Rasheed "Sheed" Hightower, Billy Hume, Richard "Fat" Stephens, Brian "Bingo" Ward
Publishers: Cereal And Milk Music, Demetrius Hardin Publishing, Peaches Children Publishing Inc.,

Rasheed Hightower Publishing, Richard Stephens Publishing, SB Westside Music

"Please Don't Go"
Writers: Joseph "Lonny" Bereal, Tank
Publishers: Black Fountain Music, EMI Music Publishing, Lonnalistic Hitz, Notting Dale Songs, Inc., Tank 1176 Music

"Pop, Lock, & Drop It"
Writers: Lawrence "Huey" Frank, D'Andre "Po Po" Smith
Publishers: 4 Jeff N Rod Publishing, Almo Music Corp., Delhitz Muzik Publishing, Upper Ciazmen Muzic, Young Minded Publishing

"Poppin'"
Writers: Johntá Austin, Vidal Davis, Andre Harris
Publishers: Chrysalis Music, Dirty Dre Music, Lil Vidal Music, Naked Under My Clothes Music, Universal Music Publishing Group

"Promise"
Writer: Ciara
Publishers: Royalty Rightings, Universal Music Publishing Group

"Rock Yo Hips"
Writers: Jonathan "Lil Jaye" Lewis, Venetia "Princess" Lewis, Alphonse "Cyco Black" Smith, Jarques "M.I.G." Usher
Publishers: EMI Music Publishing, Jayworks, Jockmigrainemusic, Right Note Entertainment, Royal Throne

"Runaway Love"
Writers: Ludacris, Keri Hilson
Publishers: Kerikey Music, Ludacris Universal Publishing, Universal Music Publishing Group

"Same Girl"
Writers: Ronnie "Lil Ronnie" Jackson, James Rayshawn Smith
Publishers: Big James Publishing, Einnor Music, Sony/ATV Tunes, LLC

"Shawty"
Writers: Christopher "Drumma Boy" Gholson, Maurice White, Verdine White

Publishers: EMI Music Publishing, Warner/Chappell Music, Inc., Young Drumma

"Take Me As I Am"
Writers: Keri Hilson, Candice Nelson, Tab Nkhereanye, Jordan "Infinity" Suecof
Publishers: Bootleggers Stop, Bucket of Beats Music, Hitco South, Kerikey Music, Tabulous Music, Universal Music Publishing Group

"teachme"
Writers: Ivan Barias, Adam Blackstone, Randall Bowland
Publishers: ABlack Productions, HC 1030 Publishing, Latif Music, Melodic Piano Productions, My Soulmate Songs, LLC, Nivrac Tyke Music, Smoobie Music, Spanky GHM Music, Tetragrammation Music, Universal Music Publishing Group

"This Is Why I'm Hot"
Writers: Darryl "DMC" McDaniels, Havoc, Danny "Styles" Schofield, Thomas "Tommy Gunz" Simons, Winston "Blackout" Thomas, Charles "Keak Da Sneak" Williams
Publishers: All N Da Doe Music Publishing, DLJ Songs, Juvenile Hell, Muzikit State of Mindz, Notting Dale Songs, Inc., Schofield's, The Blackout Legacy, Universal Music Publishing Group, Warner/Chappell Music, Inc.

"Throw Some D's"
Writers: Robert "Butter" Crawford, Robert DeBarge, Gregory Williams
Publishers: Beats By Butter Publishing, EMI/Jobete Music Publishing, Switch Music

"Umbrella"
Writers: The Dream, Kuk Harrell, Jay-Z, Christopher "Tricky" Stewart
Publishers: 2082 Music Publishing, Carter Boys Music, EMI Music Publishing, Marchninth Music, Songs of Peer, LTD., Sony/ATV Tunes, LLC, Suga Wuga Music, Warner/Chappell Music, Inc.

CONGRATULATIONS 2008 ASCAP RHYTHM & SOUL MUSIC AWARDS HONOREES

ASCAP GOLDEN NOTE AWARD
New Edition



PUBLISHER OF THE YEAR
EMI Music Publishing

EMI
MUSIC PUBLISHING



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"Until The End of Time"

Writers: Timbaland, Justin Timberlake
Publishers: Tennman Tunes, Virginia Beach Music, Warner/Chappell Music, Inc.

"Walk It Out"

Writer: Richard "K Rab" Sims Jr.
Publishers: 30318 Underground Music

"When I See U"

Writers: Louis Biancaniello, Erika Nuri Jane't Sewell, Dirty Swift (Midi Mafia) (SOCAN), Samuel Watters, Bruce Wayne (Midi Mafia)
Publishers: Break North Music (SOCAN), Breakthrough Creations, EMI Music Publishing, Golden The Super Kid Music, J Sewell Publishing, S M Y, Sony/ATV Tunes, LLC, Wayne Writers

"Wipe Me Down (Remix)"

Writers: Mouse On Tha Track, Torence "Lil Boosie" Hatch Jonathan "Foxy" Reed, Webbie
Publishers: Boosie Bad Azz Publishing LLC, Mouse On Tha Track LLC, Trill Productions

"You"

Writer: Maurice "Big Reese" Sinclair
Publishers: German Dog Music, TVT Music Enterprises, LLC

TOP RAP SONG:

"Make Me Better"
Writers: Fabolous, Timbaland
Publishers: EMI Music Publishing, J Brasco, Virginia Beach Music, Warner/Chappell Music, Inc.

AWARD WINNING RAP SONGS:

"I'm a Flirt"
Writer: Ronnie "Lil Ronnie" Jackson
Publisher: Einnor Music

"Make It Rain"

Writer: Scott Storch
Publishers: Scott Storch Music, TVT Music Enterprises, LLC

"Outta My System"

Writers: Jaron "The Kid Slim" Alston, Jermaine "JD" Dupri, Rick James

Publishers: EMI Music Publishing, EMI/Jobete Music Publishing, Shaniah Cymone Music, Slide That Music, The Kid Slim

"Party Like a Rock Star"

Writers: Demetrius "Meany" Hardin, Rasheed "Sheed" Hightower, Billy Hume, Richard "Fat" Stephens, Brian "Bingo" Ward
Publishers: Cereal And Milk Music, Demetrius Hardin Publishing, Peaches Children Publishing Inc., Rasheed Hightower Publishing, Richard Stephens Publishing, SB Westside Music

"Pop, Lock, & Drop It"

Writers: Lawrence "Huey" Frank, D'Andre "Po Po" Smith
Publishers: 4 Jeff N Rod Publishing, Almo Music Corp., Delhitz Publishing, Upper Clazzmen Muzic, Young Minded Publishing

"Rock Yo Hips"

Writers: Jonathan "Lil Jaye" Lewis, Venetia "Princess" Lewis, Alphonse "Cyco Black" Smith, Jacques "M.I.G." Usher
Publishers: EMI Music Publishing, Jayworks, Jockmigrainemusic, Right Note Entertainment, Royal Throne

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Writers: Ludacris, Keri Hilson
Publishers: Kerikey Music, Ludacris Universal Publishing, Universal Music Publishing Group

"Shawty"

Writers: Christopher "Drumma Boy" Gholson, Maurice White, Verdine White
Publishers: EMI Music Publishing, Warner/Chappell Music, Inc., Young Drumma

"Shortie Like Mine"

Writers: Johntá Austin, Jermaine "JD" Dupri, Shawntae "Da Brat" Harris
Publishers: Air Control Music, Inc., Chrysalis Music, EMI Music Publishing, Naked Under My Clothes, Shaniah Cymone Music, Thowin' Tantrums Music

"This Is Why I'm Hot"

Writers: Darryl "DMC" McDaniels, Havoc, Danny "Styles" Schofield,

Thomas "Tommy Gunz" Simons, Winston "Blackout" Thomas, Charles "Keak Da Sneak" Williams
Publishers: All N Da Doe Music Publishing, DLJ Songs, Juvenile Hell, Muzikil State of Mindz, Notting Dale Songs, Inc., Schofield's, The Blackout Legacy, Universal Music Publishing Group, Warner/Chappell Music, Inc.

"Throw Some D's"

Writers: Robert "Butter" Crawford, Robert DeBarge, Gregory Williams
Publishers: Beats By Butter Publishing, EMI/Jobete Music Publishing, Switch Music

"Walk It Out"

Writer: Richard "K Rab" Sims Jr.
Publishers: 30318 Underground Music

"Wipe Me Down (Remix)"

Writers: Mouse On Tha Track, Torence "Lil Boosie" Hatch, Jonathan "Foxy" Reed, Webbie
Publishers: Boosie Bad Azz Publishing LLC, Mouse On Tha Track LLC, Trill Productions

TOP GOSPEL SONG:

"Blessed & Highly Favored"
Writer: Karen Clark-Sheard
Publishers: KSheards Melody

AWARD WINNING GOSPEL SONGS:

"Hallelujah"
Writer: Marc Dickerson
Publisher: Marky Larky Music Publishing

"Healing"
Writer: Kelly Price
Publisher: For The Write Price

"One God"
Writer: Darien Dennis
Publisher: Deez Hymnz

"Praise On The Inside"
Writer: J. Moss
Publisher: Millenni Era Music

TOP RINGTONE OF THE YEAR:

"This Is Why I'm Hot"
Writers: Darryl "DMC" McDaniels, Havoc, Danny "Styles" Schofield, Thomas "Tommy Gunz" Simons, Winston "Blackout" Thomas, Charles "Keak Da Sneak" Williams
Publishers: All N Da Doe Music Publishing, DLJ Songs, Juvenile Hell, Muzikil State of Mindz, Notting Dale Songs, Inc., Schofield's, The Blackout Legacy, Universal Music Publishing Group, Warner/Chappell Music, Inc.

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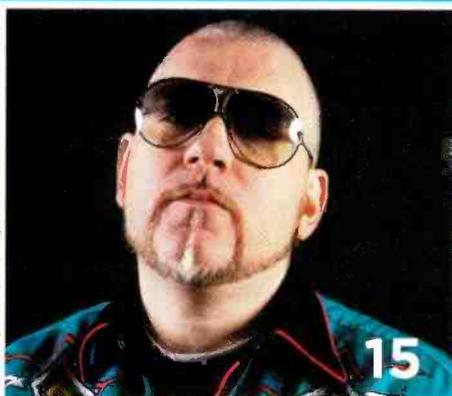
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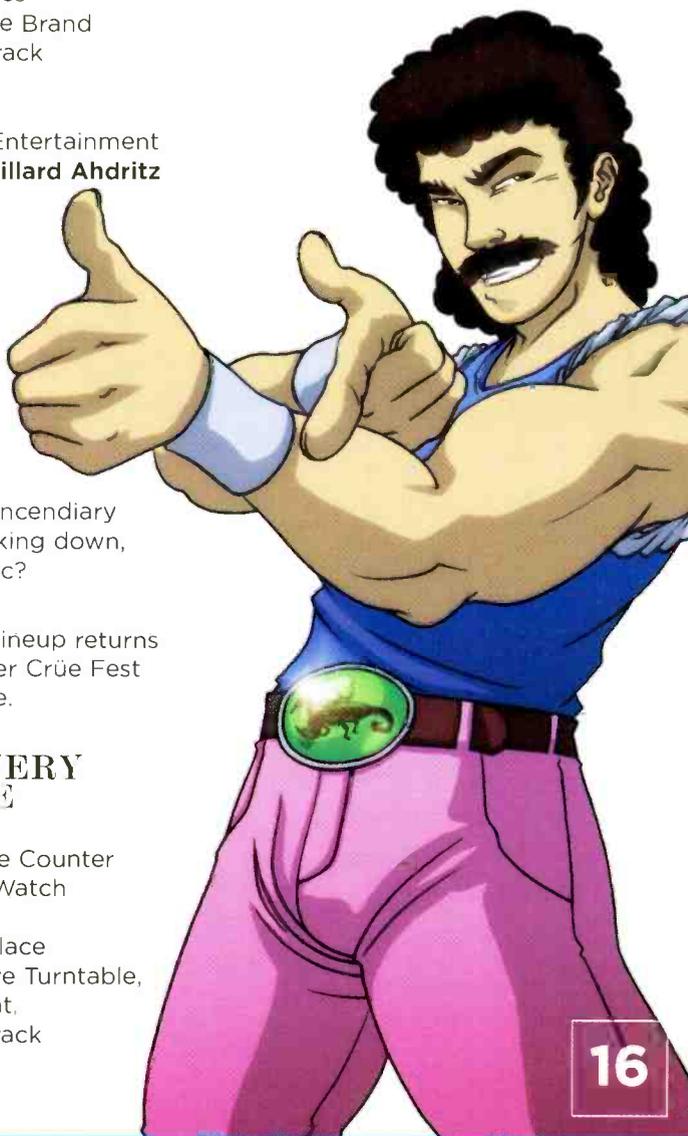
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ON THE COVER: Miley Cyrus photograph by Sheryl Nields.

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360 DEGREES OF BILLBOARD

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Rock outfit **Rogue Wave** is soaking up the sights and sounds as the support act on Death Cab for Cutie's current North American tour. Frontman Zach Rogue blogs from behind the scenes exclusively for billboard.com.

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MOBILE ENTERTAINMENT LIVE!

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

REGIONAL MEXICAN

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



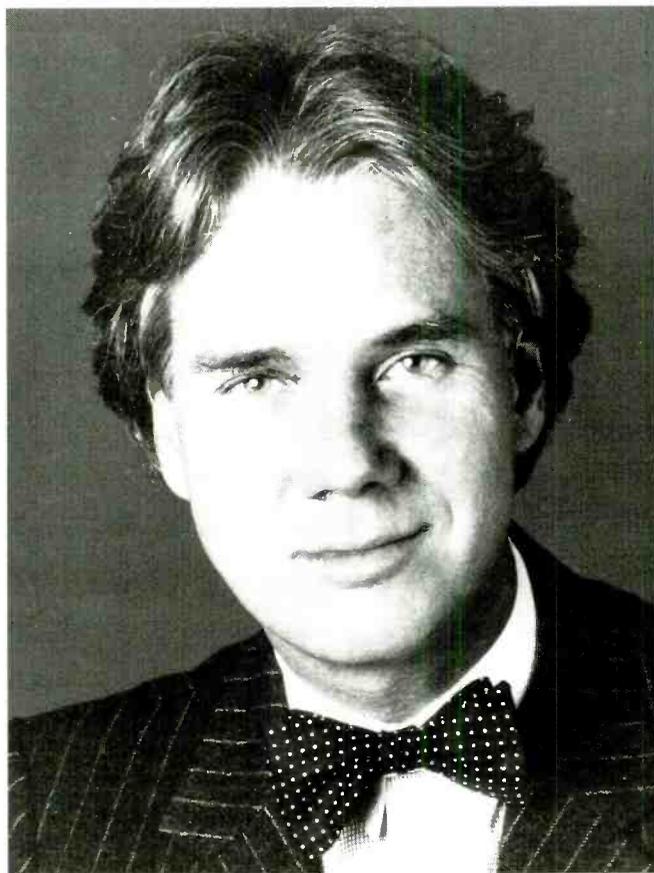
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I N L O V I N G M E M O R Y

January 25, 1952 – June 27, 2002

“Rock heavily and without shame!”



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Jimmy Buffett

Sheryl Crow

Don Henley

Billy Joel

John Mellencamp

Sting

James Taylor

Roger Waters

Brian Wilson

The Music To My Ears Band:

Steve Jordan, Danny Kortchmar, Waddy Wachtel,
Ricky Peterson and Willie Weeks

Mitch Glazer and Kelly Lynch

Maureen O'Connor and Steve Priest

At Any Cost?

Why Lowering Prices Could Save The Biz

BY JOHN H. MARMADUKE

At Hastings, we're convinced that the CD business can continue to be a good, slowly declining and profitable product, exposing new and established artists to the marketplace in concert with digital distribution. Our everyday interaction with customers in our multimedia stores shows they still shop our music departments with enthusiasm and an increasing appetite for CDs priced for less than \$10. This is not only evident from conversations with customers but from the fact that our under-\$10 business is up by double digits, while our over-\$10 business is down by double digits. The difference is more than 30 percentage points.

Our recent merchandising experience had mid-lines increase fivefold when the price was lowered from \$10.99 to \$5.99. This makes a compelling argument: How much of the rapid decline in CD sales is a function of mispricing compared with digital cannibalization?

One of the new rules of digital commoditization is, when people can get it for less, your product must lower its price to compete. This is not a new lesson. Years ago, Microsoft was being ravaged by piracy throughout the world, with many countries not making any effort to police software piracy. After years of ineffective legal attacks on the pirates, Microsoft finally concluded that the best antidote for what it was experiencing was simply to lower

prices in these markets. The DVD industry has come to a similar conclusion.

This may sound self-serving, for a retailer to want lower prices, but in the end what we all would like is to extend the life of the CD and the profit streams it generates for artists, labels and retailers. Without the CD, we fear many artists will never be heard, many careers never brought to maturity and legacy artists never created. The most recent NPD survey at the NARM convention showed that music customers think all the proposed new formats are viable, but only at an under-\$10 price. Sure, there is still going to be a market for the over-\$10 super disc with lots of extra features for the avid fan, as Nine Inch Nails recently proved on its Web site, grossing \$750,000 in two days by selling 2,500 deluxe CD packages at a price of \$300 each. There is more business to be had above and below the \$18.98 manufacturer's suggested list price. In fact, one way to add value that allows for the higher price is to sell a digital copy with the physical copy, which is currently being tested by the home video industry.

The customers in our CD department are more casual shoppers. They are constantly weighing the various entertainment offers available to them, and if they can cherry-pick the album for 99 cents per song without digital rights management or get it for free through illegal means, it is going to lower what they will pay for the physical CD. This is not to say they discount the value of the CD altogether.

The first point of contact for the majority of music customers is still the CD and will remain so for many years to come. Over and over again, customers surveyed in the Nielsen and NPD reports have shown that they still find the CD of value. It has better audio quality, permanence and graphics that are not present in the digital domain. In addition, it has intrinsic value in that it is collectible and tradable.

The first step in addressing the mispricing of CDs is not to lower CD prices across the board. Instead, labels need to rewrite their new and renewing recording contracts so that they can quickly adjust the price to maximize market demand, which will increase the artist's exposure. Imagine how frustrating it is for a multimedia retailer like Hastings to see the videogame and DVD industries

reducing prices within weeks if unit volume declines below the sales plan to maximize market share, while the music industry blames its contracts for lack of pricing action. The only rule for a successful markdown is, "Is it early?" We think this is a major culprit in music's loss of market share.

The second step is to stop signing con-



MARMADUKE

tracts with guarantees (both to artists and executives) that made sense in the '90s but not in this century. The third is to experiment with all manner of pricing offers, high and low.

Music is enjoyed by more people today than ever in its history. Yes, digital distribution has challenged the music industry as few industries have ever been challenged. Maybe a successful business model for today's record label is not that elusive. I'll bet if you take a look at the structure and overhead of most record labels in the '70s, you will have a good profile for the kind of label that can sell millions of CDs, break artists and be profitable.

Hastings' roots are planted in the music business, and we have an emotional attachment to music. But the clock is ticking. Changes made a year from now will have less of an impact than those made today. Music is losing the battle for shelf space in our stores. Let's regain the pricing imperative to maximize the life of the CD.

John H. Marmaduke is president/chairman/CEO of Hastings Entertainment.

FOR THE RECORD

■ In the June 28 issue, the producer credits for Mötley Crüe's "Saints of Los Angeles" should have been James Michael, producer, and Nikki Sixx and DJ Ashba, co-producers.

■ In the June 21 issue, Bob Cavallo's title should have been chairman of Disney Music Group.

■ In the June 21 issue, a story about Lionsgate's distribution and publishing agreement with Narnack Records should have said that Lionsgate will pay publishing royalties for the Narnack music that it uses. The story also incorrectly implied that Lionsgate will pay less than prevailing market rates for use of Narnack's music.

■ In the June 21 issue, Disturbed manager Jeff Battaglia was misidentified.

■ In the June 21 issue, the affiliation for journalist Mike Cerre should have been ABC.

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AFTER THE STORM
Rapino, Cohl discuss Live Nation's future



STADIUM STAR
Chesney cashes in with AEG tour deal



GET UP AND DANCE
How to revive the 'Soul Train' brand



STRONG & MIGHTY
Bonnaroo a success amid crowded market



SOUL SUPERHERO
Publisher pitching John Oates cartoon

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>>>'IDOL' SETS AUDITIONS FOR NEW SEASON

Auditions for the eighth season of "American Idol" begin July 17 at the Cow Palace in San Francisco. The other audition cities are Louisville, Ky. (July 21); Phoenix (July 25); Salt Lake City (July 29); San Juan, Puerto Rico (Aug. 2); Kansas City, Mo. (Aug. 8); Jacksonville, Fla. (Aug. 13); and East Rutherford, N.J. (Aug. 19). Auditions are open to men and women 16-28 years of age who are eligible to work in the United States.

>>>GLOBAL MUSIC GROUP ACQUIRES DEATH ROW ASSETS

Tennessee-based independent label Global Music Group has acquired Death Row Records and could release a new Tupac Shakur album this year. Susan Berg, the label's owner, purchased the historic hip-hop label for \$25 million, beating out such companies as Warner Music Group, EverGreen Copyrights and Koch. The Death Row catalog includes releases by Dr. Dre, Snoop Dogg and Shakur.

>>>XM, EMI MUSIC PUB SETTLE SUIT

XM Satellite Radio and EMI Music Publishing have resolved the lawsuit the publisher brought against XM over its Pioneer Inno portable satellite radio. The companies did not disclose terms of the agreement. The Inno allows users to save individual songs from the satellite feed and add them to playlists stored on the device. XM settled a similar suit with EMI Music Group earlier this month.

UPPER FRONT

DIGITAL BY ANTONY BRUNO

CATCH AND RELEASE

Apple's Complete My Album Emerges As Marketing Tool

Releasing a single for digital download before an album's debut is about as standard these days as making it available to radio.

But in the last few months, labels and artists have begun releasing multiple tracks in advance of an album's street date to promote new releases, relying in no small degree on Apple's iTunes Music Store's Complete My Album feature to convert them into full-album sales—in some cases with striking effectiveness.

Take Lil Wayne's smash hit "Tha Carter III." In a rare move, Universal Motown made six songs available for download in the months prior to its street date, a full one-third of the 18 tracks included on the final iTunes version of the album.

Despite the entire album being leaked online just weeks before its availability, "Tha Carter III" still racked up first-week sales of more than 1 million. What's more, 10% of the album's sales were digital, up from less than 1% for Wayne's past titles. And the most eyebrow-raising statistic? Fifty-two percent of the album's sales on iTunes came through Apple's Complete My Album function.

"For artists that have multiple tracks out, if the album is solid and there's an offer that makes sense to consumers, they will use it," Universal Motown senior VP of digital business development Cameo Carlson says.

The Complete My Album feature is simple: iTunes users who buy single tracks from any given album can opt to purchase the remaining tracks on the set for a pro-rated price. Apple introduced the option at the end of March last year and since has seen conversion rates of around 10%.

But those rates could start climbing now that acts like Lil Wayne, Jason Mraz, the Cure and the Jonas Brothers are using the feature as a marketing tool. Rather than just releasing singles digitally in advance and leaving fans to figure out for themselves how to fill in the blanks when the full album is released, these acts are encouraging the practice by explaining how it works via their iTunes profiles, MySpace pages and personal Web sites.

Not long ago, some labels felt pre-releasing even just the lead single as a download prior to an album's arrival cannibalized album sales. Knowing that the Complete My Album feature can convert pre-album sales to post-street date purchases is a major factor behind freeing up more prerelease content, Carlson says.

"Traditionally, there's been some concern about how much content gets out there," she says. "Complete My Album definitely helps alleviate some of that concern."

On June 24, the Jonas Brothers unveiled their plans to release four singles from their upcoming album during the course of eight weeks—one every two weeks—as a sort of countdown to the Aug. 12 street date. Earlier this year, Jason Mraz released 12 songs in a rather complicated combination of two EPs of four songs each, as well as four individual singles.

In many ways, the slow-release strategy resembles what is a standard practice in the videogame industry. Game publishers release screen shots, videos and sometimes even demos for free in the weeks and months preceding a game's release, all of which is designed to generate excitement and demand for the finished product.

Another selling point for Complete My Album is that it gives fans the perception of a discount. Those buying "Tha

UPSELLING
Downloads accounted for less than 1% of Lil Wayne's previous album sales but 10% of "Tha Carter III" sales.

PHYSICAL VS DIGITAL
PHYSICAL 906,000 | DIGITAL 100,000

iTUNES ALBUM SALES
WHOLE ALBUM SALES 48% | COMPLETE MY ALBUM 52%

PRERELEASED SINGLES
Release dates and digital units sold before "Tha Carter III" came out.

| SONG TITLE | RELEASE DATE | SALES |
|-----------------------|--------------|-----------|
| LOLLIPOP | 3/13 | 1,868,000 |
| A MILLI | 4/22 | 298,000 |
| LOLLIPOP REMIX | 5/20 | 176,000 |
| GOT MONEY | 5/27 | 181,000 |
| MR. CARTER | 6/3 | 22,000 |
| YOU AIN'T GOT NUTHIN' | 6/3 | 32,000 |

SCURCE: Nielsen SoundScan

Carter III" in full paid \$12 at iTunes on the day of release, while fans who purchased all six prerelease singles paid only \$6. For Mraz's effort, fans could pay \$20 for a deluxe digital album that contained the standard album and the prereleased EPs on the day of release, or only \$8 if they had bought all the advance content. Ultimately, everyone paid the same price, as each single cost 99 cents.

One important caveat: Prerelease campaigns require an enormous amount of communication to be effective. All of the artists participating in the program have special landing pages set up within iTunes, aided by Apple's label relations staff, that explain the prere-

lease schedule and the Complete My Album opportunity.

"Apple's getting better at working with the labels to hone the message a bit more," one label source says, "[but] ideally, we'd like to get to a higher conversion rate, like 20%-25% across the board."

While even Universal Motown admits that Lil Wayne's results are likely more anomaly than standard, a few more success stories like his may help make that wish a reality.

Additional reporting by Keith Caulfield.

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VISION QUEST

Live Nation's Cohl And Rapino On What's Ahead

Michael Cohl's resignation as chairman of Live Nation and CEO of Live Nation Artists has raised questions about the future of the company, multirights megadeals and even the concert business itself.

But in an exclusive joint interview with Billboard, Cohl and Live Nation CEO Michael Rapino insist that Cohl's relationship with Live Nation will continue for many years and that the company remains bullish on multirights deals.

"Live Nation Artists' strategy is unrocked," Rapino says.

While some have questioned the company's ability to sign major artists without Cohl, he will serve as a con-

sultant until 2012 and has a noncompete clause that runs until 2016 (billboard.biz, June 20). Meanwhile, Arthur Fogel, Live Nation chairman of global music and CEO of global touring, will assume the helm of Live Nation Artists. As the tour producer of U2 and Madonna, Fogel will play a big role in bringing star power to the Live Nation fold. The post of chairman will eventually be reassumed by ex-chairman Randall Mays, currently president/CFO of Clear Channel,



Live Nation CEO MICHAEL RAPINO, left, will carry on without departing chairman MICHAEL COHL.

On the reasons for Cohl's resignation as chairman amid speculation that he was at odds with Rapino over the direction of the company:

Michael Rapino: One of the strengths of Michael Cohl is he's a big thinker, strategic, great with relationships, artists and big deals. That's what we want him to do. We don't actually want him to get caught up in the day-to-day running of our division and all the bureaucracy around the operational part.

Michael Cohl: I've been giving people grief and making things difficult, and it was really all about I wasn't doing what I'm really good at. From my perspective it's much more about that than any of this nitty-gritty detail that anybody wants to talk about that's not relevant.

On whether there were any major philosophical differences between Cohl and Rapino regarding Live Nation Artists' strategy:

Rapino: There has never been a debate with Michael Cohl as to whether we should be in the Madonna business or be in long-term relationships, or be in more rights with artists. One of the challenges has been with the credit markets and the economy. We now have three great artists and one more coming, and we will absolutely continue, but on a very methodical and slower pace as we get through this economy and other things. We both just decided over the last few months with the tough economy and capital

which spun off its live entertainment business in 2005 to form Live Nation.

Still, it was Cohl who was instrumental in orchestrating Live Nation's much-publicized "360" deals with Madonna and Jay-Z, which include the right to release new studio recordings, tour promotion, merchandising and publishing rights. The all-encompassing deals, which have been valued at \$120 million (Madonna) and \$150 million (Jay-Z), marked a decisive expansion in Live Nation's ambitions beyond its core live music business. The company also secured a long-term touring and merchandising pact with U2.

But Live Nation has yet to convince Wall Street of its plans, and Cohl's decision to step down as chairman has only added to investor uncertainty. The company's shares closed June 26 at \$10.61, down 18% from their June 11 close when Cohl's imminent resignation was reported and down 56% from the stock's 52-week high of \$24.03 set Oct. 10 when the news of Live Nation's deal with Madonna first broke.

Below are excerpts from Billboard's interview with Cohl and Rapino.

markets, right now signing a whole bunch of artists this summer isn't going to be our first priority—it's going to be getting through the summer and delivering a great year, and looking selectively at some artists along the way.

On whether the relationship between Cohl and Rapino became as rancorous as some media outlets reported:

Rapino: We come from Canada. We always talk about how we might have some fights in the dressing room but when we go out on the ice, we're united. Michael and I have had fights since the day I met him . . . and he's always challenged me to make bigger and better decisions.

Cohl: It's just like two brothers having a little bit of a tiff, then waking up and going, "Hold on, we have the same last name—it's Live Nation—and let's go."

On whether Cohl—who promoted every Rolling Stones tour since 1989 and who pioneered the multirights global touring model—will continue to produce tours, whether under or apart from the Live Nation banner:

Cohl: Not outside of Live Nation because I'm within Live Nation. As far as tours, I'll do tours within Live Nation and work with them as best I can. Whether it's in the form of Michael Rapino or Arthur Fogel, we've worked together on all the tours I've ever done and I'd be surprised if that wasn't true

for the rest of my career, my life or whatever. Whatever tour I do next year I'll work with, use—and some would say abuse—the same people that have done such a great job in the past, and I expect to do a great job in the future.

Rapino: I pray Michael Cohl will find me 10 world tours that we think are fabulous to work on together and are wildly successful. Hopefully, we have one next year Michael can secure for us.

On whether Cohl, one of Live Nation's largest shareholders, intends to hold on to the company's stock:

Cohl: I've got a big whack of stock . . . I think the stock has incredible upside. I'm not selling my stock.

On whether the summer is shaping up to be as brutal as some in the industry have speculated:

Rapino: The world is assuming my business is going to have a tough summer because of gas prices, etc., and I can say to you we have one of the strongest summer lineups we've had in a long time. We have most of our shows on sale and some already executed. We have not experienced one ounce of soft sales or on-site ancillary sales affecting our business. We're very optimistic that we're still completely on plan and will have a very good summer.

Cohl: Cut some wood, quick. You can't say that—you'll curse us. . . .

Rounded Up

Label Builds On Plant/Krauss Success

Buoyed by the surprising success of the Robert Plant/Alison Krauss collaboration "Raising Sand," independent mainstay Rounder Records is gearing up for its biggest-ever push outside of North America.

Rounder previously had what co-founder Marian Leighton Levy describes as "a patchwork" of independent distributors, "some strong in some countries and some not."

But the label's recent international licensing pact with Universal's Decca Music Group goes a long way toward extending its reach. Under the agreement, which builds on previous individual licensing deals between Rounder and Universal Music Group International, Decca will release and promote 257 titles from Rounder, a huge increase from the roughly 10 titles it had previously distributed.

"We've long wished to grow our international business," Leighton Levy says. "The stronger distribution will make these releases available in all territories outside North America. It's become increasingly difficult for indie distribution to have that kind of reach."

She says that the deal was in development before "Raising Sand" became the best-selling album in the label's 38-year history, with worldwide sales of around 2 million, according to the label. Rounder and its affiliated imprints maintain a catalog of more than 3,000 titles, including popular releases by Krauss with her band Union Station.

Musing on the success of "Raising Sand," Leighton Levy says that Plant, Krauss and producer T Bone Burnett "somehow managed to create something so unexpected, and yet so compelling, that it satisfies a real need."

Leighton Levy acknowledges that much of Rounder's catalog will continue to sell at far lower levels than "Raising Sand," noting that "most people understand that bluegrass records aren't going to sell in the millions."

But she adds that international markets provide Rounder with a key growth opportunity.

"The different kinds of music we represent sometimes get better respect outside the U.S. than inside," she says. . . .

From left, ROBERT PLANT, ALISON KRAUSS and T BONE BURNETT receive BPI awards for 500,000 U.K. sales of 'Rising Sand,' alongside Rounder's MARIAN LEIGHTON LEVY and Decca Music managing director BOGDAN ROSCIC. Of late, the labels have greatly expanded their partnership outside North America.



LEFT: COURTESY OF LIVE NATION; RIGHT: GEORGE CHIN

>>> UNIVERSAL, DISNEY EXTEND LICENSE DEAL INTO ASIA

Universal Music Group is Disney Music Group's new licensee for Asia, excluding Japan. Under the terms of the agreement, UMG will market and distribute Disney product in physical and digital formats in China, Hong Kong, Indonesia, Malaysia, the Philippines, Singapore, South Korea, Taiwan and Thailand, effective immediately. India will be included in the agreement, starting in October. Disney's previous licensee in the region was EMI.

>>> EMI CUTS HIT CAPITOL NASHVILLE

Capitol Records Nashville VP of A&R Larry Willoughby and VP of sales Bill Kennedy are among those who have exited the company as part of parent EMI's previously announced worldwide restructuring of its recorded-music division. EMI did not have an official comment on the cuts; the company previously announced that all restructuring would be finalized by the end of June. Denise Arguijo, a production manager, has also reportedly exited the Nashville division.

>>> OASIS SINGS FROM ITS 'SOUL'

Oasis' new album, "Dig Out Your Soul," has been penciled in for an Oct. 7 release via its own label, Big Brother Records. The project was produced by Dave Sardy and includes songs from all four band members. The group is in the process of signing a North American marketing and distribution deal for the record. Big Brother releases new and catalog Oasis material worldwide as part of a new profit-sharing arrangement with Sony BMG. The album is the follow-up to 2005's "Don't Believe the Truth," which has sold 201,000 copies in the United States, according to Nielsen SoundScan.

CHESNEY



BILLBOARD EXCLUSIVE

TOURING BY RAY WADDELL

FLEX PAY

Kenny Chesney Inks Tour Deal With TMG/AEG Live

TMG/AEG Live has nailed down a multiyear tour deal with stadium-level country artist Kenny Chesney that could stretch into 2013, Billboard has learned.

Through the agreement, which begins in 2009, TMG/AEG Live snares one of the industry's most potent concert draws at a time of increasing economic uncertainty.

Specific financial terms were not disclosed, but the unique agreement doesn't include an advance or signing bonus and is

structured around salable ticket inventory, as opposed to tickets sold.

With Chesney to be paid a guaranteed amount based on the number of tickets available for sale, TMG/AEG Live will face even greater pressure than usual to fill the seats at every show.

Still, Chesney's new deal with TMG/AEG Live provides greater flexibility for both sides. TMG/AEG Live won't have to set ticket prices with an eye on

recouping a huge upfront guarantee. Meanwhile, Chesney effectively has five years to complete three years' worth of touring with TMG/AEG Live. How he fulfills that obligation is his call.

During recent tours, Chesney has played a growing number of stadiums with 50,000-60,000 seating capacity. But maintaining that pace in the current climate could be a tall order.

"The beauty of it is we get to control where we play and how we want to play," says Clint Higham, Chesney's manager at Dale Morris & Associates. "In essence, we're not going to make a bad career decision for Kenny if in 2012 we're not selling stadiums."

Chesney is again on track to

hit 1 million tickets sold this year but Higham says everyone is having to work harder to get it done. "I'd be lying if I told you there weren't any tough spots this year, because the marketplace is funky," he says. "But

90% of the dates I'm very happy with."

Higham says the tour deal was forged with TMG/AEG Live president Louis Messina, AEG Live CEO Randy Phillips and Tim Leiweke, CEO of AEG Live parent AEG. The agreement doesn't include any recording or merchandising rights, but TMG/AMG Live is working to secure corporate sponsorships for the shows.

"Long-term touring arrangements aren't right for every artist or for AEG Live in every instance," Phillips says. "TMG/AEG Live have a long history with Kenny so it was easier for us to make this type of deal given the confidence we have in our projections and his future."

The Chesney deal is "the way the business should be," Messina says, adding that the lack of a guarantee allows both sides to keep a handle on ticket prices and to be prudent as to

which markets and venues the artist plays. "If for some reason he wants to lower ticket prices, he and we have the flexibility to lower ticket prices," Messina says. "Everything is on a sliding scale."

Messina has been Chesney's tour director for the past eight years. During that time the country star has emerged as the top-selling artist on the road who tours every year. Since 2002, Chesney has grossed well more than \$300 million and moved nearly 7 million tickets, according to Billboard Boxscore. In each of the five previous years, he has played to more than 1 million people, a first in country and extremely rare for any genre.

TMG/AEG Live has exclusive rights to promote Chesney shows going forward, though the team will still partner with some independents and play Live Nation sheds when they want to.

"If [Chesney] wants to achieve his maximum amount, it's up to him, because it's based on 'x' amount of seats, 'x' average ticket price," Messina adds. "But if for some reason he wants to go and do a smaller version [of a show], that's fine." ...

BRANDING BY KAMAU HIGH

Filial Fashions

Master P And Romeo Shift Apparel Line To Wal-Mart

Master P and his son, fellow hip-hop hitmaker Romeo, have agreed to relaunch their P. Miller Designs apparel line exclusively through Wal-Mart, Billboard has learned.

The father-son duo's brand of men's apparel will be available at about 350 Wal-Mart stores starting in July and will include graphic T-shirts, fleece hoodies and fashion denims. The P. Miller line was last available at such retailers as Kohl's and Mervyns "a few years ago," Master P (aka Percy Miller) says.

The veteran rapper says Wal-Mart was a logical vendor for P. Miller Designs, which he describes as "high fashion at an affordable cost." Master P says he has shifted most responsibilities for the clothing line to 18-year-old Romeo.

"Wal-Mart stands for everything P. Miller does," he says. "It's America and diversity. Our whole thing is price point. I want to put out affordable clothes where the masses can buy them."

Wal-Mart's partnership with a former gangsta rapper like Master P might seem surprising. But the hip-hop artist and entrepreneur has cleaned up his image in recent years, thanks in part to the success of Romeo (formerly Lil Romeo), who has charted with kid-friendly rap hits and starred in his own show on Nickelodeon.

Indeed, Wal-Mart's sale of P. Miller Designs will be its second partnership with Master P. The big-

box chain is the exclusive physical retailer of Master P and Romeo's 2007 CD, "Miller Boyz: Hip-Hop History," the first release on the elder rapper's profanity-free Take a Stand Records imprint. (The album is also available for download at online music stores.)

Master P has launched other urban clothing lines through the years, including P. Miller Signature and P. Miller Shorties, a collection for children. Master P and Romeo won't be the first celebrities to sell a branded apparel line exclusively through Wal-Mart, though. The retailer sells girls fashions named after tween sensations Mary-Kate and Ashley Olsen.

Master P and Romeo will unveil the new P. Miller Designs line at the annual Essence Music Festival, which will be held in New Orleans during the July 4 weekend.

Wal-Mart's efforts to associate its brand with family-friendly music will also be part of its expanded presence at the festival.

In addition to setting up an on-site retail operation that will sell clean CD versions of album releases by festival performers, Wal-Mart is partnering with TV network TBS to host a karaoke contest that will feature profanity-free versions of R&B, hip-hop and gospel hits. ...



ROMEO, left, and MASTER P

BILLBOARD EXCLUSIVE

>>> TRAIL OF DEAD LAUNCHES IMPRINT

Rock outfit . . . And You Will Know Us by the Trail of Dead is launching its own label, Richter Scale Records, in association with Justice Records, which is distributed by Fontana/Universal. The band's next album is due in January 2009 and was co-produced by longtime collaborator Mike McCarthy and Chris "Frenchie" Smith. Trail of Dead left Interscope following its third album for the label, 2006's "So Divided." Early in its career, the band recorded for Trance Syndicate and Merge.

>>> LOS PREMIOS MTV LATIN AMERICA PREPS 15TH ANNIVERSARY

Los Premios MTV Latin America will celebrate its 15th anniversary in the region by holding the awards show in Guadalajara, Mexico. The show will air live Oct. 16 from Guadalajara's Telmex Auditorium in two dozen countries in Latin America, as well as on MTV Tr3s in the United States. Winners in most categories are determined by viewer votes at the network's Web site, mtvla.com.

>>> THE VINES, INSOUND SEAL U.S. DEAL

The Vines' new album, "Melodia," will be sold on CD exclusively in the United States by online retailer Insound beginning July 19. The set, to be released by the Australian band's own Ivy League Records, is due July 12 internationally. Fans who order through Insound will receive a free MP3 of the song "Make Believe." The Alternative Distribution Alliance, an independent distributor owned by Warner Music Group, acquired Insound in January.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Jonathan Cohen, Hillary Crosley, Christie Leo, Ken Tucker and Chris M. Walsh.

TOP: ROBB D. COHEN/RETNA. BOTTOM: JEFFREY MAYER/WIREIMAGE.COM

6 QUESTIONS

with SEAN EMERY
by WOLFGANG SPAHR

Digital entertainment options in the Middle East are stepping up a notch, thanks to a deal between Bertelsmann Group's Arvato Middle East Sales and Abu Dhabi Media. Together, they will launch Getmo Arabia, offering music, video, movie and game downloads to online and mobile consumers in the Middle East and North Africa, with Sony BMG music content prominent in the mix. With analysts predicting soaring demand in the region for digital entertainment, AMES CEO Sean Emery fills Billboard in on the new 50/50 joint venture, due to launch in August.

1 What prompted you to invest in the Middle East at this moment?

The reason is that we clearly have a growing number of people here who have mobile phones and there is large Internet [penetration]. There are over 30 million Internet and 85 million mobile phone users in the territory we cover. If there is no legal, reliable, legitimate business model and option, piracy will grow. If there is no legal alternative that is active and bundled to the people that want one, this will also feed piracy.

2 How did the deal come together?

We started discussions with all the labels one year ago. During that process a great deal of research was necessary because we needed to combine mobile and Internet and also needed to understand how to do bundles [and] utilize top deals. We knew where we stood at the end of last year, early this year. There is a very complex system of companies across these countries; there are a number of countries in a very small space. So doing agreements with them was very complex.

3 Clearly, it's early days—but what is the potential market for this region?

You have to look at the explosion that is taking place in this market from year to year with regards to digital and physical, print, TV and radio advertising. A lot of this we can channel into music services and thus increase the revenues in this region. This population group is growing continuously, and it is really a large part of the world. It will definitely become an interesting market for digital entertainment. Also, there is a growing and emerging song culture in the Arabian and African region.

4 There has been recent growth in the live market in Dubai and Abu Dhabi—how do things look for recorded music?

The other reason [to invest] is that we have the opportunity of working in this area with the labels, because there was such little existing business that we were able to be very creative in the business models, to bring customers content for fees comparable to those you pay in Germany and North America. In terms of the region's pricing model, we are offering a very attractive "all you can eat" proposition for consumers. This can com-

prise access to the service for periods of one, three and 12 months. In addition, we'll also offer a la carte downloads for which pricing will vary across the region, due to differences in market conditions.



EMERY

5 Will Getmo's music offerings be mostly Arabic-language, or will there be a significant amount of Western music as well?

The Internet offer is 50% Arabic and 50% Western repertoire. Our mobile offer will be 70% Arabic repertoire. Many people think that these markets are too complex, but Abu Dhabi Media Co. is very well established. They understand the local content, the local companies, and they bring us a lot of their relationships with the government organizations, etc.

6 It sounds like Getmo Arabia will feature music from Sony BMG—are there plans to get any other major-/local-label content?

We have the entire Sony BMG catalog for which they obviously have the rights for the region. But we will definitely not be confining ourselves to Sony BMG. We will definitely have at least one other major and one of the other local labels as well.

How To Revive 'Soul Train'

"Soul Train" is about to return to the station.

Don Cornelius, the famed music variety show's longtime host/producer/owner, has sold the franchise to Los Angeles-based MadVision Entertainment, which said in a statement announcing the deal that it plans to "strategically distribute the library across multiple platforms and simultaneously create new branded content."

While we await specific details about the company's plans, we asked some industry experts what they would do to leverage the value of this venerated music brand.

Trans World Entertainment urban buyer Violet Brown:

"Before there was BET, there was 'Soul Train.' They have all this great footage of great acts from down through the years. They can do DVDs, for sure. But even more, there is still definitely life in the 'Soul Train' name. You can do 'Soul Train' tours, merchandising, clothing, videogames. There is also a place for the show to come back. 'Soul Train' was good for breaking new artists. It was a buzz builder."

TV network Bravo senior VP of production and programming Andy Cohen:

"Whatever you do, hang onto the white-hot 'TSOP' theme song. That song is killer in its origi-

nal version, but maybe for the kids they should get Timbaland to do an amazing remix of the iconic, classic jam. And, yeah, I'd make a reality show about the new generation of 'Soul Train' dancers."

Warner Bros. Records senior VP of urban promotion Ken Wilson:

"I'd suggest doing some hand-to-hand things like passing out postcards for awareness so people can know about the show. They need to do a massive campaign that covers the streets, including promotions on TV. The correct host is also important, someone who has an edge and appeals to young people but is also accepted by the 25-54 demo. The main



focus, I imagine, should be 18-plus to encompass both R&B and rap."

Nederlander Concerts COO Alex Hodges:

"In terms of being a brand that could regenerate itself and come back on television or in live, I think there are opportunities. Get the artists and go on tour. You could present younger artists and maybe some legacy artists."

DIGITAL BY PAUL SEXTON

ROUND TWO

Apple Prepares Launch Of Second iTunes Festival

LONDON—Apple says its second annual iTunes Live: London Festival is designed purely to drive sales at its iTunes Music Store—not to move the company into concert promotion or content ownership.

Every performance at the festival, which gets under way July 1 at the fashionable Camden district venue Koko, is recorded to be sold as an iTunes download, giving the store increased visibility among consumers and expanding its stock of exclusive live recordings.

"The recordings are owned by the label," iTunes Europe director Oliver Schusser says. "They choose how many songs are put up for sale. We're the retailer but provide the 'studio' and all the marketing."

The iTunes Festival will offer a month of free rock, pop, soul and jazz shows, accessible only to contest winners via the U.K. iTunes site. Every show is recorded, to be

partly or wholly sold via iTunes in its 22 markets worldwide within weeks. In addition, ITV will broadcast 15 half-hour shows nationally—running Monday-Friday across three weeks—on its ITV2 network and will air three half-hour "best-ofs" on ITV1.

Although Schusser says the shows are comparable to "a recording session in front of a small audience," the size of the audiences will be a bit larger this year. Depending on the show, the Koko performances will accommodate between 500 and 1,500, which will be larger than the 350-450 capacity of last year's venue, central London's Institute of Contemporary Arts.

The iTunes Festival grew out of regular monthly shows Apple has staged in London since the spring of 2005. The company also organized an 11-night season of collaborative "London Sessions" in February at London's Air Studios and a 15-night event this spring in Berlin.

Although Apple has sponsored in-store music performances in the United States,



'Soul Train' host **DON CORNELIUS**, left, gestures in a still from the show's '70s heyday. **THE JACKSON 5**, above, were among the many R&B stars to perform on the program.

rights on as much of the content as possible."

Marketing/branding agency Another Anomaly founding partner Duncan Bird: "The world of shortform content is where it's at. If they could edit famous clips of the show down to 20- to 30-second bits, they would be onto a pot of gold. They could have clips of the artists on your phone relatively cheaply or get a deal with a brand such as Hennessy."

North Star Media VP of creative services Marty Silverstone: "Engage the audience interactively by aligning with artists who have their own social networks such as 50 Cent and piggy-back off of that interactivity. For example, have fans do audio/video mash-ups using 'Soul Train' music and video and share [them] with their friends."

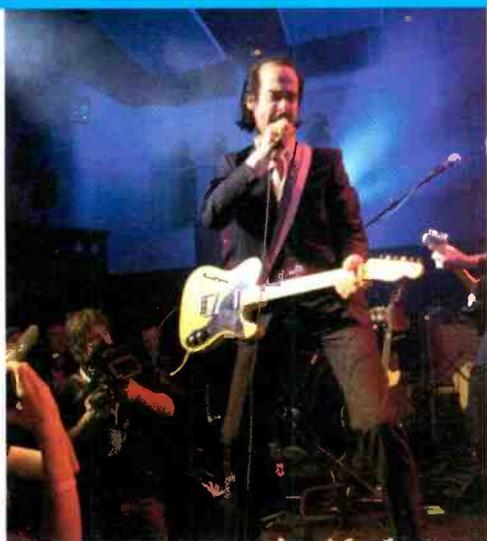
TAG Strategic managing partner Ted Cohen: "Having 3 million songs at your finger-

tips is useless. Having a trusted adviser to curate it for you is much more valuable. The 'Soul Train' brand can be very valuable in being that trusted voice."

E! online gossip columnist/video blogger Marc Malkin: "'Soul Train' needs to jump on the celebrity meltdown bandwagon. Every week, the show needs 'Train Wreck of the Week.' On a completely different note, 'Soul Train' should team up with Amtrak to encourage people to reduce their carbon footprint by traveling by train instead of planes and automobiles. You can have dance parties on trains for people traveling across the country. Imagine your host—I'm thinking RuPaul in train conductor drag, announcing on a platform in Kansas City, "All aboard, Kanye West!"

Reporting by Antony Bruno, Ed Christman, Ann Donahue, Kamau High, Gail Mitchell and Mitchell Peters.

Gartner research VP Mike McGuire: "There may be ring-tones of old catalog songs that might be really popular or scenes they've collected in the archive that could be really valuable. But the key though is to determine whether this is going to be a nostalgia play, or are they going to update 'Soul Train' with today's music? So a) determine the focus and b) get to work now on clearing the



NICK CAVE performs at AIR Studios earlier this year during a 'London Sessions' event sponsored by iTunes.

names Sam Sparro and Taio Cruz. "We're trying to go across all the genres and age groups," Schusser says.

Last year's inaugural festival shows included performances by Amy Winehouse, Paul McCartney, Mika and Crowded House. How well did recordings of those shows sell on iTunes? Apple won't provide specific sales figures, confirming only that the Winehouse and McCartney sets were particularly successful. An Apple spokesman says Winehouse's set placed as a top three album on the company's charts in at least five European markets and also sold well in the United States and Japan.

ITV controller of music and events Guy Freeman says that broadcasting 15 shows in three weeks "produces a real event across our prime-time schedule. As a channel with a strong 16-34 focus, iTunes is a great partner in helping us further engage with the ITV2 audience."

Blunt's manager at 21st Artists, Todd Interland, says, "The direct association to the brand between the artist and iTunes is essential in an increasingly competitive digital market."

the company doesn't have a stateside concert series comparable to the iTunes Festival. Schusser declines to comment on whether Apple plans to expand the festival concept to other markets, but adds that "by August, we'll sit together and figure what we're doing next."

N*E*R*D will be the headliner of the 2008 festival's first show. The monthlong bill also stars rock veteran Paul Weller, cutting-edge indie acts Hadouken and Lightspeed Champion, plus James Blunt and R&B-edged chart

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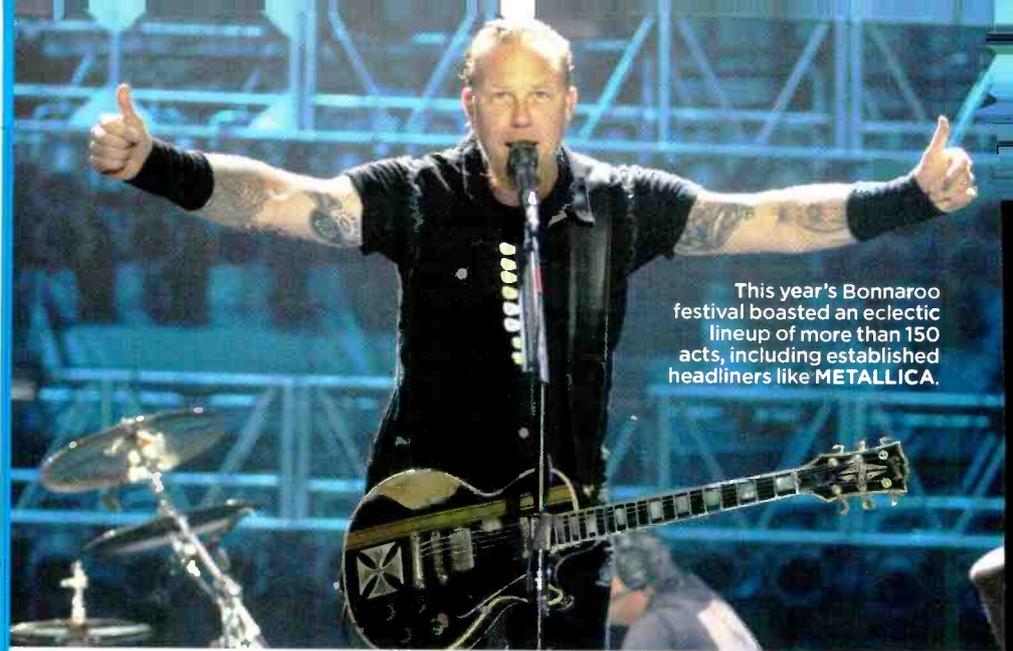
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BOXSCORE Concert Grosses

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| | GROSS/ TICKET PRICE(S) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
|----|--|---|---|--|
| 1 | \$7,619,814 (€4,927,740) \$231.95/\$69.58 | CELINE DION Sportpaleis, Antwerp, Belgium, May 13-14, 16 | 45,352 46,955 three shows | C-Live |
| 2 | \$7,208,217 (€4,688,668) \$152.97/\$106.85 | NEIL DIAMOND Croke Park, Dublin, June 14 | 51,185 sellout | MCD Productions |
| 3 | \$4,063,663 \$102.50/\$92.50/ \$69.50/\$27.50 | KENNY CHESNEY, KEITH URBAN, LEANN RIMES & OTHERS Soldier Field, Chicago, June 21 | 46,463 48,585 | The Messina Group/AEG Live |
| 4 | \$2,699,046 \$64.50/\$57.25/ \$54.50/\$49.75 | ROCK ON THE RANGE: STONE TEMPLE PILOTS, KID ROCK & OTHERS Crew Stadium, Columbus, Ohio, May 17-18 | 48,829 two sellouts | AEG Live, Right Arm Entertainment, in-house |
| 5 | \$1,926,010 (€1,233,665) \$124.90/\$78.06 | BRUCE SPRINGSTEEN & THE E STREET BAND Sportpaleis, Antwerp, Belgium, June 23 | 17,632 17,686 | Live Nation |
| 6 | \$1,832,681 \$118.50/\$58.50 | ELTON JOHN Sullivan Arena, Anchorage, Alaska, May 28, 30 | 16,560 two sellouts | Goldenvoice/AEG Live |
| 7 | \$1,495,971 \$129.50/\$89.50/ \$59.50 | TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Madison Square Garden, New York, June 17 | 15,563 sellout | Concerts West/AEG Live |
| 8 | \$1,351,168 \$125/\$35 | TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Nissan Pavillon at Stone Ridge, Bristow, Va., June 8 | 22,484 sellout | Live Nation |
| 9 | \$1,283,930 (€819,000) \$125.41/\$78.38 | NEIL DIAMOND Sportpaleis, Antwerp, Belgium, May 29 | 12,451 12,532 | Live Nation |
| 10 | \$1,152,457 \$99.50/\$55 | TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Prudential Center, Newark, N.J., June 18 | 14,837 sellout | Concerts West/AEG Live |
| 11 | \$1,152,314 \$137.50/\$37.50 | JIMMY BUFFETT & THE CORAL REEFER BAND DTE Energy Music Center, Clarkston, Mich., June 10 | 15,478 sellout | Palace Sports & Entertainment |
| 12 | \$1,147,610 (2,024,394,040 pesos) \$69 | ALEJANDRO FERNÁNDEZ Estadio Pascual Guerrero, Cali, Colombia, May 5 | 21,738 30,000 | CIE |
| 13 | \$1,109,656 \$214.80/\$56 | KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO Staples Center, Los Angeles, June 7 | 13,284 sellout | Goldenvoice/AEG Live |
| 14 | \$1,036,864 \$75.75/\$35 | RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Verizon Wireless Music Center, Noblesville, Ind., June 14 | 24,765 sellout | Live Nation |
| 15 | \$996,383 (€641,995) \$69.84/\$54.32 | KYLIE MINOGUE Sportpaleis, Antwerp, Belgium, May 7 | 15,613 15,719 | Live Nation |
| 16 | \$977,515 \$110/\$45 | WISIN & YANDEL Madison Square Garden, New York, June 7 | 11,952 13,046 | Live Nation, Latin Entertainment |
| 17 | \$948,893 \$75.75/\$35 | RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Verizon Wireless Amphitheater, Maryland Heights, Mo., June 13 | 20,730 sellout | Live Nation |
| 18 | \$936,007 (€601,582) \$65.35/\$49.79 | RAGE AGAINST THE MACHINE Sportpaleis, Antwerp, Belgium, June 2 | 15,459 15,719 | Live Nation |
| 19 | \$926,409 \$71/\$31 | RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Superpages.com Center, Dallas, June 21 | 20,119 sellout | Live Nation |
| 20 | \$899,567 \$99/\$29.50 | TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD New England Dodge Music Center, Hartford, Conn., June 11 | 18,800 24,026 | Live Nation |
| 21 | \$890,728 \$62/\$42 | PEARL JAM, KINGS OF LEON Cruzan Amphitheatre, West Palm Beach, Fla., June 11 | 18,776 sellout | Live Nation |
| 22 | \$860,020 (\$879,133 Canadian) \$53.32/\$43.53 | LOUIS-JOSÉ HOUDE Bell Centre, Montreal, June 13-15 | 16,674 three sellouts | Gillett Entertainment Group |
| 23 | \$837,825 \$125/\$49.50 | ALICIA KEYS, JORDIN SPARKS, NE-YO Verizon Center, Washington, D.C., June 13 | 9,644 13,155 | AEG Live, Atlanta Worldwide Touring |
| 24 | \$829,183 \$125/\$20 | ALICIA KEYS, JORDIN SPARKS, NE-YO Honda Center, Anaheim, Calif., May 4 | 10,414 sellout | Goldenvoice/AEG Live |
| 25 | \$794,937 \$75/\$40 | DAVE MATTHEWS BAND, ALEJANDRO ESCOVEDO DTE Energy Music Center, Clarkston, Mich., June 9 | 15,628 sellout | Live Nation, Palace Sports & Entertainment |
| 26 | \$777,910 \$95/\$35 | ROBERT PLANT, ALISON KRAUSS, T BONE BURNETT, SHARON LITTLE WaMu Theater at Madison Square Garden, New York, June 10-11 | 10,786 10,828 two shows one sellout | Live Nation |
| 27 | \$745,990 \$118/\$78 | ELTON JOHN Carlson Center, Fairbanks, Alaska, May 29 | 6,585 sellout | Goldenvoice/AEG Live |
| 28 | \$723,265 \$70/\$39.50 | DAVE MATTHEWS BAND, ALEJANDRO ESCOVEDO Toyota Pavilion at Montage Mountain, Scranton, Pa., June 10 | 14,218 17,229 | Live Nation |
| 29 | \$704,496 \$69.50/\$37 | KENNY CHESNEY, LEANN RIMES i wireless Center, Moline, Ill., June 19 | 0,519 sellout | Mischell Productions, The Messina Group/ AEG Live |
| 30 | \$698,730 (1,232,559,720 pesos) \$55 | ALEJANDRO FERNÁNDEZ Coliseo Francisco el Hombre, Valledupar, Colombia, May 3 | 15,894 20,000 | CIE |
| 31 | \$687,671 \$67 | PEARL JAM, KINGS OF LEON St. Pete Times Forum, Tampa, Fla., June 12 | 10,618 10,831 | Live Nation, in-house |
| 32 | \$643,631 \$59.50/\$39.50 | IRON MAIDEN, LAUREN HARRIS Allstate Arena, Rosemont, Ill., June 11 | 12,254 13,041 | Live Nation |
| 33 | \$636,802 \$144/\$54 | ROBERTO CARLOS American Airlines Arena, Miami, May 31 | 7,163 sellout | Evenpro/Water Brother |
| 34 | \$624,483 \$78/\$63/\$48 | JERRY SEINFELD Fox Theatre, Detroit, May 16 | 9,306 9,610 two shows one sellout | JS Touring |
| 35 | \$608,943 \$125/\$36 | KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO Target Center, Minneapolis, June 11 | 8,822 9,549 | Live Nation, in-house |



This year's Bonnaroo festival boasted an eclectic lineup of more than 150 acts, including established headliners like METALLICA.

Ace In The Crowd

As Music Fests Proliferate, Bonnaroo Still Strong

MANCHESTER, Tenn.—Despite growing competition from other music festivals, the organizers of the Bonnaroo Music & Arts Festival feel comfortable with their position in the market.

“There has certainly been a tremendous growth in the festival scene in the United States, but I still think it’s young,” says Ashley Capps, president of Knoxville, Tenn.-based A.C. Entertainment, which produced the four-day event with Superfly Presents. “The key for a successful festival is to provide the kind of unique experience that makes that festival stand out as a must-do experience. I think that’s where Bonnaroo really sets itself apart.”

Overcoming inflated gasoline prices and an increasingly crowded North American festival calendar, the seventh annual Bonnaroo event posted attendance of more than 70,000—shy of a sellout of 80,000 but enough to leave organizers feeling “very, very lucky,” Capps says.

“Our sales were a little bit off, but not really what a lot of other people seem to be experiencing,” she says.

Bonnaroo ran June 12-15 on a 750-acre rural site about 60 miles south of Nashville. Boasting a wildly ambitious lineup of performers, the festival attracted attendees from all 50 states and some 28 countries.

When Bonnaroo began in 2002—selling out on the Web in 11 days without any traditional advertising—major destination music festivals in North America were much scarcer than they are today. As many as a dozen sizable fests have cropped up in the past year alone, including big events in British Columbia, Michigan, Denver, San Francisco and New Jersey.

In evolving beyond its jam-band roots, Bonnaroo has been pretty much fearless in building its lineup. Among the 158 bands on the bill were headliners **Metallica**, **Pearl Jam** and **Widespread Panic**, along with a diverse range of artists that covers virtually all musical genres and comedy. Among the acts that performed were **Jack Johnson**, **My Morning Jacket**, **Phil Lesh & Friends**, **the Raconteurs**, **Zappa Plays Zappa**, **Willie Nelson**, **Drive-By Truckers**, **Death Cab for Cutie**, **B.B. King**, **Alison Krauss & Robert Plant**, **Gogol Bordello**, **Ben Folds**, **Kanye West**, **Chromeo**, **Chris Rock**, **the Swell Season**, **Les Claypool**, **Sigur Rós**, **Levon Helm**, **Yonder Mountain String Band**, **O.A.R.**, **Rilo Kiley** and **Iron & Wine**.

Ticket prices were up slightly this year, but

Capps says “there’s no doubt” expenses were up more than ticket prices. “It’s been a goal of ours from the very beginning to provide value. We’ve actually been criticized for having ticket prices too low,” Capps says.

“Our ticket price includes camping and when you factor all that into it, compared to other festivals it is an extraordinary value.”

Bonnaroo tickets this year ranged from \$209.50 for early purchasers to \$244.50. A pair of VIP tickets went for \$1,169.50. Capps says the VIP ticket capacity was increased by 33% and sold out in advance.

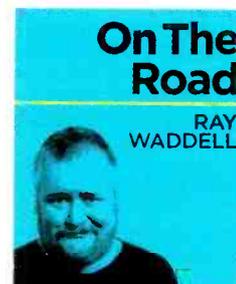
The cost of generator fuel required to power Bonnaroo has more than doubled from a year ago, with the biggest surge in prices coming after the festival budget was drawn up. “You just have to absorb it,” Capps says. “We’ve created ways to deal with it. For example, during the buildup we didn’t run the generators all night, we shut down the power in our compound about nine o’clock in the evening. We definitely instituted means of trying to conserve.”

Bonnaroo burned a lot of biodiesel fuel, now more competitively priced with diesel. “We’re just doing everything we can that makes sense, but like any business you have to play the hand that’s dealt you,” Capps says. “We’re all dealing with it, the fans and the bands that play here.”

For attendees, the cost-per-band ratio is pretty good at festivals in general and at Bonnaroo in particular. The headliners alone are worth the price of admission and deliver epic sets.

In terms of sponsors, Bonnaroo doesn’t beat fans or artists over the head with a corporate presence. “That’s another philosophy we’ve had from the very beginning,” Capps says. “We’re not opposed to sponsorships. We always work with our sponsors to integrate to the festival and really bring additional value to the fans, for the sponsor, for the artist. Our sponsors are not just sponsors but are really integral in creating a fantastic event.”

With a captive audience of thousands for four days, there is no question Bonnaroo could exploit sponsorships to a much higher degree if it wanted to. “We say no a lot,” Capps says. “There have always been certain areas that we’re just not willing to go into.”



On The Road
RAY WADDELL

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Ring Tones

Three Ring Teams With Fontana Distribution

In the fall of 1998, it was difficult to turn on the radio without hearing Everlast's mournful blues-rock hit "What It's Like," which topped the urban, pop and triple A charts and went on to win a Grammy Award. Likewise, I couldn't set foot inside a club in 2004 without hearing Kelis' "Milkshake," a sassy boast that seemed to provide the background for the perfect dance party.

Hampered by record label consolidation, Everlast and Kelis struggled to follow up on their initial flush of success, eventually being released by Island Def Jam and Jive, respectively. As typical and unfortunate as their stories are, both artists are about to get a second chance.

They are among the first artists expected to release albums on management firm Three Ring Projects' new TRP Records imprint, part of a growing trend of full-service shops that help independent artists do everything from book tours to manage licenses. The firm, which has offices in Los Angeles and Nashville, has secured a deal with Fontana Distribution to fill the usual physical orders and to expand into the digital and mobile markets as well.

"The nature of the business right now is one that breeds opportunities," says Jeff Rabhan, who founded Three Ring with partners Stuart Dill and Cal Turner III. "We are trying to bridge the gap between management and the label, and we have the ability to create partnerships and do proper 360 deals. Because, after all, who cares about an artist more than their manager?"

Fontana president Ron Spaulding is excited about the new partnership. "What we are always looking for in labels is the ability to act as creative partners and to be open to working with other artists in

the Fontana family," he says. "They also are not held back like a label is by having lots of outside partners who need to be consulted every time a decision needs to be made. Their process is very streamlined. They are the G5 to a big label's Jumbo Jet."

Shared values are only part of the reason Three Ring and Fontana decided to work together. "Fontana is incredibly strong in the digital and mobile areas, and we are very focused on growing our artists in those realms," Rabhan says. "The fact that they have InGrooves as their push-button international partner is a major reason we decided to work with them. This is particularly important for an artist like Kelis, who has a huge overseas following."

TRP Records' first release will be Everlast's new album, which will be released in partnership with Sony/ATV's Hickory Records. "I guess I could have gone with another label, but I really wanted to empower myself," Everlast says. "Three Ring have been good managers, and I think we can work together to make decisions happen more quickly and get me

back out on the road and in front of audiences." Everlast is also planning to reintroduce himself with viral videos and a new Web site.

The former House of Pain member will also have access to other Three Ring projects, like "Caged," a planned TV show "like 'Entertainment Tonight' for mixed martial arts," Rabhan says, adding that Three Ring has produced a pilot of the proposed weekly half-hour program and is shopping it around to TV networks.

Everlast is "a big fan of ultimate fighting, and we put him in the pilot," Rabhan says. "It was easy for us to do everything internally and a great way for us to connect him to some of his core fan base."

The Indies

CORTNEY HARDING



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A MUSTACHE SOWS ITS OATES

Primary Wave Pitches Cartoon To TV Networks

John Oates wants people to know that he is nothing like what he was when he had a mustache.

The Hall & Oates principal is firm about the distinction, because if things go as planned, his mustachioed image could appear on TV in cartoon form kicking ass, rocking out and wearing tight pink pants.

Independent publisher Primary Wave Music Publishing, which owns a majority stake in most of the biggest hits in the Hall & Oates catalog, is shopping a cartoon titled "J-Stache" that further illustrates the dichotomy. As laid out in a two-minute trailer, Oates is portrayed as a modern-day family man and finds himself enticed back to the rock star life by his mustache, which is voiced by comedian Dave Attell.

While the project hasn't yet found a broadcast partner, it illustrates the sometimes surprising ways that music rights holders are look-

ing to monetize their content.

"In a cartoon setting, the mustache has its own personality," Oates says from Aspen, Colo., where he's finishing his latest solo album. "Just as I'm represented as the John Oates of today, the mustache is the John Oates of yesterday. The focus of the music will be on the back catalog, but it's an open-ended situation. There's even talk of the mustache trying to bring new bands into the picture."

The idea for a TV show came to Primary Wave senior creative director Evan Duby while watching a Hall & Oates show late last year. "I said to myself that this guy could be a pop icon on a completely different level. I wanted to be part of bringing John Oates to a younger generation."

Hall & Oates have appeared only twice on the Billboard Hot 100 since 1991. But the duo has enjoyed a newfound cachet of hipness in recent years thanks in part to satirical online video series "Yacht Rock," which affectionately lampooned soft rock stars from the late '70s and early '80s.

Working with Primary Wave GM/partner Justin Shukat (who suggested that the show be animated) and CEO Larry Mestel, the group turned to Curious Pictures partner Leopoldo Gout, who brought in Tampa, Fla., animation house Humoring the Fates and Andy Rheingold, who has written for "Beavis and Butt-head" and "Codename: Kids Next Door," to put



The animated mustache of John Oates of Hall & Oates springs into action in an image from a promotional trailer.

together the two-minute preview. The goal is to find not only a broadcast partner for the show, but also marketing alliances with consumer product brands, such as an energy drink, electric shaver or men's deodorant.

As one network executive who has seen the trailer says, "These guys are approaching the publishing business from a new angle. They're taking rich copyrights and doing something innovative with them."

The pilot, which Primary Wave estimates will be between six and 10 minutes long, is being storyboarded, and the aim is to have it completed in the next two months. It will portray Oates opening a new wing of the Rock and Roll Hall of Fame that focuses on mustachioed musicians. Suddenly, a dying David Crosby appears and with his last breath warns Oates of a mysterious secret group of mustache wearers bent on killing other mustache wearers. As actor Tom

Selleck attempts to escape from the latest murder scene, Oates summons his own mustache with a fist pump that simultaneously changes his clothes from conservative attire to tight pink pants and white boots.

Normally the synch fees for such a well-known catalog as this would be cost-prohibitive for an animated series. But because Primary Wave owns the show as well as the catalog, that won't be a problem. "We're going to find a way to deliver it on budget. We're going to get fair market value, but if you're going to buy 10 of something the price comes down," says Duby, who estimates the cost for a 22-minute episode will be about \$500,000. "This could go straight onto a network or we could launch it on the Web and then take it to a network," he adds. "Anytime you're holding a couple of hole cards, you want to get paid for them."



'I said to myself that this guy could be a pop icon on a completely different level.'

—EVAN DUBY, PRIMARY WAVE

On Target

Learning About Branding From Tony Bennett

The Cannes Lions International Advertising Festival, which was held June 15-21, is the advertising world's version of the Academy Awards, the Grammy Awards and MIDEM all rolled into one. A week in length, it usually takes place around the summer solstice and is complete with meetings, parties (many of them are of the beach, boat and poolside variety), seminars and workshops, awards presentations and frolicking very deep into the night.

Musically speaking, a lot went down at Cannes. **Craig David** did a private showcase for Havas, one of the world's largest advertising agencies. Sony, Corbis and Yahoo co-sponsored a late-night penthouse party featuring guest DJs **James Rushent** of **Does It Offend You, Yeah?** and **Peter Moren**

of **Peter Bjorn and John**, a band that has had key placements with brands like Pontiac and Levi's.

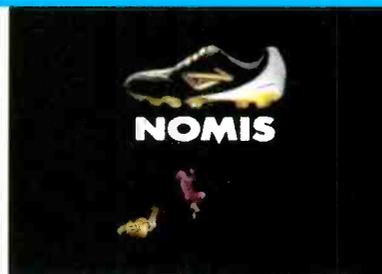
And this year's winner of the Gold Lion for best use of music was a version of the spiritual "Dem Bones" redone as "Damn Boots," created for Australian soccer shoe company Nomis by Amber Music composer **Will Bates** and performed by **Phil Mossman**, formerly of **LCD Soundsystem**.

Meanwhile, I hosted a music seminar on behalf of my agency, the Grey Group. Our featured guest? None other than singing great **Tony Bennett**, who charmed the audience with reflections about his storied singing career.

The legendary singer was joined by his son and manager **Danny Bennett**. The younger Bennett has expertly guided his father's career for nearly three decades and has an excellent grasp of what brand alignment has to offer to the music industry.

With The Brand

JOSH RABINOWITZ



The winner of the best use of music award at the Cannes Lions International Advertising Festival was a spot for Australian soccer shoe company Nomis, which featured former LCD Soundsystem member Phil Mossman.

Danny is a big believer in the power of music branding, having previously secured a deal for his father with big-box retailer Target, which in 2006 hosted an 80th birthday gala in Tony's honor at New York's Rose Center for Earth and Space, released a special edition of his RPM/Columbia album "Duets: An American Classic" and was the name sponsor of a one-hour prime-time musical special on NBC.

Indeed, I first made Danny's acquaintance as a result of Tony's fruitful relationship with Target. Before I became a bi-weekly columnist for Billboard, the magazine quoted me in February 2007 regarding Tony's acceptance speech at that year's Grammys. After picking up a trophy with **Stevie Wonder** for best pop collaboration with vocals for their version of "For Once in My Life," Tony thanked Target for its support, triggering au-

dible snickers from some audience members. It was "a sound," Billboard quoted me as saying, "which collectively, yet subtly, felt like an apparent condemnation [of the brand association]... Hauntingly ironic, these 30-, 40- and 50-year-old players don't even realize how ahead of the curve Mr. B, at the mere age of 80, actually is."

Danny saw my remarks, contacted me and ultimately attended Grey's music seminar at last year's Cannes Lions festival. That, in turn, led to Tony's and Danny's appearance at this year's event.

When it comes to using music as part of an advertising or marketing campaign, "doing something in a vacuum rarely makes a difference," Danny told the 2008 Grey seminar audience. "It's the same as music in movies. It doesn't work unless it's integrated into the movie itself."

Danny also emphasized the emotional pull of music. "Your first date and your first kiss... you hear the song that was playing then and it actually takes you back in time," he said.

The day after the Grey seminar, Tony performed an intimate showcase in the ballroom of the Majestic Barriere Hotel for a lucky audience that included such top brand executives as Procter & Gamble chairman/CEO **A.G. Lafley**, whose company was honored this year at Cannes Lions as advertiser of the year.

Music and sound may be the greatest branding device of all. And that collective snicker that I heard at the Grammys in '07 will be branded in my psyche—kind of the death knell of an era, and likely many a career.

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TAKING TUNES

Ole Buys Stake In Jody Williams Music

Music publisher ole has purchased a 50% stake in the 3,300-title Jody Williams Music catalog, Billboard has learned. Terms of the deal were not disclosed.

The catalog includes big country hits like "Long Black Train," "What If She's an Angel" and the 2005 Billboard country song of the year "That's What I Love About Sunday."

Jody Williams founded the country music-oriented catalog in 1999 as a joint venture with Sony/ATV. Ole has purchased Williams' ownership stake in Jody Williams Music. Before the acquisition, ole had 35,000 songs in its catalog.

Williams left the publishing company in 2006 to become BMI VP of writer/publisher relations in Nashville.

"The catalog has a lot of great songs that were unexploited, not only in Nashville but in film and TV," Wil-

iams said in a statement. "I really wanted to hand over the catalog to a company who is as hungry to get the songs recorded as I was."

Sources say that the Williams catalog generated \$500,000-\$1 million annually in net publisher share.

"One of the great things about country songs is they can work across genres and across territories," ole chairman/CEO Robert Ott says, noting that, "it doesn't hurt that there are seven songs from the catalog on the current Taylor Swift record, which will

increase the stature of those songs."

The catalog songs on Swift's self-titled 2006 debut album include top 10 country hits "Tim McGraw," "Picture to Burn" and "Teardrops on My Guitar."

Ott adds that ole plans to sit down with Sony/ATV to see how they can work together in mining some of the songs in the catalog to get them active. "With two aggressive organizations working on the catalog at once we can do twice as well," says Ott, a former VP/GM of BMG Music Publishing in Canada who co-founded ole in 2004.

Ole, with offices in Toronto, Nashville and Los Angeles, has spent some \$50 million acquiring various copyrights and catalogs. Ott says the company intends to remain an aggressive acquirer of publishing assets.

Country songs can work across genres and across territories.

—ROBERT OTT, OLE

While the Publishers Place column is on hiatus, Billboard will continue to report on publishing and legal matters.



SWIFT

Put Up Or Shut Up

Time For A United Front Against Album Exclusives

Here we go again.

It's time once more for music specialty merchants to get all hot and bothered over album exclusives secured by big-box retailers.

Columbia has cut a deal with Wal-Mart giving the retail giant exclusive rights to carry the next AC/DC album. Epic granted Best Buy exclusive dibs on the vinyl version of "Nostradamus," the latest release from Judas Priest. Atlantic gave Best Buy an exclusive version of Plies' "Definition of Real" with three exclusive bonus tracks, while Target got an exclusive interview DVD and Kmart got an exclusive Plies voice tone.

Public reaction among music specialty retailers has been muted so far. But bubbling underneath the surface are whispers that these developments warrant some kind of response. If history is any guide, their response isn't likely to carry much weight with the labels. And that's too bad, because the pattern of complaining and then letting the issue drop is hurting not only retailers but the labels as well.

Retailer resentment over album exclusives has been around since the mid-'90s. Best Buy, Wal-Mart, Target, Circuit City and, more recently, Apple's iTunes Music Store have dominated the majors' allocation of exclusives and always seem to have the superior version of any given album. By the early part of this decade, indie retailers were hopping mad, generating heated debate on

the issue at NARM's annual conventions.

In 2002, the Coalition of Independent Music Stores declared that labels must provide advance notice about exclusives on their one-sheets or face returns of inferior versions of albums by member stores without payment of return penalties. Two years later, the organization said it would exclude any albums that came out in superior big-box versions from its marketing programs for a period of at least two weeks. It also said that while CIMS stores may carry music by violating labels, they won't report sales or chart positions for any artist on the label.

Meanwhile, the Music Monitor Network declared in 2002 that labels providing exclusives to big boxes could expect severely limited support for their artist rosters at member stores. But in 2004, that group issued a statement toning down the rhetoric, while still encouraging labels to stop favoring certain retailers with exclusives.

But these pronouncements did nothing to stem the flow of exclusives to big boxes. Meanwhile, both trade organizations freely concede that they are the beneficiaries of retail exclusives from developing artists.

I get why established bands like the Eagles issue albums exclusively through one retailer, rather than signing with a label. The former is easy and it reaps a bigger financial payday. I even

get why labels give exclusive, superior versions of an album to a few retailers or even give one of them an exclusive window to sell the album. Label presidents like the idea of using someone else's money to market their records. Also, it's a lazy man's marketing dream: You only have to set up the band at one or a few accounts, instead of 40 or 100.

But these tactics are short-sighted. After all, it's not like exclusives drive incremental sales. They simply shift sales from a lot of merchants

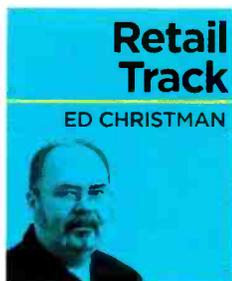
to a few big-box merchants. Worse, it gives those big boxes more power to extract additional advantages, better terms and lower prices from the labels, while hurting other retailers, which are forced to close stores or shrink their music presence. Lower prices without overall incremental sales ultimately help lead to lower sales and label layoffs.

In the meantime, label executives delude themselves into thinking they needn't worry about whether they are shooting themselves in the foot in the physical marketplace because, after all, that digital distribution safety net is just around the oh-so-elusive corner.

So like I said, I get why labels play exclusive ball with the big guys. What I don't get is why all the left-out retailers don't retaliate in a meaningful way. In the past, besides CIMS, the only other merchants willing to address the issue were Trans World Entertainment and Newbury Comics, which pulled exclusive artist product from their stores. But their responses alone weren't enough to have an impact. Most other merchants may have complained but they refused to take action because they felt it would be unfair to their customers if they didn't carry such product.

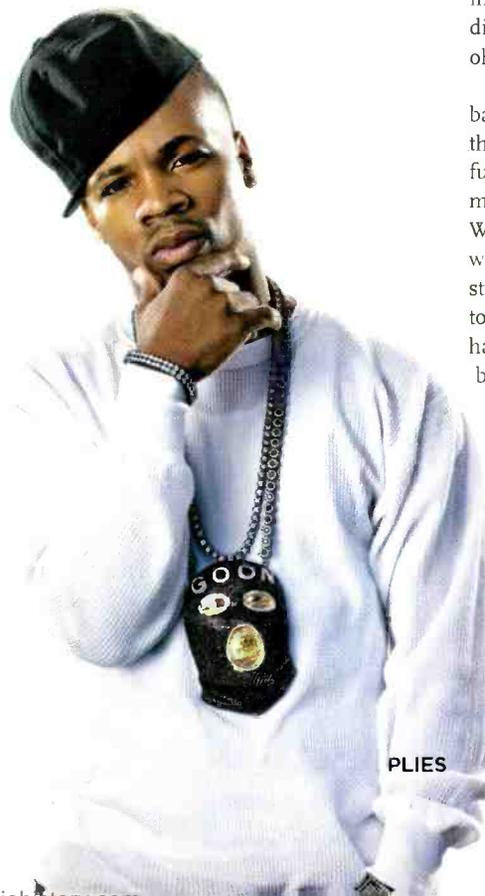
Yet, all music specialty merchants must be counted on this issue. If the retailers refused to stock albums by any artists that allow big-box exclusive deals, or if those merchants only stocked but did not promote priority developing artists of the offending labels—it would be a wake-up call.

The time has come to either take a collective stand against exclusives or shut up already with the whining.



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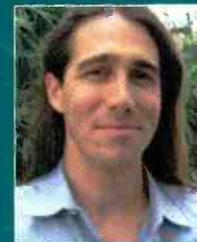
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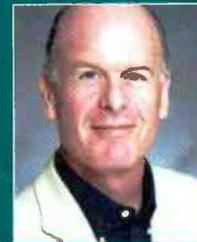
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CHANGE IN THE AIR

Labels Seek Ways To Boost Cuban Music Sales

HAVANA—A light breeze carries a steamy mix of Caribbean music through the humid heat of the Central Havana neighborhood of Cayo Hueso, close to the Malecón seafront.

That breeze isn't strong enough, however, to carry that Cuban music much further from what was historically a key music "barrio"—not even across 90 miles of sea to Florida.

Despite Cuba's wealth of talent and the international attention that followed the Buena Vista Social Club phenomenon a decade ago, it remains hard to find Cuban music outside the island—and on it, legitimate CDs are impossible to find outside the main tourist areas.

It's a situation that frustrates labels. At present, "there is no distribution strategy in place to sell or promote Cuban music here or abroad, and little sector integration between artists, labels and other agents," says Johannes Abreu, commercial manager of Cuban label Colibri.

"There is no concept [here] of the music industry as a lucrative sector," adds Reinaldo Hernández, international commerce manager at Bis Music, one of Cuba's three main state-owned labels.

Only 10 years ago, Havana was crawling with A&R folk from western labels, looking for the next Buena Vista Social Club following the act's Ry Cooder-produced, multiplatinum

album in 1997 and the related documentary by Wim Wenders. However, the expected Cuban music explosion didn't happen.

Industry insiders say government bodies' "protectionist" attitude toward Cuban music means it is not considered as desirable an export as the island's rum or cigars. That stance is rooted in the post-Buena Vista feeding frenzy that saw Cuban acts and catalogs snapped up by overseas companies.

"Music is treated [by government] more as a cultural product to be protected in a museum archive," Hernández says. "But to sell, we need structural and business changes."

As a first step, Abreu has asked 40 domestic industry insiders, artists and academics for ideas on strategies to improve the Cuban music industry's competitiveness and management skills. The results, to be published in September, are intended to form a road map for industry reform.

"The music industry must get together and [build] a strategy on distribution and sector management," Abreu says. "Production is not a problem. [Leading state-owned label] EGREM can launch 30 new CDs a year. But what's the point with no distribution strategy?"

While music industry insiders remain pessimistic about achieving swift changes, long-term relief may



Once dubbed 'the Cuban Ricky Martin,' vocalist/multi-instrumentalist DAVID BLANCO is now forging a new rock sound.

each worth 27.8 local pesos (approximately \$1.05). CDs are priced at about 8 CUC (\$8.40) each, more than half the average monthly salary of about 400 Cuban pesos (\$15.09).

With tourists purchasing the majority of legal CDs, domestic sales are largely confined to the thriving piracy sector. The music industry has been "locked into the convertible currency economy, where it remains captive," Hernández says. Insiders say removing CDs from the list of items only available in CUCs would make them cheaper for Cubans and help labels compete against the pirates.

"If records were sold in Cuba in local pesos, we could sell millions [to locals]," says Ciro Benemelis, president of the annual music conference/festival Cubadisco, which took place this year May 18-25.

come following the reforms introduced in March by President Raúl Castro, which are intended to improve Cuba's struggling economy and put more cash in Cubans' pockets.

One of Castro's reforms has allowed the unhindered purchase of DVD players, mobile phones and PCs. Previously, only Cubans working in tourism, cultural exchange or trade-oriented industries were allowed to buy such items.

"The question behind [Castro's] reforms is, Will Cubans be prepared to spend money on leisure items such as

music?" asks Paco Galindo, cultural promo director for Spanish authors and publishers society SGAE. "The big deficit in Cuba is consumption—when Raúl's reforms take effect and record shops open, it could change."

Labels are frustrated that legal CDs are priced beyond the reach of most Cubans, due to the dual-currency economy that Cuba has operated since 1993.

The majority of Cubans are paid in Cuban pesos, while CDs are among the items that are only priced in convertible pesos, or CUC, which are

On the international front, Cuban labels complain that their efforts to sell their music are hindered by a lack of government support in promoting it overseas, in addition to the restrictions imposed by the longstanding U.S. trade blockade of the island.

Most complaints focus on official cultural policy, which is formulated by the culture ministry's Cuban Music Institute. Despite the labels' desire to expand their sales at home and abroad, this year's Cubadisco, which is organized annually by the institute, didn't have a trade fair element for the first time. The reason, Cubadisco VP Cary Diez says, was "because we have changed the concept away from the purely commercial."

But commercial help is what the labels say they need. Hernández, who has represented Bis and EGREM at the MIDEM trade fair since 2003, says, "We are critical [of] official institutions that should be promoting Cuban music commercially."

"The institutions want to sell Cuban music abroad, but haven't learned how to do it," adds Darsi Fernández, director of SGAE's Cuban office.

There is hope that the labels and the Cuban Music Institute will start a dialogue as Castro's reforms begin to take effect. But Benemelis acknowledges the U.S. trade blockade will remain a big obstacle, adding, "I'm sure there are many U.S. businessmen who would love to sell Cuban music to the Hispanic population there."

NUEVOS SONIDOS Up-And-Coming Acts From Havana

DAVID BLANCO

Current release: "Despechao" (Bis Music/Latin Soul)

Manager: Seju Monzón, Madrid

Multi-instrumentalist David Blanco "is now the only really popular Cuban star who doesn't play reggaetón," his Madrid-based producer/manager Monzón says. "He sticks to rock and the kids love it." However, at the time of his debut 2002 album, "Tengo Para Dar"—released by Bis Music in Cuba and Monzón's Latin Soul label in Spain—Blanco was labeled "the Cuban Ricky Martin." Sophomore set "Despechao" confirmed that notion, winning a 2006 Cubadisco Award as best pop album. Blanco, who toured Spain in 2006, is working on his first fully rock-oriented album, "La Evolución," scheduled for release in early 2009.

YUSA

Current release: "Haiku" (Tumi Music)

Manager: Darsi Fernández, Havana

Singer/songwriter/guitarist/bassist/pianist Yusa crosses genres with ease but never loses her distinctive Cuban style. Yusa is signed globally to U.K.-based Cuban music label Tumi Music, distributed in the United States through Allegro Music, which released her third album, "Haiku," in June. She has played overseas at venues like London jazz club Ronnie Scott's and Tokyo's Blue Note club. "Like most Cuban artists," label founder Mo Fimi says, "Yusa doesn't have a huge following in the U.S., but we are hoping to change that with 'Haiku' in jazz and world music circles."



INTERACTIVO

Current release: "Goza Pepillo" (Bis Music/DM Ahora)

Manager: Enrique Carballea, Havana

"Interactivo is the response to all those who think all current Cuban music is like Buena Vista Social Club," Bis Music international commerce director Reinaldo Hernández says. Led by pianist Roberto Carcassés, the act featuring female rapper Telmary, multi-instrumentalist William Vivanco and guitarist Elmer Ferrer blends rock, funk, soul, hip-hop and jazz. Debut "Goza Papillo" (2006) was released in the United States through Globe Star/Navarre and in the United Kingdom by New Note/Pinnacle. According to Bis imprint DM Ahora, a new album is planned for late 2008. —HL



GLOBAL NEWSLINE

>>> SPAIN LOADS DIGITAL CANON

Starting July 1, Spanish consumers will pay a levy on all digital devices capable of recording, copying or storing sound or images. The levy is intended to compensate creators for revenue lost to illegal copying. The list of items the controversial so-called "digital canon" covers was published June 19; it contained only a few minor changes to an earlier agreement by Spain's industry and culture ministries that was published in January. For example, mobile phones with integrated MP3 music devices will be subject to a €1.10 tax (\$1.70) instead of the original €1.50 (\$2.35). After the first year of the levy, the culture ministry will review the amounts collected and make any necessary adjustments. Consumer groups, Internet users and hardware manufacturers have opposed the levy on the grounds that many consumers do not use their devices to copy or record.

—Howell Llewellyn

>>> HMV UNVEILS GETCLOSER.COM

HMV has lifted the wraps on its customized U.K.-based social discovery Web site, getcloser.com, which intends to help bridge the gap between the physical and online entertainment sales environments. The music and film online site has operated in beta mode for the past six months, but will open for public trials July 1 ahead of a planned consumer launch this fall. The site allows customers to discover, rate, recommend and share information on their favorite music and movies. Visitors can also import their iTunes libraries to a personalized home page. HMV e-commerce director Gideon Lask gave key supplier partners—including labels, DVD firms, games publishers and distributors—a sneak peak at the service in late April.

—Lars Brandle

>>> GEMA WANTS NOVELLOS CLONE

German authors rights society GEMA is planning to launch an awards gala in May 2009 loosely based on Britain's prestigious Ivor Novello Awards. A committee is working to define 10 categories for the new event, which is tentatively calling itself the German Music Authors' Awards. However, it has been confirmed that chart successes will not play a key role in choosing the winners. The British Academy of Composers and Songwriters present the Ivors in association with the Performing Right Society, and the awards are judged either by a BACS members' panel or on sales/broadcast performance. The 53rd edition of the annual Ivors ceremony was held May 22 in central London.

—Wolfgang Spahr

>>> SMELLIE CALLS FOR OZ GOV'T LINKS

The Australian music industry suffers from "an appalling lack of leadership" and needs to work with the government and the wider business sector to improve its fortunes, veteran Australian label exec Michael Smellie says. Smellie made his claim during a keynote speech at the National Film and Sound Archive Sound Day, an event held June 18 in Canberra. "The fragmented nature of the business is a major drawback to progress," Smellie told delegates. He called on the government to establish a music council that would work together with trade bodies, local governments, schools, businesses and community organizations. Smellie is president of media development for the Asia Pacific region for German media giant Bertelsmann. He formerly served as a senior executive in Asia, Australasia and the United States with PolyGram, BMG and Sony BMG.

—Christie Eliezer

>>> BIG MUSIC EXPANDS

Mumbai, India-based label Big Music has launched an artist-management division called Big Talent specializing in 360-degree deals, headed by its CEO Kulmeet Makka. "Big Talent will manage artists as brands spanning live-event management, TV and radio appearances and other projects," he says. The new company's first signings include British male vocalist Raghav and female rapper Hard Kaur, who is also based in the United Kingdom. Big Music, which has simultaneously launched a live-events division called Big Stage,



RAGHAV

was founded in 2007 by the Reliance Big Entertainment conglomerate.

—Nyay Bhushan

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GLOBAL BY MARK WORDEN

SOUNDS OF SILENCE

Italy's Festivalbar Cancels Dates

MILAN—A question mark hangs over the future of Festivalbar, the televised song contest and festival that has been a fixture of Italy's musical calendar since 1964.

Festivalbar events had been planned for Padua (June), Palermo (July) and Verona (September), down from the usual four. But now, only the Verona date appears likely to proceed.

Festivalbar promoter Andrea Salvetti declines

to comment but sources close to him claim that budget cuts by TV channel Italia Uno made the full schedule "unworkable." They insist the Verona show will go ahead, although details are not yet available.

Italia Uno, which traditionally broadcasts each show in two parts within days of it taking place, was unavailable for comment. However, label sources suggest that the 2008 event failed to attract sufficient sponsorships. Last year's sponsors included Nokia and Pepsi.

Festivalbar's TV-friendly format, featuring major-league artists performing for large crowds in picturesque locations, has long made it a key showcase opportunity for Italian and



Italy's Festivalbar, shown here in Milan in 2007, appears on track to hold only one of four planned events this year.

international acts.

Indie labels body PMI president Mario Limongelli says he is perplexed by the Festivalbar situation. "It's always been a shot in the arm for the industry," he says, "and we could certainly use that in the current crisis."

According to the IFPI, the Italian music market's trade value dropped 17.1% during 2007 to €266.2 million (\$364.7 million).

The cancellations are "definitely bad news," Warner Music Italy president/CEO Massimo Giuliano says. "If the final night were cancelled too, it would be even worse."

Festivalbar, founded by Salvetti's late father, impresario Vittorio Salvetti, retains the original event's aim of identifying the "hit of the summer." Initially broadcast on state-owned RAI radio, Festivalbar's earliest format featured the most popular singles played on Italian jukeboxes during a preshow qualifying period, with the most-played song named as the winner.

Nowadays, Festivalbar's five category winners come from a shortlist agreed on by labels and organizers. The eventual victors are chosen by either public vote, a jury, sales or airplay performance.

Labels have long used Festivalbar as a platform for launching, and gauging early reaction to, the summer's big hit singles. "This time last year, we knew what the summer hits would be," Universal Music Italy head of local repertoire Alessandro Massara says. "This year, without

Festivalbar, we don't."

Although most annual Festivalbar victors are domestic acts, it also features international repertoire. Last year, Universal Music Germany's Tokio Hotel won the digital (sales) category. Industry sources say this year's lineup was to include Coldplay, Duffy, Amy Winehouse, Rihanna, Moby, Estelle and Yael Naim.

Two Festivalbar-branded compilations featuring songs from the event are issued annually on a rotating basis by the majors, which usually report sales of around 140,000 units each. This year, despite the cancellations, compilations of songs that would have been featured streeted June 13 through Warner and EMI.

Festivalbar remains hugely popular with viewers. Organizers claim last year's shows averaged a 13% audience share in its time slots, equivalent to 2.8 million viewers per night.

So labels are keen for it to survive, particularly in view of their troubled recent relationship with annual flagship music event the Sanremo Festival (Billboard, Feb. 9), which this year attracted an average audience of roughly 9 million viewers.

"Festivalbar's TV audience may be smaller than Sanremo's," Italian IFPI affiliate FIMI president Enzo Mazza says, "but it tends to be closer to the record-buying public. Festivalbar has always given value for money in terms of sales."

Label execs also complain that the Festivalbar cuts have meant a further reduction in the limited exposure for music on Italian TV.

"Festivalbar and the [record] industry need to deal with the lack of coverage for music on TV," Mazza says. "If the networks don't want music, we must start looking at other outlets." ■■■



BILLBOARD STARS

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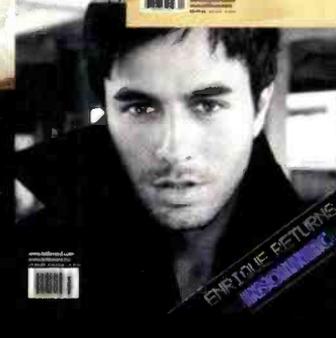
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 EXPERIENCE THE BUZZ

TV Drama

Univision-Televisa Fight Could Affect Music Promotion

The outcome of a long-delayed court battle between media giants Univision Communications and Mexico's Grupo Televisa could have a big impact on how Latin music is promoted on U.S. Spanish-language TV.

Televisa, which failed two years ago in an attempt to acquire Univision, wants to terminate a 25-year program-license agreement with the U.S. broadcasting company, citing breach of contract and underpayment of royalties. Under the pact, which expires in 2017, the Mexican media company provides Univision with the bulk of its most popular programming, including its successful prime-time soap operas, or telenovelas. The agreement gives Univision exclusive rights to air the programming in the United States.

Originally set to go to trial in April, the trial was put off until July, before being delayed until October, suggesting the companies may be trying to reach some kind of settlement. Representatives for the two sides declined to comment on the litigation.

The stakes for Latin music marketing are high given the sheer reach of Univision, which is not only the leading Spanish-language TV network in the States but also commands one of the largest prime-time audiences of any network. During the May sweeps, Univision

placed No. 3 among all U.S. broadcasters, beating out CBS, NBC and the CW among adult viewers. In heav-

ily Latino cities like Los Angeles, the network frequently ranks No. 1.

Not surprisingly, Univision airtime is highly coveted as a medium to promote music acts. Performances and interviews on highly rated shows like "Don Francisco" and "Premios Juventud" provide important platforms to promote artists. Even more important are TV ads spotlighting new album releases, particularly for acts whose labels have affiliations with Univision, including Vene-

music and Universal Music, which purchased Univision Music Group in May. Artists on non-Univision-affiliated labels also advertise on Univision but usually restrict themselves to local-market campaigns due to the higher ad rates they pay.

Televisa's suit against Univision threaten the latter's status as a vital promotional platform for labels. In March, Televisa agreed to air Telemundo programming in Mexico. Telemundo, which is owned by NBC Universal, would no doubt jump at the chance to air Televisa's shows.

The only other significant producer of programming in Mexico is TV Azteca, which already owns and programs its own U.S. network, says

Julio Rumbaut, president of media transactions and consultancy firm Rumbaut & Co.

"Televisa has a unique standing as the premiere Spanish-language television content producer in the world, but Univision has had limited success with the dramatic productions they have done," Rumbaut says.

Because it produces virtually no dramas or soaps, Univision would face the prospect of having to reinvent itself if it lost Televisa's programming, says **Guillermo Sierra**, chief content officer/senior VP of V-Me, a producer of Spanish-language programming for the U.S. market.

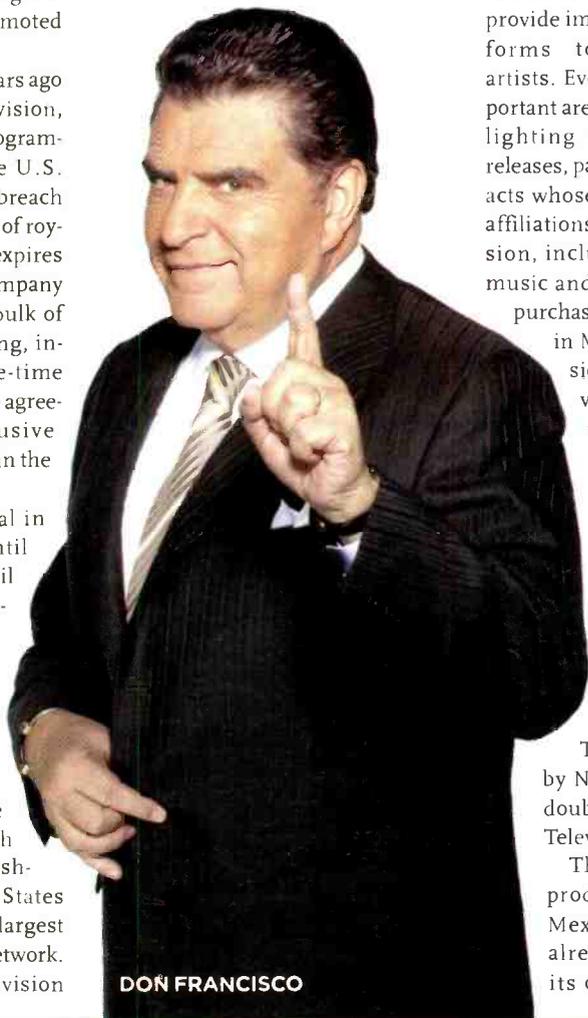
That would force Univision to scramble for replacement shows and to explore other programming options, he says. Sierra speculates that Univision could try to make up for the loss of Televisa programming and the familiar stars who appear in those shows by creating new programming vehicles for other familiar faces—those from the world of Latin music.

But regardless of what Univision does, if the Televisa soaps go elsewhere, some of the audience will eventually go with it. And that could have potentially big implications for the network's ability to promote new music.

Stay tuned.

Latin Notas

LEILA COBO



DOÑ FRANCISCO



LOS FELINOS

THAT'S ADVERTAINMENT

If TV is the new radio, advertising firm Alma DDB has taken the concept a step further with the creation of Los Felinos de la Noche. The regional Mexican group stars in a multimedia State Farm Insurance campaign that began in March and has it playing opening gigs for major acts until July 6.

The trio, which played together informally before being cast in a TV commercial for the insurer, is on retainer to State Farm via the ad firm's FiRe Advertainment division, Alma DDB president/chief creative officer Luis Miguel Messianu says. The group is working on a pilot for a reality show and other forms of entertainment in which the State Farm brand can be integrated.

Though Los Felinos' song "Ahi Estoy" echoes the tag line of the State Farm campaign, the song itself—written in collaboration with the ad firm and producer Alberto Slezzynger—doesn't appear in the ads. Instead, it's been used in a viral video, played on tour (the expenses of which are defrayed by the ad campaign budget) and in an episode of Univision's "Nuestra Belleza Latina."

The campaign is the first music-focused effort by Alma DDB's Fire "advertainment" division. Though music is just one of Fire's avenues—others include gaming and telenovelas—"Music is definitely a passion connection to Hispanics, so we will always look at music as an opportunity to create branded entertainment," Messianu says.

A similar division at Saatchi & Saatchi was shuttered last year, months after the BBC's Radio 1 pulled a song by a group the agency had formed after it was revealed to be a pitch for a brand of hair gel.

"Advertainment is just starting. It's going to be trial and error," Messianu says. "Given the current environment in the music industry, it's incumbent on us to find ways to keep music evolving and support Hispanic talent."

—Ayala Ben-Yehuda

The 'Few,' The Proud

Boy Wonder Works Digital, Big-Box Strategies On Latest Comp

When the third installment of the "Chosen Few" Latin urban compilation went on sale June 24, it did so with the backing of major brands and crossover collaborations. But for producer Manuel Alejandro Ruiz, aka Boy Wonder, setting it up was largely a do-it-yourself job.

The 2004 installment of "Chosen Few," on Boy Wonder's Chosen Few Emerald Entertainment, has sold 341,000 copies, according to Nielsen SoundScan. Distributing label Urban Box Office shut its doors in 2006, three weeks after the release of "Chosen Few: El Documental II," which has moved 71,000 copies.

For "Chosen Few III: The Movie," Boy Wonder ob-

tained distribution via One Records and EMI/Caroline. He produced or co-produced nearly every track and works them to radio himself. He secured promotional deals with Zune and Xbox for the album with the help of Zune cultural marketing senior man-

ager Javier Farfan.

Best Buy stores in Secaucus, N.J., and Caguas, Puerto Rico, were scheduled to host simultaneous in-stores June 28 with autograph signings and a networked "Guitar Hero" match on the Xbox platform involving Toby Love, Fuego, Jowell & Randy and Zion.

Songs from "Chosen Few III" will be loaded onto Zune devices for special giveaways via MTV Tr3s Radio. MSN Latino's Zune Musica area and the Zune Marketplace will feature the release as well, and Zune's Los Angeles club will host an

invitation-only event.

"I know the market, and the brand is strong enough," says Boy Wonder, who also attracted collaborations on the album from Rick Ross, Jim Jones and other English-language rap stars.

Still, "Chosen Few III: The Movie" is intended as a platform to showcase franchise acts LDA, Reychecha Secret Weapon, Getto and Fuego. Boy Wonder says this album will likely be the last for the brand, as he intends to focus on developing his artists' solo work.

A decline in the number of

Latin rhythm stations makes radio airplay a challenge, but "we have a strong presence via the Internet and word-of-mouth," says Boy Wonder, who has also approached grocery chains C-Town and Bravo for in-store audio play and circular advertising.

"Being a new independent label, it's important to be involved with people who are predominantly self-contained," says One Records founder Henley Halem, a marketing director at Imperial/Capitol who also manages "Grand Theft Auto" DJ Green Lantern.—Ayala Ben-Yehuda



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

DIGITAL BY ANTONY BRUNO

WHAT'S MY LINE?

Authorized Lyrics Sites Struggle To Grow

More than a year after the introduction of lyric licensing programs, several online music services that implemented them are reporting mixed feelings about their results.

On one hand, there's a great demand among music fans for accurate lyrics. According to Internet research firm Hitwise, music lyrics in June ranked as the 31st most searched-for topic on U.S. search engines. That's rather high, considering all the subjects one could possibly search for on the Web.

The problem is that not enough of those searches are leading fans to authorized lyrics sources, provided by companies like Gracenote and LyricFind—which struck all the necessary agreements with publishers in order to outsource their catalog to others.

"We've had what we call modest success," says Michael Spiegleman, senior director of Yahoo Music, the first company to adopt Gracenote's lyrics content more than a year ago. "It provides a fairly decent level of traffic, but it didn't take off quite to the extent that we originally projected."

So-called "rogue" lyrics sites—which display song lyrics without any permission from, or payment to, the publishers that hold the copyrights—still dominate the field. Because they've been around longer, they rank higher in Internet search results and therefore benefit from the majority of traffic.

SNAPSHOT

Two years ago there weren't any legal song lyrics Web sites. Today there are more than 12. The two primary licensed sources of lyrics are Gracenote and LyricFind.

GRACENOTE

A provider of music identification and recommendation software, Gracenote expanded into the lyrics market in July 2006. The company struck more than 200 agreements with all four major music publishers and a host of smaller, individual rights holders for a catalog of lyrics that covers almost 600,000 songs.

Clients:

- Yahoo Music
- Clear Channel
- MetroLyrics
- MTV
- AOL Music
- MOG
- Disney Radio

LYRICFIND

Founded in March 2000 as an unauthorized lyrics service, the company began negotiating with publishers in 2002. It now has agreements with more than 1,700 publishers and a catalog of about 500,000 songs.

Clients:

- RealNetworks/Rhapsody
- All Media Guide

- nuTsie
- MusicIP
- Cox Radio Web sites

GOING ROGUE

Unauthorized services are still among the most popular sources of music lyrics online. Of the top 10 lyrics Web sites measured by Internet research firm Hitwise, only one—MetroLyrics—is an authorized service that pays licensing fees. The entire Hitwise list (in order):

- A-Z Lyrics Universe
- MetroLyrics
- Lyrics.com
- Sing365.com
- LyricsMania.com
- LyricsMode.com
- Lyrics007.com
- LyricsFreak.com
- LetsSingIt.com
- STLyrics

DID YOU KNOW?

Web searches for song lyrics spike during Christmas, which Hitwise attributes to an increase in music sales during that period, as well as the popularity of karaoke at holiday office parties. —AB

"The fact is, we don't rank that highly," says Howie Fung, senior product manager for

Rhapsody.com, which licenses the LyricFind service. "There are so many illegal sites out there that it's kind of tough to break through the rankings, so that hasn't worked out as well as we would have liked."

In fact, fewer fans are visiting music services after searching for lyrics online. According to Hitwise, traffic to music services as a result of a lyrics search fell from 79% in 2006 to 68% last year, while the same traffic to social networking services rose from 5% to 9%.

As a result, authorized lyrics providers would like publishers to put more pressure on rogue sites so the playing field can be leveled.

"They would be helping themselves by putting a little bit more focus on that area,"

Gracenote VP of business development Ross Blanchard says. "That would benefit the entire ecosystem."

According to the National Music Publishers' Assn., the organization has sent cease-and-desist notices to more than 50 unauthorized lyrics sites, but at this time doesn't have any plans for more aggressive legal action. Of those, 12 have shut down and 32 have removed at least some material. Only one, MetroLyrics, has converted to a fully authorized site by joining the Gracenote program this February.

And in line with the current better-to-ask-for-forgiveness-than-permission business model that seems to be the raison d'être in the digital music biz, MetroLyrics has thrived as a result. Its years operating as an unauthorized service gives it the history needed to rank high in any lyrics search results, and its newfound respectability has attracted new advertisers. According to CEO Alan Juristovski, the company's advertising CPMs have doubled since December, and traffic has grown from 14 million monthly visitors to 22 million.

But gaining the attention of potential new customers through search engine results was only half the reason services like Yahoo Music and Rhapsody incorporated lyrics. They also want to enhance the music experience for users, but find lyrics a difficult and expensive way to do so.

Today, lyrics are limited to a "search by" option—where users can find a given song in a service's catalog by typing in a few lines in the event they don't know the name of the artist or track. But digital retailers ultimately want to let users access lyrics while streaming a song without having to open a separate browser window, or even include lyrics in the metadata of a digital download so fans can read them on their MP3 player.

The current lyrics licensing scheme Gracenote offers allows users to only view lyrics, not cut and paste them into savable formats. Incorporating rights to stream or download lyrics would carry additional licens-



Licensed lyrics sites can show you what Fall Out Boy's PATRICK STUMP is singing in "Sugar, We're Goin' Down." But unauthorized sites get more visitors.

ing costs and require the development time needed to implement it.

"Unfortunately, that's how the licensing works," Spiegleman says. "There would be additional, very high costs involved."

So do retailers then raise the price of all downloads? Let users choose between lyrics-enabled tracks at a higher price? Increase subscription fees in return for more interactivity?

Gracenote senior VP of sales and marketing Jim Hollingsworth says such capabilities represent phase two of Gracenote's lyrics program, but he didn't provide a timeline for

when that may roll out. He acknowledges the pricing challenges, but says absorbing such costs rather than passing them on to customers would pay dividends in terms of customer acquisition and retention.

"Adding to the cost model in a very margin-thin environment is difficult," he says, "but a better experience draws more people in."

But that message may prove a tough sell to services already disappointed in the results of phase one.

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

HOT TO THE TOUCH

The "Guitar Hero" franchise is up for a host of changes with the "World Tour" edition scheduled for release this holiday season. One of the most-anticipated: upgrades to the game's guitar controller. The new guitar sports a "touch strip" fret—a touch-sensitive option that will allow for Eddie Van Halen-like finger-tapping, as well as note-bending capabilities for more bluesy riffs.

Although Activision licensed the Gibson guitar model for previous incarnations of "Guitar Hero," the "World Tour" guitar will be decidedly more generic-looking, given the ongoing patent litigation between the two companies. The older guitar controllers will still work with "World Tour," so consumers won't have to buy the new one.

The game costs \$100 with just the guitar controller or \$190 for a full set of instruments.

—AB





"American Idol" winner is working on his debut album as he begins the 52-date "Idol" package tour, which runs through September.

AOL Music JUL 5 2008

TOTAL MONTHLY STREAMS

Top Songs

| | | | |
|----|----------------|---------------------------------------|---------|
| 1 | DAVID COOK | The Time of My Life FREEMANTLE/19/RCA | 1303600 |
| 2 | CHRIS BROWN | With You JIVE | 152863 |
| 3 | TAYLOR SWIFT | Picture to Burn BIG MACHINE | 77206 |
| 4 | ALICIA KEYS | No One J | 60680 |
| 5 | TAYLOR SWIFT | Teardrops on My Guitar BIG MACHINE | 58504 |
| 6 | CHRIS BROWN | Take You Down JIVE | 56517 |
| 7 | BRITNEY SPEARS | Break the Ice JIVE | 56478 |
| 8 | CHRIS BROWN | Kiss Kiss JIVE | 53171 |
| 9 | COLDPLAY | Violet Hill CAPITOL | 48220 |
| 10 | AVRIL LAVIGNE | When You're Gone RCA | 44519 |

Top Videos

| | | | |
|----|--------------------|--------------------------------------|--------|
| 1 | LIL WAYNE | Lollipop CASH MONEY/UNIVERSAL MOTOWN | 260946 |
| 2 | DANITY KANE | Damaged BAD BOY | 200653 |
| 3 | LEONA LEWIS | Bleeding Love SYCO/J | 177451 |
| 4 | JORDIN SPARKS | No Air JIVE | 157443 |
| 5 | RIHANNA | Take a Bow DEF JAM | 124712 |
| 6 | RAY J | Sexy Can I KNOCKOUT | 108578 |
| 7 | TAYLOR SWIFT | Our Song BIG MACHINE | 101539 |
| 8 | JESSE McCARTNEY | Leavin' HOLLYWOOD | 95339 |
| 9 | MARIAH CAREY | Touch My Body ISLAND | 92246 |
| 10 | SCARLETT JOHANSSON | Falling Down ATCO/RHINO | 89932 |

* First Listen/First View ** Network Live † Breaker Artist
†† AOL Sessions Source: AOL Music for the four weeks ending June 19.



The singer's track has moved a handsome 760,000 digital song downloads through the week ending June 22.

KOBALT MUSIC
FOUNDER/CEO

Willard Ahdritz

The Kobalt chief is keen on offering new services for publishing rights holders. Why not go shopping for catalogs too? Not interested, he says.



Willard Ahdritz's inspiration for Kobalt Music's business model came in part from an unlikely source: his experience working with an airline when he was a project manager at L.E.K. Consulting.

At the airline, he evaluated how that company tracked luggage using point-to-point routing, instead of the hub-to-spoke routing most airlines used. Noting the similarity between how most airlines operate and how publishers interact with the various performance societies around the world, Ahdritz, co-founder of Telegram Records and Publishing, says he saw an opportunity to develop technology to communicate directly with collection societies.

"I wrote the whole business plan in 50 minutes and that was the model we followed for the first five years," Ahdritz says.

Since its founding as a pure-play music publishing administrator in 2001 with the backing of Spark Ventures, Kobalt Music has grown to where its gross collections last year reached \$50 million, *Billboard* estimates. Earlier this year, Kobalt received another equity infusion, this time \$16 million from Balderton Capital, formerly Benchmark Europe.

Ahdritz claims that his vision of a high-service provider based on transparency, accuracy and speed has produced an innovative business model that is changing the publishing industry.

"They have come up with innovative ways to market their business," says a veteran publishing executive who heads up a growing independent publishing firm. "Now I want to know, Does the reality match up to the marketing push?"

So does your walk match your talk?

We have the track record that this is the model for the future. Our clients typically experience up to 25% more revenue on average when they come to us from a traditional publishing model. So today we are 60 people in five offices. We were the No. 1 indie publisher in the U.K. In the first quarter we had 12.2% indie market share and 3% overall, according to *Music Week*.

But how are you different from the traditional model?

We have created a centralized organization supported by our technology platform, which electronically registers works to ASCAP, BMI and to all the collections societies worldwide. By running this model, our clients get their money one year to one-and-a-half years faster.

How is your technology and service model different?

We created our own platform based on Oracle relationship databases. We thought coming in that the existing technology could not deliver what we wanted in scalability, registration matrix, security and being able to match the billion of transactions you are going to see in the digital and mobile pipes.

So wherever you are in the world, you can log in and follow on this portal and see source data on a

global level. They can see in real time when and what they have earned in Germany. They can see it by product, by song, by line item, whatever way you want.

Do you mine that data you capture to increase revenue?

We have automated the process of taking secondary data—from places like [Nielsen] SoundScan, ASCAP's Mediaguide and from the U.K.'s [Official Charts Co.], as well as chart data from 28 countries, and we are moving to add digital data and film/TV performance data—all of which is used to match with what we are paid to make sure we are getting the correct amounts at the right rates and splits.

We cross-reference songs with different product, linking them in our relationship databases. So if you are paid for 10,000 units on one song, you should be paid for 10,000 units on another song on the same album. And this automatic washing machine is generating excellent tracking on a global level in our centralized databases.

Does your technology track the synch process?

Yes, a new feature we are launching allows clients to follow the process in real time and track the status. So managers or artists can see if a song has been approved or

even used in the end. Has it been paid or invoiced? We believe that with all of these tools that no other company is close with the transparency and details.

What about the RoyaltyWindow.com system that Universal Music Publishing just announced?

I expect the market to soon find out who on the portal side is producing the superior service—Kobalt or Universal.

What about your advance process is different?

Historically, advances are time-consuming and costly if you are in a contract. With our portal, all 700 of our clients can get an advance in four easy steps, with a low fixed fee and no changes in any other agreements, in a process that is guaranteed within five days but mostly within 24 hours.

The advance can be small or big, based on three different categories. It can be based on what will be paid in the next statement, with a 2% interest rate fee—or based on what can be seen in the pipeline for a 5% rate—and it can be based on projected revenue, which carries a 7% fee.

In the case of the latter, who is assuming the collection risk?

It's all recoupable, but there is a cap of two or three years. If we don't re-

I expect the market to soon find out who on the portal side is producing the superior product—Kobalt or Universal.

coup the full amount within the cap time period, then Kobalt is at risk.

How do you see the future of the music industry?

You will have the artists and managers, and then you have the service providers—Kobalt or the digital distributors—and for certain cases you will need venture capital for the baby acts.

The labels are missing in that equation.

Historically, it isn't old companies that changed the world: It is the new companies designed to fit into the new world that change things. Having said that, the majors have amazing assets and a couple of them may be able to transform themselves into a new structure and the new industry environment.

Do you see any other new players?

Yes, I am very excited about our new strategic partnership with Getty Images, which is one of the leading producers of digital content. Now, Getty is going into music and Kobalt will provide customized services for them. The deal allows for select Kobalt clients to increase synch revenues through Getty's distribution.

When Balderton invested \$16 million in Kobalt, Spark Ventures claims its 23% Kobalt stake was worth £7 million [\$14 million]. That means that those two firms combined hold about 50% of your company and it implies a valuation of \$60 million, or £30 million.

No comment, but I would point out that the valuation event was based on results from 12 months ago and we have grown 70% since then.

Why stick with a service model instead of using your expertise to buy and build publishing catalogs?

We have had quite a few opportunities to go into ownership and we have said no. We have a few private equity firms as our clients. We don't compete with our clients, so we will stick with a service model. ...



**Gossip
Girl?**

Please.

**She's So
Over It.**

**MILEY CYRUS DISMISSES
TABLOID TATTLE AND GETS
BACK TO BUSINESS WITH
A NEW ALBUM AND TOUR**

**BY CORTNEY HARDING
PHOTOGRAPH BY SHERYL NIELDS**



Let's get it out of the way. That Vanity Fair photo shoot? For a teen idol that's suddenly been turned into glossy rag mag fodder, Miley Cyrus is remarkably sanguine when asked about the bare-shoulder, bedsheet-entwined photo. "I was embarrassed," she says in her rapid, self-assured clip, "but also it's like, every career thing that I do can't be perfect, and sometimes my decisions are wrong. I think that just makes me even more relatable. I don't think people will look at me any differently because they're like, 'You know what, I'm going to do stupid stuff too, and I'm going to make mistakes, and that's fine.' It still hurts when I think about it—but you know what, it doesn't mean that you can't move on."

So with that in mind, we'll move on. Cyrus certainly has—she's got a new record, "Breakout," out July 22 and is currently filming a "Hannah Montana" movie in Tennessee, followed quickly by a return to the Disney studios to shoot another season of the show that made her a household name. After the season wraps, she'll hit the road for another tour, hoping to mimic, if not best, the remarkable success of her last outing.

First cast as Hannah Montana at age 12, she quickly developed a tween following playing a character who is an ordinary schoolgirl by day and a rock star by night. The franchise quickly bloomed from a TV series to a full-blown marketing juggernaut, complete with five affiliated albums moving 7.29 million copies, according to Nielsen SoundScan, and a 70-date, sold-out tour that led mothers to write fictional essays about dead fathers in order to win tickets. With this new album, though, Cyrus is choosing to look forward and introduce her fans to a new side of her personality. Just because she's developing beyond the Hannah Montana name, though, doesn't mean that Disney won't pull out all the stops to ensure the record is a success, including the tour, media appearances and an international push.

"We felt good about the success of the last tour," says Chip McLean, senior VP of Buena Vista Concerts for Disney Music Group, clearly understating the obvious—according to Billboard Boxscore, Cyrus' tour made \$55.2 million, with a total attendance of almost 1 million. "We expected to do well given the quality and the success of the show, but we did not expect this type of frenzy."

Tour dates for the new album have yet to be finalized, but McLean and his team are already thinking of ways to solve the problems of the last tour. "One of the constraints we have is that due to her [filming] schedule, she can't do what many bands do and tour until the demand is exhausted," he says. "We're weighing the pros and cons of having her do multiple nights in one big city versus her doing one-night shows in a number of smaller markets. Since she is someone who appeals to families, we can't just have her play the top 15 markets. Families won't be able to afford to make the trip, buy the tickets and pay for the hotel if we did that."

Affordability is another key question that McLean wrestles with, as the cost of the tickets for the last tour topped out at \$65. "We felt good about that price point, but the ticketing system right now can be exploited, and it was," he says. "This tour was unique in the sense that it lifted the rock and exposed the underside of the secondary ticketing market."

Luckily, even those who lost their shirts buying tickets for their daughters from ticket resellers should be able to easily procure a copy of Cyrus' new album. And although the release represents Cyrus taking what Disney Music Group chairman Bob Cavallo calls "great strides to become a valid artist," she has clearly not forgotten her base. "She is aiming it older, but not that much," Cavallo says. "I am confident her young fans will like it too."

"It's an exciting time for her," her manager Jason Morey says. "She's really grown into a great singer/songwriter. The combination of her young age and her talent for writing is definitely helping her create music that appeals to both the Radio Disney audience and top 40 listeners."

It's this outreach to other audiences that Disney is helping facilitate. "We have quite a marketing plan," Hollywood Records GM Abbey Konowitch says. "We are focused on keeping her in the public eye, and the fact that she's a celebrity is helpful."

In terms of the nuts and bolts of the campaign, Konowitch lays out the master plan, starting with the June 28 premiere of the video for "Seven Things I Hate About You" on ABC and the Disney Channel. "The video will go up on MTV the following week, and this will be the first video she has on MTV," he adds. The single rockets 70-10 this week on the Billboard Hot 100, tying a career best.

Cyrus will also play the "Good Morning America" Summer Concert Series July 18 and the "Today" Toyota Concert Series July 25. She'll continue with her popular Cyrus-produced YouTube series, "The Miley and Mandy Show," and has struck a deal with Verizon for ringtones and other exclusives.

The marketing plan is not limited to the United States. Previous albums "Hannah Montana" and "Hannah Montana 2: Meet Miley Cyrus" as well as the CD/DVD live package "Best of Both Worlds Concert" are still being worked as catalog releases with TV advertising planned in the United Kingdom, where they are distributed by EMI. The "Best of Both Worlds" live album

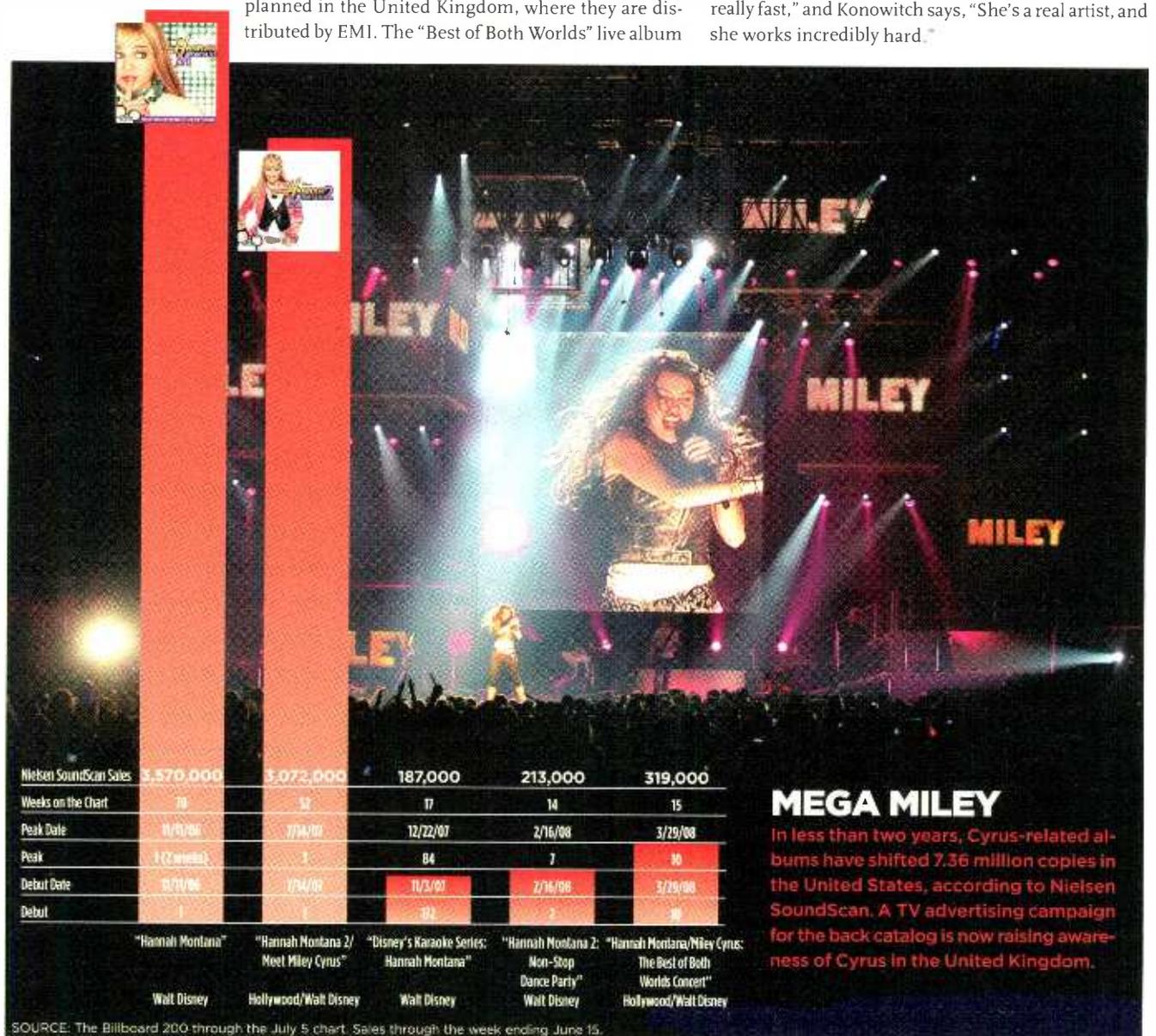
peaked at No. 69 on the European Hot 100 in May. The album reached No. 10 in Ireland and Brazil, No. 14 in Austria and No. 29 in the United Kingdom. It also peaked at No. 54 in Switzerland and No. 71 in Mexico. "Hannah Montana 2: Meet Miley Cyrus" and "Hannah Montana" have achieved gold status in the United Kingdom, according to Disney Music Group.

"Breakout" is not yet scheduled for release in Europe, although it should arrive "sooner rather than later," according to London-based Mike Storey, Disney Music Group marketing director for Europe, the Middle East and Africa. "Obviously we want her to promote it so we're just waiting to firm up some artist availability before we set a release date."

Storey says that the United Kingdom, Norway and South Africa are the big markets for Cyrus outside the States, adding that Germany is a growing market where the TV show is "really popular." The Disney Channel U.K. shows "Hannah Montana" every day and will screen the "Best of Both Worlds" concert in the fall.

"See You Again" from the "Meet Miley Cyrus" album is enjoying airplay on stations including Capital FM. "The track was spontaneously picked up," Storey says, comparing the radio plan in the United Kingdom to that in the States. "The fact that we get radio play for Miley Cyrus and haven't had it for Hannah Montana says it all . . . she's not as developed as [the Hannah Montana] persona overseas as she is in the States. The sense of ownership is missing over there, but we are sure once she gets over there, she will connect."

All parties agree that none of this would be possible without Cyrus' boundless energy and talent. "She has a better sense of herself at 15 than most artists twice her age," Morey says. Cavallo adds that "Miley grows really fast," and Konowitch says, "She's a real artist, and she works incredibly hard."



Q & A

The Billboard

THE HARDWORKING PROFESSIONAL SPILLS THE BEANS ABOUT HER NEW ALBUM, NEW MOVIE, TV SHOW AND THE IMPORTANCE OF BEING A GOOD ROLE MODEL

How is the new album different from your previous efforts?

It's grown-up. I wrote all the songs except two. My last one, "Meet Miley Cyrus," was more just meeting me, finding out who I am, and here it's more getting in depth of what's been going on in my life in the past year.

Not many people are aware that you're a songwriter. Can you talk a little bit about your process?

Songwriting is what I really want to do with my life forever. No matter how long what I'm doing here lasts, I want to be a songwriter for the rest of my life. I love it and it's my escape. I just hope this record showcases that—more than anything—I'm a writer.

I wrote my first song when I was probably 7—it was called "Pink." That shows what kind of song it was about—it's about the color pink. But you know what, darn it, I wrote it and I've been writing since I was my little sister's age.

At this point, though, when I'm writing I like to not listen to music at all because I don't want to ever be like, "Oh, this is cool," and start to sound like anyone else. I try to just kind of focus on my music and just continue to write, just kind of block everything out. I don't watch TV at night; I actually try to make sure my mind is focused.

There were many kids who were disappointed that they couldn't see you on your last tour. Are you planning to tour with this new record, and what are you going to do to make sure all your fans can see you? Yeah, we're definitely going to go on tour. We're not sure when we're going to do that—probably early next year, later this year, we're not sure—but I want to make it a

lot different. My last tour was successful, but I want to do something that no one's tried before.

In terms of the kids who couldn't get in, I don't know if I could do more—we did 76 shows last year and I don't know that I could do more than that. Maybe I could do that and take a little break and go back into it? Also, the 3-D movie was awesome for the people that didn't get to come see the show.

Those kids can also watch you in the third season of "Hannah Montana," which starts filming soon. After this season wraps, will you want to stay with Disney for the long term, or will the "Hannah Montana" show eventually wrap up and you'll move on to different projects?

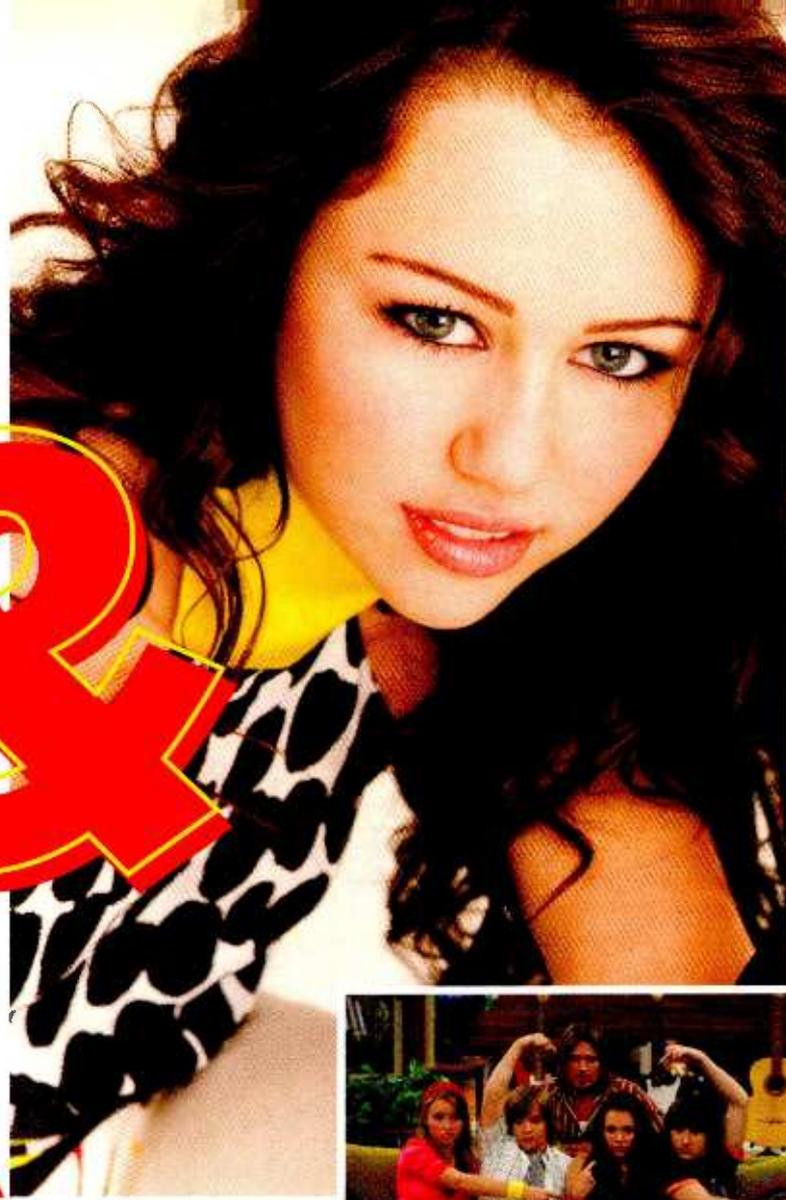
It will wrap up, eventually. I mean, I won't be Hannah Montana by the time I'm 30. But we've only done two seasons, so we definitely want to work on that hopefully for another two years.

And the film you're working on is also tied to the "Hannah Montana" story, correct?

The story of the new movie is basically about going back to Tennessee and wanting to just kind of get back to your roots, but then realizing that maybe you don't want to go back to them. I think the movie is about just having the Hannah character not disappear, but kind of be put on the back burner for a minute and have Miley Stewart just really show her talent and also her ambitions and dreams and other things more than just the Hannah life.

Do you plan to act in other films that aren't connected to Disney or "Hannah Montana"? Perhaps some sort of really edgy indie film where you break out of the box?

I've been talking to people about some cool movies, but right now I mostly want to stay within my company and keep them happy and keep everything that we're doing successful and focus on that. I like to do everything that I do 120% and unless I can focus hardcore on that, I don't want to do it yet.



Cast as Hannah Montana at age 12, MILEY CYRUS says she hopes to keep doing the show (inset) for another two years.

Yet you still find time to juggle all these projects. There was also some buzz about you writing a memoir a while ago—is that still the plan?

Kind of—it's more of a book for kids and teenagers, and I'm going to start working on that at some point. I love to write. Any way I can get a pen and paper and write down some ideas, whether it's a song, movie, book, anything—I love to do that.

You come across as someone who is very concerned with being a good role model for young kids and particularly young women. In an era when teen stars are falling out of limos with no underpants on, how do you make sure you stay true to yourself?

It's something that I've been super blessed with, that I've had the opportunity and the ability to spread the light. That doesn't mean that I'm not going to make mistakes and do things that everyone's going to be happy with, because there's no such thing as perfection. My thing that I always believe in—that I also try to tell girls especially—[is that] so many people look at these models and actors and singers and they're so perfect . . . [but] I say imperfections equal beauty. The most beautiful things in life are the ones that aren't perfect. There's so many beautiful things about life that won't be perfect that you'll learn from. I just like to be the role model that doesn't say you have to be perfect all the time. I like to tell them that their mistakes are beautifully broken.

A recent survey out of Canada highlighted your show as being great for young women because it showcases a wide range of body types. Is that something that you did intentionally, and is it important to you?

I stress about that stuff like everyone else, but at the end of day, I'm a good ol' Southern girl that likes her Cracker Barrel at 9 o'clock at night and if I want it, gosh darn, I'm going to eat it. I'm not going to make myself miserable. And for so many girls, you don't want to be thin because you want the guy to think you're gorgeous or whatever—you do it all for women, you do it all for a competition. That's so silly, it's such a game. [Why] waste your time with a game you're never going to win? There's always going to be someone that I think is prettier than me, there's always going to be someone that I'm going to think is a better vocalist, or a better writer, better guitarist. There's always going to be that, so why stress myself about the competition the whole time?

Are there any artists you look up to, or mentors who have helped guide you through this process and keep you focused? Anyone whose career you admire and might want to emulate?

Mostly my mom—no one knows better than the person that made Billy Ray Cyrus, you know what I mean? My mom was a huge part of my dad during "Achy Breaky Heart" and all that. No one knows better than her because [of what] my dad's already been through—and when he forgot most of it, my mom remembers every moment. [laughs]

As far as other artists, it's hard because everyone is so different. I went on tour with the Jonas Brothers and I got to watch them grow, I got to watch them become famous. When I first went on tour with them they hadn't really had their record out very long—and all of a sudden I watched them blow up. It was fun to watch them do that, and I like to see what kind of career moves they'll make. I like to watch other stars that have grown up in this business, but I think everyone's path is going to be so different and everyone needs to take their own direction.

I'm so happy with what I'm doing right now. I recognize that I'm super blessed and thank the Lord every day that I get to live my dream.

'No matter how long what I'm doing here lasts, I want to be a songwriter for the rest of my life. It's my escape.'

Additional reporting by Andre Paine in London.



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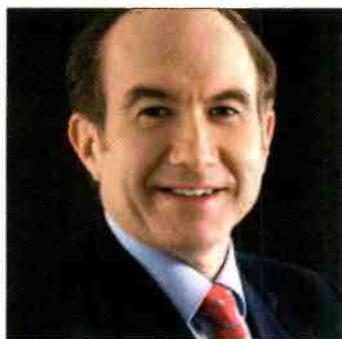
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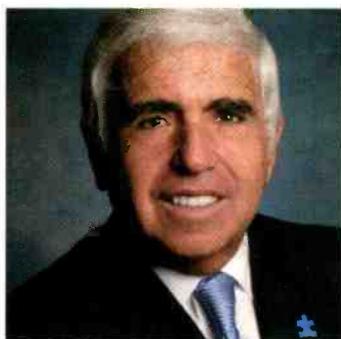
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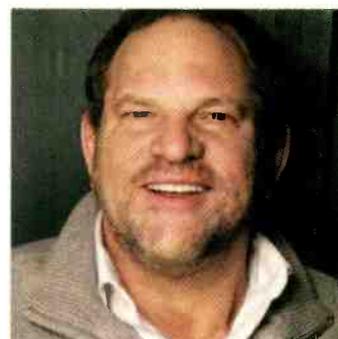
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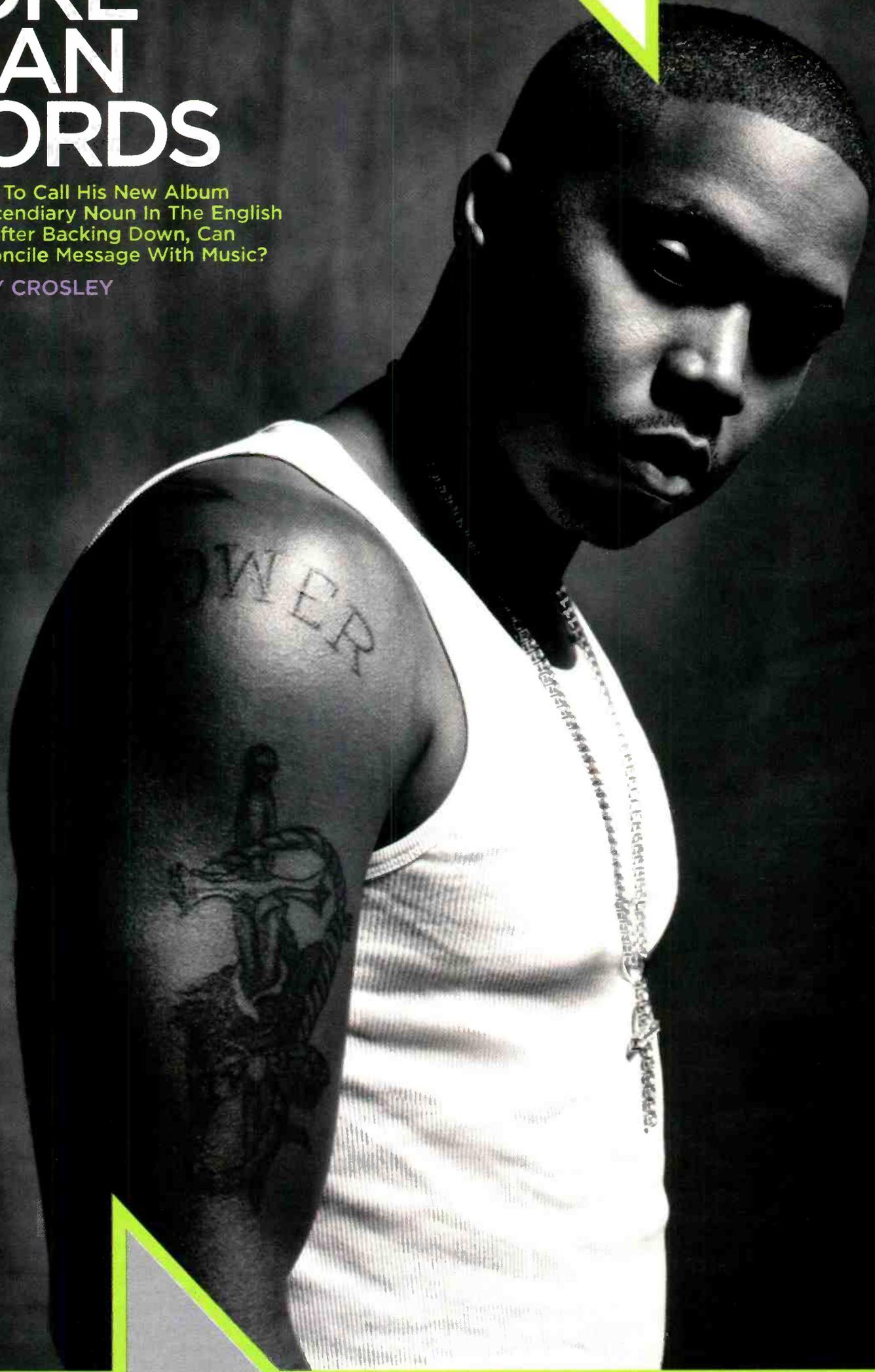
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MORE THAN WORDS

Nas Wanted To Call His New Album
The Most Incendiary Noun In The English
Language. After Backing Down, Can
He Still Reconcile Message With Music?

BY HILLARY CROSLY



Seated in a quiet corner of New York restaurant the Spotted Pig, Nas is drinking a glass of rosé. He's dressed comfortably in jeans, Velcro-fastened sneakers and a white T-shirt with a poster from Muhammad Ali and Joe Frazier's "Thrilla in Manilla" fight. His black Rolls Royce is parked outside and he's awaiting a few cigars from his driver. In here, the noise surrounding his new Def Jam album, formerly known as "N*gger," has faded, but Nas is still happy to discuss the grand implications of it all. ☐ In the past nine months, the veteran has proved masterful at wagging the dog. Since last October, when Nas first announced his intentions for the album title, he's drawn all kinds of responses: ire from African-American activist the Rev. Al Sharpton, but support from Def Jam chairman/CEO Antonio "L.A." Reid. Then after retail distributors, which neither Def Jam nor Nas would identify, claimed they wouldn't carry an album called "N*gger," Nas rechristened it as an untitled project, starting yet another round of debate on popular hip-hop sites like nahright.com. ☐ As the record nears its July 15 release, Nas is the first to admit he's not a one-man show. Def Jam, a unit of publicly traded company Vivendi, has to market this hot-button album while maintaining its market share, which begs the question: How do a corporation and an artist balance creative integrity with the bottom line? ☐

"If I was the one watching all this shit happen, I would want to see me ride to the end," says Nas, who promises that the album's incendiary commentary on race relations remains. "Except a lot of so-called black leaders were using my album as a platform for themselves. I would have been fighting not to get the 'N*gger' album out but to express myself, and that's not the fight I wanted. This album is about me and how I feel as a black man."

Aside from the new name, or lack thereof, Nas' subject matter is rare. Especially in contemporary commercial hip-hop, which sells everything from mobile phones to fast food, and the three hip-hop songs atop Billboard's Hot R&B/Hip-Hop Songs chart—Plies' "Bust It Baby Part 2" and Lil Wayne's "Lollipop" and "A Milli"—focus on sex and bragadocio. However, Nas says he recorded the album with a

'I would have been fighting not to get "N*gger" out but to express myself, and that's not the fight I wanted.' —NAS

balance of education and entertainment in mind.

"I didn't want to 'n*gger' my audience to death," he says. "So 'Be a N*gger Too,' which I recently released a video for, isn't on the album. It didn't fit. The entire record deals with the concept, but every song couldn't be 'n*gger.' I had to pace myself."

The album includes production and features from Cool & Dre, Green Lantern, Mark Ronson, Polow Da Don, Busta Rhymes, Keri Hilson, Chris Brown and Stargate. Throughout, Nas finds creative ways to address his chosen subject matter. On the Rhymes-featuring "Fried Chicken," Nas uses a woman as a metaphor for soul food and black people's attraction to deadly eating habits. ("Mrs. Fried Chicken/fly vixen/give me heart disease but still I need you in my kitchen," he raps.)

On "N*.G.G.E.R. (The Slave & the Master)," the MC nods to his hit "I Can," where he runs down the historic inventions of the African Diaspora, amid describing the bitter-sweet calling cards of low-income life like "schools with outdated books." First single "Hero," featuring Hilson, boasts anthemic synthesizers, a tuba, running keys and a swelling chorus as Nas explains why he changed the album

title. Key lyric: "I'm hog-tied on the corporate side blocking y'all from going in stores and buying it/at first L.A. and Doug Morris was riding with it/but Newsweek articles startled bigwigs and asked Nas, why is you trying it?"

CAN CONTROVERSY SELL?

Def Jam's newly minted executive VP Shakir Stewart says that while the company wholeheartedly supports Nas' creative vision, all parties understand the business implications of the original album name.

"Nas would not jeopardize his opportunity to get his music to the public," Stewart says. "He understands that we believe in intelligent freedom of speech, meaning whatever stance you take, be prepared for some accountability."

Stewart admits that distributors were the reason behind the album's title change but says the situation is now an example of Def Jam's support for its artists. He also says that Def Jam will not shy away from any future controversial singles or corresponding clips like the Nas-funded video for "Be a N*gger Too," which ends with a young black man hanged from a tree. "Nas is a visionary," Stewart says. "Singles are a collective decision and it's about picking the best music that demonstrates the album."

But from the marketing side, Def Jam senior VP of marketing Chris Atlas and marketing director Shari Bryant say the untitled project has been surprisingly easy to pitch.

"The funny thing is, we really thought the album was going to be a big issue," Bryant says. "We thought we'd just have to focus on the Nas brand. But when the title changed, the doors opened again."

While Nas has spearheaded awareness by leaking songs and hosting screenings of the aforementioned video, Def Jam has busied itself with pacing the online content blasts.

Launched in May, the Web site nasindependenceday.com has become the hub for everything Nas, accumulating more than 80,000 unique visitors in its first week without any promotion. Each week the site features new songs, behind-the-scenes studio footage and viral interviews. Though Def Jam usually drops an official first video three months before an album release, a clip for "Hero" just wrapped this week. A viral webisode depicting the making of the video will most likely hit Nas' site next week, and Def Jam is aiming to drop the official clip July 14, one day before street date. Nas will also headline the Rock the Bells tour, which runs June 19-Aug. 6, alongside A Tribe Called Quest and Mos Def.

It's clear Nas is also in high demand on the talk show circuit. He's slated to appear on "Late Night With David Letterman," "Jimmy Kimmel Live," MTV's "TRL" and "Sucker Free," BET's "106 & Park" and Comedy Central's "The Colbert Report" all within one week of release. Larger retailers like Virgin and FYE as well as independents like

guy who would even spend his own money to make sure the video was right. He loves this shit and he just got my meaning, because I was saying a lot of stupid things that could have offended a lot of stupid people with that record."

His wife/R&B singer Kelis' recent departure from Jive:

"She'd been trying to get off Jive forever, and she finally did. But she didn't do any press, and later Jive said they dropped her, though she was off way before they said they dropped her. Record companies have to save face so they don't look stupid. I don't know what she's going to do, regarding signing with another label. That might be slavery at this point, so I think she might release music herself."

—HC

DROPPING KNOWLEDGE

Nas Is Never Shy About Speaking His Mind On A Wide Range Of Topics. Here, He Weighs In On . . .

The Rev. Al Sharpton claiming the album title change as a victory:

"That was no win for Al Sharpton. The sad thing is it separated him from the youth even more. Sharpton is a great, brilliant man, but he distances himself from his future, the kids. How can you claim to love your people and then hate?"

Whether he made his point with 2006's "Hip-Hop Is Dead" and if the music remains lifeless:

"I heard that I kind of missed the mark with that album. I can agree a little bit.

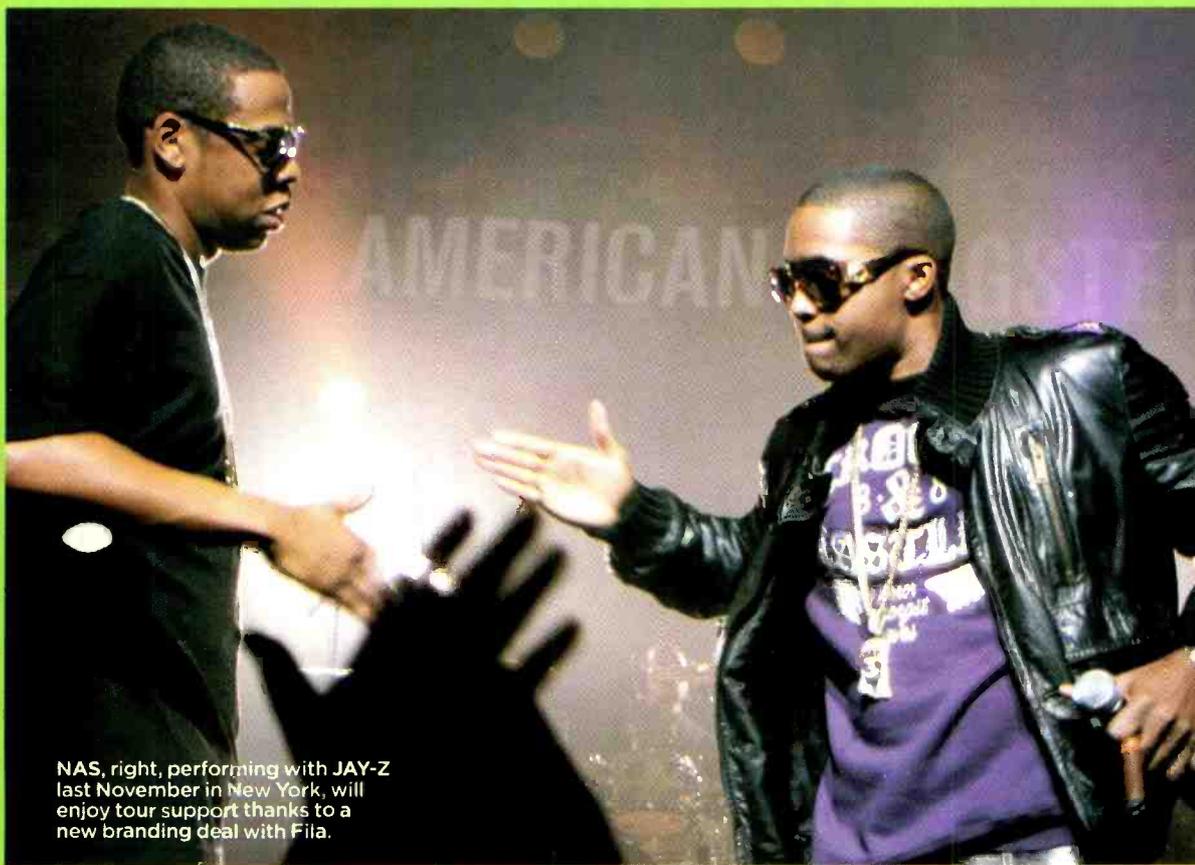
Musically, yes, but the statement has done more than I ever would have imagined. Lil Wayne's whole thing is to prove that hip-hop is not dead. I would have never known that my album would affect Lil Wayne. I'm amazed and I'm so overjoyed by that shit. So many artists have [addressed my statement] that I know I didn't miss my mark. They can misinterpret me and say, 'Nas is angry,' but the guys that matter in hip-hop understood and took it to heart. I won."

Why he rarely does branding partnerships:

"I don't have to, and it's too much. I'm overjoyed and blessed because I can make a dollar. Give me a great cigar, let's go fishing, and let me be able to help someone else, and that's all I need. Shit like Fila just falls in my lap. God has been good to me like that. But I won't coon. I can do tons of sponsorships but I'm not that guy that's dying to get my face everywhere. I think a lot of people get upset with me because of that."

Why he shot and paid for his "Be a N*gger Too" video himself:

"It was too early to involve Def Jam when I wanted to shoot this video in May. Rik Cordero, the director, is a dope



NAS, right, performing with JAY-Z last November in New York, will enjoy tour support thanks to a new branding deal with Fila.

Amoeba will give the album's cover—touting Nas' weltd back—high visibility inside their stores. Added-value items will be available digitally and on CD; an iTunes pre-order boasts a yet-to-be-determined bonus track, and independent retailers will supply a lyric book with each CD purchase.

On the mobile side, Bryant says Def Jam will give each carrier ringtones and ringbacks, and hints that a larger communications partnership is in the works, but declined to reveal specifics.

With all these gears in motion, Nas has also broken his tradition of sidestepping brand partnerships and brokered a one-year partnership with athletic apparel company Fila.

"My best friend Will and I loved Fila," Nas says. "It represented prestige and everything that was cool to us. When Will passed, we buried him in a black Fila sweat suit, so doing a deal with them has a lot of significance for me."

According to Fila president John Epstein, it was a natural match. "One of

my executives spotted Nas shopping in our Manhattan store and struck up a conversation with him," Epstein says. "Nas isn't interested in selling out. He's interested in being true, and that fits with our brand."

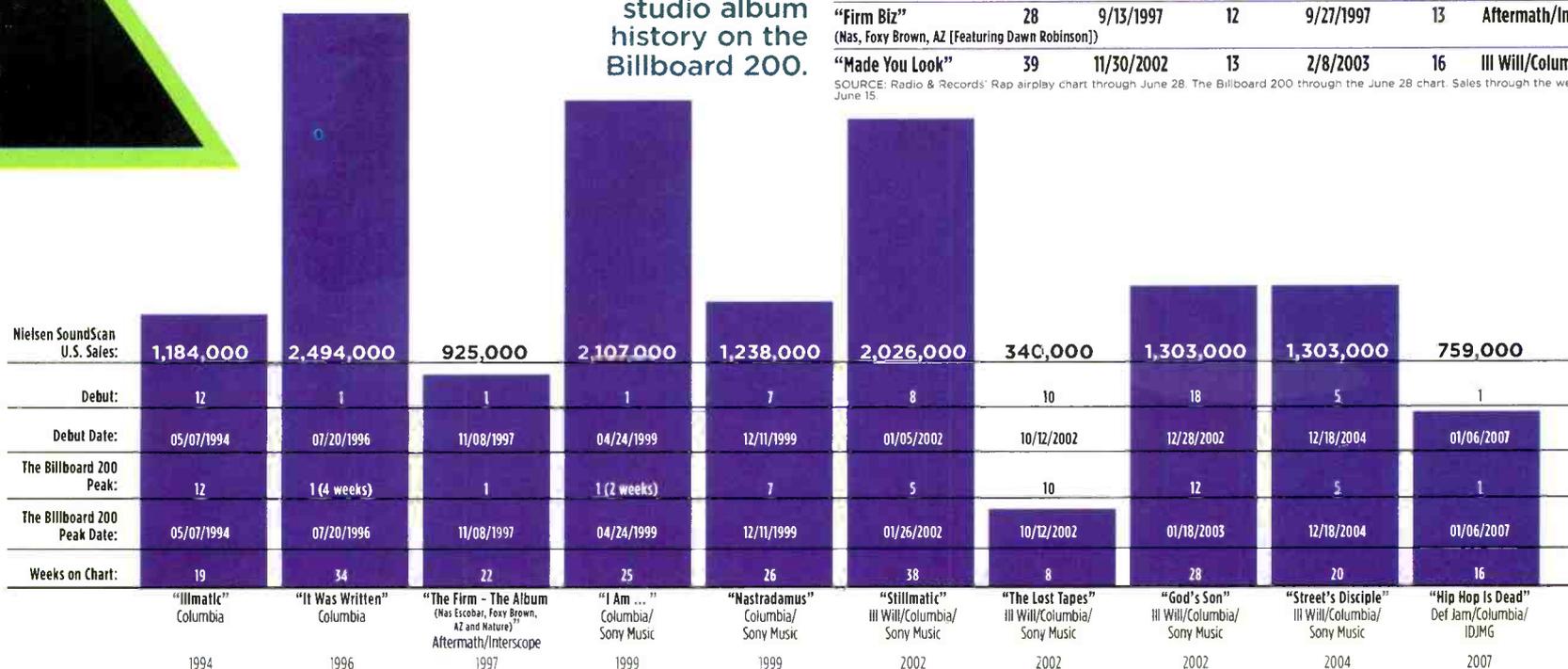
Fila will offer reciprocal financial support for Nas' print and TV ad campaign as well as his upcoming tour. In return, the MC will wear Fila products and co-create an apparel line that draws from fashions of the late '80s.

TUNED OUT?

Nas has scored seven top 10 hits on R&R's Rap Airplay chart since 1996, but none since 2003. Below, his studio album history on the Billboard 200.

| TITLE | DEBUT | DEBUT DATE | PEAK | PEAK DATE | WEEKS ON CHART | LABEL |
|--|-------|------------|-------------|-----------|----------------|---------------------------------|
| "Hot Boyz" (Missy "Misdemeanor" Elliott Featuring Nas, Eve & Q-Tip) | 38 | 10/16/1999 | 1 (3 weeks) | 1/29/2000 | 37 | The Gold Mind/ East West/EEG |
| "If I Ruled the World" | 28 | 6/15/1996 | 2 | 8/10/1996 | 26 | Columbia |
| "Oochie Wally" (QB Finest Featuring Nas & Bravehearts) | 35 | 2/10/2001 | 3 | 4/14/2001 | 26 | Ill Will/Columbia |
| "Hate Me Now" (Nas Featuring Puff Daddy) | 34 | 4/3/1999 | 4 | 5/8/1999 | 17 | Columbia |
| "You Owe Me" (Nas Featuring Ginuwine) | 39 | 2/19/2000 | 6 | 4/15/2000 | 26 | Columbia |
| "Street Dreams" | 36 | 10/26/1996 | 6 | 1/4/1997 | 22 | Columbia |
| "I Can" | 36 | 2/15/2003 | 7 | 4/26/2003 | 26 | Ill Will/Columbia/SUM |
| "One Mic" | 39 | 3/9/2002 | 11 | 6/8/2002 | 21 | Ill Will/Columbia/SUM |
| "Firm Biz" (Nas, Foxy Brown, AZ (Featuring Dawn Robinson)) | 28 | 9/13/1997 | 12 | 9/27/1997 | 13 | Aftermath/Interscope |
| "Made You Look" | 39 | 11/30/2002 | 13 | 2/8/2003 | 16 | Ill Will/Columbia/SUM |

SOURCE: Radio & Records' Rap airplay chart through June 28. The Billboard 200 through the June 28 chart. Sales through the week ending June 15.



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MOTLEY CRUE

BAND'S FOUNDING LINEUP RETURNS WITH 'SAINTS OF LOS ANGELES' AND SUMMER CRUE FEST TOUR, REVELING IN ITS SURVIVAL AND INFLUENCE

BY CRISTA TITUS



From left: MICK MARS, NIKKI SIXX, VINCE NEIL and TOMMY LEE in 1984.

When author Neil Strauss first met Mötley Crüe, the scene could have been ripped right from “The Dirt,” the 2001 autobiography he co-wrote with the band that became a New York Times best seller. “It was at a show in Phoenix, and the very first time I met them, [drummer] Tommy [Lee] was handcuffed backstage,” Strauss recalls with a laugh. “Tommy Lee was literally handcuffed wearing these little leather kind of shorts that he wears and nothing else, and I just thought that was the ultimate way to meet Mötley Crüe.”

Such craziness is what made Strauss want to chronicle the legendary rock band.

“I chose a subject who’s larger than who they are and represent something larger than what they do, and Mötley Crüe is not just a rock band,” he says. “Mötley Crüe is larger than the individual members. What it stands for is bigger than the music and the band itself.”

Indeed. As one of the most notorious groups in history, the Los Angeles quartet has defied the odds when it comes to professional and personal survival, experiencing—and creating—as much turmoil as it has success.

On June 24, Mötley Crüe wrote the next chapter in its larger-than-life story with the release of “Saints of Los Angeles” on Mötley Records/Eleven Seven Music, via Red Distribution. The first studio album in more than a decade from the band’s original members, it offers a classic Crüe vibe and echoes the tumultuous history recounted in “Dirt.”

On July 1, the band opens Crüe Fest, a 40-plus-city summer tour, with a show at the Cruzan Amphitheatre in West Palm Beach, Fla., sharing the bill with hitmakers Buckcherry, Papa Roach, Trapt and Sixx: AM, the side project of Mötley Crüe bassist Nikki Sixx. Expected to be one of the summer’s best-selling rock festivals, the tour declares that rock is back, the band’s management, Tenth Street Entertainment, says.

For 27 years and with 50 million records sold, according to Tenth Street, Mötley Crüe has always done things its own outrageous way, battling everyone, including itself, to do it.

“It’s really simple,” Sixx says of the group’s life of extremes. “It’s who we are. We’re dysfunctional human beings that ended up in a gang.”

The gang’s impact stretches from when it ruled the ’80s Sunset Strip and unwittingly helped pioneer the glam metal genre that spawned dozens of wannabe acts, to influencing the next two decades of performers that followed, spanning the music spectrum from Marilyn Manson to Buckcherry.

Jim Richards, PD of classic rock station KGB San Diego, says, “You can hear them today in bands like Airbourne, where their new song sounds like [Mötley Crüe’s] ‘Live Wire’ and you just see it in the style. I think you see the showmanship in various bands, particularly like the bands they’ve chosen for Crüe Fest. These guys from these newer bands really look up to [Sixx] and the rest of the band as rock legends.”

Mötley is rock royalty with two generations of subjects: Its original fans, and those fans’ children, who’ve been exposed to the band though their parents, channels like VH1 Classic and Fuse, and such videogames as “Guitar Hero” and “Rock Band.”

The new album’s title single sold five times as many copies as downloads via “Rock Band” in its first week of release in April as it sold via conventional channels. The single has hit No. 7 on the Hot Mainstream Rock Tracks chart.

“That is classic Mötley Crüe,” Fuse president Eric Sherman says of the “Saints of Los Angeles” single. “They understand who they are; they never stray from the Mötley brand and what that stands for. They give the fans what they want, and I think they have this really strong relationship with the audience.”

Tenth Street Entertainment principal and Mötley manager Allen Kovac affirms the connection with fans is “what guides them—not whether or not a record company likes a song or a radio [station] likes

a song or a video channel likes a song. I think that more artists should look at that as a way to continue a career as opposed to trying to make [money].”

Fan ties nurtured Mötley even before the group first appalled critics and parents with controversial 1982 album “Shout at the Devil.” The record is just one of many battles Mötley has fought, and won, against the establishment.

“We know what we’re doing is real,” Sixx says. “For some reason, everyone wants to bet against us, every single time. And the fans want to vote for us. And there’s the rub, right there.”

Guitarist Mick Mars says that the band’s music has “always been pretty close to street level . . .

continued on >>p38

‘They all have their own character and persona and each is a star in their own right.’

—ALLEN KOVAC

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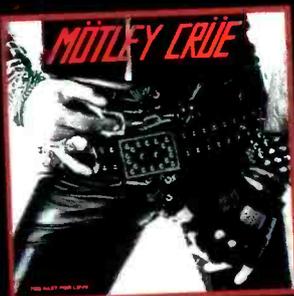


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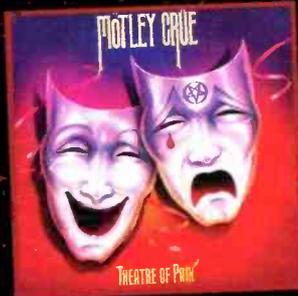
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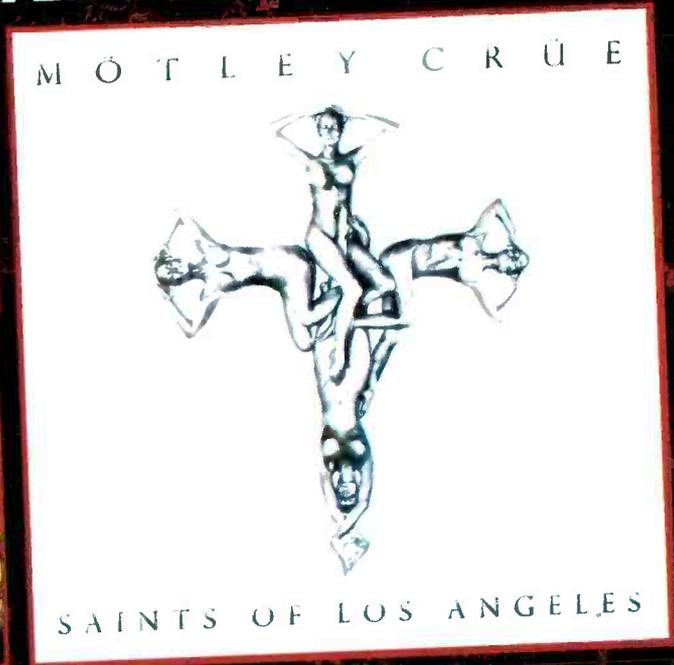
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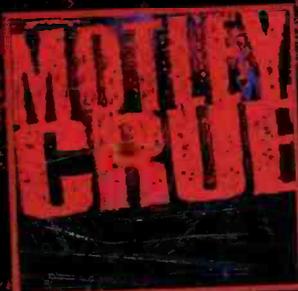
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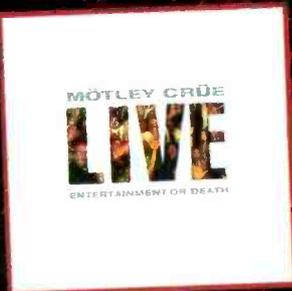
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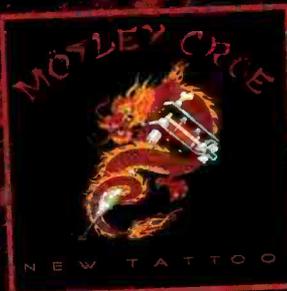
SAINTS OF LOS ANGELES



MÖTLEY CRÜE



LIVE: ENTERTAINMENT OR DEATH



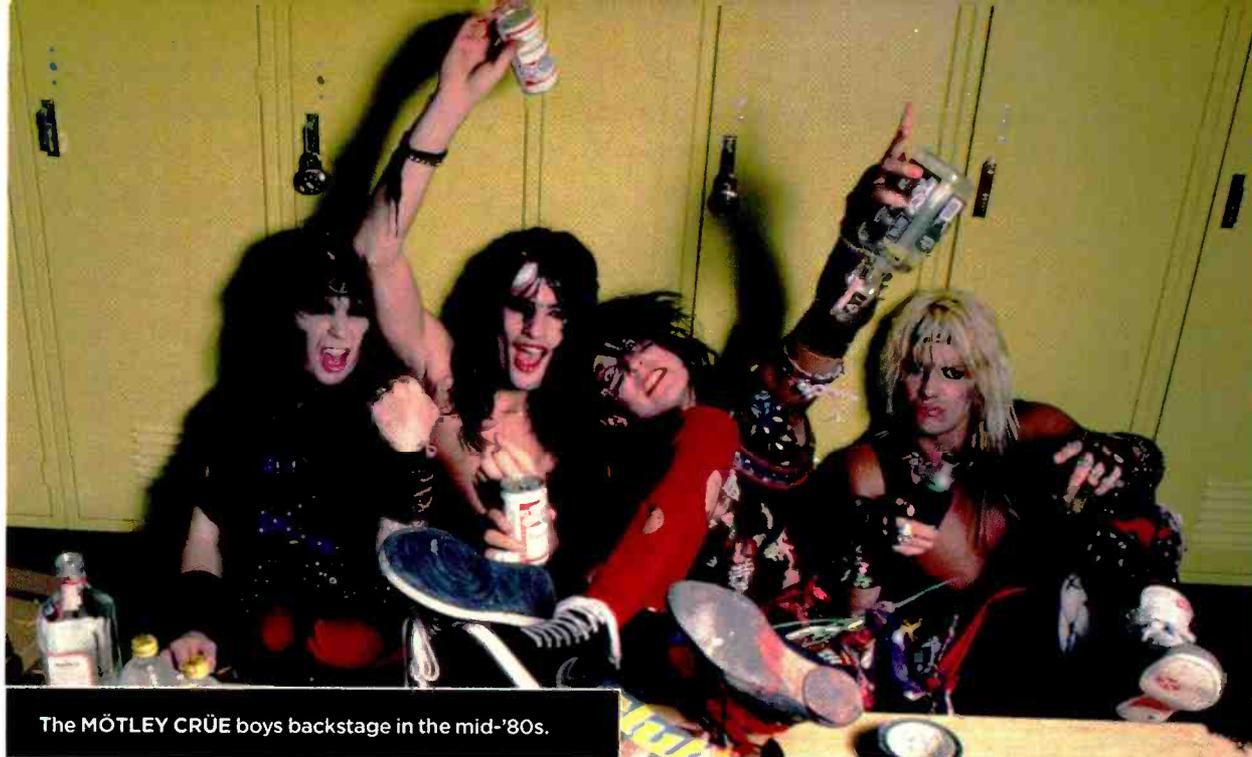
NEW TATTOO



CARNIVAL OF SINS LIVE



Eleven Seven
MUSIC



The MÖTLEY CRÜE boys backstage in the mid-'80s.

from >>p36 I think it's the way that we put our songs together and how we present them [that] people can actually relate to what's going on."

Mötley Crüe appeared on the punk- and new wave-infested Sunset Strip in 1981 sporting a New York Dolls-gone-tough look of leather, raccoon eyeliner and metal-stud jewelry.

Photographer Neil Zlozower, a longtime band friend whose shots of the group covered in theatrical blood are among the Crüe's most iconic pictures, says, "There was something always natural about Mötley, especially in the beginning when they were raw and nasty and hungry before they started making millions and millions of dollars. There's something about them at photo shoots where I really didn't have to tell them much to do."

The Crüe's look was a vehicle to getting its music heard. Its mishmash of influences—among them Kiss, Cheap Trick, blues, punk—resulted in raw, aggressive rock with catchy riffs that singer Vince Neil topped off with pouty vocals and caterwauls. The cos-

tumes and sound were the siren calls that launched glam metal, and for the rest of the decade dozens of bands and labels copied the Crüe. Zlozower names Mötley and Quiet Riot as the movement's pioneers. "Mötley Crüe was always a little cooler, a little tougher," he says. "They were nastier, they were more hardcore."

Mötley is one of few bands from that era that still have a high mainstream profile.

"If the music wasn't any good, they would not have stood the test of time like they have," Sherman says. "Mötley Crüe is an incredibly relevant band today."

Mötley Crüe also has turned arena tours into flamboyant spectacles, featuring everything from flying drum kits to midgets. As longtime agent Dennis Arfa of Artists International Group succinctly puts it, "Mötley and their shows borderline on chaos."

Said chaos—and the band's attitude—tied the package together.

"Trying to be the baddest rock band in town is not the hardest thing to do," Velvet Revolver (and former Guns N' Roses) gui-

tarist Slash says. "But to really be rock'n'roll and exude that, that's something that a lot of people out there claim to be but aren't, and Mötley's one of those bands that really is."

Kovac adds, "They all have their own character and persona, and each one of them is a star in their own right. And when you get four talented artists who have star quality, you have a band that people are entertained by."

Mötley has kept millions enthralled for decades. Once it self-released its debut album, "Too Fast for Love," on its own Leathür Records in 1981 and signed to Elektra that year, the band forged a multiplatinum sales trajectory through the early '90s with albums that are classic rock touchstones.

"Shout at the Devil" struck terror in parents' hearts. The more introspective "Theatre of Pain" contained the monster video hit "Home Sweet Home." "Girls, Girls, Girls" is a consummate '80s rock party record, and "Dr. Feelgood" is widely considered the Crüe's most solid effort, thanks to Bob Rock's production and the band's then-newly acquired sobriety.

The greatest-hits set "Decade of Decadence: '81-'91" (double-platinum) and "Red, White and Crüe" (platinum) followed suit.

The band's aura of chaos has also sustained public interest. "Controversy is always good, because it's free press. Any press is good," Mars says. "Negative or positive, it doesn't matter to me." And when Mötley told its story in the "The Dirt," it left no skeletons in its closet. The shocking soap opera of addiction, conflict, death, sex and success unflinchingly showed the band at its best and worst times, which cycle around the Crüe like the seasons.

Turmoil in the late '90s saw Neil exit the band and be replaced by John Corabi; then Lee departed not long after Neil's return and was replaced first by Randy Castillo, then Samantha Mahoney.

Mötley essentially disbanded from 1999 until the 2005 reunion tour that Kovac and his team put together. The touring industry didn't think it would work. "Nobody picked Mötley Crüe," Arfa says. "Everybody thought Mötley Crüe was dead." But fans proved that assumption wrong, and tour receipts confirmed it. With this new album and tour, the band is poised for another career peak.

Mars says, "We're a marriage, so it's like we always come back together. The band is better, tighter, and we get along much better than we have in a really long time, and that's a great feeling."

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TO MANY MORE YEARS OF SUCCESS.

ARTIST GROUP INTERNATIONAL



Q'S WITH CRÜE

... AND ANSWERS TOO, AS NIKKI SIXX AND MICK MARS SPILL THE DIRT

Talk with Mötley Crüe bassist Nikki Sixx and guitarist Mick Mars, even on the phone, and you'll witness an infamous dynamic in action. ■ Sixx, known as the driven, visionary bandleader, is as articulate as he is passionate about any topic you raise. Mars is equally knowledgeable, but softer-spoken and more direct. ■ Their responses are a study in contrasts, reflecting the range of perspectives within the band. They also help to make sense of the group's at-times combusive relationships. ■ As Mötley Crüe prepared for the June 24 release of "Saints of Los Angeles," the first studio album in more than a decade featuring the band's original members, and the July 1 opening of its 40-plus-city Crüe Fest tour, Sixx and Mars got on the phone with Billboard. They discussed Mötley's past and present with the same boldness that made them superstars.

Mötley Crüe's new album, "Saints of Los Angeles," is loosely based on your autobiography "The Dirt." Why that approach?

Mick Mars: I think that we all pretty much thought it was a good thing to do, the right thing to do, to tie everything together, to put everything in a package that would make sense to everybody. Because to people that read "The Dirt" and they heard ["Saints of Los Angeles"] and listened to the lyrics, they're like, "Oh, yeah, that was from 'The Dirt'" and that kind of a thing.

Nikki Sixx: It was loosely based on, thematically, on our story, but, in essence, isn't that what all songwriters do? They write about their experience. When you spread [ours] over a full album, you get this sort of story of like, "Wow." Where it started, where it was and where it's at now, and

hopefully where it's going.

Why did the band form its own Mötley Records label, which is releasing "Saints"?

Mars: We formed our own record label... [to] be able to do it our way as opposed to someone dictating to us how it should be done. It was a good feeling, like Ray Charles when he was like, "You can have this, but I want my masters." That was cool.

Sixx: Mötley Records was sort of an emblem on a car. It was something we did when we were at Elektra. It was our way of saying, "We really are completely self-sufficient. You guys are a distribution source."

But it wasn't till later when we took the masters from Elektra and really started focusing on



how to grow our asset, the asset of music... and the only way to do that is to market it. And it's not a bad word. It's not a dirty word.

How did you get the masters back?

Mars: They owed us a lot of money, in the eight-digit area. It was like, "We'll forget this, we'll take our masters, we'll take seven figures instead of eight and give us our masters."

So it was done like that, which was really good for us. You won't hear our songs on K-tel or anything.

Mötley Records brings you full circle, back to when you self-released "Too Fast for Love" in 1981 on Leathür Records. How would you compare the Mötley Crüe of then with today?

Mars: We're going to sell our albums in stores instead of out of the trunk of our car. [laughs] That was big, man... [those days] were fun because we were up-and-coming. It's like, "Wow, we sold 1,000 albums in one night, out of the trunk of our car? It's all good."

It was fun and learning and all that; we're much more business-savvy now and see how every-

JOHN SHEARER/WIREIMAGE.COM

Last Friday night, my buddy Moe and I got ourselves wrapped up in the SAME OL' SITUATION we've been in a million times before. We were on the way to Cruefest when I said I wanted to KICKSTART MY HEART by taking a few shots DOWN AT THE WHISKEY. The chances of hooking up there immediately triple because it's where the sexiest GIRES, GIRLS, GIRLS in the city hang. The scene on the Strip was like a WHITE TRASH CIRCUS - all of the ladies had the LOOKS THAT KILL, but of course that always comes paired with HELL ON HIGH HEELS - a combination as deadly as a RATTLESNAKE SHAKE.

After a few rounds of shots, Moe turned into DR. FEELGOOD. Totally drunk and feeling invincible, he went up to a chick at the bar and said, "Hey sexy, how about giving me a SLICE OF YOUR PIE?" The inevitable slap to the face quickly followed. Undeterred, he tried again: "I said, I was hoping to get a PIECE OF YOUR ACTION. Wanna go home with me tonight?" He was so focused on the NEW TATTOO right above her tiny tube top that he didn't even notice the huge STREET FIGHTING MAN of a boyfriend standing by her side.

This cat wasn't just huge - it was obvious that he had a wicked WILD SIDE. Before anyone could stop him, his fist was headed straight for Moe - he was GOIN' OUT SWINGIN' for sure. Instead of swinging back, Moe looked at the girl and screamed LOUDER THAN HELL, "IF I DIE TOMORROW", there's no way I'm going home WITHOUT YOU.

Luckily for Moe, the broad's burnout boyfriend left after a few punches to go CRACKIN' IN THE BOYS ROOM. He looked up from the floor at the girl and said, "I may be TOO YOUNG TO FALL IN LOVE but I'm a real LIVE WIRE and I'd love to take you HOME SWEET HOME tonight."

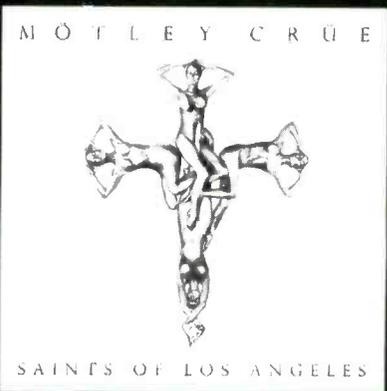
When she answered "YOU'RE ALL I NEED," Moe quickly took the keys to his car and said, "I'm sorry, Dude - I'm taking the girl and the Firebird. DON'T GO AWAY MAD (JUST GO AWAY) Bro."

Moe may have gotten his 10 SECONDS TO LOVE, but I caught a bus to the most kick ass show of the summer and watched Vince, Nikki, Tommy, Mick and the other SAINTS OF LOS ANGELES rock it out on stage.

RED is THRILLED
ADJECTIVE

to WELCOME
VERB

**Eleven Seven
and Mötley Crüe
to the FAMILY!**
NOUN




thing really works so we can market ourselves better. We learned from those days, and we're not so naïve anymore.

Sixx: We went from an alley fight to a professional fighter. And back then we would use a switchblade to win the fight. Now the surgery's done with precision from years and years and years of being in the ring. And we have the stamina, we have the experience, and we have the strength, and the only time that we fail is when we implode because we don't work together.

And there's the hinge, the hitch to this band—some say being exciting, some say being dysfunctional and some say just being insane.

I never know what's going to happen with this band no matter how I try to help steer it away from the rocks. There have been times when it must just be destiny for us just to crash into the rocks. But for some reason, it never sinks. We get really close, but we never sink.

What made Mötley Crüe different from the other bands coming out of Los Angeles at the time?

Mars: They were all cheesy. One-hit wonders. They tried to write songs like we wrote them. There were record labels signing anybody and everybody that had any kind of a look or anything that was [like] Mötley Crüe.

Mötley Crüe had just taken off like a rocket and all the record labels just kind of wrecked everything. Luckily there are hardly any record labels left, but there's too much tease going on, because like I said, they were signing anybody and everybody, and they didn't have songs.

I'm not trying to sound egotistical or anything by any means, but it's the truth. It's how I feel and what I know, what I see from those bands. They're like nowhere. Either that or they're playing little tiny clubs.

Sixx: They were new wave. They were punk. They was just rock. We didn't give a fuck, and they all really cared. They all really wanted to suck the corporate cock, and we just didn't give a fuck. We just wanted to play what we wanted to play.

I did not believe anybody was going to sign Mötley Crüe, and I did not care. And I did not want to be on some shitty record label that was going to water me down and tell me what to do.

So we just did it ourselves. We did what we wanted, we played what we wanted, we looked how we wanted to look.

"Girls, Girls, Girls" and "Decade of Decadence: '81-'91" reached No. 2 on the Billboard 200, but "Dr. Feelgood" is the album that hit No. 1. What would you say made that

album go all the way to the top?

Mars: I would have to say in large part, the producer, Bob Rock. And what he helped us do is to make the songs more of a song, if you can understand what I'm talking about. He taught me, personally; I just watched him. He didn't sit down with me one-on-one. I watched how he worked, and he taught me how to do a lot of things that I didn't know about.

Like in the old days I would set up one or two amps that would sound the same, and with Bob I would set up seven or eight amps with all different sounds on them, so you could pick and choose what sounds you want, blend them together; miking speakers different; miking the room different; doing other stuff. And I've always loved tone, but he even helped me expand on that some by hooking

so many amps up together.

Sixx: I wanted a No. 1 record because we were cheated out of our No. 1 record by the whole payola bullshit that happened in the '80s and—well, not just in the '80s—but we were pissed, because we had the No. 1 record. We know. We know who was reporting it. We know that we were outselling everybody, and we were excited that we were hitting the mark. The fans were getting it, everyone was getting it, and then we were like, "Wow, guys, we really did it. We really fucking did it."

And then it was reported that we were No. 2, and we were like, "That's not possible." And they go, "I know, but you see, this is how it works," and we were pissed, because it was immoral. It was fucking wrong. And that, I think, gave us a huge hard-on for the industry. Huge hard-on, because we didn't pay much attention to the industry, then we kind of were like, "Whoa! Oh, I get it. This is what this means, and this is what this is."

And then when that happened, we were pissed. And you know, Mötley Crüe with a grudge is a nasty thing. [laughs] So we were determined to make that record go to No. 1 and it did. After that it's really not been such a thing.

Looking over your career in Mötley Crüe, if you could do anything differently, would you change anything?

Mars: Probably not. I think that was of one of the things that kind of set us apart from everybody else, that everybody else followed. We'd come out with, I hate to say it, but stupid, big hair and lipstick and makeup and heavy eye shadow and all that kind of stuff, and everybody kind of followed suit. So it was new and it caught a lot of people's eyes, and they were going, "Whoa! You see that new band Mötley Crüe, man? They're rad!"

continued on >>p42



From left, NIKKI SIXX, TOMMY LEE and singer VINCE NEIL perform during a press conference announcing Crüe Fest 2008, April 15 at the Avalon Hollywood in Los Angeles.

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from >>p41 **Sixx:** Probably a lot. But mostly on a personal level. I think I would fight harder to be closer with my band once we became successful. Mostly when we're on tour, and that's when we become so close and so meshed in each other and so into each other's lives, the music is just so important to us, and then we get home, and everyone has families and they have side projects and then one guy lives here and one guy lives over there and our schedules are off and it just isn't that whole gang thing.

What have you learned the most out of being in this band?

Mars: I learned what to avoid and what not to avoid. [laughs] There was a time when we all had our bouts with some bad substance abuse and stuff like that. I learned, "No, that doesn't work. You can't work like that, you won't be able to perform like that, you can't write great songs like that."

A lot of bands will still do it. They have to go through it. But it's a learning experience too, and you learn to go, "You know? I can't do that." [laughs]

And I learned a lot about the industry, how it works. I learned a lot about marketing. I learned a lot about, believe it or not, fan bases, where a lot of our fans live. I've learned a lot of things about different cultures, different countries, different people, how people differ.

Sixx: [sounding weary] Patience. Patience.

What are your proudest moments with Mötley Crüe?

Mars: I think it's, for me—well, I can speak for a couple of us—is when Nikki got clean and I

got clean. That was just like the biggest step ever. But yes—us getting clean from everything and seeing the world again, instead of through this haze. I think it made us a better person, because we *did* go through that, but we learned that's not what we really wanted. So I guess that would be the proudest moment for me.

Do you think Mötley can go another 20 years?

Mars: No. [laughs] No. Only because in 20 years I'll be 77. I don't want to be on tour when I'm 77. That's a bit too geezed out to me.

I'm always going to be playing. Always, always, always. I don't know how much I would be touring at that point, because I don't think I'm going to make a very pretty old man. [laughs]

'It must just be destiny. We get really close to the rocks sometimes but we never sink.'

—NIKKI SIXX

But I'll always be writing and always be playing and writing for other bands or writing for Mötley and just putting out records, if nothing else.

Sixx: I don't even want to think about that. Gives me a headache. [laughs] I just want to have my camera bag and be in some dangerous situation in

some foreign country taking pictures. That's what I want to be doing in 20 years. I can't think of anything. [laughs] I'm just passionate about photography, passionate about art, the whole concept.

I can't even imagine the idea of musicians on a stage playing their music for people in 20 years. It just seems there's going to be another way to reach people. Look how much has happened in 10 years. Imagine 20 years. We might be able to dial up and have Nikki Sixx in your bedroom. Not that in 20 years I could do much damage. [laughs]

—Christa Titus

LIVE WIRED

DIGITAL INITIATIVES CREATE KEY LINKS TO FANS

Mötley Crüe has long been on the front line of bands that embraced the Internet early and recognized that digital delivery platforms were a direct—and vital—connection to fans.

"Mötley's always been one of the first artists to do a lot" of digital initiatives, manager/Tenth Street Entertainment principal Allen Kovac says.

"They were one of the first artists to ever be on the Internet from a sonic point of view with RealNetworks. RealNetworks had the software for sound, and Mötley gave their audience music to hear very early in the Internet's progression. As for tickets, they were one of the first bands, if not the first band, to sell tickets online."

S.I.N. Club, the group's fan club at motley.com, is where registered users can access tickets and VIP packages prior to public sale. A yearlong membership also includes exclusive contests and a discount on purchases made at the band's official online store.

In advance of the June 24 release of its new album "Saints of Los Angeles" on Mötley Records/Eleven Seven Music, the band released the album's title single April 15 as a download via the videogame "Rock Band." MTV, maker of "Rock Band," is not reporting its figures to Nielsen SoundScan. However, SoundScan reports that "Saints" has sold 50,000 through traditional outlets so far, and a source close to the band says first-week sales through "Rock Band" exceeded 58,000.

"What we're going to do going forward is continue to do what we did with 'Rock Band,' whether it's initiatives with Napster or imeem or iTunes," Kovac says.

"Everyone wants to get to an audience with their music, and we go to people with ideas based on the fans and where they go," he says.

Videogames are the trend du jour for music exposure, but Mötley was again ahead of the game as far back as 1992, when it endorsed the Electronic Arts title "Crüe Ball," a Mötley-inspired pinball game featuring its songs "Dr. Feelgood," "Home Sweet Home" and "Live Wire."

In 2006, "Girls, Girls, Girls" was on the soundtrack to the videogame "The Sopranos: Road to Respect." Research by the band's management found that fans also watched "The Sopranos," and such synergy is important to Mötley.

"We try to limit where the music goes to correspond with their audience profile," Kovac says. "One of the mistakes that's made in the music business is that music is still shotgunned and put anywhere and everywhere without thought and without looking at audience profiles and understanding what fans like and don't like."

Kovac says that future digital plans include a large ringtones initiative related to the new album. Further down the line the band, which now owns the masters of its previous albums, also intends to relaunch its catalog on iTunes.

—Christa Titus

Mick,

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CRUESIN'

CRÜE FEST CONTINUES MÖTLEY'S POWERFUL TOURING LEGACY

BY RAY WADDELL

It never pays to write off the Crüe dudes. From the days in the early '80s when the band exploded out of Hollywood's Sunset Strip club scene through to this summer's Crüe Fest with a lineup of young rockers, Mötley Crüe has ignored detractors and controlled its own touring destiny. "What comes to mind to me when you talk about Mötley Crüe live is the sum of the parts is greater than the individuals," says Tenth Street Entertainment's Allen Kovac. Mötley's manager since 1994.

"In other words, when these four guys get on stage, you have four distinct characters that are all extremely talented in what they do, and they literally overwhelm the arena, shed or stadium they're in. Once they get on that stage there are very few bands that can create that kind of power and raw energy."

That power and energy will come together again this summer with Crüe Fest, a 40-plus-city North American amphitheater tour, which begins July 1 at the Cruzan Amphitheatre in West Palm Beach, Fla., and runs until Aug. 31 at the Post-Gazette Pavilion in Pittsburgh.

Produced by Live Nation, Crüe Fest will also feature Buckcherry, Papa Roach, Trapt and Crüe bassist Nikki Sixx's side project Sixx:A.M.

The tour follows the June 24 release of "Saints of Los Angeles" on Mötley Records/Eleven Seven Music, the first studio album in more than a decade recorded by the band's original members. On tour, the lead vocalists of each of the Crüe Fest bands will join Mötley Crüe to sing the chorus of the album's title single. A video of the all-star chorus and tour updates are at TheRockvine.com.

At the press conference announcing the tour, Crüe drummer Tommy Lee expressed his hopes that Crüe Fest would develop "into sort of an Ozzyfest and carries on for years and years and years. I can tell you one thing for sure: We are going to have more fun than humans are allowed to fuckin' have."

And what self-respecting headbanger would expect any less?

The Crüe has been on a touring roll since reuniting for the "Generation Swine" album in 1997. "When we first started working with the band they were playing bigger ballrooms," Kovac says. "It was still all about Pearl Jam and Nirvana, so if you didn't wear plaid shirts and were a rock band, you were not what was cool. So we underplayed. We sold out all the theaters and cut-down arenas that we played and we redeveloped the band."



Members of MÖTLEY CRÜE, BUCKCHERRY, PAPA ROACH, TRAPT and SIXX:A.M. gather for Crüe Fest 2008.

"We took it right to the road and they rebuilt themselves, sort of reinvented themselves into what they were: musicians," he continues.

When it was time to tour again in 2005, Mötley Crüe not only took it to the street, the band took it to the buildings. At the time, national promoters did not see eye to eyeliner with Mötley Crüe's marketing vision and what the band was worth. So Kovac and the band underwrote much of the tour themselves and partnered directly with the arenas in promoting the tour.

"That was really a courageous thing on Mötley's part," Kovac says. "Promoters underestimated who the band was. I also think they weren't interested in the kind of marketing we wanted to do. It was just a philosophical difference."

Dealing with the buildings was the brainchild of Kovac and Dennis Arfa, president of Artist Group International, Crüe's agency since 1994. "Dennis felt that if I did the marketing and

he did the buildings, we could do it ourselves and do better," Kovac says. "And he was right by 200% above what we were being guaranteed."

The tour went out in the winter months when touring traffic was lighter and blew up the arenas. By the summer, the promoters were ready to get on board, and Live Nation brought Crüe to the sheds.

The 2005-06 tour grossed \$46.4 million and drew more than 961,000 people to 125 concerts reported to Billboard Boxscore.

For Crüe Fest, marketing partners include JVC Mobile Audio, MTV's "Rock Band,"

Best Buy, Fuse TV, Lotus and TheRockvine.com. Harmonix and MTV Games, makers of the videogame "Rock Band," will sponsor an area at each tour stop where concertgoers can play the game and compete for a chance to perform onstage. A Crüe Fest '08 sampler, with tracks from each band on the tour, is sold exclusively at Best Buy.

Kovac says the tour also is a testament to the ongoing messaging power of rock. "Mötley's always been interested in why people didn't get the fact that rock was always important," he says. "They want a new generation of kids to be able to see that rock is about guitars and amps, not necessarily about 'American Idol' or something prefabbed. They wanted to make a statement that rock stars and rock music is more vibrant today than ever, and they wanted to do it via the festival and the bands that are on it."

PAUL BROWN

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SECOND SPIN
UNKLE updates
'X-Files' theme



DANCEHALL DAZE
Show sponsors uneasy
over lyric content



ON THE MOVE
Three acts to watch in
Now Hear This



KEEP ON ROCKIN'
The Offspring enjoys
top 10 debut



THE THICKE OF IT
New single moving
quickly for R&B star

46

47

48

51

52

MUSIC



LLOYD

ance at New York's Knitting Factory. The performance christened the Music to Go concert series sponsored by the club and mobile company Mozes. Billed as a "360-degree mobile concert experience," the campaign gave members of mobile fan club Lloyd's Mob the chance to obtain mobile tickets by calling the singer's Mozes voice line.

Paper tickets weren't issued. Instead, the first 300 at the door with mobile tickets gained entry to the club. Tied in were additional incentives like fans being able to send text-to-screen messaging, an in-venue mobile contest (the best message wins a trip for two to Atlanta to hang with Lloyd) and the aforementioned mobisodes wherein the concert is made available for viewing via mobile phone.

"The mobisode acts as a souvenir to all those who attended the show plus a sneak peek for the mobile fan club members who didn't see him live," Mozes director of business development Patricia Dao says. "His high-energy performance and rabid fan base were key to creating the interactive fan-to-artist mobile experience we were looking for."

Preceding this was Lloyd's Memorial Day weekend performance in Las Vegas, where interactive online concert company DeepRockDrive, in tandem with Pepsi, launched its global free concert series. Joining Lloyd, who performed May 25, were four other acts: country newcomer Lady Antebellum (May 16), YouTube discovery Marie Digby (May 18), singer/songwriter Matt Nathanson (May 27) and hard rock fave Disturbed (May 29). By logging on to DeepRockDrive's Web site, fans were able to send shout-outs to the performers onstage, vote on the next song selection and personalize their views by choosing camera angles.

"I have an eagerness to get out there and say, 'Here I am,'" Lloyd says. "I get excited about being on the road."

He's just as excited about the new album on which he co-produced for the first time, including on "Girls." In addition to Lil Wayne, Lloyd reunited with several "Street" players, including Eric Hudson, Jasper Cameron & Big Reese and Usher's younger brother J-Lack, who was responsible for Lloyd's second hit off the "Street" set, "Get It Shawty." Coming onboard for the first time are Johnta Austin, Polow Da Don and Inglewood, Calif.-production newcomers Baby Boy & Superkidd, plus special guests Ludacris (on the street track "How We Do It") and Nelly ("Lose Control").

It's a more mature Lloyd on "Lessons," which incorporates truths about genuine love and relationship alongside club jams and midtempo numbers. "The general idea of the album is about encouraging young people to take time and trust love," the 22-year-old says.

Major TV runs and tour commitments are still being negotiated. A special DVD tie-in at major retail is being developed as well, Das says, in addition to an AOL Sessions date and other online appearances. In the meantime, Lloyd says he's recorded a duet with Natasha Bedingfield ("Let Me Know") that is planned for release internationally.

"My philosophy remains the same," an effervescent Lloyd says. "This isn't rocket science. It's about feeling good and finding the groove that reps your style." ■■■

R&B BY GAIL MITCHELL

360 Degrees Of Lloyd

Digital Roadshows Drive Push Behind Singer's New Album

One of the noteworthy success stories of 2006-07 was Lloyd's gold-certified the Inc./Universal Motown debut, "Street Love." Now the singer/songwriter is hoping to parlay gold into platinum with its follow-up, "Lessons in Love."

In the weeks before the album's Aug. 5 release, Lloyd has been building considerable momentum with the midtempo single "Girls Around the World." It's his second pairing with friend and newly minted platinum labelmate Lil Wayne. The rapper also appeared on Lloyd's "Street Love" lead single, "You," which climbed to No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart. The duo's "Girls" salute is No. 14 on that same chart and shifts into crossover mode at No. 67 on the Billboard Hot 100.

Helping to drive the single's radio airplay and sales has been the Inc. and Universal Motown's concentrated push on reaching Lloyd's teen and college student fan base, capitalizing as well on the singer's energetic stage show. The labels began that push in late May, tying in with a couple of innovative digital initiatives.

"Our aim is to take advantage of the season and keep him on the road," Universal Motown executive VP of marketing Shanti Das says. "That's the best thing we can do for him. That and keep him active on his Web site."

The latest step in that quest is a rollout that began this week of post-concert mobisodes chronicling Lloyd's May 29 appear-

LATEST BUZZ

>>>FOUR'S COMPANY

The Verve has christened its reunion album "Four" and will release it Aug. 18 via EMI internationally and a day later in North America, where it will come out on the Verve's On Our Own imprint with distribution via MRI/Megaforce/RED. The Verve re-formed in 2007 following a nine-year hiatus; the band's last album was 1997's "Urban Hymns," which launched the U.K. combo to worldwide stardom.

>>>ROYAL FAMILY

Kings of Leon's fourth studio album, "Only by the Night," will arrive Sept. 23 via RCA. Among the songs are the spacey, soulful "Closer"; strident rocker "Sex on Fire"; and the groove-driven "Crawl." The new album is the follow-up to 2007's "Because of the Times," which has sold 180,000 copies in the United States, according to Nielsen SoundScan.

>>>SIBLING RIVALRY

New and rare material will enhance the Chemical Brothers collection "Brotherhood," due Sept. 2 via Astralwerks. The two-disc set is led by new single "Midnight Madness," due Aug. 19, and sports another new song, "Keep My Composure," featuring Spank Rock. Disc one includes 13 electronica staples, while the second disc rounds up nine pieces of music previously released in limited form since 1996, as part of the "Electronic Battle Weapons" series.

>>>'WILD' AND INNOCENT

Joan Osborne has reunited with the production and writing team behind her 1995 breakthrough, "Relish," for her latest project, "Little Wild One." The set will arrive Sept. 9 via her own Womanly Hips label, in tandem with Plum Records. The 11-track "Wild One" finds Osborne working again with Rick Chertoff, Rob Hyman and Eric Bazilian, whose contributions to "Relish" steered it to six Grammy Award nominations and U.S. sales exceeding 2 million copies, according to Nielsen SoundScan.

Reporting by Jonathan Cohen.

ELECTRONIC BY KERRI MASON

UNKLE Marks The Spot

'X-Files' Theme Gets A Fresh Spin For Summer Film

When "X-Files" heroes Fox Mulder and Dana Scully wrap up their second big-screen search for the truth this summer, audiences will exit to two tracks by U.K.-based electronic/rock artist UNKLE: One an original, hand-picked by series creator Chris Carter, and one a reinterpretation of the classic "X-Files" TV series theme song, commissioned after the fact.

"There was something I was looking for at the end credit of the movie, and it needed to be a really specific beat," Carter says. "I had gone to see the Police over the summer. They opened the show with 'Reggatta De Blanc,' which is one of my favorite Police songs. I love that song, and it was in my head as I was writing the movie. Then [20th Century Fox music supervisor] Danielle Diego gave me this UNKLE piece, and I realized that was really what I was looking for. Immediately I called her and I said, 'I think I've got my end-credit piece.'"

The song, "Broken," from UNKLE's

2007 album "War Stories" (Surrender All), has the spry new wave guitar and insistent pulse of "Reggatta," plus wayward lyrics sung by vocalist Gavin Clark, which seem to fit the profile of Carter's eternally tense fictitious duo ("We're miles adrift/We're inches apart").

"It's funny, because the lyrics ended up working unexpectedly," Carter says. "It's really the beat that's the perfect fit for the end of the film."

Carter phoned UNKLE mastermind James Lavelle personally to explain his intentions for "Broken," and the two discovered a mutual admiration: Lavelle was a fan of the long-running TV series. A big one. "I've seen every episode," he says.

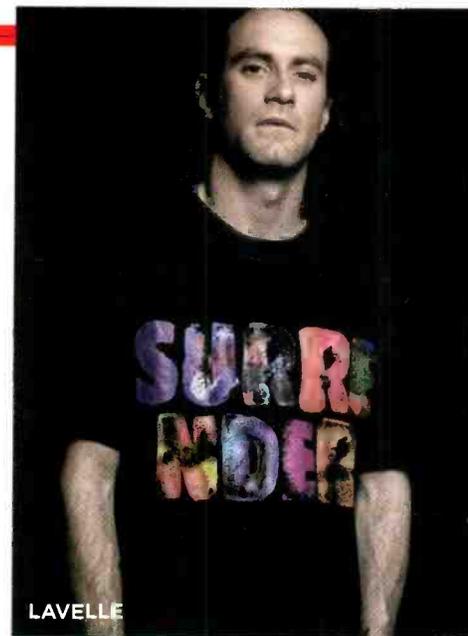
After that conversation, "it was decided by all of us that James would be the person to ask to—'remix' is the wrong word, I'll call it 'reinterpret'—the 'X-Files' theme for the end of the film as well," Carter says. The two tracks will also be featured on the "X-

Files: I Want to Believe" soundtrack as the only additions to the Mark Snow-composed score. The album is due July 22 via Decca.

Lavelle took the distinction between "remix" and "reinterpret" to heart. "Most of the time when you hear remixes of themes, they're never as good as the original and they sound cheesy, like the James Bond theme," he says. "With this piece it was difficult to take the original parts and move them around; it didn't sound right. And we wanted something that would work in context with 'Broken' as well. That was the directive: to have the same kind of emotion. So we went that route sonically, with a snare and a rockier bassline."

The result is a graceful, almost mournful piece of music that's heavy on strings, replacing the original's inherent sci-fi quality with humanity.

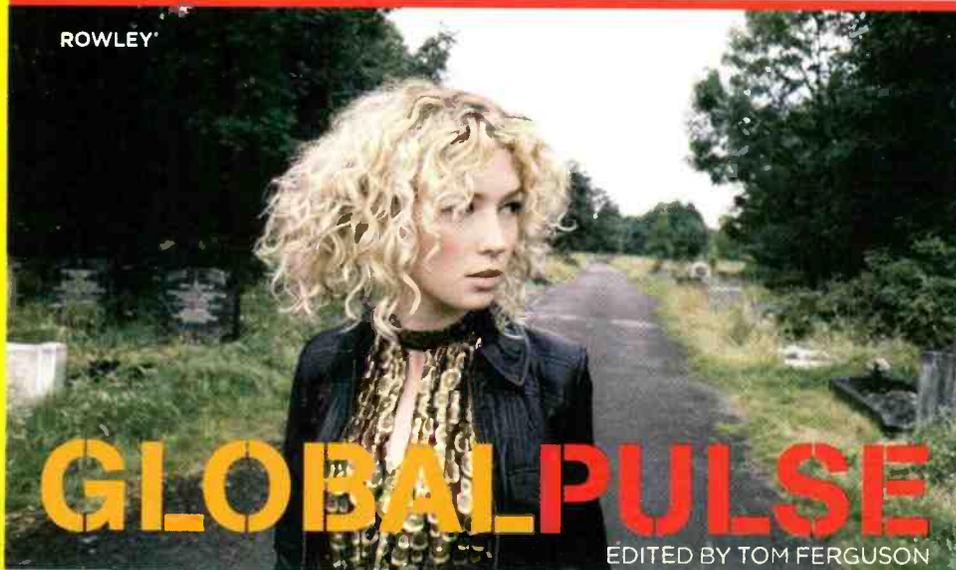
"I love it," Carter says. "It's very soulful. I played it for my wife, and she was



LAVELLE

surprised to hear it, because she thought we would want something that was uplifting. But I think it's so soulful it actually has its own quality of uplift. It works for the end of the movie."

Carter—a self-proclaimed "student drummer" who took DJ'ing lessons during his "X-Files" downtime—says there are more collaborations in the future for he and Lavelle, who is also an internationally renowned DJ. "His sense of tempo and beat and the blending of it will be a beautiful match for some ideas that I have," Carter says. "We've already talked about it." ...



ROWLEY

>>>DREAM START

The No. 6 entry of Beth Rowley's first album, "Little Dreamer" (Blue Thumb/Universal), on the Official U.K. Charts Co. listing one week after its May 19 release, despite no previous singles success, was a dramatic debut. But its opening-week sales of 17,000 were reward for years of groundwork by the 24-year-old blues/country/gospel-inflected singer/songwriter, who's now lined up for global exposure.

Rowley is signed worldwide to Universal, which will release the album in major European markets in late August, followed by Japan (Sept. 3) and North America (Sept. 16).

Born in Peru, Rowley moved as an infant with her family to

Bristol in southwest England. "The family influence, musically, was probably the main one," she says, recalling an education informed by Leadbelly, Howlin' Wolf and Hank Williams. But Rowley also became a fan of the likes of R. Kelly and Mary J. Blige. "It's hard when you love so much stuff," she says with a laugh.

"When we started recording this album," Rowley adds, "we had this experimental period and ended up recording the whole experiment. The next album's going to be a lot more focused."

Rowley is considering offers from several publishers, according to Pete Jackson of SB Management. Booked by Creative Artists Agency, her summer live schedule features a string of U.K. festival shows, in-

cluding Scotland's T in the Park July 13. —Paul Sexton

>>>ANYTHING GOES

Liverpudlian Dave McCabe enjoyed his biggest U.K. hit last year—but not with his band the Zutons.

An R&B cover by Mark Ronson and Amy Whitehouse of McCabe's song "Valerie" reached No. 2 on the Official U.K. Charts Co. singles list last October, easily surpassing the 2006 No. 9 peak for the Zutons' version.

Columbia Records U.K. managing director Mike Smith reckons that success boosted the EMI Music Publishing-signed McCabe's self-confidence when recording the band's third album, following the BPI-certified

platinum (300,000 shipped) releases "Who Killed the Zutons?" (2004) and "Tired of Hanging Around" (2006). "He's getting better and better," Smith says, "and this record takes [the band] up another level." The album, "You Can Do Anything," on Columbia's Delta-sonic imprint, entered the OCC chart at No. 6 June 14.

Outside their homeland, Smith says, the Zutons "have had some success in Japan and the U.S., but they've not yet broken through in Europe. We're hoping this album will put that right." U.S. producer George Drakoulis was hired to add global appeal, he adds, and "has given them a much bigger-sounding record."

Smith says Columbia's initial campaign is U.K.-focused, but it will roll out globally. The Zutons play U.K./European dates booked through the Agency Group during the summer. —Steve Adams

>>>DOGS OUT

Aussie hip-hop act Resin Dogs is heading to America in August to spend five days recording with Malibu, Calif.-based record producer JT Meskiel (Britney Spears, Lauryn Hill) in his Document Room studios.

The trip is the Brisbane trio's prize for winning a fall 2007 international talent competition

organized by Document Room. The act aims to record four tracks, which the studio will then shop to U.S. labels. "There could be a million opportunities coming from this," says band manager Joel Reggel, who also runs its Brisbane-based MGM-distributed label Hydrofunk Records.

The self-published Resin Dogs gained airplay on Australia's Triple-J and Nova networks with their November 2007 third album, "More," and sold out their 32-date domestic tour (April 3-June 14) booked through Premier Harbour.

"Our spin on things makes us sound different," band member DJ Katch says. "We come from jazz, rock and dance backgrounds and soaked in a lot of influences on our recent world tours."

Having toured the United Kingdom, Continental Europe and Japan, Resin Dogs will play Indian shows this October. Reggel adds that placing a track ("Definition") on EA Games' globally successful videogame "FIFA 2006 World Cup" gave the act international exposure.

"More" will receive a January 2009 U.K./European release through British distributor Pinnacle; Hydrofunk is negotiating Brazilian and Japanese releases.

—Christie Eliezer

REGGAE BY PATRICIA MESCHINO

A Bad Taste

Dancehall Lyrics Brew Sponsorship Controversies

The words are getting in the way. That's the takeaway from ongoing controversy over the lyrics to some dancehall reggae songs, spurred on by complaints from gay rights groups. Now, reggae festival sponsors and promoters have begun drafting preventive strategies as a means of circumventing potential complaints and/or loss of revenue stemming from the debate.

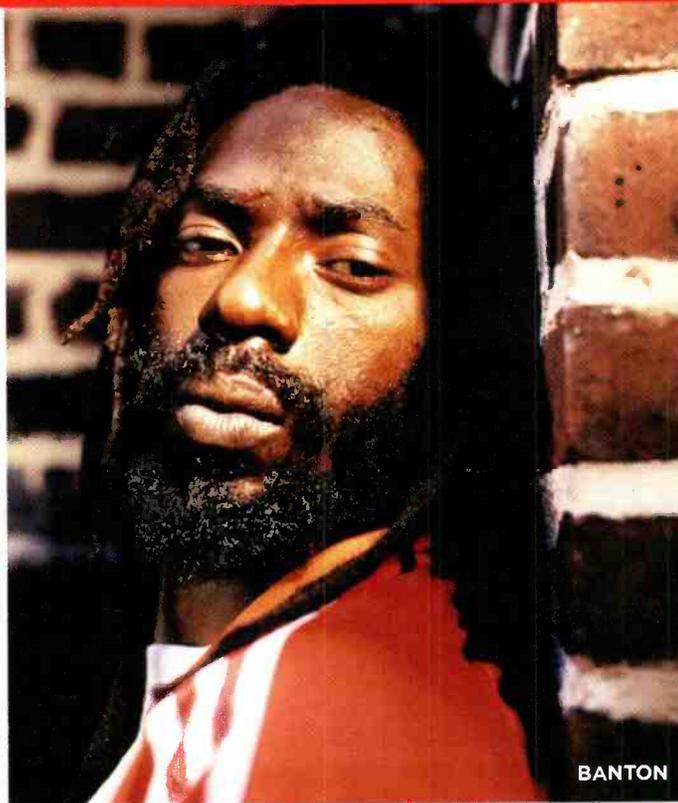
Earlier this year, Red Stripe beer withdrew its title sponsorship from Reggae Sumfest, a designation it held for seven years, citing its disapproval of "performers who propagate violent and antisocial lyrics." The objectionable lyrics are not limited to homophobic rants but also encompass violent gun exploits heard on hits by artists including Vybz Kartel, Bounty Killer, Aidonia and especially Mavado, whose brutal imagery has resulted in his being banned from entering Guyana and St. Vincent and the Grenadines.

Principals from Red Stripe, whose parent company is London-based beverage giant Diageo, refused to be interviewed for this article. However, in a previously issued statement, Red Stripe head of corporate relations Maxine Whittingham-Osborne explained that the company's title sponsorship retraction (although it remains a Sumfest beverage sponsor) aligns with its concern for the spiraling crime rate in Jamaica, which tallied nearly 1,600 murders in 2007. "We need to take stock of all things that contribute to our situation here," Whittingham-Osborne said, "and the glorification of violence in the music does not help."

In light of Red Stripe's forthright dancehall censoring, the company's downgraded beverage sponsorship role at the July 13-19 Sumfest in Montego Bay is "somewhat paradoxical," according to Sumfest executive director Robert Russell. He would not comment on the specific dollar amount Sumfest has lost due to Red Stripe's scaled-back support, but a June 23 story in the Jamaica Gleaner newspaper reported that the beer company would honor its contractual obligation and contribute upwards of \$300,000 toward Sumfest's 2008 staging.

Despite the headline-gener-

ELEPHANT MAN



BANTON



BOUNTY KILLER



MAVADO

ating controversies surrounding dancehall artists, Jamaican acts that consistently deliver inspiring, unifying messages including Beres Hammond, Cocoa Tea, Richie Spice and Tarrus Riley dominate Sumfest's 2008 lineup. But Russell, who anticipates nearly 40,000 patrons during Sumfest's three main nights, says actions must be taken to curb dancehall's violent content. "Artists need to be more responsible in their songs, especially in Jamaica, where the literacy rate is not as high as we would like," he says. "While we don't advocate censorship, we talk to artists about what is expected of them and how it affects their country and careers when they talk violence or spew venom."

Jamaican-born Delroy Escoffery, event coordinator for the Nov. 16 International Caribbean Music Festival in Miami, echoes the oft-repeated speculation that it was Diageo and not Red Stripe executives in Jamaica who chose to step away from its Sumfest title sponsorship. "It is a marketing strategy that removes their association with artists who are getting a backlash," he says.

Despite protests in previous years by gay rights groups to eliminate targeted artists Beenie Man, Capleton and Buju Banton from the ICMF lineup, which resulted in two key sponsors' refusal to have their names publicly associated with the event, ICMF 2008 will showcase a cross-section of reggae talent, including dancehall's most controversial acts, regardless of sponsors' displeasure or any pressure exerted by special interest groups. "Mavado is the hottest dancehall artist now, hands down," Escoffery says. "I might not agree with his lyrics but if I am spending a lot of money, trying to attract a large crowd, then I definitely want him on my show."

Meanwhile, a major New York reggae festival has revamped its identity, as a means of quelling prospective conflicts. For the past nine years Reggae Carifest, which will be held July 6 at Arthur Ashe Stadium in Queens, has crowned its extensive lineup with top dancehall artists including Elephant Man, Beenie Man and Capleton.

At Carifest 2007, the return of veteran dancehall icon Ninja Man after an absence of several years was overshadowed by gay rights groups' demonstrations against Banton and Bounty Killer. Clear Channel urban station WWPR (Power 105.1 FM) subsequently revoked its co-sponsorship of Carifest just three days before the event because activists threatened to boycott the station's advertisers. Their withdrawal, Carifest promoter Alfonso D'Niscio Brooks says, resulted in a \$500,000 loss.

Dancehall will not be part of the Carifest 2008 lineup, which includes St. Croix-based roots reggae band Midnight, Arkansas-raised Rastafarian singer Joseph Israel, Lee "Scratch" Perry and Hasidic reggae star Matisyahu. The event has also adopted the tag line Carifest C.A.R.E.S. (Compassionate Artists Recognizing Entertainment Solutions) and will donate \$2 from each ticket to Keep a Child Alive, an organization that helps obtain life-saving AIDS drugs for children.

Brooks maintains that Carifest's 2007 financial thrashing did not precipitate this year's dramatic overhaul. Rather, he had already planned to introduce a multi-ethnic reggae concert, with the ancillary objective of raising awareness surrounding significant global maladies, to New York's dancehall-saturated summer Caribbean festival circuit.

"We are trying to establish a new teaching to our demographic," Brooks says. "Hopefully it will be supported because it is significant, not only as an AIDS benefit but for the reggae business. I am either going to lose a lot of money or successfully make a statement that we are a people that truly believe in one love." ...



COMPANY OF THIEVES

>>> COMPANY OF THIEVES

Contact: Steve Johns, manager, Second Wave Music, mgmt@secondwavemusic.com

This April, you could find the members of Chicago's Company of Thieves asleep all over the seats in New York's Madison Square Garden, up until about 10 minutes before they performed during halftime at a sporting event. "It was hilarious. It's very surreal being up on a Jumbotron. You should try it," quips frontwoman Genevieve Schatz, who co-writes Company of Thieves' songs with guitarist Marc Walloch.

The Garden opportunity came on the heels of the band's win at the 2007 New York Songwriters Circle songwriter competition, where Company of Thieves took home the crown for the track "Oscar Wilde." On the strength of that song, plus several others from the band's May 2007 debut, "Ordinary Riches," the group may want to prepare for a long stay in the spotlight—or Jumbotron, as it were.

Engineered by Sean O'Keefe (Fall Out Boy, the Hush Sound), the set places Schatz's sexy and idiosyncratic alto front and center. The guitar lines are simple, though they can meander from sparse indie rock to out-and-out blues riffs. Tracks have made their way onto Chicago's triple A WXRT and alternative WKQX, plus some college radio spins and the Fearless Radio podcast.

Schatz and Walloch met through a mutual friend on a train ride originating at Union Station. By the end of their journey, they had de-

vised two things: Mondays suck, and they should try to write together. Every Monday they'd convene and hash out tracks together, eventually adding drummer Mike Ortiz, who had coincidentally quit his former band the day before meeting Schatz.

Since, the group has supported acts as diverse as Jack's Mannequin, Sara Bareilles, Teddy Geiger and Bloodshot artist Ha Ha Tonka. "We are very adaptive and really like variety. Playing as openers, we get to spread our wings as a versatile band, from being really intimate to being a funky and soulful rock show," Schatz says. The group will open for Polyphonic Spree at Summerfest June 29 in Milwaukee and is already in the midst of a national tour, booked with help from Matt Mentele at Events Resources Presents. It hit South by Southwest this year for the first time.

"Being a woman, I have been given a lot of respect, for making rock music and songs. I'm not up onstage in some skanky-ass outfit, and I make it a point for people to hear my lyrics," Schatz says. "When I was in a punk band, girls would never talk to me after the show. But now, when everybody sees a strong woman dancing and singing onstage, I'm glad that they think this is awesome."

VIDEO: For an exclusive performance and interview with Company of Thieves, go to billboard.com/underground.

>>> MY GETAWAY

Contact: Dan Friedman, legal, danielfriedman@aol.com

When My Getaway came by the Billboard studios late last year to record an acoustic version of its track "Heart Attack," the five-piece was also prepping for its BMI Artist of the Month showcase at New York's Annex. Earlier in the year, the band had hit the road with the Vans Warped tour, its second stint with the roving punk/rock festival. The group scored the honors the year before by tallying the most votes at Ernie Ball's online battle of the bands contest.

The videos posted on My Getaway's MySpace site are full of dick jokes, physical torture, a spoof on "Permanent Ink," semi-nudity and hijinks at Burger King. They're laugh-out-loud hilarious, fit for just about any other 18- to 21-year-old's social networking repertoire, if only the band's outstanding pop-punk tracks weren't so distracting.

The songs—and the interpersonal rapport—are bred from a six-year friendship among singer John Russo, bassist Wade Graham, drummer Alex Dumas and guitarists Josh Cobb and John Brian. "We're like brothers. We had a house together for a year and spent every day just practicing and recording," Dumas says.

Growing up in central Florida and honing its craft in Jacksonville, this young act has steadily built a loving, mostly underage fan base around its home state. The band recently set off from Florida to California in one long shot to open for Beat Union and Goldfinger.



MY GETAWAY

My Getaway has also supported acts like Brand New, Senses Fail and the Starting Line.

The group plans to hit the road for an East Coast tour this September, after making more headway on a new album. A lone prior EP was released in 2004.

"We've really grown a lot since then, so I can't say it's representative of what we are now," Dumas says, but adds that the band is always posting new singles to MySpace as they come.

VIDEO: For an exclusive performance and interview with My Getaway, go to billboard.com/underground.

>>> STONE MECCA

Contact: firstcontact@stonemecca.com

After several months acting as backing band for superstar musicians, nine-piece Stone Mecca is ready to stand out on its own. Led by founder, producer and longtime session stable Trú James, the crew released its debut, "First Contact," June 3 on its own Touch the Music Records. The album came in the midst of a tour supporting and backing Wu-Tang Clan leader RZA.

Turns out that RZA's daughter enjoyed spinning a Stone Mecca song over and over in her room, prompting the rapper to dig further into the source. "He'd hear it every day and loved the way it sounded to him. It was clear it was reaching a younger audience," James recalls. "There seems to be no age to it."

James has since played guitar and bass on various RZA sessions, including the 2007 Wu-Tang Clan album "8 Diagrams." Stone Mecca has also appeared on the Rock the Bells tour and RZA's soundtrack to Spike TV's "Afro Samurai," while James has played on albums by Dallas Austin, DJ Pooh, Too Short and Earth, Wind & Fire.

Stone Mecca as a live band keeps vocal performance at the forefront, with five of the nine members singing, influenced by a plethora of genres from urban music past. With dashes of Motown, '70s funk and soul, this Los Angeles-based act brings hip-hop to life, sans turntable.

The group recently backed Del the Funky Homosapien during his appearance on "The Late Late Show With Craig Ferguson" and may tour this fall supporting Earth, Wind & Fire.



STONE MECCA

COMPANY OF THIEVES: GREG ANDREWS/GREGTHEMAYOR; MY GETAWAY: JAY SOTO

THE BILLBOARD REVIEWS

ALBUMS

ROCK

WALTER BECKER

Circus Money

Producer: Larry Klein
5 Over 12 Records

Release Date: June 10

★ Steely Dan's Walter Becker hasn't exactly made a habit of solo albums, and considering the muted reaction to his last one 14 years ago, you can't say demand has overwhelmed supply. But "Circus Money" is an easy pleasure, 12 non-whack tracks largely co-written by Becker and producer Larry Klein, energized by a reggae rhythm base. Singing may not be Becker's forte, but neither is it a terrible liability on songs that display his penchant for trenchant scene-setting and character sketch. His once pitiless cynicism is now leavened by compassion, whether in the portrayal of a none-too-attractive barfly ("Somebody's Saturday Night") or the accumulation of precise details that give '70s Philly soul romance "Downtown Canon" its heartbreaking authority. Inveterate Dan fans will be perked by "Paging Audrey," which sounds like a "Royal Scam"-era idea given a fresh dust-off.—WR

ALKALINE TRIO

Agony & Irony

Producer: Josh Abraham
Epic

Release Date: July 1

▶ This long-running Chicago pop-punk outfit made clear its aspirations for a mainstream breakthrough earlier this year when it appeared on an episode of "The Hills." Alkaline Trio's major-label debut isn't quite as shiny as that MTV soap, but "Agony & Irony" definitely represents the band's most streamlined effort yet. Though frontman Matt Skiba has long been one of the Vans Warped tour scene's strongest singers, here he brings new precision to his vocals, while his bandmates beef up their playing with goth-glam strings and keyboards. These guys seem comfortable with the added sheen—a few tracks could be the Killers covering the

Misfits—but Skiba's tunes aren't quite as memorable as those on earlier Alkaline Trio discs, which blunts the overall effect.—MW

EARLIMART

Hymn and Her

Producers: Aaron Espinoza, Ariana Murray, Andrew Lynch
Majordomo/Shout Factory

Release Date: July 1

★ In keeping with the lo-fi nature of 2007's "Mentor Tormentor," Earlimart, the still-tuosome of Aaron Espinoza and Ariana Murray, issues another set of dreamy, rainy-day tunes with "Hymn and Her." The songs are bathed in warm, rich textures and Espinoza's and Murray's soft, breathy vocals, as the album moves from pop (the lightly chugging "Song For," "For the Birds") to wistful slow numbers (the Granddaddy-esque "Face Down in the Wrong Town," the string-laced title track) and grittier rock ("Teeth"). Although little on "Hymn and Her" finds Earlimart venturing into new territory, there's a familiarity felt throughout that remains comforting, and sometimes that's just enough.—JM

FREE KITTEN

Inherit

Producers: Free Kitten,

RZA AS BOBBY DIGITAL

Digi Snacks

Producer: RZA
Koch

Release Date: June 24

Wu-Tang Clan mastermind RZA returns for a third time to his Bobby Digital alter-ego, his new rhymes ranging from pseudo-standard gangsta clichés (street violence, wealth and fat blunts) to a dizzying mash-up of pop culture references (Jabba the Hutt, mogwai and Hunts Ketchup all get name-checked in a matter of 10 seconds) to bizarre boasts ("When I was young/I slept with a battery under my tongue/so when I spit/the impact with a sting of a stun gun"). But it's the beats and production that really define an RZA release, and they're as intoxicating as ever on "Digi Snacks." Basslines and obscure samples lunge in and out of slithering, off-kilter rhythms, illustrating the virtuosity of this one-of-a-kind rap artist.—TC



Justin Pizzoferrato
Ecstatic Peace

Release Date: May 20

"Inherit" is the first we've heard from Free Kitten—the New York noise-rock supergroup featuring Sonic Youth's Kim Gordon, Pussy Galore's Julie Cafritz and Yoshimi P-We of Boredoms—since 1997, and if there's one thing these ladies haven't been doing in the past decade, it's devising ways to break into the indie-rock mainstream. For the most part Gordon and her bandmates explore the fuzziest, most freewheeling extremes of their sound

here, rarely offering up anything as conventional as a catchy vocal hook or a memorable guitar riff. Three tracks extend beyond the six-minute mark, with "Monster Eye" stretching to 11:32. Their technically adventurous playing occasionally gathers some spooky steam, but this is definitely a fans-only affair.—MW

ROSE HILL DRIVE

Moon Is the New Earth

Producer: Rose Hill Drive
Megaforce

Release Date: June 24

★ Like this Colorado trio's self-titled 2006 debut, "Moon Is the New Earth" is unapologetically retro and pleasantly alluring, a sonic palette of classic-sounding touchstones that offers a front-to-back album experience. Throughout, Rose Hill Drive stitches together its influences with greater assurance, a slightly lighter touch than its predecessor and more room for the Sproul brothers' tight vocal harmonies. Those are showcased particularly on such tracks as "My Light" and the we-know-the-answer query "Do You Wanna Get High?" The galloping "I'm On to You" blends classic- and punk-rock attacks into a seamless garage epic, while "The 8th Wonder" brings a stoner component to the mix and "One Night Stand" sounds like a lost Paul McCartney track from the beginning of his post-Beatles career.—GG

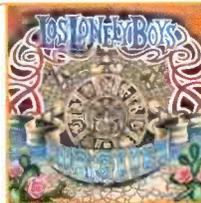
LOS LONELY BOYS

Forgiven

Producers: Steve Jordan, Los Lonely Boys, Niko Bolas
Epic

Release Date: July 1

Los Lonely Boys have reached the liberation point. They've had the multiplatinum, Grammy Award-winning major-label debut in 2003, and they had the sophomore slump with 2006's "Sacred." With expectations tempered for "Forgiven," the sibling trio from Texas doesn't panic but rather retrenches, returning to the easy-grooving, harmony-laden Carlos Santana-meets-Stevie Ray Vaughan feel of its first album. "Forgiven" kicks off with the lost-my-baby Latin blues of "Heart Won't Tell a Lie" and mines plenty of familiar terrain from there on out, including the smooth brotherly vocal arrangements of "Staying With Me," the philosophical big-picture lyricism of "The Way I Feel" and the swinging acoustic groove "Loving You Always." Stick around for two unlisted bonus tracks, the soulful "There's a War Tonight" and the grinning "Guero in the Barrio," which is about as loose as Los Lonely Boys have ever sounded on disc.—GG



JAZZ

GERALD ALBRIGHT

Sax for Stax

Producers: Gerald Albright, Rex Rideout
Peak Records/Concord Music Group

Release Date: June 24

▶ On this follow-up to his 2006 Peak debut, "New Beginnings," Gerald Albright salutes legendary Memphis soul label Stax. But the sax guru does more than simply toot out contemporary Muzak facsimiles of such classics as "Knock on Wood" and "Cheaper to Keep Her." Rhythmically intertwining his jazz and R&B roots within fresh, creative arrangements, Albright brings a welcome snap, crackle and pop to the proceedings. He adopts a big-band approach on Isaac Hayes' obscure 1972 single "Theme From 'The Men,'" then sways Latin on the Dramatics' "Whatcha See Is Whatcha Get" (with guest Philip Bailey). And Albright's emotive horn paired with Ledisi's killer vocals ratchet the Staple Singers' "Respect Yourself" to another level. Rounding out the album are three Memphis-vibed Albright compositions. As he navigates the project, Albright never loses sight of his mission: giving listeners real music they can also feel.—GM

LATIN

VARIOUS ARTISTS

Chosen Few III: The Movie

VANESSA HUDGENS

Identified

Producers: various
Hollywood

Release Date: July 1

"Last Night," the first track of Disney star Vanessa Hudgens' second full-length, shows such promise. It's a lightly produced bit of poppy blues in 5/4 time—somewhere between Christina Aguilera's big-band phase and Bonnie Raitt's 19-year-old acoustic twang—that Hudgens manages to pull off with some level of soul. First single "Sneaker-night" is in a similar vein, with some upright piano and an organ providing a uniquely smart backdrop for what is essentially a paean to hip-hop-styled dance. The rest of "Identified," though, panders to the pre-teen demo with stop-start pop that ranges from pleasant (the title track) to dull ("Amazed") to off-putting ("Hook It Up"). But for little girls, this is one nonstop singalong.—KM



Producer: Boy Wonder
Chosen Few Emerald Entertainment/One Records/EMI/Caroline

Release Date: June 24

Boy Wonder brings back his Latin urban franchise for a third installment, and it's a good indication of where the genre is going. Far less reggaeton-heavy than the last "Chosen Few," this collection contains much more hip-hop and features collaborations with the likes of Rick Ross, Jim Jones, Cassidy and Twista, among others. This release shows off the more electronic dance influences that are taking precedence over reggaeton's trademark drum-beat. That's a good thing, as are some standout moments: the lightning-quick rhyme-spitting by Reychecha Secret Weapon on "If You Don't Know Who I Be," the cool smarminess of Dalmata on "Amiga" and the album's dark, sweeping ensemble opener "Vas a Ver." As compilations tend to be, it's a mixed bag, but kudos to Boy Wonder for actively curating and packaging new sounds.—ABY

COUNTRY

THE ROAD HAMMERS

Blood Sweat & Steel

Producers: Jason McCoy, Scott Baggett, Michael Knox
Montage Music Group

Release Date: June 24

An album that centers almost entirely on road songs,

THE BILLBOARD REVIEWS

SINGLES

truck tunes and similar themes is not a new idea—surely K-tel advertised more than one late-night offering in its day. The Road Hammers take it a step further by intertwining classics with new material, although the results are mixed. The band's version of Del Reeves' "Girl on the Billboard" is one of the set's best cuts and Jerry Reed's "East Bound and Down" is also enjoyable, but a take on Little Feat's "Will-in'" is merely passable. The same can be said of the newer material. The John Rich co-write "Workin' Hard at Lovin' You" sounds more like a watered-down version of Big & Rich, and "I've Got the Scars to Prove It" seems best suited for Trace Adkins. However, "Nashville Bound" has an entirely enjoyable, driving bluegrass feel.—*KT*

WORLD

NIYAZ
Nine Heavens
Producers: Azim Ali, Loga Ramin Torkian, Carmen Rizzo
Release Date: June 24

★ Azim Ali, Loga Ramin Torkian and Carmen Rizzo are again romancing the divine with their second album, the two-disc "Nine Heavens." Disc one tenders the recognizable Niyaz vibe, a mesmerizing fusion of Urdu and Persian mystical poetry and remarkably consonant electronica in support of Ali's beguiling vocals. Disc two reshuffles the tunes on disc one, presenting them in acoustic versions that are every bit as gripping as their counterparts. Disc one opens with "Beni Beni," a riveting take on a poem by Turkish

Sufi poet Ashik Dertli. "Molk-E-Divan" is quintessentially Niyaz: brilliant programming, gorgeous lutes and Ali singing a 13th-century Persian poem with a longing that's profoundly moving. On Disc two, note "Feraghi—Song of Exile," a traditional Iranian folk song. The five-beat rhythm enhances the exoticism of the insistent percussion and Ali's deftly shaded vocal.—*PVV*

DVD

NEW ORDER
Live in Glasgow
Producer: none listed
Rhino/Warner Music Entertainment
Release Date: June 24

▶ "New Order: Live in Glasgow" is the seminal post-punk band's first release since bassist Peter Hook confirmed the group's split in January, and the two-disc retrospective offers insight into why the trio lasted nearly three decades—as well as why it called it quits. On Disc one, video of an October 2006 concert alternates with interviews with Hook, vocalist/guitarist Bernard Sumner and drummer Stephen Morris, edited to emphasize differences—Hook's love for touring and rock vs. Sumner's preference for the studio and dance tracks, etc. Disc two features footage spanning the band's career, including endearing scenes of an awkward Sumner trying to fill the shoes of late Joy Division frontman Ian Curtis in 1981, when New Order rose from that band's ashes. A must-have for fans of the Factory Records legacy, especially those seeking closure after the band's abrupt farewell.—*EN*

LEGENDS & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Troy Carpenter, Gary Graff, Kamau J. High, Kerri Mason, Michael Menachem, Jill Menze, Gail Mitchell, Evie Nagy, Wayne Robins, Chuck Taylor, Ken Tucker, Kristina M. Tunzi, Philip Van Vleck, Chris Williams, Mikael Wood

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

PUSSYCAT DOLLS
When I Grow Up (4:00)
Producer: Darkchild
Writers: R. Jerkins, N. Scherzinger
Publisher: not listed
Interscope

It's been three years since the Pussycat Dolls stunned the industry as one of the most successful acts of 2005, with top five singles "Don't Cha" and "Stickwitu," plus multiplatinum debut CD sales. Since, lead Nicole Scherzinger attempted to launch a solo career but failed to capture radio's attention without the PCD label. The Dolls return with "When I Grow Up," with member Melody Thornton on co-lead vocals. They emote on an energetic romp that falls in line with such hasty reaction records as Justin Timberlake's "SexyBack" and Gwen Stefani's "Wind It Up." A lyrical theme about youthful dreams of celebrity and a dark hint of the accompanying price lifts the song beyond pure novelty.—*CW*

R&B

JANET JACKSON
Can't B Good (4:13)
Producer: Ne-Yo
Writers: D. Gough, S. Smith
Publisher: not listed
Island

★ Despite Janet Jackson's 10th studio album, "Discipline," debuting at No. 1 on the Billboard 200 in February, pop and R&B radio turned a cold shoulder to singles "Feedback," "Rock With U" and "Luv." Perhaps chart conqueror Ne-Yo—16 years her junior—will breathe new life into the project, where staples Rodney Jerkins and Jermaine Dupri faltered. As producer/co-writer of "Can't B Good," Ne-Yo serves up a smooth, jazzy groove and Jackson's soft, supple vocal, fluffed with multiple background layers that duly merit adult R&B love... not that previous offerings were any less deserving. Island has been admirably tenacious, but boy, J needs a hit. If there's no payoff this time, well, that can't b good. This is bound to be the final shot for this CD.—*CT*

RALPH TRESVANT

It Must Be You (3:42)
Producers: Danny Dillman, Danny Bell, Ralph Tresvant
Writers: D. Dillman, D. Bell, R. Tresvant
Publisher: Xzault, ASCAP
Xzault Media Group/XMG Records

★ Any fan of VH1 Classic's "Totally 80s" is accustomed to heaping helpings of New Edition, led by the falsetto strains of Ralph Tresvant. The 40-year-old singer marks 25 years in the biz via super-savvy "It Must Be You." The track loops an inverted sample of Ambrosia's 1978 "How Much I Feel" to clever effect, alongside a keen chorus and vocal that now possess gritty grown-up tonality. Written and produced by collective the Disciples, "You" blends a retro soul vibe alongside equally high-caliber instrumental and melodic hooks. A couple of listens reveals a gem tailor-made for adult R&B listeners—as long as radio makes clear the connection between past and present. Tresvant's new edition works like a charm.—*CT*

DANCE

ELVIS PRESLEY
Baby Let's Play House (remix) (2:52)
Producer: DJ Agostino Spankox
Writer: A. Gunter
Publishers: Embassy/LPGV

SAM SPARRO
Black and Gold (4:36)
Producers: Jesse Rogg, Sam Sparro
Writers: S. Sparro, J. Rogg
Publisher: EMI
Island

Attention PDs looking for something refreshingly—dare we say—new. Aussie-born Sam Sparro's "Black and Gold," from his forthcoming self-titled debut, offers a mix of electro, R&B and dance. He's already catapulted to No. 2 on the U.K. singles chart and has been lodged in the top 10 for two months, while the album reached No. 4. Now Sparro, who co-produced and co-wrote the song, is poised to become one of the year's most exciting newcomers stateside. As the United Kingdom rides a nostalgic wave with acts like the Cool Kids and Estelle, Sparro's throwback to the '80s and an intelligent lyric about faith offer potential to pound the pavement stateside at top 40, rhythmic, R&B and dance. The artist—who also soaked up musical influences living in London and Los Angeles—is set to wrap his wings around the globe.—*KJH*

RIHANNA

Disturbia (3:58)
Producer: Brian Kennedy
Writers: B. Seals, C. Brown, A. Merritt, R. Allen
Publishers: various
Def Jam

Rihanna has scored 10 top 40 hits since her career launched in 2005. More staggering, the 20-year-old has four songs riding the Pop 100: top two "Take a Bow," Maroon 5 duet "If I Never See Your Face Again," just entering the top 40, "Don't Stop the Music" inside the top 40 after 30 weeks—and now "Disturbia." It's safe to say that Rihanna is the premier artist of the second half of the decade, with no signs of wear and tear. This latest is a sort of "Thriller" for partygoers, with multilayered vocals cascading across Ri's lower register, alongside fun scatting, a la "bum bum bi dum bum" with co-writing (and background vocals) from the irrepressible Chris Brown. Rereleased albums with added cuts have become a tedious trend, but "Good Girl Gone Bad: Reloaded" is actually worth its weight in platinum. In short order, Rihanna has become the trustworthy "it" girl of our time.—*MM*



Music

Sony BMG
Somewhere in this record, there lies a great song: and that would be the original 1955 top five country hit "Baby Let's Play House." DJ Spankox's take is the third commercial remix release of an Elvis classic, but unlike the first two—JXL's smash "A Little Less Conversation" (2002) and Paul Oakenfold's "Rubberneckin'" (2003)—the progressive DJ just doesn't add enough to the classic. What begins as a great club song loses

steam and ultimately ends up overly familiar. On the upside, Sony BMG has found creative ways to reignite Presley for a new generation, but it's starting to sound stale, and let's face it, Elvis really needs no reintroduction. Kids, it's time to delve into Dad's old 45s.—*KMT*

MICHELLE WILLIAMS

We Break the Dawn (3:54)
Producers: Wayne Wilkens, Andrew Frampton
Writers: A. Frampton, M. Williams, S. Knowles
Publisher: not listed
Music World/Columbia

After two gospel efforts, Michelle Williams segues mainstream with "Unexpected" (Aug. 12), launched with banging track "We Break the Dawn." While a peripheral presence as the third member of Destiny's Child alongside glamour queen Beyoncé and top talent Kelly Rowland, previous releases denied her from the competitive R&B siren arena. In its original version, "Dawn" is a slinky if not inspired soul joint—but man, remixed with red-hot guest Flo Rida, it's transformed into a fervent uptempo jam that towers above so many clichéd clones. Williams delivers a competent vocal, but it's the jam that's likely to return her name to the marquee to begin her new destiny.—*CW*





THE OFFSPRING

ROCK BY JEFF VRABEL

'Rage' Springs Eternal

The Offspring Eschews Zany Marketing On New Album

The Offspring has a history, to say the least, of keeping things interesting when it comes to dropping a new album. There was the time it offered to give away \$1 million of its own money, coupled with the time it loudly declared its intention to release the album "Conspiracy of One" entirely through its official Web site during a time when the word "Napster" could get you punted out of your label office. Plus, such tactics were employed in service of songs about original pranksters, people in need of a joy or fly white guys.

But the Offspring's eighth record and first in five years, "Rise and Fall, Rage and Grace," is a different beast altogether, one that largely trades in the hook-heavy, winking vibe of the band's biggest singles for a more thoughtful and topical approach. The set debuts this week at No. 10 on the Billboard 200 after selling 46,000 first-week copies in the United States, according to Nielsen SoundScan.

When it came time to hatch a campaign for getting the rebranded Offspring back out in the world, the band opted for a revolutionary strategy: just put out the record and see what happens.

"We're making the decision to let the music lead on this one," says Jim Guerinot, the band's manager at Rebel Waltz. "The Offspring have always had clever, very distinct ways of reaching fans, but for at least a period of time we really want to just get the record out there and let that lead the campaign."

Columbia marketing staffer Ed

Alexander says the record's content helped make that decision. "There's always that sense of, 'Shouldn't we be flying across the U.S. in a plane with an Offspring banner? Shouldn't we be renting out an aircraft carrier for the listening party?'" he says. "But it doesn't make sense for this record. That would cheapen the impact that the album will have."

The band earlier this spring offered a free download of first single "Hammerhead" in much the same way it has operated since 2000's "Original Prankster." (The track is No. 2 this week on Billboard's Modern Rock chart.) It's a long way, Guerinot says, since the days when offering an MP3 was considered itching for trouble.

"It's a much more progressive environment now," says Guerinot, who also handled Nine Inch Nails' free digital release of "Ghosts I-IV" and "The Slip." "People recognize now that a record leaking spikes the Internet searches for that band and have kind of come to terms with it. It's not like when the single goes to radio or the record hits retail now—the spike comes when the record leaks. So why not try to control that process, instigate that process? That's what the Offspring were trying to do in 2000."

The band will spend the next few months playing select festivals and all-day affairs, including the Virgin Mobile Festival in Baltimore in August and Bumbershoot in Seattle in September. A full-scale headlining tour isn't in the cards until late this year or early next.



TYGA

RIGHT PLACE, RIGHT TIME

A missed performance by Kanye West marked a turning point for teen-age rapper Tyga.

West was to perform with Fall Out Boy, Lil Wayne, Lupe Fiasco and others at the September 2007 MTV Video Music Awards in Las Vegas, but he had to back out at the last minute, leaving Tyga to fill his spot. Not only did the segment give Tyga exposure when it aired on TV, but the stage time also sparked a friendship and mentorship between the young performer and rap superstar Lil Wayne.

Tyga, who signed to FOB bassist Pete Wentz's Decaydance Records in early 2007, had been touring with Fall Out Boy and his cousin Travis McCoy's band Gym Class Heroes. After the VMA performance, Tyga laid down a few tracks with Lil Wayne, who took him on tour.

Fueled by this exposure, the 18-year-old Compton, Calif., native's debut album, "No Introduction" (Decaydance), debuted at No. 1 on Billboard's June 28 Top Heatseekers chart. It has sold more than 9,700 copies, according to Nielsen SoundScan.

Aside from touring and appearing on such Lil Wayne tracks as "California Love" and "Exquisite," Tyga gave fans a teaser of his rapping skills by releasing two free mixtapes online in the two months before his album arrived.

"You have to give people a taste before they want to buy into something and make them fans of yours," Tyga's manager Anthony Martini says.

Tyga says he made the mixtapes in part because he can't stop recording. "I just want my music to be heard and put out. I don't like to sit on music for a long time," he says. He'll release another mixtape July 10 and while he's not sure how long the mixtape-a-month trend will last, he says they will keep coming.

Though Tyga hails from a part of Los Angeles associated with gang violence, he says his rhymes don't align with gangsta rap stereotypes. Since he was 12, he has used music to stay grounded. "When everybody was getting in trouble, I was recording in my little studio at home," he says. "[Music] definitely kept my focus on the right page."

Plans are in the works for Tyga to join Lil Wayne on tour either this summer or in the fall. Tyga's track "Diamond Life" will appear in the videogame "Madden 09," and he'll perform on "Jimmy Kimmel Live!" as part of the program's "Madden" week special. —Laura Leebove

CLASSIC TOUCH

Mexico has produced classic pop crooners from Luis Miguel all the way back to Armando Manzanero and Agustín Lara. Put producers David Foster and Humberto Gática on the case, and you can add 22-year-old newcomer David Cavazos to that list.

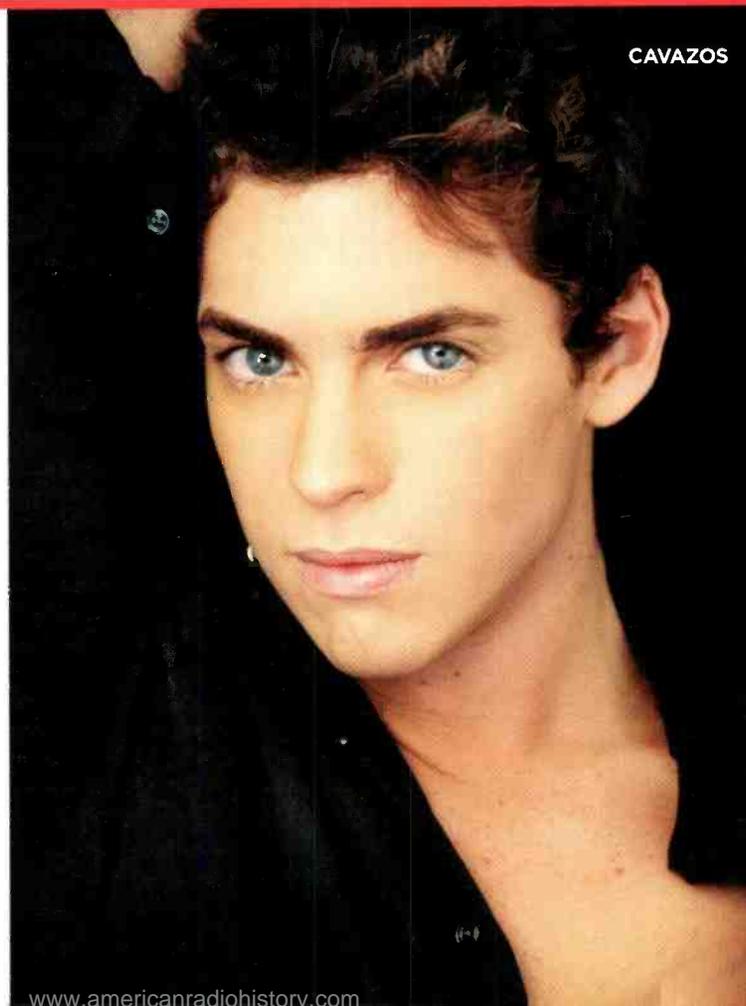
Cavazos' single "Bruja Hada" was No. 6 on Nielsen Music Control's Mexico airplay chart as of press time. His self-titled debut release on Warner was No. 49 on that country's album sales chart, with a U.S. release slated for Aug. 12.

The baby-faced singer/songwriter says his inspiration comes from classic boleros by the likes of Manzanero and Lara. (He was even a featured vocalist on the former's 2006 album "Master Class.") "It's a much more adult style than someone would expect for my age," says Cavazos, who came to Warner via a management deal with pop powerhouse Westwood

Entertainment. "Maybe in Mexico we needed to bring this music back. I'm trying to do that."

But other troubadours like Jack Johnson and Brazil's Caetano Veloso also figure into Cavazos' style, and he's encouraged by young fans embracing his work. Cavazos wrote the music and lyrics for his album, with such top producers and arrangers as Gática, Jorge Calandrelli and Jochem Van Der Saag adding their touch. Foster, known for cultivating such young talent as Michael Bublé and Josh Groban as well as working with the likes of Celine Dion and Barbra Streisand, also worked on the arrangements in search of what Cavazos calls "an international sound."

Next up for Cavazos, whose release is a top Warner priority this year, is heavy promotion in the mainland United States, Puerto Rico and Costa Rica. —Ayala Ben-Yehuda



CAVAZOS

R&B BY MARIEL CONCEPCION

'Magic' Trick

New Thicke Single Enchants On Hot R&B/Hip-Hop Songs

Robin Thicke's mesmerizing voice on his latest single, "Magic," must've cast a spell on his listeners.

The track, from his Interscope album "Something Else" (Sept. 9), was quietly serviced three weeks ago to radio and online sites after it was leaked a week before the scheduled release date. "Magic" then entered Billboard's Hot R&B/Hip-Hop Songs chart at No. 90 and four weeks later has climbed to No. 36 on the tally.

"His singles have taken a little longer to catch on, but this is a different record for him," Thicke's marketing director Dyanna Kass says. "It's an upbeat, celebratory song as opposed to the heartfelt songs from his previous album. It has a different feel, and it's making people gravitate toward it."

"It's gotten an overwhelming response," Thicke's manager Miguel Melendez adds. "It's a feel-good, '80s disco record, and it's definitely taking off." An ac-

companying video for "Magic" was shot this week by director Robert Hale (Gnarls Barkley).

"Something Else," Thicke's third album, was produced entirely by longtime collaborator Pro-Jay, who worked on his previous albums, and Thicke himself. It's the follow-up to 2006's "The Evolution of Robin Thicke," which has sold 1.5 million copies in the United States, according to Nielsen SoundScan. The album spawned the hit "Lost Without You," which peaked at No. 1 on Hot R&B/Hip-Hop Songs.

A second single, possibly a track titled "Dream World" or "Side Step," will be released close to street date.

In the meantime, Melendez says Thicke plans to continue to connect with his fans. He will embark on a 10-day promotional tour in Europe soon after the video for "Magic" is released, followed by a stateside promo trek starting the second week of August. A full-scale tour is scheduled to run from October to January as well.

Thicke is also scheduled to make various TV appearances, including "Live With Regis and Kelly" and "The Ellen DeGeneres Show." Even an old-school Robin Thicke hotline is in the works.

Already, "Magic" is appearing in a European TV commercial for Samsung mobile phones, and other deals are percolating, according to Melendez.

"To see the evolution—no pun intended—happen in his career is so rewarding," Melendez says. "He's one of the true talents; there's so much art in him. It's great when you work that long and hard and the outside world starts to realize and appreciate what you've been working on." ■■■



PIANO MAN

Moran Adds Distinctive Touches To Three New Albums

Jason Moran's piano is the consistent thread within a wide range of new music, all of it relating to jazz, yet each project is distinct. In the past three months, he's been featured on three powerful new recordings: saxophonist Charles Lloyd's "Rabo de Nube" (ECM), violinist Jenny Scheinman's "Crossing the Field" (Koch) and singer Cassandra Wilson's "Lovely" (Blue Note).

"They all hired me for how I can play beautiful and for how I can play ugly too," Moran says of how these musicians recognize the lyricism in his playing as well as his love of harmonic and rhythmic edge.

"Lovely," which debuted last week at No. 4 on Billboard's Top Jazz Albums chart, rekindles an old connection. Moran first worked with Wilson a decade ago, before the release of his debut album, when he was known primarily for his work in saxophonist Greg Osby's band. "She just came up to the piano and said, 'Go ahead.' Then she walked off the stage for a while and let me play," Moran recalls of their first gig. Such a level of trust was motivating then, as well as more recently,

when Wilson reinterpreted standards for her new set. "She wanted us to come up with a groove for each song, however we feel it, and she'd find her way inside," he says.



In jazz elder statesman Lloyd's quartet, Moran extends a stellar piano lineage that traces back to Keith Jarrett, in Lloyd's wildly popular late-'60s band.

"Few musicians overtly express their spirituality," he says. "And Charles has a way through his music of warming you up. It's captivating. When you play the music you feel like it's more than just playing a tune—it's like prayer."

Scheinman, a rising star among free-thinking improvisers, first heard Moran playing with bassist Christian McBride at now-defunct Lower East Side club Tonic. She sent him a note the next day saying simply, "You blew me away." Soon Moran was drawn into the constellation of musicians with whom Scheinman keeps company, which includes such stars as Bill Frisell.

Moran will hit the studio this fall for his eighth Blue Note album, which will include a piece inspired by the life and times of Thelonious Monk and a personal pilgrimage to Monk's hometown of Rocky Mount, N.C.

—Larry Blumenfeld

PLAYING IT BY EAR

Moments after Esperanza Spalding finished singing "Precious" on NBC's "Late Show With David Letterman" in early June, the host strode right up and anointed her "the coolest person we've ever had on the show." Heads Up Records president Dave Love must think she's pretty cool too. Her label debut, "Esperanza," debuted earlier this month at No. 3 on Billboard's Top Contemporary Jazz Albums chart and soon rose to No. 2.

The album, which blends jazz harmonies, Brazilian boss nova and R&B backbeat, is an accurate reflection of the 24-year-old's musical personality.

"I was very adamant about how these songs were

going to sound," Spalding says. "I wanted it to have a jazz feel, but I didn't want it to have a jazz sound."

With her big, billowy Afro and disarming smile, Spalding comes across as simultaneously assertive and inviting. She gives the same impression with her music. And her story is one of serendipity mixed with a self-confident sense of adventure. As a child, once she saw Yo-Yo Ma perform on the PBS show "Mister Rogers' Neighborhood," she took up the violin. In high school, after eyeing a bass in an empty auditorium, she walked over and began playing.

Spalding soon found herself studying at the Berklee College of Music, and by the age of 20, she

was on the school's faculty. Her skill at rendering the Portuguese lyrics to, say, Milton Nascimento's "Ponta de Areia" on her new CD owes to a long-ago month spent in Rio with a boyfriend, when native poetry moved her to "take a class or two" in the language.

While at Berklee, Spalding had a chance to collaborate with guitarist/educator Pat Metheny, who told her that, beyond her obvious talent, she had an "X factor" that would make her connect with audiences in a special way. Heads Up's Love got a sense of that when he sent out an early promotional DVD. "It was pretty much just her talking," Love says, "but the response was overwhelming. People called to book her on TV without even hearing the music." —Larry Blumenfeld



SPALDING

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



CAN WE TALK?

>> Emmy Award winner Kathy Griffin aims for a Grammy as she debuts at No. 85 on the Billboard 200 with her first comedy album, "For Your Consideration." It marks the highest-charting recording by a female comedian since Joan Rivers' "What Becomes a Semi-Legend Most?" rose to No. 22 in 1983.

HOT 'ROCK'

>> "Camp Rock" becomes the first soundtrack to have four of its songs simultaneously debut in the top 40 of the nearly 50-year-old Billboard Hot 100 chart. Tunes from "Camp" bow at Nos. 11, 20, 30 and 33 this week.



LUCKY SEVEN

>> Rihanna notches her highest debut yet on the Billboard Hot 100 as "Disturbia" bows at No. 18. It's one of four new tracks added to her "Good Girl Gone Bad" album. All told, seven of the set's offerings have charted on the Hot 100.

Coldplay Keeps Heat At No. 1 On Billboard 200

Coldplay keeps the top soil fertile on the Billboard 200, as "Viva La Vida or Death and All His Friends" opens with 721,000 sold.

With that U.S. splash, the British band ices the No. 1 slot on both sides of the Atlantic as it holds court for a second week on the U.K. albums chart. Coming a week after Lil Wayne joined the million-per-week club with "Tha Carter III," Coldplay's American splash invokes a few "first since" chart feats.

This marks the first time since March 2005 that the Billboard 200 was led by a 700,000-plus sum in consecutive weeks. The last occasion happened when 50 Cent's "The Massacre" sold 1.1 million in its first frame, then 771,000 in its second.

The parlay from Lil Wayne, now No. 2 with 308,000 sold, to Coldplay also represents just the second time in Nielsen SoundScan history that two different albums open north of 700,000 in back-to-back weeks. Britney Spears' "Oops!... I Did It Again" and Eminem's "The Marshall Mathers LP" accomplished that feat in May 2000, when they each started with million-plus weeks; 1.8 million for "LP" and 1.3 million for "Oops!"

Following a 2005 start of 737,000 for "X&Y," Coldplay also becomes the first act to field weeks of more than 700,000



copies on consecutive albums since September and the first band or group to do so since 2001.

Kanye West was the last artist to do it, when "Graduation" arrived last year with first-week sales of 957,000 after his "Late Registration" rang 860,000 in 2005. 'N Sync became the last ensemble to do so when it followed its historic 2.4 million-unit launch of "No Strings Attached" in 2000 with an opener of 1.9 million the following year for "Celebrity."

Similar to the battle of divas that happened a couple of months ago, when Mariah Carey's "E=MC²" had a bigger U.S. number while Madonna's "Hard Candy" had larger global success with more No. 1s scored outside the United States, Coldplay has more of an impact on Billboard's Hits of the

World charts than Lil Wayne did.

The band's "Viva" goes No. 1 in 18 of the global territories tracked by Billboard. With 15 of those aces notched in Europe, the set also leads our Euro Albums chart.

By contrast, Canada was the only country outside the States where Lil Wayne's "Tha Carter III" went No. 1. Its highest rank outside North America was a No. 11 start in Portugal.

According to Nielsen SoundScan's Building chart, posted June 25, Coldplay will likely have the first album in 10 weeks to hold No. 1 for more than a week, as it appears the top bow on next issue's list will be a No. 2 or No. 3 start for Mötley Crüe's "Saints of Los Angeles." Carey's "E=MC²" was the last to hold the fort for multiple weeks.

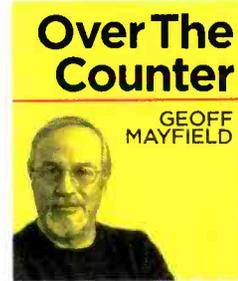
Unweighted sales through Tuesday (June 24) of the tracking week had "Vida" leading "Tha Carter III" by a 26% margin, with Crüe's "Saints" almost even with the interim runner-up.

FRANK TALK: Over the Counter wishes a fond farewell to Abbe Frank, who has resigned her post as senior VP of product development and client re-

lations for Nielsen Music.

Frank has been a colleague since she joined Nielsen SoundScan in 1999, but our association goes back almost 20 years, dating to her stops at both the label and distribution company that were each then called MCA and later at PolyGram Group Distribution.

Frank had a hand in several system innovations in the last nine years, none the least of them being Insight, the platform that marries SoundScan data to



Over The Counter
GEOFF MAYFIELD

Nielsen BDS' radio tracking. Nielsen Music will announce a new client relations game plan shortly.

Meanwhile, Frank isn't quite sure what she wants to be when she grows up, but for the immediate future, she'll concentrate on what's become her big passion in

the past of couple years: devoting time to the Emergency Department at St. Luke's Roosevelt Hospital in New York, where she was recently named volunteer of the year and further honored as recipient of the United Hospital Fund's Volunteer Achievement and Hospital Auxilian Award.

Like the clients she served, Billboard's charts team will miss her attention to detail. We wish her the best. ♦♦♦

CHART BEAT

>> Counting Bill Haley & His Comets' "(We're Gonna) Rock Around the Clock" as the first No. 1 single of the rock era, a milestone has been reached this week, as Katy Perry's "I Kissed a Girl" moves into pole position on the Billboard Hot 100 to become the 1,000th No. 1 of the rock era. How long did it take to go from one to 1,000? Exactly 53 years, as Haley's seminal single rose to No. 1 the week of July 9, 1955. More details of this historic moment can be found in Fred Bronson's online Chart Beat column.

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

Market Watch

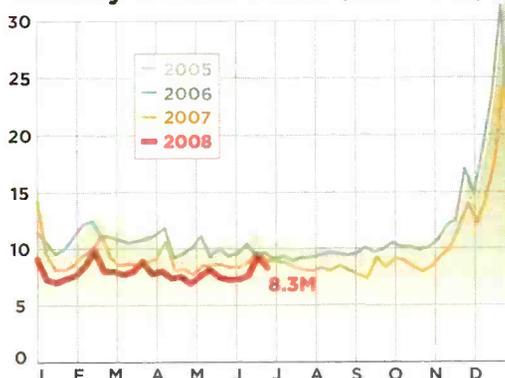
A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|-----------|-----------------|----------------|
| This Week | 8,299,000 | 1,517,000 | 20,618,000 |
| Last Week | 9,292,000 | 1,278,000 | 20,255,000 |
| Change | -10.7% | 18.7% | 1.8% |
| This Week Last Year | 8,905,000 | 1,015,000 | 15,877,000 |
| Change | -6.8% | 49.5% | 29.9% |

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

| | 2007 | 2008 | CHANGE |
|---------------------------|--------------------|--------------------|--------------|
| OVERALL UNIT SALES | | | |
| Albums | 221,016,000 | 196,973,000 | -10.9% |
| Digital Tracks | 401,663,000 | 521,759,000 | 29.9% |
| Store Singles | 971,000 | 798,000 | -17.8% |
| Total | 623,650,000 | 719,530,000 | 15.4% |
| Albums w/TEA* | 261,182,300 | 249,148,900 | -4.6% |

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

ALBUM SALES

| | |
|-----|---------------|
| '07 | 221.0 million |
| '08 | 197.0 million |

SALES BY ALBUM FORMAT

| | | | |
|----------|-------------|-------------|--------|
| CD | 197,817,000 | 165,818,000 | -16.2% |
| Digital | 22,547,000 | 30,319,000 | 34.5% |
| Cassette | 173,000 | 49,000 | -71.7% |
| Other | 479,000 | 787,000 | 64.3% |

For week ending June 22, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

| | 2007 | 2008 | CHANGE |
|--------------|-------------|-------------|--------|
| Current | 132,219,000 | 110,891,000 | -16.1% |
| Catalog | 88,796,000 | 86,083,000 | -3.1% |
| Deep Catalog | 62,575,000 | 61,247,000 | -2.1% |

CURRENT ALBUM SALES

| | |
|-----|---------------|
| '07 | 132.2 million |
| '08 | 110.9 million |

CATALOG ALBUM SALES

| | |
|-----|--------------|
| '07 | 88.8 million |
| '08 | 86.1 million |

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

JUL 5 2008 THE Billboard 200

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|---|-------|---------------|
| 1 | 1 | 1 | #1 COLDPLAY CAPITOL 16866* (18.98) | Viva La Vida or Death And All His Friends | 1 | 1 |
| 2 | 1 | 2 | LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 011033/UMRG (13.98) | Tha Carter III | 1 | 1 |
| 3 | NEW | 1 | SOUNDTRACK WALT DISNEY 001742 (18.98) | Camp Rock | 1 | 1 |
| 4 | 3 | 2 | VARIOUS ARTISTS EMI/SONY BMG UNIVERSAL ZOMBA 08144/CAPITOL (18.98) | NOW 28 | 1 | 1 |
| 5 | 2 | 2 | PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98) | Definition Of Real | 1 | 1 |
| 6 | 5 | 3 | USHER LAFACE 23388/ZOMBA (18.98) | Here I Stand | 1 | 1 |
| 7 | 124 | 100 | GREATEST GAINER RIHANNA SRP/DEF JAM 008968*/DJMG (13.98) | Good Girl Gone Bad | 2 | 2 |
| 8 | 4 | 1 | DISTURBED REPRISE 411132/WARNER BROS (18.98) | Indestructible | 1 | 1 |
| 9 | NEW | 1 | KATY PERRY CAPITOL 04249 (12.98) | One Of The Boys | 1 | 1 |
| 10 | NEW | 1 | THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18.98) | Rise And Fall, Rage And Grace | 10 | 10 |
| 11 | NEW | 1 | JUDAS PRIEST EPIC 30708*/SONY MUSIC (19.98) | Nostradamus | 1 | 1 |
| 12 | 6 | 5 | JOURNEY NOMOTA 4506 EX (14.98 CD/DVD) ⊕ | Revelation | 1 | 1 |
| 13 | 10 | 4 | WEEZER DGC/INTERSCOPE 011135/IGA (13.98) | Weezer | 1 | 1 |
| 14 | 11 | 9 | 3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98) | 3 Doors Down | 1 | 1 |
| 15 | 8 | 2 | ALANIS MORISSETTE MAVERICK 269308/WARNER BROS (18.98) | Flavors Of Entanglement | 1 | 1 |
| 16 | 19 | 21 | KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) | Rock N Roll Jesus | 1 | 1 |
| 17 | 14 | 11 | LEONA LEWIS SYCO/J 02554/RMG (18.98) | Spirit | 1 | 1 |
| 18 | 15 | 12 | DUFFY MERCURY 010822*/DJMG (11.98) | Rockferry | 1 | 1 |
| 19 | 16 | 15 | TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕ | Taylor Swift | 3 | 3 |
| 20 | 7 | 2 | N*E*R*D STAR TRAK/INTERSCOPE 011447/IGA (13.98) | Seeing Sounds | 1 | 1 |
| 21 | 13 | 6 | ASHANTI THE INC/UNIVERSAL MOTOWN 011318/UMRG (13.98) | The Declaration | 1 | 1 |
| 22 | 12 | 7 | SOUNDTRACK NEW LINE 39114 (16.98) | Sex And The City | 2 | 2 |
| 23 | 21 | 13 | MARIAH CAREY ISLAND 010272*/DJMG (13.98) | E=MC2 | 1 | 1 |
| 24 | 9 | 2 | MY MORNING JACKET ATD 21626* (13.98) | Evil Urges | 9 | 9 |
| 25 | 23 | 10 | CHRIS BROWN JIVE 12048/ZOMBA (18.98) ⊕ | Exclusive | 1 | 1 |
| 26 | 18 | 18 | TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98) | 35 Biggest Hits | 1 | 1 |
| 27 | 27 | 17 | DEATH CAB FOR CUTIE BARSUK/ATLANTIC 452796/AG (18.98) | Narrow Stairs | 1 | 1 |
| 28 | 25 | 8 | JEWEL VALDRY 0100 (18.98) | Perfectly Clear | 1 | 1 |
| 29 | NEW | 1 | BLOOD RAW CTE/DEF JAM 011143/DJMG (11.98) | CTE Presents: My Life: The True Testimony | 29 | 29 |
| 30 | 22 | 2 | EMMYLOU HARRIS NONESUCH 48044*/WARNER BROS (18.98) | All I Intended To Be | 22 | 22 |
| 31 | 32 | 34 | JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98) | Sleep Through The Static | 1 | 1 |
| 32 | NEW | 1 | 2 PISTOLS JUSTICE LEAGUE/UNIVERSAL REPUBLIC 011160/UMRG (11.98) | Death Before Dishonor | 32 | 32 |
| 33 | 33 | 29 | CARRIE UNDERWOOD 19 ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98) | Carnival Ride | 2 | 2 |
| 34 | 17 | 16 | FRANK SINATRA REPRISE 438652/WARNER BROS (18.98) | Nothing But The Best | 2 | 2 |
| 35 | 35 | 22 | JASON MRAZ ATLANTIC 448508 AG (18.98) | We Sing. We Dance. We Steal Things. | 3 | 3 |
| 36 | 31 | 14 | MADONNA WARNER BROS 421372* (18.98) | Hard Candy | 1 | 1 |
| 37 | 53 | 46 | JONAS BROTHERS HOLLYWOOD 000782 (18.98) ⊕ | Jonas Brothers | 1 | 1 |
| 38 | 28 | 2 | SOUNDTRACK NICKELODEON/COLUMBIA 30987/SONY MUSIC (11.98) ⊕ | iCarly | 28 | 28 |
| 39 | 30 | 2 | DJ SKRIBBLE THRIVEDANCE 90784/THRIVE (18.98) | Total Club Hits | 30 | 30 |
| 40 | 37 | 27 | FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98) | Fight With Tools | 15 | 15 |
| 41 | 56 | 2 | MARCO ANTONIO SOLIS FONDYSA 353530/UG (13.98 CD/DVD) ⊕ | Una Noche En Madrid | 41 | 41 |
| 42 | 29 | 19 | BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98) | II Trill | 1 | 1 |
| 43 | 41 | 31 | VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98) | NOW 27 | 2 | 2 |
| 44 | 24 | 2 | JAKOB DYLAN STARBUCKS/COLUMBIA 02328*/SONY MUSIC (15.98) | Seeing Things | 24 | 24 |
| 45 | NEW | 1 | WOLF PARADE SUB POP 720* (13.98) | At Mount Zoomer | 45 | 45 |
| 46 | 46 | 38 | COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98) | Coco | 1 | 1 |
| 47 | 48 | 47 | SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98) | Enjoy The Ride | 2 | 2 |
| 48 | 39 | 41 | KENNY CHESNEY BNA 11457/SBN (18.98) | Just Who I Am: Poets & Pirates | 1 | 1 |
| 49 | 20 | 2 | MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 22617/SBN (18.98) | Back When I Knew It All | 20 | 20 |
| 50 | 26 | 25 | NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98) | Home Before Dark | 1 | 1 |

Disney Channel's TV movie soundtrack, featuring stars Demi Novato and Jonas brother Joe (below), starts with 188,000.



Set sees its 10th consecutive sales gain and its best week (29,000) since December as Kid's single "All Summer Long" continues to grow at multiple radio formats.



At No. 45, band scores its best sales week (13,000) and highest-charting album with second full-length. Last set in 2005 peaked at No. 158 with 7,000.

Rihanna's "Good Girl Gone Bad" is up 930% at No. 7 after it was reissued last week with four bonus cuts.

Marco Antonio Solis (No. 41) rises to No. 1 on Top Latin Albums, tying the singer with Luis Miguel for the most chart-toppers (eight) in the history of the list.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|---|-------|---------------|
| 51 | 38 | 46 | ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98) | Good Time | 1 | 1 |
| 52 | 43 | 48 | GARTH BROOKS PIRAN 213 (25.98 CD/DVD) ⊕ | The Ultimate Hits | 5 | 3 |
| 53 | 45 | 45 | NATASHA BEDINGFIELD PHONOGENIC/EPIC 11748/SONY MUSIC (17.98) | Pocketful Of Sunshine | 3 | 3 |
| 54 | 62 | 2 | ADELE XL COLUMBIA 30624*/SONY MUSIC (15.98) | 19 | 54 | 54 |
| 55 | 50 | 39 | RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98) | Trilla | 1 | 1 |
| 56 | 64 | 53 | MARVIN SAPP VERITY 09433/ZOMBA (17.98) | Thirsty | 53 | 53 |
| 57 | 49 | 36 | SOUNDTRACK FOX/RHINO 410236* AG (13.98) | Juno | 1 | 1 |
| 58 | 63 | 76 | METRO STATION RED INK 10521/COLUMBIA (12.98) | Metro Station | 58 | 58 |
| 59 | 54 | 37 | SOUNDTRACK FOX 82986/RAZOR & TIE (16.98) | Alvin And The Chipmunks | 5 | 5 |
| 60 | 61 | 2 | SERGIO MENDES HEAR 30278/CONCORD (18.98) | Encanto | 60 | 60 |
| 61 | 44 | 30 | JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98) | Julianne Hough | 1 | 1 |
| 62 | 36 | 49 | GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98) | Troubadour | 1 | 1 |
| 63 | 70 | 62 | LINKIN PARK MACHINE SHOP 44477*/WARNER BROS (18.98) ⊕ | Minutes To Midnight | 2 | 2 |
| 64 | 59 | 90 | ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98) | Raising Sand | 1 | 1 |
| 65 | 40 | 24 | VARIOUS ARTISTS WALT DISNEY 001130 (18.98) | Disneymania 6: Music Stars Sing Disney... Their Way! | 22 | 22 |
| 66 | 47 | 52 | VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕ | Para Siempre | 38 | 38 |
| 67 | 34 | 20 | VARIOUS ARTISTS EMI/SONY BMG UNIVERSAL ZOMBA 08145/CAPITOL (18.98) | NOW That's What I Call Classic Rock | 20 | 20 |
| 68 | 66 | 50 | JORDIN SPARKS 19/JIVE 18752/ZOMBA (18.98) | Jordin Sparks | 10 | 10 |
| 69 | 42 | 28 | AL GREEN BLUE NOTE 48449*/BLG (18.98) | Lay It Down | 1 | 1 |
| 70 | 58 | 41 | JAMES OTTO RAYBOW/WARNER BROS (NASHVILLE) 49907/WRN (13.98) | Sunset Man | 3 | 3 |
| 71 | 57 | 54 | DAUGHTRY RCA 88860/RMG (18.98) | Daughtry | 4 | 4 |
| 72 | 73 | 56 | ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕ | As I Am | 3 | 3 |
| 73 | 68 | 59 | MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98) | Crazy Ex-Girlfriend | 1 | 1 |
| 74 | 65 | 35 | VARIOUS ARTISTS SIDEONEUMY 1355 (8.98) | Vans Warped Tour '08 | 35 | 35 |
| 75 | 77 | 68 | FLYLEAF A&M/OCTONE 650005/IGA (12.98) ⊕ | Flyleaf | 57 | 57 |
| 76 | 51 | 55 | BRAD PAISLEY ARISTA NASHVILLE 071711/SBN (18.98) | 5th Gear | 3 | 3 |
| 77 | 79 | 65 | KEYSHIA COLE CONFIDENTIAL/IMANI GEFEN 009475*/IGA (13.98) | Just Like You | 1 | 1 |
| 78 | 72 | 58 | ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98) | Dreaming Out Loud | 14 | 14 |
| 79 | 88 | 2 | TMI BOYZ TRACK MUSIC 0017 (15.98) | Grindin' For A Purpose | 79 | 79 |
| 80 | 67 | 64 | TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98) | American Man: Greatest Hits Volume II | 22 | 22 |
| 81 | 55 | 85 | MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS (18.98) | Call Me Irresponsible | 1 | 1 |
| 82 | 86 | 57 | WISIN & YANDEL MACHETE 010293 (16.98) ⊕ | Wisin Vs. Yandel: Los Extraterrestres | 2 | 2 |
| 83 | 78 | 44 | MILEY CYRUS HOLLYWOOD 001250/WALT DISNEY (18.98 CD/DVD) ⊕ | Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert | 1 | 1 |
| 84 | 75 | 77 | NICKELBACK ROADRUNNER 618300 (18.98) ⊕ | All The Right Reasons | 7 | 7 |
| 85 | NEW | 1 | KATHY GRIFFIN MUSIC WITH A TWIST 28847 (14.98) | For Your Consideration | 85 | 85 |
| 86 | 60 | 98 | JEREMY CAMP BEC 63723 (17.98) ⊕ | Beyond Measure | 29 | 29 |
| 87 | 83 | 75 | SEETHER WIND-UP 13127 (18.98) | Finding Beauty In Negative Spaces | 1 | 1 |
| 88 | 82 | 72 | AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98) | Back To Black | 2 | 2 |
| 89 | 71 | 60 | LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) | Lady Antebellum | 1 | 1 |
| 90 | 81 | 70 | THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98) | Love/Hate | 30 | 30 |
| 91 | 85 | 61 | LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98) | Lyfe Change | 1 | 1 |
| 92 | 76 | 66 | DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98) | Greatest Hits // Every Mile A Memory 2003-2008 | 1 | 1 |
| 93 | 69 | 79 | RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98) | Still Feels Good | 2 | 2 |
| 94 | 87 | 106 | JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.98) | Continuum | 2 | 2 |
| 95 | 89 | 86 | MAROON 5 A&M/OCTONE 008917/IGA (18.98) | It Won't Be Soon Before Long | 1 | 1 |
| 96 | 127 | 78 | PACE SETTER THE TING TINGS COLUMBIA 28825* (12.98) | We Started Nothing | 78 | 78 |
| 97 | 92 | 84 | CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98) | Some Hearts | 7 | 7 |
| 98 | 95 | 26 | RADIOHEAD CAPITOL 16425 (18.98) | The Best Of | 26 | 26 |
| 99 | 103 | 92 | PARAMORE FUELED BY RAMEN 159612* AG (13.98) | RIOT! | 15 | 15 |
| 100 | 126 | 119 | VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98) | Vampire Weekend | 17 | 17 |

THE BILLBOARD 200 ARTIST INDEX

| | | | | | | | | | | | | | | | | | | | | | | | | |
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AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

JUL 5 2008

HOT 100 AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|---------------------------|--|
| 1 | 1 | 14 | #1 LOLLIPOP | LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN) |
| 2 | 2 | 16 | BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) |
| 3 | 3 | 12 | BUST IT BABY PART 2 | PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC) |
| 4 | 6 | 11 | TAKE A BOW | RIHANNA (SRP/DEF JAM/DJMG) |
| 5 | 4 | 19 | LOVE IN THIS CLUB | USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA) |
| 6 | 5 | 21 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA) |
| 7 | 7 | 21 | SEXY CAN I | RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC) |
| 8 | 9 | 9 | I LUV YOUR GIRL | THE-DREAM (RADIO KILLA DEF JAM/DJMG) |
| 9 | 8 | 13 | DAMAGED | DANITY KANE (BAD BOY/ATLANTIC) |
| 10 | 18 | 5 | A MILLI | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) |
| 11 | 10 | 16 | WHAT YOU GOT | COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) |
| 12 | 19 | 5 | I KISSED A GIRL | KATY PERRY (CAPITOL) |
| 13 | 11 | 8 | HEAVEN SENT | KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE) |
| 14 | 15 | 6 | FOREVER | CHRIS BROWN (JIVE/ZOMBA) |
| 15 | 14 | 10 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) |
| 16 | 17 | 8 | LEAVIN' | JESSE MCCARTNEY (HOLLYWOOD) |
| 17 | 12 | 24 | LOVE SONG | SARA BAREILLES (EPIC) |
| 18 | 16 | 9 | TAKE YOU DOWN | CHRIS BROWN (JIVE/ZOMBA) |
| 19 | 23 | 12 | IT'S NOT MY TIME | 3 DOORS DOWN (UNIVERSAL REPUBLIC) |
| 20 | 21 | 8 | TEENAGE LOVE AFFAIR | ALICIA KEYS (BMG/J/RMG) |
| 21 | 36 | 6 | DANGEROUS | KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) |
| 22 | 13 | 9 | LOVE IN THIS CLUB PART II | USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA) |
| 23 | 32 | 6 | GET LIKE ME | DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRP/UNIVERSAL MOTOWN) |
| 24 | 22 | 11 | BETTER AS A MEMORY | KENNY CHESNEY (BNA) |
| 25 | 25 | 13 | REALIZE | COLBIE CAILLAT (UNIVERSAL REPUBLIC) |

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) |
|-----------|-----------|----------------|-----------------------------|---|
| 26 | 28 | 10 | HOME | BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN) |
| 27 | 34 | 12 | BACK WHEN I KNEW IT ALL | MONTGOMERY GENTRY (COLUMBIA (NASHVILLE)) |
| 28 | 20 | 19 | TOUCH MY BODY | MARIAH CAREY (ISLAND/DJMG) |
| 29 | 40 | 8 | CLOSER | NE-YO (DEF JAM/DJMG) |
| 30 | 37 | 7 | GOOD TIME | ALAN JACKSON (ARISTA NASHVILLE) |
| 31 | 29 | 17 | THE BOSS | RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG) |
| 32 | 26 | 12 | LAST NAME | CARRIE UNDERWOOD (19/ARISTA ARISTA NASHVILLE) |
| 33 | 27 | 15 | I'M STILL A GUY | BRAD PAISLEY (ARISTA NASHVILLE) |
| 34 | 30 | 18 | SHE GOT IT | 2 PISTOLS (UNIVERSAL REPUBLIC) |
| 35 | 41 | 8 | GET SILLY | V.I.C. (YOUNG MODGUL/WARNER BROS.) |
| 36 | 35 | 36 | LOW | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC) |
| 37 | 44 | 10 | IN LOVE WITH A GIRL | GAVIN DEGRAW (J/RMG) |
| 38 | 39 | 18 | JUST GOT STARTED LOVIN' YOU | JAMES OTTO (RAYBOW/WARNER BROS. (NASHVILLE)/WRN) |
| 39 | 31 | 14 | 4 MINUTES | MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.) |
| 40 | 38 | 41 | APOLOGIZE | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) |
| 41 | 45 | 6 | GIRLS AROUND THE WORLD | LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN) |
| 42 | 53 | 3 | LOLLI LOLLI (POP THAT BODY) | THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA) |
| 43 | 52 | 7 | SHAKE IT | METRO STATION (RED INK/RED/COLUMBIA) |
| 44 | 54 | 4 | PUT A GIRL IN IT | BROOKS & DUNN (ARISTA NASHVILLE) |
| 45 | 50 | 12 | TRYING TO STOP YOUR LEAVING | DIERKS BENTLEY (CAPITOL NASHVILLE) |
| 46 | 42 | 23 | STOP AND STARE | ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 47 | 47 | 11 | SAY | JOHN MAYER (AWARE/COLUMBIA) |
| 48 | 58 | 4 | PUT ON | YOUNG JEEZY FEAT. KANYE WEST (C/TE/DEF JAM/DJMG) |
| 49 | 51 | 5 | GAME'S PAIN | THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE) |
| 50 | 33 | 15 | EVERY DAY | RASCAL FLATTS (LYRIC STREET) |

ADULT TOP 40™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--------------------------------|---|-------------|
| 1 | 1 | 12 | #1 BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) | ☆ |
| 2 | 2 | 24 | FEELS LIKE TONIGHT | DAUGHTRY (RCA/RMG) | ☆ |
| 3 | 5 | 14 | IT'S NOT MY TIME | 3 DOORS DOWN (UNIVERSAL REPUBLIC) | ☆ |
| 4 | 3 | 23 | STOP AND STARE | ONEREPUBLIC (MOSLEY/INTERSCOPE) | ☆ |
| 5 | 4 | 33 | WHATEVER IT TAKES | LIFEHOUSE (GEFFEN/INTERSCOPE) | ☆ |
| 6 | 7 | 23 | REALIZE | COLBIE CAILLAT (UNIVERSAL REPUBLIC) | ☆ |
| 7 | 6 | 19 | IN LOVE WITH A GIRL | GAVIN DEGRAW (J/RMG) | ☆ |
| 8 | 8 | 44 | LOVE SONG | SARA BAREILLES (EPIC) | ☆ |
| 9 | 11 | 10 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | ☆ |
| 10 | 15 | 4 | VIVA LA VIDA | COLDPLAY (CAPITOL) | ☆ |
| 11 | 9 | 37 | SORRY | BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP) | ☆ |
| 12 | 12 | 13 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 13 | 10 | 28 | WON'T GO HOME WITHOUT YOU | MARON 5 (A&M/OCTONE/INTERSCOPE) | ☆ |
| 14 | 16 | 9 | LOVE REMAINS THE SAME | GAVIN ROSSDALE (INTERSCOPE) | ☆ |
| 15 | 14 | 17 | STAY BEAUTIFUL | THE LAST GOODNIGHT (VIRGIN/CAPITOL) | ☆ |
| 16 | 20 | 4 | THE TIME OF MY LIFE | DAVID COOK (19/RCA/RMG) | ☆ |
| 17 | 17 | 15 | MERCY | DUFFY (MERCURY/DJMG) | ☆ |
| 18 | 19 | 13 | I'M YOURS | JASON MRAZ (ATLANTIC/RRP) | ☆ |
| 19 | 22 | 9 | ALL SUMMER LONG | KID ROCK (TOP DOG/ATLANTIC) | ☆ |
| 20 | 18 | 14 | NEW SOUL | Yael Naim (TOT OU TARD/ATLANTIC) | ☆ |
| 21 | 23 | 10 | NINE IN THE AFTERNOON | PANIC AT THE DISCO (DECA/DANCE-FUELED BY RAMEN/RRP) | ☆ |
| 22 | 21 | 13 | 4 MINUTES | MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.) | ☆ |
| 23 | 24 | 15 | ALL OVER YOU | THE SPILL CANVAS (ONE ELEVEN/SIRE/REPRISE) | ☆ |
| 24 | 25 | 6 | IF I NEVER SEE YOUR FACE AGAIN | MARON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE) | ☆ |
| 25 | 26 | 7 | BOTTLE IT UP | SARA BAREILLES (EPIC) | ☆ |

ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|----------------------------------|---|-------------|
| 1 | 1 | 24 | #1 LOVE SONG | SARA BAREILLES (EPIC) | ☆ |
| 2 | 2 | 11 | BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) | ☆ |
| 3 | 3 | 47 | BUBBLY | COLBIE CAILLAT (UNIVERSAL REPUBLIC) | ☆ |
| 4 | 5 | 34 | APOLOGIZE | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) | ☆ |
| 5 | 4 | 24 | LOST | MICHAEL BUBLE (143/REPRISE) | ☆ |
| 6 | 10 | 16 | SAY | JOHN MAYER (AWARE/COLUMBIA) | ☆ |
| 7 | 6 | 26 | TEARDROPS ON MY GUITAR | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) | ☆ |
| 8 | 7 | 25 | TATTOO | JORDIN SPARKS (19/JIVE/ZOMBA) | ☆ |
| 9 | 8 | 52 | BIG GIRLS DON'T CRY | FERGIE (WILL.I.AM/A&M/INTERSCOPE) | ☆ |
| 10 | 9 | 26 | NO ONE | ALICIA KEYS (BMG/J/RMG) | ☆ |
| 11 | 13 | 5 | THE TIME OF MY LIFE | DAVID COOK (19/RCA/RMG) | ☆ |
| 12 | 11 | 17 | FEELS LIKE TONIGHT | DAUGHTRY (RCA/RMG) | ☆ |
| 13 | 12 | 21 | IN MY ARMS | PLUMB (CURB/REPRISE) | ☆ |
| 14 | 14 | 20 | BUSY BEING FABULOUS | EAGLES (EPIC) | ☆ |
| 15 | 15 | 19 | FALLING IN LOVE AT A COFFEE SHOP | LONDON PIGG (RCA/RMG) | ☆ |
| 16 | 16 | 11 | AWAKE | JOSH GROBAN (143/REPRISE) | ☆ |
| 17 | 18 | 11 | IN GOD'S HANDS | NELLY FURTADO FEAT. KEITH URBAN (MOSLEY/GEFFEN/INTERSCOPE) | ☆ |
| 18 | 17 | 16 | FALL | KIMBERLEY LOCKE (CURB/REPRISE) | ☆ |
| 19 | 19 | 7 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 20 | 20 | 11 | WHATEVER IT TAKES | LIFEHOUSE (GEFFEN/INTERSCOPE) | ☆ |
| 21 | 21 | 7 | AFTER ALL THESE YEARS | JOURNEY (J/REPRISE) | ☆ |
| 22 | 22 | 9 | I THOUGHT I'D SEEN EVERYTHING | BRYAN ADAMS (HEADMAN) | ☆ |
| 23 | 23 | 8 | REALIZE | COLBIE CAILLAT (UNIVERSAL REPUBLIC) | ☆ |
| 24 | 25 | 13 | WON'T GO HOME WITHOUT YOU | MARON 5 (A&M/OCTONE/INTERSCOPE) | ☆ |
| 25 | - | 1 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | ☆ |

HOT DIGITAL SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|----------------|-----------------------------|--|-------|
| 1 | 2 | 7 | #1 I KISSED A GIRL | KATY PERRY (CAPITOL) | ■ |
| 2 | - | 1 | THIS IS ME | DEMI LOVATO & JOE JONAS (WALT DISNEY) | ■ |
| 3 | 1 | 7 | VIVA LA VIDA | COLDPLAY (CAPITOL) | ■ |
| 4 | 48 | 3 | 7 THINGS | MILEY CYRUS (HOLLYWOOD) | ■ |
| 5 | 11 | 4 | WHEN I GROW UP | THE PUSSYCAT DOLLS (INTERSCOPE) | ■ |
| 6 | - | 1 | DISTURBIA | RIHANNA (SRP/DEF JAM/DJMG) | ■ |
| 7 | - | 1 | PLAY MY MUSIC | JONAS BROTHERS (WALT DISNEY) | ■ |
| 8 | 7 | 14 | LOLIPOP | LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN) | ■ |
| 9 | 4 | 7 | TAKE A BOW | RIHANNA (SRP/DEF JAM/DJMG) | ■ |
| 10 | 3 | 12 | SHAKE IT | METRO STATION (RED INK/RED/COLUMBIA) | ■ |
| 11 | 5 | 18 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | ■ |
| 12 | 6 | 9 | FOREVER | CHRIS BROWN (JIVE/ZOMBA) | ■ |
| 13 | - | 1 | GOTTA FIND YOU | JOE JONAS (WALT DISNEY) | ■ |
| 14 | 8 | 18 | BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) | ■ |
| 15 | 9 | 9 | LEAVIN' | JESSE MCCARTNEY (HOLLYWOOD) | ■ |
| 16 | - | 1 | WE ROCK | CAST OF CAMP ROCK (WALT DISNEY) | ■ |
| 17 | 10 | 13 | 4 MINUTES | MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.) | ■ |
| 18 | 14 | 15 | DAMAGED | DANITY KANE (BAD BOY/ATLANTIC) | ■ |
| 19 | - | 1 | IN THE AYER | FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC) | ■ |
| 20 | 12 | 24 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA) | ■ |
| 21 | 19 | 6 | LOLLI LOLLI (POP THAT BODY) | THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA) | ■ |
| 22 | 17 | 8 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC) | ■ |
| 23 | 13 | 19 | SEXY CAN I | RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC) | ■ |
| 24 | 15 | 15 | WHAT YOU GOT | COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) | ■ |
| 25 | 21 | 13 | BUST IT BABY PART 2 | PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC) | ■ |

HOT DIGITAL SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|----------------|--------------------------------|--|-------|
| 26 | 18 | 11 | IT'S NOT MY TIME | 3 DOORS DOWN (UNIVERSAL REPUBLIC) | ■ |
| 27 | 43 | 9 | A MILLI | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | ■ |
| 28 | 24 | 6 | SUMMERTIME | NEW KIDS ON THE BLOCK (INTERSCOPE) | ■ |
| 29 | 31 | 5 | DANGEROUS | KARDINAL OFFISHALL (KONLIVE/GEFFEN) | ■ |
| 30 | 16 | 17 | LOVE IN THIS CLUB | USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA) | ■ |
| 31 | 25 | 9 | MERCY | DUFFY (MERCURY/DJMG) | ■ |
| 32 | 35 | 7 | GET SILLY | V.I.C. (YOUNG MODGUL/WARNER BROS.) | ■ |
| 33 | 26 | 9 | CLOSER | NE-YO (DEF JAM/DJMG) | ■ |
| 34 | 22 | 10 | HANDLEBARS | FLOBOTS (UNIVERSAL REPUBLIC) | ■ |
| 35 | 27 | 7 | IF I NEVER SEE YOUR FACE AGAIN | MARON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE) | ■ |
| 36 | 36 | 10 | I'M YOURS | JASON MRAZ (ATLANTIC) | ■ |
| 37 | 30 | 22 | REALIZE | COLBIE CAILLAT (UNIVERSAL REPUBLIC) | ■ |
| 38 | 33 | 12 | IN LOVE WITH A GIRL | GAVIN DEGRAW (J/RMG) | ■ |
| 39 | 23 | 5 | THE TIME OF MY LIFE | DAVID COOK (19/RCA/RMG) | ■ |
| 40 | 20 | 25 | SAY | JOHN MAYER (AWARE/COLUMBIA) | ■ |
| 41 | 34 | 26 | STOP AND STARE | ONEREPUBLIC (MOSLEY/INTERSCOPE) | ■ |
| 42 | 32 | 7 | LAST NAME | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE) | ■ |
| 43 | 42 | 4 | GET LIKE ME | DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRP/UNIVERSAL MOTOWN) | ■ |
| 44 | 38 | 13 | ALL AROUND ME | FLYLEAF (A&M/OCTONE/INTERSCOPE) | ■ |
| 45 | 39 | 33 | LOW | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC) | ■ |
| 46 | 50 | 4 | GOT MONEY | LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN) | ■ |
| 47 | - | 1 | HOT N COLD | KATY PERRY (CAPITOL) | ■ |
| 48 | 37 | 7 | VIOLET HILL | COLDPLAY (CAPITOL) | ■ |
| 49 | 44 | 29 | DO NOT STOP THE MUSIC | RIHANNA (SRP/DEF JAM/DJMG) | ■ |
| 50 | 47 | 29 | SEE YOU AGAIN | MILEY CYRUS (HOLLYWOOD) | ■ |

MODERN ROCK™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|----------------|-----------------------|---|-------|
| 51 | 41 | 10 | BYE BYE | MARIAH CAREY (ISLAND/DJMG) | ■ |
| 52 | - | 1 | LOST! | COLDPLAY (CAPITOL) | ■ |
| 53 | 59 | 2 | FALL FOR YOU | SECONDHAND SERENADE (GLASSNOTE/ILG) | ■ |
| 54 | - | 1 | BUZZIN' | SHWAYZE FEAT. DISCO ADLER (SURETONE/GEFFEN/INTERSCOPE) | ■ |
| 55 | - | 4 | SHUT UP AND LET ME GO | THE TING TINGS (COLUMBIA) | ■ |
| 56 | 29 | 3 | MR. CARTER | LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN) | ■ |
| 57 | 49 | 39 | OUR SONG | TAYLOR SWIFT (BIG MACHINE) | ■ |
| 58 | 46 | 47 | APOLOGIZE | TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) | ■ |
| 59 | 40 | 3 | PUT ON | YOUNG JEEZY FEAT. KANYE WEST (C/TE/DEF JAM/DJMG) | ■ |
| 60 | - | 1 | WHO WILL I BE? | DEMI LOVATO (WALT DISNEY) | ■ |
| 61 | 65 | 4 | SHOULD'VE SAID NO | TAYLOR SWIFT (BIG MACHINE) | ■ |
| 62 | 58 | 33 | LOVE SONG | SARA BAREILLES (EPIC) | ■ |
| 63 | 57 | 3 | ISLAND IN THE SUN | WEEZER (DGC/GEFFEN/INTERSCOPE) | ■ |
| 64 | 54 | 5 | PORK AND BEANS | WEEZER (DGC/GEFFEN/INTERSCOPE) | ■ |
| 65 | 63 | 47 | DON'T STOP BELIEVIN' | JOURNEY (LEGACY/COLUMBIA) | ■ |
| 66 | 69 | 14 | CLOCKS | COLDPLAY (CAPITOL) | ■ |
| 67 | 56 | 3 | HOMEcoming | KANYE WEST FEAT. CHRIS MARTIN (RÖC-A-FELLA/DEF JAM/DJMG) | |

POP 100

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--|--|
| 1 | 2 | 8 | #1 GREATEST GAINER/AIRPLAY I KISSED A GIRL | KATY PERRY (CAPITOL) |
| 2 | 3 | 14 | TAKE A BOW | RIHANNA (SRP/DEF JAM/IDJMG) |
| 3 | 1 | 19 | BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) |
| 4 | 4 | 15 | LOLLIPOP | LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN) |
| 5 | | | DAMAGED | DANITY KANE (BAD BOY/ATLANTIC) |
| 6 | 7 | 22 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) |
| 7 | | 13 | LEAVIN' | JESSE MCCARTNEY (HOLLYWOOD) |
| 8 | 11 | 9 | FOREVER | CHRIS BROWN (JIVE/ZOMBA) |
| 9 | 5 | 21 | SEXY CAN I | RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC) |
| 10 | 13 | 15 | SHAKE IT | METRO STATION (RED INK/RED/COLUMBIA) |
| 11 | 18 | | LOVE IN THIS CLUB | USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA) |
| 12 | 15 | 17 | WHAT YOU GOT | COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) |
| 13 | 12 | 30 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA) |
| 14 | 34 | 5 | GREATEST GAINER/DIGITAL 7 THINGS | MILEY CYRUS (HOLLYWOOD) |
| 15 | 21 | 4 | WHEN I GROW UP | THE PUSSYCAT DOLLS (INTERSCOPE) |
| 16 | 16 | 26 | REALIZE | COLBIE CAILLAT (UNIVERSAL REPUBLIC) |
| 17 | 17 | 4 | 4 MINUTES | MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.) |
| 18 | 56 | 3 | DISTURBIA | RIHANNA (SRP/DEF JAM/IDJMG) |
| 19 | 10 | 7 | VIVA LA VIDA | COLDPLAY (CAPITOL) |
| 20 | 17 | 24 | ALL AROUND ME | FLYLEAF (A&M/OCTONE/INTERSCOPE) |
| 21 | 18 | 17 | IT'S NOT MY TIME | 3 DOORS DOWN (UNIVERSAL REPUBLIC) |
| 22 | 20 | 19 | IN LOVE WITH A GIRL | GAVIN DEGRAW (J/RMG) |
| 23 | 26 | 13 | BUST IT BABY PART 2 | PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC) |
| 24 | 24 | 7 | SUMMERTIME | NEW KIDS ON THE BLOCK (INTERSCOPE) |
| 25 | 19 | 34 | LOW | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC) |
| 26 | 23 | 30 | STOP AND STARE | ONEREPUBLIC (MOSLEY/INTERSCOPE) |
| 27 | 30 | 10 | MERCY | DUFFY (MERCURY/IDJMG) |
| 28 | 30 | 7 | DANGEROUS | KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) |
| 29 | 27 | 32 | DON'T STOP THE MUSIC | RIHANNA (SRP/DEF JAM/IDJMG) |
| 30 | 22 | 10 | BYE BYE | MARIAH CAREY (ISLAND/IDJMG) |
| 31 | 25 | 35 | LOVE SONG | SARA BAREILLES (EPIC) |
| 32 | 28 | 34 | SEE YOU AGAIN | MILEY CYRUS (HOLLYWOOD) |
| 33 | 33 | 10 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC) |
| 34 | 31 | 30 | WITH YOU | CHRIS BROWN (JIVE/ZOMBA) |
| 35 | 63 | 3 | IN THE AYER | FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC) |
| 36 | 41 | 10 | CLOSER | NE-YO (DEF JAM/IDJMG) |
| 37 | 29 | 28 | SAY | JOHN MAYER (AWARE/COLUMBIA) |
| 38 | 32 | 19 | TOUCH MY BODY | MARIAH CAREY (ISLAND/IDJMG) |
| 39 | 39 | | IF I NEVER SEE YOUR FACE AGAIN | MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE) |
| 40 | 45 | 9 | LOLLI LOLLI (POP THAT BODY) | THREE 6 MARFA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA) |
| 41 | 35 | 31 | SORRY | BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP) |
| 42 | 51 | 9 | FALL FOR YOU | SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC) |
| 43 | 36 | 22 | BREAK THE ICE | BRITNEY SPEARS (JIVE/ZOMBA) |
| 44 | 47 | 8 | GET SILLY | V.I.C. (YOUNG MUGUL/WARNER BROS.) |
| 45 | 40 | 5 | THE TIME OF MY LIFE | DAVID COOK (19/RCA/RMG) |
| 46 | 37 | 11 | THERE'S NOTHIN' | SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELUGA HEIGHTS/EPIC) |
| 47 | 42 | 27 | WHATEVER IT TAKES | LIFEHOUSE (GEFFEN/INTERSCOPE) |
| 48 | 46 | 10 | THAT'S WHAT YOU GET | PARAMORE (FUELED BY RAMEN/RRP) |
| 49 | 43 | | HANDLEBARS | FLOBOOTS (UNIVERSAL REPUBLIC) |
| 50 | 48 | 9 | GET LIKE ME | DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRP/UNIVERSAL MOTOWN) |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|---|---|
| 51 | 9 | | A MILLI | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) |
| 52 | 44 | 17 | SHE GOT IT | 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC) |
| 53 | 49 | 10 | LOVE IS GONE | DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA) |
| 54 | 57 | 5 | ONE STEP AT A TIME | JORDIN SPARKS (19/JIVE/ZOMBA) |
| 55 | 61 | 3 | ALL SUMMER LONG | KID ROCK (TOP DOG/ATLANTIC) |
| 56 | 54 | 12 | I'M YOURS | JASON MRAZ (ATLANTIC/RRP) |
| 57 | 52 | 9 | BUZZIN' | SHWAYZE FEAT. DISCO ADLER (SURETONE/GEFFEN/INTERSCOPE) |
| 58 | 62 | 3 | CRY FOR YOU | SEPTEMBER (ROBBINS) |
| 59 | 66 | 4 | GOT MONEY | LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN) |
| 60 | 6 | | LAST NAME | CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE) |
| 61 | 4 | 10 | CHECK YES JULIET (RUN BABY RUN) | WE THE KINGS (S-CURVE) |
| 62 | 8 | | HOMECOMING | KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG) |
| 63 | 14 | | YOUR LOVE IS A LIE | SIMPLE PLAN (LAVA/ATLANTIC/RRP) |
| 64 | 69 | 19 | RUN THE SHOW | KAT DELUNA FEAT. BUSTA RHYMES (EPIC) |
| 65 | 64 | 3 | COCONUT JUICE | TYGA FEAT. TRAVIS MCCOY (BAT SQUAD/DECA/DANCE/RED) |
| 66 | 68 | 4 | LOVE REMAINS THE SAME | GAVIN ROSSDALE (INTERSCOPE) |
| 67 | 5 | | I LUV YOUR GIRL | THE DREAM (RADIO KILLA/DEF JAM/IDJMG) |
| 68 | 76 | 3 | THUNDER | BOYS LIKE GIRLS (COLUMBIA) |
| 69 | 65 | 6 | PICTURE TO BURN | USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA) |
| 70 | 73 | 16 | PICTURE TO BURN | TAYLOR SWIFT (BIG MACHINE) |
| 71 | 81 | 3 | BOTTLE IT UP | SARA BAREILLES (EPIC) |
| 72 | | | NOT SHOT DEBUT BURNIN' UP | JONAS BROTHERS (HOLLYWOOD) |
| 73 | 74 | 4 | MOVING MOUNTAINS | USHER (LAFACE/ZOMBA) |
| 74 | 79 | 4 | SITTIN' AT A BAR (BARTENDER SONG) | REHAB (EPIC/UNIVERSAL REPUBLIC) |
| 75 | 15 | | YOU'RE GONNA MISS THIS | TRACE ADKINS (CAPITOL NASHVILLE) |
| 76 | 71 | 16 | BOYFRIEND/GIRLFRIEND | C-SIDE FEAT. KEYSHA COLE (1720/UNIVERSAL REPUBLIC) |
| 77 | 4 | | ALL OVER YOU | THE SPILL CANVAS (ONE ELEVEN/SIRE/REPRISE) |
| 78 | 83 | 3 | WHOA OH! (ME VS. EVERYONE) | FOREVER THE SICKEST KIDS (UNIVERSAL MOTOWN) |
| 79 | 70 | 19 | THE BOSS | RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG) |
| 80 | 87 | 2 | LOOKIN BOY | HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA) |
| 81 | 82 | 12 | BEAT IT | FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG) |
| 82 | 58 | 3 | BODY ON ME | NELLY FEAT. AKON & ASHANTI (DERRTY/UNIVERSAL MOTOWN) |
| 83 | 98 | 7 | BETTER IN TIME | LEONA LEWIS (SYCO/J/RMG) |
| 84 | 89 | 3 | RISE ABOVE THIS | SEETHER (WIND-UP) |
| 85 | 96 | 3 | GIRLS AROUND THE WORLD | LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN) |
| 86 | 88 | 14 | SHAWTY GET LOOSE | LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA) |
| 87 | 94 | 18 | ELEVATOR | FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC) |
| 88 | 1 | | FAST CAR | WYCLEF JEAN FEAT. PAUL SIMON (IN YA FACE/COLUMBIA) |
| 89 | 16 | | HOLLYWOOD'S NOT AMERICA | FERRAS (CAPITOL) |
| 90 | 85 | 3 | HYPNOTIZED | BIG GEMINI (BIG GUN/UPSTAIRS) |
| 91 | 3 | | SUPERGIRL | SAVING JANE (ALERT/TOUCAN COVE) |
| 92 | | | LOST | MENUO (WRIGHT ENTERPRISES/MENUO/EPIC) |
| 93 | 7 | | GAME'S PAIN | THE GAME FEAT. KEYSHA COLE (GEFFEN/INTERSCOPE) |
| 94 | 93 | 13 | PARTY PEOPLE | NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN) |
| 95 | 3 | | GIVE IT 2 ME | MADONNA (WARNER BROS.) |
| 96 | 90 | 7 | MOVE SHAKE DROP | DJ LAZ FEAT. FLO RIDA & CASELY (VIP/UNIVERSAL REPUBLIC) |
| 97 | | | CORAZON (YOU'RE NOT ALONE) | PRIMA J (GEFFEN/INTERSCOPE) |
| 98 | 97 | 2 | JUST DANCE | LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE) |
| 99 | 92 | 4 | THE WAY THAT I LOVE YOU | ASHANTI (THE INC./UNIVERSAL MOTOWN) |
| 100 | 99 | 3 | TEENAGE LOVE AFFAIR | ALICIA KEYS (MBK/J/RMG) |

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. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY**: Legend located below chart. **SINGLES SALES**: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. All rights reserved. **HITPREDICTOR**: See Chart Legend for rules and explanations. © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--------------------------------|--|-------------|
| 1 | 1 | 16 | #1 BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) | |
| 2 | 2 | 14 | TAKE A BOW | RIHANNA (SRP/DEF JAM/IDJMG) | ☆ |
| 3 | 3 | 16 | DAMAGED | DANITY KANE (BAD BOY/ATLANTIC) | ☆ |
| 4 | 9 | 8 | I KISSED A GIRL | KATY PERRY (CAPITOL) | |
| 5 | 4 | 11 | SEXY CAN I | RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC) | |
| 6 | 7 | 10 | LEAVIN' | JESSE MCCARTNEY (HOLLYWOOD) | |
| 7 | 6 | 11 | LOLLIPOP | LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN) | |
| 8 | 5 | 10 | LOVE IN THIS CLUB | USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA) | |
| 9 | 10 | 10 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | ☆ |
| 10 | 12 | 10 | FOREVER | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 11 | 11 | | WHAT YOU GOT | COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) | |
| 12 | 8 | 28 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA) | ☆ |
| 13 | 14 | | REALIZE | COLBIE CAILLAT (UNIVERSAL REPUBLIC) | ☆ |
| 14 | 15 | 13 | SHAKE IT | METRO STATION (RED INK/RED/COLUMBIA) | |
| 15 | 18 | | ALL AROUND ME | FLYLEAF (A&M/OCTONE/INTERSCOPE) | |
| 16 | 19 | 14 | IN LOVE WITH A GIRL | GAVIN DEGRAW (J/RMG) | ☆ |
| 17 | 13 | | 4 MINUTES | MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.) | ☆ |
| 18 | 21 | 10 | IT'S NOT MY TIME | 3 DOORS DOWN (UNIVERSAL REPUBLIC) | ☆ |
| 19 | 34 | | LOW | FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC) | |
| 20 | 4 | | BUST IT BABY PART 2 | PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC) | |
| 21 | 26 | | SUMMERTIME | NEW KIDS ON THE BLOCK (INTERSCOPE) | ☆ |
| 22 | 22 | 29 | STOP AND STARE | ONEREPUBLIC (MOSLEY/INTERSCOPE) | |
| 23 | 25 | | LOVE SONG | SARA BAREILLES (EPIC) | ☆ |
| 24 | 35 | 4 | WHEN I GROW UP | THE PUSSYCAT DOLLS (INTERSCOPE) | |
| 25 | 31 | 6 | 7 THINGS | MILEY CYRUS (HOLLYWOOD) | |

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. If its data is used to compile the Pop 100.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--------------------------------|--|-------------|
| 26 | 18 | 9 | BYE BYE | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 27 | 25 | 27 | WITH YOU | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 28 | 24 | 31 | DON'T STOP THE MUSIC | RIHANNA (SRP/DEF JAM/IDJMG) | ☆ |
| 29 | 23 | 31 | SEE YOU AGAIN | MILEY CYRUS (HOLLYWOOD) | ☆ |
| 30 | 29 | | SORRY | BUCKCHERRY (ELEVEN SEVEN/ATLANTIC) | ☆ |
| 31 | 29 | 19 | TOUCH MY BODY | MARIAH CAREY (ISLAND/IDJMG) | |
| 32 | | | MERCY | DUFFY (MERCURY/IDJMG) | |
| 33 | 43 | 3 | DANGEROUS | KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) | ☆ |
| 34 | 30 | | BREAK THE ICE | BRITNEY SPEARS (JIVE/ZOMBA) | |
| 35 | 41 | | ALL SUMMER LONG | KID ROCK (TOP DOG/ATLANTIC) | |
| 36 | 40 | 3 | DISTURBIA | RIHANNA (SRP/DEF JAM/IDJMG) | ☆ |
| 37 | 32 | 10 | THERE'S NOTHIN' | SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELUGA HEIGHTS/EPIC) | ☆ |
| 38 | 37 | 19 | WHATEVER IT TAKES | LIFEHOUSE (GEFFEN/INTERSCOPE) | ☆ |
| 39 | 36 | 8 | SHE GOT IT | 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC) | |
| 40 | 34 | 11 | SAY | JOHN MAYER (AWARE/COLUMBIA) | ☆ |
| 41 | 39 | 9 | LOVE IS GONE | DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA) | |
| 42 | 42 | | THAT'S WHAT YOU GET | PARAMORE (FUELED BY RAMEN/RRP) | ☆ |
| 43 | 47 | 4 | FALL FOR YOU | SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC) | |
| 44 | 49 | 3 | CRY FOR YOU | SEPTEMBER (ROBBINS) | |
| 45 | 50 | 3 | ONE STEP AT A TIME | JORDIN SPARKS (19/JIVE/ZOMBA) | ☆ |
| 46 | 54 | 3 | CLOSER | NE-YO (DEF JAM/IDJMG) | |
| 47 | 45 | 5 | IF I NEVER SEE YOUR FACE AGAIN | MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE) | |
| 48 | 48 | 5 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC) | |
| 49 | 44 | 11 | YOUR LOVE IS A LIE | SIMPLE PLAN (LAVA/ATLANTIC/RRP) | ☆ |
| 50 | 57 | 3 | THE TIME OF MY LIFE | DAVID COOK (19/RCA/RMG) | ☆ |

HOT SINGLES SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|------------------------------|---|
| 1 | 1 | 5 | #1 WE ROCK | CAST OF CAMP ROCK (WALT DISNEY) |
| 2 | 1 | | I DECIDED | SOLANGE (MUSIC WORLD/GEFFEN/INTERSCOPE) |
| 3 | 2 | 2 | FREAKSHOW (MIX 13) | THE CURE (SURETONE/GEFFEN/INTERSCOPE) |
| 4 | 3 | 2 | I WALK ALONE | ICED EARTH (STEAMHAMMER/SPV) |
| 5 | 5 | | THE ONLY ONE | THE CURE (SURETONE/GEFFEN/INTERSCOPE) |
| 6 | 4 | 8 | 4 MINUTES | MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.) |
| 7 | 7 | 5 | LOLLIPOP/A MILLI | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) |
| 8 | 8 | 7 | WATER CURSES | ANIMAL COLLECTIVE (DOMINO) |
| 9 | 9 | | GO SPEED RACER GO | ALI OEE AND THE DEEKCOMPRESSORS (RAZOR & TIE) |
| 10 | 11 | 5 | I'M LETTING GO | FRANCESCA BATTISTELLI (FERVENT) |
| 11 | 4 | 5 | UR SO GAY | KATY PERRY (CAPITOL) |
| 12 | 10 | 5 | I DON'T WANT TO GO TO SCHOOL | THE NAKED BROTHERS BAND (NICKELODEON/COLUMBIA) |
| 13 | 15 | | KEEP MARCHING | NATE JACOBS FEAT. BEAU DILLY (JANISAN) |
| 14 | 12 | 3 | SHINE | ANNA NALICK (EPIC) |
| 15 | 14 | 12 | WE FLY | AG (WRECKLESS ENTERTAINMENT) |
| 16 | 11 | 5 | MUCH LIKE FALLING | FLYLEAF (A&M/OCTONE/INTERSCOPE) |
| 17 | 19 | 15 | PAPER PLANES | M.I.A. (XL/INTERSCOPE) |
| 18 | 13 | 29 | DOWN 4 WHATEVA | LONESOME THUG LADY (OHIO SOUNDLAB) |
| 19 | 21 | | WHAT TIME IS IT | HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY) |
| 20 | 18 | 8 | TOUCH MY BODY | MARIAH CAREY (ISLAND/IDJMG) |
| 21 | 44 | 2 | LIFE STORY | MIKEY WILD FEAT. MACALEE KING (SKYROCKIT) |
| 22 | 17 | 20 | IT'S RIGHT HERE | TANIKA TURNER (KOUNTRY TREE BOYZ) |
| 23 | 36 | 3 | BLIND | HERCULES AND LOVE AFFAIR (DFA/MUTE) |
| 24 | 29 | 5 | TALK | COLDPLAY (CAPITOL) |
| 25 | 25 | 67 | LET ME SEE SOMETHING | A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT) |

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

POP 100 AIRPLAY

3 DOORS DOWN *It's Not My Time* UNIVERSAL REPUBLIC (71.0) 18

NEW KIDS ON THE BLOCK *Summertime* INTERSCOPE (67.1) 21

DANGEROUS *Dangerous* INTERSCOPE (66.6) 33

☆ RIHANNA *Disturbia*

Billboard R&B/HIP-HOP

JUL
5
2008

TOP R&B/HIP-HOP ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|----------------|----------------|--|---|-------|---------------|
| 1 | 1 | 32 | #1 LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98) | Tha Carter III | 1 | 1 |
| 2 | 2 | 2 | PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98) | Definition Of Real | 2 | 2 |
| 3 | 1 | 5 | USHER LAFACE 23388/ZOMBA (18.98) | Here I Stand | 1 | 3 |
| 4 | 58 | 45 | GREATEST GAINER RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98) | Good Girl Gone Bad | 3 | 3 |
| 5 | HOT SHOT DEBUT | 1 | BLOOD RAW CTE/DEF JAM 011143/IDJMG (11.98) | CTE Presents: My Life: The True Testimony | 5 | 5 |
| 6 | 11 | 2 | PACE SETTER TMI BOYZ TRACK MUIZIC 0017 (15.98) | Grindin' For A Purpose | 6 | 6 |
| 7 | 4 | 2 | N**R*D STAR TRAK/INTERSCOPE 011447/IGA (13.98) | Seeing Sounds | 4 | 7 |
| 8 | 6 | 4 | BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98) | II Trill | 1 | 8 |
| 9 | 5 | 2 | ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98) | The Declaration | 1 | 9 |
| 10 | NEW | 1 | 2 PISTOLS JUSTICE LEAGUE/UNIVERSAL REPUBLIC 011160/UMRG (11.98) | Death Before Dishonor | 10 | 10 |
| 11 | 7 | 5 | MARIAH CAREY ISLAND 010272*/IDJMG (13.98) | E=MC2 | 1 | 11 |
| 12 | 8 | 3 | CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕ | Exclusive | 2 | 12 |
| 13 | 10 | 9 | MARVIN SAPP VERITY 09433/ZOMBA (17.98) | Thirsty | 1 | 13 |
| 14 | NEW | 1 | CHANTE MOORE PEAK 30122/CONCORD (18.98) | Love The Woman | 14 | 14 |
| 15 | 9 | 7 | RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98) | Trilla | 1 | 15 |
| 16 | 13 | 11 | KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98) | Just Like You | 1 | 16 |
| 17 | 15 | 8 | LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98) | Lyfe Change | 1 | 17 |
| 18 | 14 | 12 | THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98) | Love/Hate | 5 | 18 |
| 19 | 1 | 10 | AL GREEN BLUE NOTE 48449*/BLG (18.98) | Lay It Down | 1 | 19 |
| 20 | 20 | 16 | MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕ | Growing Pains | 1 | 20 |
| 21 | 14 | 32 | ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕ | As I Am | 3 | 21 |
| 22 | 18 | 18 | RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98) | Love Behind The Melody | 1 | 22 |
| 23 | 21 | 5 | FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98) | Fight With Tools | 1 | 23 |
| 24 | 17 | 6 | LALAH HATHAWAY STAX 30308/CONCORD (18.98) | Self Portrait | 1 | 24 |
| 25 | 22 | 13 | KEITH SWEAT KEIA/ATCO 106556/RHINO (18.98) | Just Me | 1 | 25 |
| 26 | 27 | 22 | LEDISI VERVE 008909*/VG (10.98) | Lost & Found | 10 | 26 |
| 27 | 16 | 2 | DJ SKRIBBLE THRIVEDANCE 90784/THRIVE (18.98) | Total Club Hits | 16 | 27 |
| 28 | 29 | 21 | JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98) | The Makings Of A Man | 3 | 28 |
| 29 | 31 | 25 | ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98) | Shine | 1 | 29 |
| 30 | 26 | 17 | TRINA SLIP-N-SLIDE 72008 (18.98) | Still Da Baddest | 1 | 30 |
| 31 | 32 | 19 | SHAWTY LO D4L 331708/ASYLUM (18.98) | Units In The City | 1 | 31 |
| 32 | 28 | 20 | THE ROOTS DEF JAM 011138*/IDJMG (13.98) | Rising Down | 1 | 32 |
| 33 | 30 | 28 | CHERISH SHO'NUFF 00806/CAPITOL (18.98) | The Truth | 1 | 33 |
| 34 | 44 | 31 | FLO RIDA PDE BOY/ATLANTIC 442748/AG (18.98) | Mail On Sunday | 3 | 34 |
| 35 | 45 | 40 | AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98) | Back To Black | 2 | 35 |
| 36 | 36 | 29 | VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98) | NOW 27 | 1 | 36 |
| 37 | 35 | 27 | SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98) | Ego Trippin' | 1 | 37 |
| 38 | 38 | 53 | CHRISTETTE MICHELE DEF JAM 008774/IDJMG (10.98) | I Am | 5 | 38 |
| 39 | 41 | 49 | KANYE WEST RDC-A-FELLA/DEF JAM 009541*/IDJMG (13.98) | Graduation | 2 | 39 |
| 40 | 25 | 2 | TYGA BAT SQUAD 8001/DECA/DANCE (14.98) | No Introduction | 25 | 40 |
| 41 | 42 | 39 | DANITY KANE BAD BOY 444604/AG (18.98) | Welcome To The Dollhouse | 1 | 41 |
| 42 | 56 | 34 | WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98) | Savage Life 2 | 1 | 42 |
| 43 | NEW | 1 | PATTI LABELLE PHILADELPHIA INTERNATIONAL/LEGACY 29486/SONY BMG (13.98) | Live In Washington, D.C. | 43 | 43 |
| 44 | 39 | 26 | ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98) | New Amerykah: Part One (4th World War) | 1 | 44 |
| 45 | 43 | 35 | ROCKO ROCKY ROAD/ISLAND UNIBAN 010773*/IDJMG (11.98) | Self-Made | 1 | 45 |
| 46 | 46 | 30 | LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98) | Lupe Fiasco's The Cool | 1 | 46 |
| 47 | 70 | 59 | LIL MAMA FAMILIAR FACES/JIVE 12331/ZOMBA (17.98) ⊕ | VYP: Voice Of The Young People | 1 | 47 |
| 48 | 48 | 42 | JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕ | The Real Thing: Words And Sounds Vol. 3 | 1 | 48 |
| 49 | 49 | 6 | REGINA BELLE PENDULUM 300208500 (14.98) | Love Forever Shines | 15 | 49 |
| 50 | 33 | 33 | PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98) | The Real Testament | 1 | 50 |
| 51 | 53 | 46 | JANET ISLAND 010735*/IDJMG (13.98) ⊕ | Discipline | 1 | 51 |
| 52 | 37 | 23 | MINT CONDITION CAGED BIRD 3636/IMAGE (18.98) | E-Life | 1 | 52 |
| 53 | 59 | 51 | MARIO 3RD STREET/J 21569/RMG (18.98) | Go | 1 | 53 |
| 54 | 34 | 2 | KEAK DA SNEAK ALLNADDOE 5016/KOCH (17.98) | Deified | 34 | 54 |
| 55 | NEW | 1 | TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/LEGACY 17476/SONY BMG (24.98) | The Essential Teddy Pendergrass | 55 | 55 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|------------------------------|-------|---------------|
| 56 | 60 | 55 | KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98) | The Fight Of My Life | 1 | 56 |
| 57 | 75 | 61 | CECE WINANS PURESPRINGS GOSPEL 84966/EMI GOSPEL (17.98) | Thy Kingdom Come | 12 | 57 |
| 58 | 50 | 36 | RAY J DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98) | All I Feel | 1 | 58 |
| 59 | 24 | 2 | HIL ST. SOUL SHANACHIE 5772 (18.98) | Black Rose | 24 | 59 |
| 60 | 55 | 47 | TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98) | Trey Day | 1 | 60 |
| 61 | 40 | 24 | PIMP C J PRINCE/RAP-A-LOT 4 LIFE 461308/RAP-A-LOT (12.98) | Greatest Hits | 24 | 61 |
| 62 | 66 | 60 | BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98) | 5*Stunna | 1 | 62 |
| 63 | 52 | 56 | DAY26 BAD BOY 444540/AG (18.98) | DAY26 | 1 | 63 |
| 64 | 57 | 54 | JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98) | American Gangster | 1 | 64 |
| 65 | 62 | 58 | GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) | The Odd Couple | 14 | 65 |
| 66 | 65 | 3 | BIZZY BONE AFTER PLATINUM 7935 (15.98) | A Song For You | 28 | 66 |
| 67 | 47 | 57 | CALVIN RICHARDSON SHANACHIE 5773 (18.98) | When Love Comes | 17 | 67 |
| 68 | 23 | 2 | THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 31295 EX/SONY MUSIC (5.98) | Last 2 Walk: The MixTape | 23 | 68 |
| 69 | 67 | 62 | SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98) | souljaboytellem.com | 1 | 69 |
| 70 | 81 | 66 | BRIAN CULBERTSON GRP 010927/AG (13.98) | Bringing Back The Funk | 18 | 70 |
| 71 | 73 | 63 | NE-YO DEF JAM 008697*/IDJMG (13.98) | Because Of You | 1 | 71 |
| 72 | 94 | 99 | AL GREEN HI 82040/CAPITOL (18.98) ⊕ | The Definitive Greatest Hits | 19 | 72 |
| 73 | 54 | 38 | DONNA SUMMER BURGUNDY 22992/SONY BMG (18.98) | Crayons | 1 | 73 |
| 74 | 61 | 48 | SCARFACE J PRINCE/RAP-A-LOT 4 LIFE 99351/RAP-A-LOT (12.98) | The Best Of Scarface | 18 | 74 |
| 75 | 64 | 89 | THE COOL KIDS C.A.K.E. 059/CHOCOLATE INDUSTRIES (13.98) | The Bake Sale | 64 | 75 |

► For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS

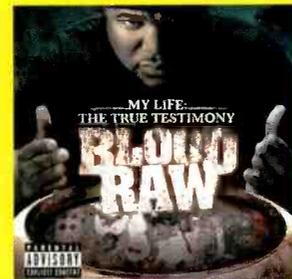
| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. |
|-----------|-----------|----------------|--|---|-------|
| 1 | NEW | 1 | #1 VARIOUS ARTISTS VP 1819* | Reggae Gold 2008 | 1 |
| 2 | 1 | 5 | VARIOUS ARTISTS VP 1820* ⊕ | Soca Gold 2008 | 1 |
| 3 | 2 | 66 | STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG | Mind Control | 1 |
| 4 | 8 | 5 | CAS HALEY CARTEL DIGITAL EX | Cas Haley | 1 |
| 5 | 3 | 51 | COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC | Collie Buddz | 1 |
| 6 | 6 | 10 | MORGAN HERITAGE VP 1779* | Mission In Progress | 1 |
| 7 | RE-ENTRY | 1 | REBELUTION HILL KID 00005/REBELUTION | Courage To Grow | 1 |
| 8 | 4 | 6 | RICHIE SPICE VP 1809* | Gideon Boot | 1 |
| 9 | 5 | 39 | KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO | Radio | 1 |
| 10 | 11 | 7 | VARIOUS ARTISTS GREENSLEEVES 312 | Ragga Ragga Ragga! 2008 | 1 |
| 11 | 14 | 18 | REBEL SOULJAHZ GO ALDHA 1009 | Nothing To Hide | 1 |
| 12 | RE-ENTRY | 1 | BOB MARLEY ST. CLAIR 5277 | Forever Gold | 1 |
| 13 | NEW | 1 | ETANA VP 1800* | The Strong One | 1 |
| 14 | RE-ENTRY | 1 | MAVADO VP 1781* | Gangsta For Life / The Symphony Of David Brooks | 1 |
| 15 | 7 | 11 | ELEPHANT MAN VP/BAD BOY 182524/AG | Let's Get Physical | 1 |

BETWEEN THE BULLETS rgeorge@billboard.com

RAP DOMINATES WEEK'S TOP 10

With three albums joining the current flock led by Lil Wayne, rap enjoys the lion's share of the top 10 on Top R&B/Hip-Hop Albums, accounting for six of those titles.

Lil Wayne and Plies continue to ride the top two, despite drops of 73% and 71%, respectively, on the core index. Meanwhile, Blood Raw scores the Hot Shot Debut at No. 5, and the TMI Boyz capture the Pace-setter with its 91% gain at No. 6.



Bun-B claims No. 8 and 2 Pistols earns the final spot in the top 10 following the No. 9 peak of his debut single, "She Got It," on Hot R&B/Hip-Hop Songs in May.

Outside the top 10 and away from the rap pack, Chanté Moore returns at No. 14, Patti LaBelle bows at No. 43 and a hits set from Teddy Pendergrass enters at No. 55. —Raphael George

JUL 5 2008 R&B/HIP-HOP Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|---------------------------|--|-------------|
| 1 | 1 | 11 | #1 HEAVEN SENT | KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE) | ☆ |
| 2 | 3 | 15 | LOLLIPOP | LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 3 | 6 | 6 | BUST IT BABY PART 2 | PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC) | ☆ |
| 4 | 7 | 6 | A MILLI | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 5 | 4 | 3 | I LUV YOUR GIRL | THE-DREAM (RADIO KILLA/DEF JAM/IDJMG) | ☆ |
| 6 | 13 | 13 | TAKE YOU DOWN | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 7 | 6 | 17 | TEENAGE LOVE AFFAIR | ALICIA KEYS (MBK/J/RMG) | ☆ |
| 8 | 11 | 11 | LOVE IN THIS CLUB PART II | USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA) | ☆ |
| 9 | 11 | 11 | LAST TIME | TREY SONGZ (SONG BOOK/ATLANTIC) | ☆ |
| 10 | 14 | 7 | PUT ON | YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG) | ☆ |
| 11 | 18 | 18 | THE WAY THAT I LOVE YOU | ASHANTI (THE INC./UNIVERSAL MOTOWN) | ☆ |
| 12 | 19 | 8 | LOOKIN BOY | HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA) | ☆ |
| 13 | 13 | 12 | GET SILLY | V.I.C. (YOUNG MOGUL/WARNER BROS.) | ☆ |
| 14 | 15 | 6 | GIRLS AROUND THE WORLD | LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN) | ☆ |
| 15 | 20 | 20 | LOVE IN THIS CLUB | USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA) | ☆ |
| 16 | 16 | 16 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA) | ☆ |
| 17 | 23 | 23 | CUSTOMER | RAHEEM DEVAUGHN (JIVE/ZOMBA) | ☆ |
| 18 | 19 | 19 | TOUCH MY BODY | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 19 | 14 | 21 | SHE GOT IT | 2 PISTOLS (UNIVERSAL REPUBLIC) | ☆ |
| 20 | 18 | 23 | NEVER NEVER LAND | LYFE JENNINGS (COLUMBIA) | ☆ |
| 21 | 22 | 22 | THE BOSS | RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG) | ☆ |
| 22 | 22 | 22 | GAME'S PAIN | THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE) | ☆ |
| 23 | 23 | 23 | WOMAN | RAHEEM DEVAUGHN (JIVE/ZOMBA) | ☆ |
| 24 | 30 | 30 | TAKE A BOW | RIHANNA (SRP/DEF JAM/IDJMG) | ☆ |
| 25 | 39 | 39 | JUST FINE | MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--------------------------------|---|-------------|
| 24 | 21 | 21 | NEVER WOULD HAVE MADE IT | MARVIN SAPP (VERITY/ZOMBA) | ☆ |
| 27 | 33 | 7 | NEED U BAD | JAZMINE SULLIVAN (J/RMG) | ☆ |
| 28 | 23 | 34 | I REMEMBER | KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE) | ☆ |
| 29 | 27 | 7 | NEVER | JAHEIM (DIVINE MILL/ATLANTIC) | ☆ |
| 30 | 37 | 4 | MOVING MOUNTAINS | USHER (LAFACE/ZOMBA) | ☆ |
| 31 | 31 | 35 | LIKE YOU'LL NEVER SEE ME AGAIN | ALICIA KEYS (MBK/J/RMG) | ☆ |
| 32 | 32 | 3 | MAGIC | ROBIN THICKE (STAR TRAK/INTERSCOPE) | ☆ |
| 33 | 32 | 18 | THE RIVER | NOEL GOURDIN (EPIC) | ☆ |
| 34 | 29 | 11 | FOOLISH | SHAWTY LO (D4L/ASYLUM) | ☆ |
| 35 | 43 | 4 | HERE I AM | RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG) | ☆ |
| 36 | 41 | 11 | CLOSER | NE-YO (DEF JAM/IDJMG) | ☆ |
| 37 | 39 | 12 | GET LIKE ME | DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN) | ☆ |
| 38 | 34 | 34 | YOU'RE THE ONLY ONE | ERIC BENET (FRIDAY/REPRISE/WARNER BROS.) | ☆ |
| 39 | 38 | 11 | I'VE CHANGED | JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC) | ☆ |
| 40 | 35 | 23 | SEXY CAN I | RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH) | ☆ |
| 41 | 52 | 3 | HI HATER | MAINO (HUSTLE HARD/ATLANTIC) | ☆ |
| 42 | 49 | 5 | SPOTLIGHT | JENNIFER HUODSON (ARISTA/RMG) | ☆ |
| 43 | 42 | 38 | SUFFOCATE | J. HOLIDAY (MUSIC LINE/CAPITOL) | ☆ |
| 44 | 44 | 21 | SOMETIMES | ANGIE STONE (STAX/CMG) | ☆ |
| 45 | 48 | 15 | STAY DOWN | MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE) | ☆ |
| 46 | 26 | 12 | MUSIC FOR LOVE | MARIO (3RD STREET/J/RMG) | ☆ |
| 47 | 45 | 45 | GOT MONEY | LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 48 | 59 | 1 | I'M CHEATIN' | DWELE (RT/KOCH) | ☆ |
| 49 | 46 | 6 | DONK | SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE) | ☆ |
| 50 | 2 | 2 | SO FLY | SLIM FEAT. YOUNG JOC (M3/ASYLUM) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|----------------------------------|--|-------------|
| 1 | 1 | 39 | #1 WOMAN | RAHEEM DEVAUGHN (JIVE/ZOMBA) | ☆ |
| 2 | 2 | 27 | NEVER WOULD HAVE MADE IT | MARVIN SAPP (VERITY/ZOMBA) | ☆ |
| 3 | 5 | 17 | THE RIVER | NOEL GOURDIN (EPIC) | ☆ |
| 4 | 3 | 36 | NEVER | JAHEIM (DIVINE MILL/ATLANTIC) | ☆ |
| 5 | 4 | 33 | I REMEMBER | KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE) | ☆ |
| 6 | 7 | 9 | TEENAGE LOVE AFFAIR | ALICIA KEYS (MBK/J/RMG) | ☆ |
| 7 | 5 | 37 | NEVER NEVER LAND | LYFE JENNINGS (COLUMBIA) | ☆ |
| 8 | 11 | 8 | YOU'RE THE ONLY ONE | ERIC BENET (FRIDAY/REPRISE/WARNER BROS.) | ☆ |
| 9 | 8 | 37 | JUST FINE | MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE) | ☆ |
| 10 | 14 | 6 | HEAVEN SENT | KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE) | ☆ |
| 11 | 11 | 11 | LIKE YOU'LL NEVER SEE ME AGAIN | ALICIA KEYS (MBK/J/RMG) | ☆ |
| 12 | 12 | 19 | TOUCH MY BODY | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 13 | 13 | 23 | SOMETIMES | ANGIE STONE (STAX/CMG) | ☆ |
| 14 | 15 | 12 | I'VE CHANGED | JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC) | ☆ |
| 15 | 31 | 31 | HONEY | ERYKAH BADU (UNIVERSAL MOTOWN) | ☆ |
| 16 | 16 | 10 | I'M CHEATIN' | DWELE (RT/KOCH) | ☆ |
| 17 | 17 | 17 | LET GO | LALAH HATHAWAY (STAX/CMG) | ☆ |
| 18 | 22 | 2 | MAGIC | ROBIN THICKE (STAR TRAK/INTERSCOPE) | ☆ |
| 19 | 24 | 2 | SPOTLIGHT | JENNIFER HUODSON (ARISTA/RMG) | ☆ |
| 20 | 19 | 20 | IN THE MORNING | LEDISI (VERVE FORECAST/VERVE) | ☆ |
| 21 | 18 | 11 | THE WAY THAT I LOVE YOU | ASHANTI (THE INC./UNIVERSAL MOTOWN) | ☆ |
| 22 | 21 | 10 | FEELS GOOD | RAHSAAN PATTERSON (ARTISTRY) | ☆ |
| 23 | 20 | 11 | STAY WITH ME (BY THE SEA) | AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL) | ☆ |
| 24 | 23 | 3 | WORDS | ANTHONY DAVID FEAT. INDIA ARIE (SOULBIRD/UNIVERSAL REPUBLIC) | ☆ |
| 25 | 25 | 25 | FANTASY (SPENDING TIME WITH YOU) | WILL DOWNING (PEAK/CMG) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|----------------------------|---|-------------|
| 1 | 1 | 14 | #1 LOLLIPOP | LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 2 | 2 | 13 | BUST IT BABY PART 2 | PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC) | ☆ |
| 3 | 3 | 11 | A MILLI | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 4 | 4 | 11 | GET LIKE ME | DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN) | ☆ |
| 5 | 5 | 9 | THE BOSS | RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG) | ☆ |
| 6 | 6 | 10 | GET SILLY | V.I.C. (YOUNG MOGUL/WARNER BROS.) | ☆ |
| 7 | 7 | 9 | DAANGEROUS | KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) | ☆ |
| 8 | 8 | 22 | SHE GOT IT | 2 PISTOLS (UNIVERSAL REPUBLIC) | ☆ |
| 9 | 9 | 22 | LOLLI LOLL (POP THAT BODY) | THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA) | ☆ |
| 10 | 10 | 22 | GAME'S PAIN | THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE) | ☆ |
| 11 | 11 | 10 | PUT ON | YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG) | ☆ |
| 12 | 12 | 5 | GOT MONEY | LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 13 | 13 | 9 | LOOKIN BOY | HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA) | ☆ |
| 14 | 14 | 9 | FOOLISH | SHAWTY LO (D4L/ASYLUM) | ☆ |
| 15 | 15 | 2 | HERE I AM | RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG) | ☆ |
| 16 | 16 | 10 | HOMECOMING | KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG) | ☆ |
| 17 | 17 | 40 | LOW | FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC) | ☆ |
| 18 | 18 | 15 | HI HATER | MAINO (HUSTLE HARD/ATLANTIC) | ☆ |
| 19 | 19 | 15 | THE BUSINESS | YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH) | ☆ |
| 20 | 20 | 17 | FINER THINGS | DJ FELLI FEL FEAT. KANYE WEST, JERMAINE OUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG) | ☆ |
| 21 | 21 | 34 | INDEPENDENT | WEBBIE FEAT. LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC) | ☆ |
| 22 | 22 | 5 | DON'T STOP | BABY BASH FEAT. KEITH SWEAT (ARISTA/RMG) | ☆ |
| 23 | 23 | 8 | NO MATTER WHAT | T.I. (GRAND HUSTLE/ATLANTIC) | ☆ |
| 24 | 24 | 1 | SO FLY | SLIM FEAT. YOUNG JOC (M3/ASYLUM) | ☆ |
| 25 | 25 | 11 | LIFE OF DA PARTY | SNOOP DOGG FEAT. TOO SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|----------------------------|--|-------------|
| 1 | 1 | 14 | #1 LOLLIPOP | LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 2 | 2 | 13 | BUST IT BABY PART 2 | PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC) | ☆ |
| 3 | 3 | 11 | GET LIKE ME | DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN) | ☆ |
| 4 | 4 | 11 | DANGEROUS | KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) | ☆ |
| 5 | 5 | 9 | LOLLI LOLL (POP THAT BODY) | THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA) | ☆ |
| 6 | 6 | 3 | WHAT YOU GOT | COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) | ☆ |
| 7 | 7 | 12 | I LUV YOUR GIRL | THE-DREAM (RADIO KILLA/DEF JAM/IDJMG) | ☆ |
| 8 | 8 | 10 | TAKE A BOW | RIHANNA (SRP/DEF JAM/IDJMG) | ☆ |
| 9 | 9 | 19 | LOVE IN THIS CLUB | USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA) | ☆ |
| 10 | 10 | 16 | BLEEDING LOVE | LEONA LEWIS (SYCO/J/RMG) | ☆ |
| 11 | 11 | 22 | SEXY CAN I | RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH) | ☆ |
| 12 | 12 | 16 | THE BOSS | RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG) | ☆ |
| 13 | 13 | 6 | FOREVER | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 14 | 14 | 16 | LOVE IN THIS CLUB PART II | USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA) | ☆ |
| 15 | 15 | 10 | GOT MONEY | LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 16 | 16 | 10 | BYE BYE | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 17 | 17 | 15 | DAMAGED | DANITY KANE (BAD BOY/ATLANTIC) | ☆ |
| 18 | 18 | 17 | CLOSER | NE-YO (DEF JAM/IDJMG) | ☆ |
| 19 | 19 | 19 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA) | ☆ |
| 20 | 20 | 7 | GET SILLY | V.I.C. (YOUNG MOGUL/WARNER BROS.) | ☆ |
| 21 | 21 | 8 | GIRLS AROUND THE WORLD | LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN) | ☆ |
| 22 | 22 | 25 | GAME'S PAIN | THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE) | ☆ |
| 23 | 23 | 8 | A MILLI | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 24 | 24 | 19 | TOUCH MY BODY | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 25 | 25 | 22 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC) | ☆ |

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 | |
| LIL WAYNE A Milli UNIVERSAL MOTOWN (78.0) | 4 |
| THE-DREAM I Luv Your Girl IDJMG (80.7) | 5 |
| CHRIS BROWN Take You Down ZOMBA (80.8) | 6 |
| ALICIA KEYS Teenage Love Affair RMG (84.4) | 7 |
| YOUNG JEEZY FEAT. KANYE WEST Put On IDJMG (73.9) | 10 |
| HOT STYLZ FEAT. YUNG JOC Lookin Boy ZOMBA (66.9) | 12 |
| V.I.C. Get Silly WARNER BROS. (66.4) | 13 |
| THE GAME FEAT. KEYSHIA COLE Game's Pain INTERSCOPE (69.4) | 22 |
| RIHANNA Take A Bow IDJMG (69.0) | 24 |
| JAZMINE SULLIVAN Need U Bad RMG (70.8) | 27 |
| USHER Moving Mountains ZOMBA (84.3) | 30 |
| ☆ RICK ROSS FEAT. NELLY & AVERY STORM Here I Am IDJMG (65.0) | 35 |
| PLEASURE P Did You Wrong ATLANTIC (75.0) | 60 |
| RHYTHMIC AIRPLAY | |
| KARDINAL OFFISHALL FEAT. AKON Dangerous INTERSCOPE (67.3) | 4 |
| RIHANNA Take A Bow IDJMG (73.9) | 8 |
| CHRIS BROWN Forever ZOMBA (69.2) | 13 |
| V.I.C. Get Silly WARNER BROS. (66.7) | 20 |
| THE GAME FEAT. KEYSHIA COLE Game's Pain INTERSCOPE (73.4) | 22 |
| LIL WAYNE A Milli UNIVERSAL MOTOWN (73.1) | 23 |
| CHRIS BROWN Take You Down ZOMBA (77.3) | 29 |
| JESSE MCCARTNEY Leavin' HOLLYWOOD (70.6) | 30 |
| KEYSHIA COLE Heaven Sent INTERSCOPE (82.6) | 31 |
| YOUNG JEEZY FEAT. KANYE WEST Put On IDJMG (73.3) | 34 |
| USHER Moving Mountains ZOMBA (78.7) | 36 |
| ☆ RICK ROSS FEAT. NELLY & AVERY STORM Here I Am IDJMG (65.1) | 39 |
| 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 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. **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 | 4 | 14 | #1 BETTER AS A MEMORY B. CANNON, K. CHESNEY (S. CARUSO, L. GOODMAN) | Kenny Chesney | Ⓟ BNA | 1 |
| 2 | 3 | 5 | 2 | HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES) | Blake Shelton | Ⓟ WARNER BROS./WRN | 2 |
| 3 | 6 | 6 | 8 | BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P.O'DONNELL, T. WILLMON) | Montgomery Gentry | Ⓟ COLUMBIA | 3 |
| 4 | 2 | 1 | 15 | LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY) | Carrie Underwood | Ⓟ 19/ARISTA/ARISTA NASHVILLE | 1 |
| 5 | 7 | 9 | 11 | GOOD TIME K. STEGALL (A. JACKSON) | Alan Jackson | Ⓟ ARISTA NASHVILLE | 5 |
| 6 | 4 | 2 | 18 | I'M STILL A GUY F. ROGERS (K. LOVELACE, B. PAISLEY, L. T. MILLER) | Brad Paisley | Ⓟ ARISTA NASHVILLE | 1 |
| 7 | 8 | 10 | 24 | TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY) | Dierks Bentley | Ⓟ CAPITOL NASHVILLE | 7 |
| 8 | 5 | 3 | 10 | EVERY DAY D. HUFF, R. SCALF (J. STEELE, A. MORENO) | Rascal Flatts | Ⓟ LYRIC STREET | 2 |
| 9 | 10 | 13 | 9 | PUT A GIRL IN IT T. BROWN, R. DUNN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYS LIP) | Brooks & Dunn | Ⓟ ARISTA NASHVILLE | 9 |
| 10 | 13 | 18 | 5 | ALL I WANT TO DO B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON) | Sugarland | Ⓟ MERCURY | 10 |
| 11 | 12 | 12 | 25 | GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE) | Miranda Lambert | Ⓟ COLUMBIA | 11 |
| 12 | 14 | 14 | 21 | I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS) | Keith Anderson | Ⓟ COLUMBIA | 12 |
| 13 | 11 | 11 | 20 | I SAW GOD TODAY T. BROWN & STRAIT (B. CLAWSON, M. CRISWELL, W. KIRBY) | George Strait | Ⓟ MCA NASHVILLE | 13 |
| 14 | 22 | 29 | 5 | AIR POWER GREATEST GAINER YOU LOOK GOOD IN MY SHIRT D. HUFF, K. URBAN (T. MARTIN, T. SHAPIRO, M. NESLER) | Keith Urban | Ⓟ CAPITOL NASHVILLE | 14 |
| 15 | 15 | 17 | 36 | WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON) | Josh Gracin | Ⓟ LYRIC STREET | 15 |
| 16 | 17 | 24 | 6 | SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT) | Taylor Swift | Ⓟ BIG MACHINE | 16 |
| 17 | 16 | 15 | 25 | ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN) | Josh Turner Featuring Trisha Yearwood | Ⓟ MCA NASHVILLE | 15 |
| 18 | 18 | 19 | 21 | EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING) | Reba McEntire | Ⓟ MCA NASHVILLE | 18 |
| 19 | 19 | 20 | 14 | LEARNING HOW TO BEND M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC) | Gary Allan | Ⓟ MCA NASHVILLE | 19 |
| 20 | 20 | 22 | 18 | HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES) | The Lost Trailers | Ⓟ BNA | 20 |
| 21 | 23 | 26 | 17 | THAT SONG IN MY HEAD D. MALLOY (J. COLLINS, W. MABLEY, T. MARTIN) | Julianne Hough | Ⓟ MERCURY | 21 |
| 22 | 25 | 27 | 13 | DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON) | Jimmy Wayne | Ⓟ VALORY | 22 |
| 23 | 24 | 23 | 21 | I CAN SLEEP WHEN I'M DEAD D. GEMMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD) | Jason Michael Carroll | Ⓟ ARISTA NASHVILLE | 23 |
| 24 | 27 | 30 | 10 | DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS) | Darius Rucker | Ⓟ CAPITOL NASHVILLE | 24 |
| 25 | 32 | 34 | 8 | TROUBADOUR T. BROWN & STRAIT (M. HOLMES, L. SATCHER) | George Strait | Ⓟ MCA NASHVILLE | 25 |
| 26 | 26 | 25 | 25 | THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. L. JAMES) | Trisha Yearwood | Ⓟ BIG MACHINE | 25 |
| 27 | 28 | 28 | 16 | COUNTRY MAN J. STEVENS (L. BRYAN, J. PMATTHEWS, G. GRIFFIN) | Luke Bryan | Ⓟ CAPITOL NASHVILLE | 27 |
| 28 | 31 | 31 | 12 | JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH) | Heidi Newfield | Ⓟ ASYLUM/CURB | 28 |
| 29 | 33 | 36 | 4 | COME ON OVER J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS) | Jessica Simpson | Ⓟ EPIC/COLUMBIA | 29 |
| 30 | 30 | 32 | 14 | LIFE IN A NORTHERN TOWN NOT LISTED (N. LAIRO-CLOWES, G. GABRIEL) | Sugarland Feat. Little Big Town & Jake Owen | Ⓟ MERCURY | 28 |

After percolating on chart's low end since September, single hits new peak position as once-in-a-lifetime project shifts to Universal South.

With Airpower and Greatest Gainer nods, single marks third straight week of uptick exceeding 1 million impressions.

Fourth single from "Still Feels Good" gets Hot Shot Debut with 811,000 impressions at 37 non-Bored signals.

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------------------|-------------|----------------|---|------------------|----------------------------------|---------------|
| 31 | 21 | 15 | 17 | SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON) | Toby Keith | Ⓟ SHOW DOG NASHVILLE | 13 |
| 32 | 35 | 33 | 10 | ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON) | Chuck Wicks | Ⓟ RCA | 32 |
| 33 | 34 | 35 | 9 | RELENTLESS M. KNOX (J. P. WHITE, J. LEBLANC) | Jason Aldean | Ⓟ BROKEN BOW | 33 |
| 34 | 51 | - | 2 | WAITIN' ON A WOMAN F. ROGERS (D. SAMPSON, W. VARBLE) | Brad Paisley | Ⓟ ARISTA NASHVILLE | 34 |
| 35 | 36 | 37 | 14 | YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK) | Crystal Shawanda | Ⓟ RCA | 35 |
| 36 | 39 | 41 | 7 | LOVE REMEMBERS P.O'DONNELL, C. MORGAN (C. MORGAN, P.O'DONNELL) | Craig Morgan | Ⓟ BNA | 36 |
| 37 | 38 | 39 | 16 | I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL) | Jo Dee Messina | Ⓟ CURB | 37 |
| 38 | 40 | 42 | 17 | IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO) | Jamey Johnson | Ⓟ MERCURY | 38 |
| 39 | 41 | 41 | 31 | WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG) | Eli Young Band | Ⓟ REPUBLIC SOUTH/UNIVERSAL SOUTH | 39 |
| 40 | 44 | 49 | 6 | I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER) | Bucky Covington | Ⓟ LYRIC STREET | 40 |
| 41 | 42 | 44 | 11 | INVISIBLY SHAKEN T. HEWITT, R. ATKINS (R. ATKINS, B. KIRSCH) | Rodney Atkins | Ⓟ CURB | 41 |
| 42 | 45 | 47 | 5 | DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE) | Kellie Pickler | Ⓟ 19/BNA | 42 |
| 43 | 43 | 46 | 8 | CRAZY DAYS B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS) | Adam Gregory | Ⓟ NSA/MIDAS/NEW REVOLUTION | 43 |
| 44 | 29 | 21 | 11 | KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN) | Tim McGraw | Ⓟ CURB | 15 |
| 45 | 47 | 51 | 6 | SOUNDS SO GOOD B. CANNON (A. SHEPERD) | Ashton Shepherd | Ⓟ MCA NASHVILLE | 45 |
| 46 | 46 | 45 | 5 | HIS KIND OF MONEY (MY KIND OF LOVE) J. JOYCE (E. CHURCH, C. BEATHARD, S. MINOR) | Eric Church | Ⓟ CAPITOL NASHVILLE | 46 |
| 47 | 50 | 48 | 7 | NO AIR N. CHAPMAN (J. E. FAUNTLEROY II, E. R. GRIGGS, H. J. MASON, JR., S. L. RUSSELL, D. E. THOMAS) | Rissi Palmer | Ⓟ 1720 | 47 |
| 48 | 49 | 50 | 6 | I'M ABOUT TO COME ALIVE F. LIDDELL, M. WRUCKE (P. MONAHAN, J. D. STAFFORD, S. UNDERWOOD, C. COLIN, R. HOTCHKISS, C. BENNETT) | David Nail | Ⓟ MCA NASHVILLE | 47 |
| 49 | 52 | 56 | 3 | ANYTHING GOES M. WRIGHT, C. ANDRETTA (B. L. LONG, J. W. WIGGINS) | Randy Houser | Ⓟ UNIVERSAL SOUTH | 49 |
| 50 | 53 | - | 1 | LET ME D. HUFF (M. BEESON, D. ORTON) | Pat Green | Ⓟ BNA | 50 |
| 51 | 37 | 38 | 17 | GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, B. DALY) | LeAnn Rimes | Ⓟ ASYLUM/CURB | 35 |
| 52 | 48 | 52 | 10 | BEST MISTAKE I EVER MADE B. CHANCEY (K. FOWLER, B. POUNDS) | Kevin Fowler | Ⓟ EQUITY | 48 |
| 53 | 56 | 50 | 3 | LOOKIN FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, M. SCOTT, K. FOLLESE) | Lady Antebellum | Ⓟ CAPITOL NASHVILLE | 53 |
| 54 | 54 | 54 | 5 | VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN) | Chris Young | Ⓟ RCA | 54 |
| 55 | 58 | - | 2 | FOR YOU J. DEMARCUS, J. OTTO (J. BROWN, L. HENGBER) | James Otto | Ⓟ WARNER BROS./WRN | 55 |
| 56 | HOT SHOT DEBUT | 1 | 1 | BOB THAT HEAD D. HUFF, G. LEVOX, J. DEMARCUS, J. D. ROONEY (G. LEVOX, N. THRASHER, M. DUNLANEY) | Rascal Flatts | Ⓟ LYRIC STREET | 56 |
| 57 | 57 | 58 | 6 | ALL SUMMER LONG KID ROCK, R. CAVALLI (R. J. RITCHIE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELL, R. WACHTEL, W. ZEVON) | Kid Rock | Ⓟ TOP DOG/ATLANTIC | 57 |
| 58 | NEW | 1 | 1 | I LOVE THIS SONG M. WILLIAMS (M. CHAGNON, J. STEELE) | Marcel | Ⓟ LYRIC STREET | 58 |
| 59 | 55 | 53 | 12 | LET ME LOVE YOU LONESTAR, J. NIEBANK (C. WISEMAN, D. MATKOSKY) | Lonestar | Ⓟ LONESTAR/COS | 50 |
| 60 | NEW | 1 | 1 | UPPER MIDDLE CLASS WHITE TRASH D. JOHNSON (L. BRICE, J. MCELROY) | Lee Brice | Ⓟ CURB | 60 |

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 | | | | | |
| KENNY CHESNEY Better As A Memory BNA (84.8) | 1 | KEITH URBAN You Look Good In My Shirt CAPITOL NASHVILLE (90.2) | 14 | CHUCK WICKS All I Ever Wanted RCA (76.7) | 32 |
| BLAKE SHELTON Home WARNER BROS. (81.5) | 2 | JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5) | 15 | ☆ BRAD PAISLEY Waitin' On A Woman ARISTA NASHVILLE (77.7) | 34 |
| MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2) | 3 | TAYLOR SWIFT Should've Said No BIG MACHINE (91.1) | 16 | CRYSTAL SHAWANDA You Can Let Go RCA (83.2) | 35 |
| ALAN JACKSON Good Time ARISTA NASHVILLE (86.9) | 5 | JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2) | 17 | JO DEE MESSINA I'm Done CURB (83.3) | 37 |
| DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2) | 7 | REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3) | 18 | ERIC CHURCH His Kind Of Money (My Kind Of Love) CAPITOL NASHVILLE (88.1) | 46 |
| BROOKS & DUNN Put A Girl In It ARISTA NASHVILLE (80.6) | 9 | GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6) | 19 | | |
| SUGARLAND All I Want To Do MERCURY (92.2) | 10 | JIMMY WAYNE Do You Believe Me Now VALORY (81.5) | 22 | | |
| MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5) | 11 | DARIUS RUCKER Don't Think I Don't Think About It CAPITOL NASHVILLE (88.1) | 24 | | |
| KEITH ANDERSON I Still Miss You COLUMBIA (75.0) | 12 | ☆ GEORGE STRAIT Troubadour MCA NASHVILLE (90.0) | 25 | | |
| | | TRISHA YEARWOOD This Is Me You're Talking To BIG MACHINE (85.8) | 26 | | |

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HOT COUNTRY SONGS: 108 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved.

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BETWEEN THE BULLETS wjessen@billboard.com

SUGARLAND MAKES FASTEST CLIMB TO TOP 10

Sugarland achieves its quickest top 10 climb to date, as "All I Want to Do" surges 3.1 million impressions in its fifth week on Hot Country Songs (13-10). The new single tops an eight-week top 10 sprint, set when the act's "Something More" jumped 14-10 in 2005. "More" rose as high as No. 2, where it held for five straight weeks starting in the Aug. 6, 2005, issue.

Sugarland's quick rise with "Do" is the second-fastest top 10 climb so far this year, out-



SUGARLAND

paced only by George Strait's "I Saw God Today," which clocked four weeks to hit that level in the March 15 issue. The nearest title with fewer chart weeks than "Do" is Strait's "Troubadour," which hops 32-25 in its fourth week. Brad Paisley owns the youngest top 40 title with "Waitin' On a Woman," which jumps 51-34 in its second week.

"Do" also bows on the Billboard Hot 100, Sugarland's eighth single to reach that roll.

—Wade Jessen

JUL 5 2008 **LATIN Billboard**

HOT LATIN SONGS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|-----------|-------------|----------------|--|--------------------------------------|---------------|-----------|----------------|-------------|--|--|--|---------------|
| 1 | 1 | 1 | 33 | #1 TE QUIERO <small>12 WKS</small> (DOMINGUEZ F. DANILLO GOMEZ) | Flex EMI TELEVISIA | 1 | 26 | 30 | 32 | 8 | COMO YO <small>J. L. GUERRA SEIJAS (J. L. GUERRA SEIJAS)</small> | Juan Luis Guerra Y 440 EMI TELEVISIA | 26 |
| 2 | 3 | 2 | 10 | SI NO TE HUBIERAS IDO <small>FOLVERA (M A SOLIS)</small> | Mana WARNER LATINA | 1 | 27 | 28 | 28 | 10 | ERES <small>A BAQUEIRO (J F FONSECA)</small> | Alejandro Fernandez SONY BMG NORTE | 27 |
| 3 | 4 | 5 | 13 | HASTA EL DIA DE HOY <small>D CASTRO (G RAMIREZ FLORES)</small> | Dareyes De La Sierra DISA | 3 | 28 | 20 | 22 | 14 | TOMAME O DEJAME <small>A LIZARRAGA, J LIZARRAGA (J C CALDERON)</small> | Banda El Recodo FONOVISA | 8 |
| 4 | 2 | 3 | 29 | DONDE ESTAN CORAZON <small>C PAUCAR, E IGLESIAS (E IGLESIAS, C SORQUIN)</small> | Enrique Iglesias UNIVERSAL LATINO | 1 | 29 | 41 | 42 | 1 | NO TE VAYAS <small>J M LUGO (O ALFANNO)</small> | Gilberto Santa Rosa SONY BMG NORTE | 29 |
| 5 | 16 | 17 | 9 | GREATEST GAINER TU ADIOS NO MATA <small>R MUNOZ, R MARTINEZ (O VILLARREAL)</small> | Intocable EMI TELEVISIA | 5 | 30 | 29 | 34 | 1 | SIGUELO <small>NOT LISTED (NOT LISTED)</small> | Wisn & Yandel MACHETE | 29 |
| 6 | 10 | 9 | 1 | A PUNTO DE LLORAR <small>NOT LISTED (M X MUNOZ, G FLORES)</small> | Los Rieleros Del Norte FONOVISA | 4 | 31 | 33 | 31 | 1 | SUFRIRAS <small>C CABRAL JUNIOR (J R MARTINEZ S SALINAS)</small> | Palomo DISA | 28 |
| 7 | 7 | 6 | 15 | CADA QUE... <small>NOT LISTED (NOT LISTED)</small> | Belanova UNIVERSAL LATINO | 6 | 32 | 42 | 38 | 1 | EL PRESENTE <small>J VENEGAS (J VENEGAS)</small> | Julieta Venegas SONY BMG NORTE | 32 |
| 8 | 5 | 4 | 18 | AMANTES ESCONDIDOS <small>L E PAYAN (W CASTILLO)</small> | German Montero UNIVISION | 4 | 33 | 38 | 43 | 1 | AMOR DESPERDICADO <small>NOT LISTED (NOT LISTED)</small> | Frank Reyes M.P. JVN J & R | 33 |
| 9 | 15 | 8 | 16 | LA DERROTA <small>J SEBASTIAN (J SEBASTIAN)</small> | Vicente Fernandez SONY BMG NORTE | 7 | 34 | 36 | 33 | 1 | ENREDAME <small>B OUSA (J F FONSECA)</small> | Fonseca EMI TELEVISIA | 26 |
| 10 | 6 | 11 | 17 | AHORA ES <small>NOT LISTED (I L MOREIRA LUNA, L VEGUILLA MALAVE, E F PADILLA, V MARTINEZ)</small> | Wisn & Yandel MACHETE | 5 | 35 | 37 | 39 | 1 | AMARTE <small>NOT LISTED (NOT LISTED)</small> | Abraham MACHETE | 35 |
| 11 | 12 | 20 | 5 | PARA SIEMPRE <small>J SEBASTIAN, J R CARDENAS (J SEBASTIAN)</small> | Vicente Fernandez SONY BMG NORTE | 11 | 36 | NOT SHOT DEBUT | 1 | PRIMER TIEMPO <small>NOT LISTED (NOT LISTED)</small> | La Arrolladora Banda El Limon DISA / EDMONSA | 36 | |
| 12 | 13 | 13 | 5 | POSE <small>NOT LISTED (NOT LISTED)</small> | Daddy Yankee EL CARTEL | 12 | 37 | NEW | 1 | TRES <small>NOT LISTED (NOT LISTED)</small> | Juanes UNIVERSAL LATINO | 37 | |
| 13 | 8 | 7 | 25 | GOTAS DE AGUA DULCE <small>G SANTAOLALLA, JUANES (J E ARISTIZABAL)</small> | Juanes UNIVERSAL LATINO | 1 | 38 | 40 | 36 | 9 | PERDONO Y OLVIDO <small>PAGUIAR, L GARCIA</small> | Pepe Aguilar EMI TELEVISIA | 32 |
| 14 | 9 | 10 | 12 | PEGADITO <small>T TORRES, D WARNER, L LEVIN (T TORRES)</small> | Tommy Torres WARNER LATINA | 4 | 39 | 43 | 40 | 1 | PIENSO EN TI <small>J SEBASTIAN (J SEBASTIAN)</small> | Joan Sebastian MUSART / BALBOA | 39 |
| 15 | 18 | 21 | 6 | VIVE Y DEJAME VIVIR <small>NOT LISTED (NOT LISTED)</small> | Cuisillos MUSART / BALBOA | 15 | 40 | 31 | 29 | 15 | AMIGA POR FAVOR <small>G GLEES (G GLEES)</small> | Pedro Fernandez MACHETE | 25 |
| 16 | 14 | 15 | 5 | YO NO SE PERDONARTE <small>L FONSI, N SCHAIRIS (L FONSI, N SCHAIRIS, C BRANT)</small> | Victor Manuelle KIVAVI VM | 14 | 41 | 39 | 41 | 1 | DE QUE ME PRESUMES <small>R MELENDEZ (R MELENDEZ)</small> | Lupillo Rivera ASL | 32 |
| 17 | 11 | 12 | 12 | SI TU TE ATREVES <small>L MIGUEL, M ALEJANDRO (M ALEJANDRO)</small> | Luis Miguel WARNER LATINA | 11 | 42 | 35 | 35 | 1 | DONDE ESTAN ESOS AMIGOS <small>NOT LISTED (NOT LISTED)</small> | El Chaval MAS / VENEZUELA | 25 |
| 18 | 27 | 44 | 3 | SI TU TE VAS <small>NOT LISTED (NOT LISTED)</small> | Los Temerarios FONOVISA | 18 | 43 | 32 | 45 | 1 | DULCE VENENO <small>NOT LISTED (NOT LISTED)</small> | Uranio Musical ASL | 32 |
| 19 | 21 | 25 | 6 | YA NO LLORES (LET ME LOVE YOU) <small>GIE (A GARCIA)</small> | Baby Boy 786 SIENTE | 19 | 44 | NEW | 1 | LOS REPROCHOS DEL VIENTO <small>NOT LISTED (NOT LISTED)</small> | Patrulla 81 DISA | 44 | |
| 20 | 17 | 14 | 23 | TE LLORE <small>C PRIMAVERA (R BARBA)</small> | Conjunto Primavera FONOVISA | 2 | 45 | 46 | 46 | 1 | FLOR DE LAS FLORES <small>B SANCHEZ MOYA (B SANCHEZ MOYA)</small> | Cardenales De Nuevo Leon Y Dinora ASL | 39 |
| 21 | 22 | 18 | 11 | PERMITAME <small>M MASIS (T FELICIANO, L VEGUILLA MALAVE, M E MASIS)</small> | Tony Dize WY / MACHETE | 18 | 46 | 44 | 50 | 11 | LOLA <small>S DE PEYRECAVE (S DE PEYRECAVE, PNAMEROW E SALGADO)</small> | Chayanne SONY BMG NORTE | 30 |
| 22 | 24 | 26 | 5 | LA IMAGEN DE MAL VERDE <small>J L TERRACAS (M A FERNANDEZ)</small> | Grupo Montez De Durango DISA | 22 | 47 | NEW | 1 | QUE TE PERDENE TU MADRE <small>NOT LISTED (NOT LISTED)</small> | Los Tucanes De Tijuana UNIVISION | 47 | |
| 23 | 26 | 30 | 5 | HE VENIDO <small>NOT LISTED (NOT LISTED)</small> | MJ MACHETE | 23 | 48 | NEW | 1 | EL PALETERO <small>NOT LISTED (NOT LISTED)</small> | El Chapo De Sinaloa DISA | 48 | |
| 24 | 25 | 24 | 5 | ESTA SOLEDAD <small>M GIL (K GARCIA)</small> | Kany Garcia SONY BMG NORTE | 24 | 49 | 47 | - | 1 | TE AMO <small>ALIAJOS DE LA SIERRA (FONTIVEROS FIRMAN)</small> | Aliados De La Sierra ASL | 38 |
| 25 | 23 | 16 | 11 | INOLVIDABLE <small>NOT LISTED (I CHAVEZ ESPINOZA PAZ)</small> | Jenni Rivera FONOVISA | 13 | 50 | 48 | - | 1 | EL PROXIMO TONTO <small>A VALENZUELA, O VALENZUELA (J L DOMINGUEZ, G ESTRADA)</small> | Banda Machos SONY BMG NORTE | 48 |

Song soars 34% in audience to become group's 15th top 10. Its first, "Parece Que No," reached the top tier this week in 1995.

A 35-19 vault on Regional Mexican Airplay sends track to Hot Latin Songs with 3.9 million audience impressions.



As Julieta Venegas' "MTV Unplugged" bows on Top Latin Albums at No. 9 (4,000 copies), her single returns to this chart's top 40 (42-32).

TOP LATIN ALBUMS™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION | | | | | | |
|-----------|----------------|-------------|----------------|--|---|-------|---------------|-----------|-----------|-------------|----------------|--|--|-------|---------------|----------|----|----|--|---|----|
| 1 | 2 | 2 | 2 | GREATEST GAINER MARCO ANTONIO SOLIS <small>FONOVISA 353530/UG (13.98 CD/DVD) →</small> | Una Noche En Madrid | 1 | 1 | 26 | NEW | 1 | 26 | LOS INQUIETOS DEL NORTE <small>LA CLIKA: Edicion Especial SIENTE 80530/UNIVERSAL LATINO (14.98)</small> | La Clika: Edicion Especial | 26 | 51 | 58 | 43 | 44 | VARIOUS ARTISTS <small>FONOVISA 353170/UG (10.98)</small> | 30 Corridos: Muy Perrones | 24 |
| 2 | 1 | 1 | 16 | VICENTE FERNANDEZ <small>SONY BMG NORTE 14602 (15.98) ⊕</small> | Para Siempre | 1 | 1 | 27 | 30 | 31 | 27 | VARIOUS ARTISTS <small>FONOVISA 311333/UG (10.98)</small> | Norteno # 1's | 27 | 52 | 43 | 39 | 32 | LOS BUKIS <small>FONOVISA 353283/UG (10.98)</small> | 30 Recuerdos Inolvidables | 12 |
| 3 | 3 | 2 | 34 | WISIN & YANDEL <small>MACHETE 010293 (16.98) ⊕</small> | Wisn Vs. Yandel: Los Extraterrestres | 2 | 1 | 28 | 27 | 24 | 19 | GRUPO MONTEZ DE DURANGO <small>DISA 721161/UG (12.98)</small> | Vida Mafiosa | 19 | 53 | 45 | 42 | 31 | K-PAZ DE LA SIERRA <small>DISA 721110/UG (12.98)</small> | Capaz De Todo Por Ti | 1 |
| 4 | 4 | - | 2 | INTOCABLE <small>EMI TELEVISIA 07725 (14.98)</small> | 2C | 4 | 4 | 29 | 21 | 17 | 13 | JUANES <small>UNIVERSAL LATINO 010159 (17.98) ⊕</small> | La Vida... Es Un Ratico | 1 | 54 | 39 | 45 | 4 | VARIOUS ARTISTS <small>MOLK & HOLL #0302 SONY BMG NORTE (16.98) ⊕</small> | 30 Bachatas Pegaritas: Lo Nuevo Y Lo Mejor 2008 | 38 |
| 5 | 6 | 4 | 13 | ENRIQUE IGLESIAS <small>UNIVERSAL LATINO 010974 (14.98) ⊕</small> | 95/08 | 2 | 1 | 30 | NEW | 1 | 30 | LA MIGRA <small>THREE SOUND 579 (8.98)</small> | 20 Super Exitos Volume 1 | 30 | 55 | 55 | 57 | 21 | CARDENALES DE NUEVO LEON <small>DISA 724120/UG (12.98)</small> | 25 Aniversario: Edicion Limitada | 22 |
| 6 | 5 | 3 | 7 | MANA <small>WARNER LATINA 481788 (17.98) ⊕</small> | Arde El Cielo | 1 | 1 | 31 | 25 | 20 | 13 | CUISILLOS <small>MUSART 5050 BALBOA (15.98)</small> | Vive Y Dejame Vivir | 13 | 56 | 49 | 33 | 16 | AKWID <small>UNIVISION 311070/UG (12.98)</small> | La Novela | 10 |
| 7 | 7 | 7 | 56 | MARCO ANTONIO SOLIS <small>FONOVISA 353133/UG (10.98)</small> | La Mejor... Coleccion | 2 | 2 | 32 | 48 | 59 | 46 | EL TRONO DE MEXICO <small>SKALDIA 009532/UNIVERSAL LATINO (11.98)</small> | Fuego Nuevo | 13 | 57 | 56 | - | 3 | BANDA MACHOS <small>SONY BMG NORTE 23155 (12.98)</small> | El Proximo Tonto | 36 |
| 8 | 8 | 6 | 39 | FLEX <small>ASTERISCO/SDAD 15221/EMI TELEVISIA (13.98)</small> | Te Quiero | 1 | 1 | 33 | 46 | 44 | 39 | LA ARROLLADORA BANDA EL LIMON <small>DISA 721127/UG (12.98)</small> | Y Que Quede Claro | 9 | 58 | 61 | 52 | 9 | DIANA REYES <small>MACHETE 112820 (11.98)</small> | Grandes Exitos | 28 |
| 9 | NOT SHOT DEBUT | 1 | 1 | JULIETA VENEGAS <small>SONY BMG NORTE 30821 (16.98)</small> | Julieta Venegas: MTV Unplugged | 9 | 9 | 34 | 24 | 27 | 51 | VARIOUS ARTISTS <small>LA CALLE 330050/UG (12.98)</small> | Bachata # 1s | 6 | 59 | 51 | 51 | 47 | MARC ANTHONY <small>SONY BMG NORTE 11824 (16.98)</small> | El Cantante (Soundtrack) | 1 |
| 10 | 11 | 10 | 64 | VICENTE FERNANDEZ <small>DISCOS 605 07405/SONY BMG NORTE (16.98)</small> | Historia De Un Idolo | 1 | 1 | 35 | 33 | 28 | 19 | LOS CUATES DE SINALOA <small>SONY BMG NORTE 22541 (12.98) ⊕</small> | Puros Exitos Chacas | 14 | 60 | RE-ENTRY | 11 | 11 | EL POTRO DE SINALOA <small>MACHETE 00849 (11.98)</small> | Los Mejores Corridos | 44 |
| 11 | 10 | 5 | 7 | LUIS MIGUEL <small>WARNER LATINA 903996 (18.98)</small> | Complices | 1 | 1 | 36 | 29 | 25 | 23 | JUAN GABRIEL & ANA GABRIEL <small>DISCOS 603 17489/SONY BMG NORTE (14.98)</small> | Los Gabriel... Simplemente Amigos | 9 | 61 | RE-ENTRY | 39 | 39 | JENNI RIVERA <small>FONOVISA 353001/UG (12.98)</small> | Mi Vida Loca | 2 |
| 12 | 12 | 11 | 11 | LOS RIELEROS DEL NORTE <small>FONOVISA 353175/UG (12.98)</small> | Pos' Que No... Claro Que Si | 7 | 7 | 37 | NEW | 1 | 37 | LA MIGRA Y LOS HUMILDES <small>THREE SOUND 581 (8.98)</small> | 20 Super Exitos De La Migra Y Los Humildes: Vol. 1 | 37 | 62 | 37 | 58 | 35 | JOSE ALFREDO JIMENEZ <small>SONY BMG NORTE 06009 (10.98)</small> | Tesoros De Coleccion: 30 Grandes Canciones | 37 |
| 13 | 9 | - | 2 | VICTOR MANUELLE <small>KIVAVI VM 76697/SONY BMG NORTE (16.98)</small> | Soy | 9 | 9 | 38 | 42 | 32 | 18 | K-PAZ DE LA SIERRA <small>DISA 720617/UG (14.98 CD/DVD) ⊕</small> | En Vivo Desde El Auditorio Nac | 1 | 63 | RE-ENTRY | 3 | 3 | LOS CUATES DE SINALOA <small>SONY BMG NORTE 22821 (9.98)</small> | Puras Pa' Pistear | 47 |
| 14 | 15 | 8 | 8 | TIERRA CALI <small>VENEMUSIC 653429/UNIVERSAL LATINO (12.98)</small> | Mas Alla De La Distancia | 8 | 8 | 39 | 70 | 48 | 11 | DAREYES DE LA SIERRA <small>DISA 721139/UG (11.98)</small> | Con Banda | 39 | 64 | NEW | 1 | 1 | BETO Y SUS CANARIOS <small>DISA 724125/UG (12.98)</small> | La Historia | 64 |
| 15 | 13 | 13 | 66 | CAMILA <small>SONY BMG NORTE 78272 (14.98) ⊕</small> | Todo Cambio | 1 | 1 | 40 | 44 | 37 | 29 | LOS TUCANES DE TIJUANA <small>UNIVISION 311175/UG (13.98)</small> | 20 Aniversario | 12 | 65 | 72 | 69 | 2 | VARIOUS ARTISTS <small>TITANIO 1132 (5.98)</small> | 18 Exitos: Sonidero Hits Vol. 3 | 47 |
| 16 | 16 | 12 | 32 | AVENTURA <small>DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) ⊕</small> | Kings Of Bachata: Sold Out At Madison Square Garden | 3 | 3 | 41 | 35 | 26 | 9 | TONY DIZE <small>WY 010736/MACHETE (14.98)</small> | La Melodia De La Calle | 8 | 66 | 59 | 60 | 41 | EL CHAPO DE SINALOA <small>DISA 729333/UG (8.98)</small> | 15 Autenticos Exitos | 21 |
| 17 | 18 | 14 | 14 | VARIOUS ARTISTS <small>DISA 729405/UG (10.98)</small> | Duranguense # 1's | 14 | 14 | 42 | 38 | 30 | 51 | ALACRANES MUSICAL <small>UNIVISION 311054/UG (12.98)</small> | Ahora Y Siempre | 2 | 67 | 73 | 46 | 4 | GRUPO BRYNDIS <small>DISA 724124/UG (12.98)</small> | La Historia | 46 |
| 18 | 14 | 9 | 15 | JUAN GABRIEL & ANA GABRIEL <small>SONY BMG NORTE 24734 (14.98)</small> | Los Gabriel... Cantan A Mexico | 3 | 3 | 43 | 31 | 36 | 13 | EL TRONO DE MEXICO <small>DBC 8701 (11.98)</small> | Cruzando Fronteras | 9 | 68 | 50 | 56 | 43 | LOS CAMINANTES <small>SONY BMG NORTE 05302 (12.98) ⊕</small> | La Historia... Lo Mas Chulo, Chulo, Chulo | 2 |
| 19 | 20 | 29 | 18 | LA APUESTA <small>SERCA 6865 (11.98)</small> | 10 Exitos De Oro | 39 | 39 | 44 | NEW | 1 | 44 | SIGGNO <small>FREDDIE 3008 (10.98)</small> | Six Pack | 44 | 69 | 66 | 62 | 56 | LOS TUCANES DE TIJUANA <small>UNIVISION 311110/UG (10.98)</small> | La Mejor... Coleccion: De Corridos | 9 |
| 20 | 19 | 18 | 15 | VARIOUS ARTISTS <small>FONOVISA 353825/UG (10.98)</small> | Banda # 1s | 15 | 15 | 45 | NEW | 1 | 45 | LOS PALOMINOS <small>URBANA 1006 (12.98)</small> | Me Enamore De Un Angel | 45 | 70 | 47 | 65 | 29 | GILBERTO SANTA ROSA <small>SONY BMG NORTE 12033 (16.98)</small> | Contraste | 12 |
| 21 | 17 | 15 | 5 | PEPE AGUILAR <small>VENEMUSIC 653411/UNIVERSAL LATINO (14.98)</small> | La Historia... Mis Exitos | 15 | 15 | 46 | 40 | 55 | 13 | DIANA REYES <small>DBC 8700 (11.98)</small> | Insatisfecha | 1 | 71 | 57 | 54 | 9 | CAIFANES/JAGUARES <small>SONY BMG NORTE 22877 (14.98)</small> | De Caifanes A Jaguares | 30 |
| 22 | 63 | 38 | 3 | PACE SETTER MONCHY & ALEXANDRA <small>J & N 50212/SONY BMG NORTE (13.98) ⊕</small> | En Vivo Desde Bellas Artes | 22 | 22 | 47 | 34 | 34 | 16 | LOS TIGRES DEL NORTE <small>FONOVISA 353488/UG (12.98)</small> | Raices | 1 | 72 | RE-ENTRY | 1 | 1 | MJ <small>MACHETE 011151 (10.98)</small> | Mi Sentimiento | 19 |
| 23 | 22 | 16 | 16 | A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ <small>EMI TELEVISIA 08677 (14.98)</small> | Planeta Kumbia | 4 | 4 | 48 | 52 | 49 | 15 | TIERRA CALI <small>VENEMUSIC 653349/UNIVERSAL LATINO (12.98) ⊕</small> | Grandes Exitos Originales | 46 | 73 | 60 | 61 | 24 | ALEXIS & FIDO <small>SONY BMG NORTE 08187 (14.98)</small> | Sobrenatural | 11 |
| 24 | 23 | 21 | 11 | SOUNDTRACK <small>EMI TELEVISIA 08153 (13.98)</small> | Lola: Erase Una Vez | 21 | 21 | 49 | 32 | 22 | 11 | DUELO <small>UNIVISION 311263/UG (12.98)</small> | Historias De Valientes | 17 | 74 | 67 | 53 | 10 | LUPILLO RIVERA <small>ASL 730081/MACHETE (12.98)</small> | Tiro De Gracia | 15 |
| 25 | 28 | 23 | 13 | LA FACTORIA <small>UNIVERSAL LATINO 008062 (8.98)</small> | Nueva Metas | 20 | 20 | 50 | 54 | 47 | 3 | EL TIGRILLO PALMA <small>GYPSY 30459/SONY BMG NORTE (12.98)</small> | Fiesta Privada Con Banda | 47 | 75 | 71 | 63 | 11 | ESPINOZA PAZ <small>ASL 730073/MACHETE (10.98)</small> | El Canta Autor Del Pueblo | 47 |

LATIN

Billboard DANCE

JUL
5
2008

LATIN AIRPLAY

POP

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|-----------------------|--------------------------------------|
| 1 | 2 | SI NO TE HUBIERAS IDO | MANA (WARNER LATINA) |
| 2 | 1 | DONDE ESTAN CORAZON | ENRIQUE IGLESIAS (UNIVERSAL LATINO) |
| 3 | 3 | CADA QUE... | BELANOVA (UNIVERSAL LATINO) |
| 4 | 5 | TE QUIERO | FLEX (EMI TELEVISIA) |
| 5 | 4 | SI TU TE ATREVES | LUIS MIGUEL (WARNER LATINA) |
| 6 | 6 | PEGADITO | TOMMY TORRES (WARNER LATINA) |
| 7 | 7 | GOTAS DE AGUA DULCE | JUANES (UNIVERSAL LATINO) |
| 8 | 8 | ESTA SOLEDAD | KANY GARCIA (SONY BMG NORTE) |
| 9 | 10 | ME ENAMORA | JUANES (UNIVERSAL LATINO) |
| 10 | 9 | ERES | ALEJANDRO FERNANDEZ (SONY BMG NORTE) |
| 11 | 17 | EL PRESENTE | JULIETA VENEGAS (SONY BMG NORTE) |
| 12 | 11 | AMARTE | ABRAHAM (MACHETE) |
| 13 | 12 | NO PUEDO OLVIDARLA | MARCO ANTONIO SOLIS (FONOVISA) |
| 14 | 14 | ENREDAME | FONSECA (EMI TELEVISIA) |
| 15 | 13 | PERDONO Y OLVIDO | PEPE AGUILAR (EMI TELEVISIA) |

TROPICAL

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---------------------------|--|
| 1 | 5 | AMOR DESPERDICADO | FRANK REYES (M.P./J/N/J & N) |
| 2 | 3 | EL PERDEDOR | AVENTURA (PREMIUM LATIN) |
| 3 | 4 | TE QUIERO | FLEX (EMI TELEVISIA) |
| 4 | 1 | YO NO SE PERDONARTE | VICTOR MANUELLE (KIYAVI/VM) |
| 5 | 2 | DONDE ESTAN ESOS AMIGOS | EL CHAVAL (MAS/VENEMUSIC) |
| 6 | 13 | NO TE VAYAS | GILBERTO SANTA ROSA (SONY BMG NORTE) |
| 7 | 6 | AHORA ES | WISIN & YANDEL (MACHETE) |
| 8 | 9 | QUIERO DECIRTE QUE TE AMO | DLG (LA CALLE/UNIVISION) |
| 9 | 7 | TODO LO QUE SOY | MARCY PLACE & DON OMAR (EL ORFANATO) |
| 10 | 10 | SIN PERDON | HECTOR ACOSTA (VENEMUSIC) |
| 11 | 14 | PA'LANTE | WILLY CHIRINO (EVENTUS/LATHIUM) |
| 12 | 11 | COMO YO | JUAN LUIS GUERRA Y 440 (EMI TELEVISIA) |
| 13 | 17 | TU ME CONFUNDES | CHARLIE CRUZ (SONY BMG NORTE) |
| 14 | 19 | SI NO TE HUBIERAS IDO | MANA (WARNER LATINA) |
| 15 | 12 | DONDE ESTAN CORAZON | ENRIQUE IGLESIAS (UNIVERSAL LATINO) |

REGIONAL MEXICAN

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---|---|
| 1 | 1 | HASTA EL DIA DE HOY | DAREYES DE LA SIERRA (DISA) |
| 2 | 5 | TU ADIOS NO MATA | INTOCABLE (EMI TELEVISIA) |
| 3 | 3 | A PUNTO DE LLORAR | LOS RIELEROS DEL NORTE (FONOVISA) |
| 4 | 2 | AMANTES ESCONDIDOS | GERMAN MONTERO (UNIVISION) |
| 5 | 4 | LA DERROTA | VICENTE FERNANDEZ (SONY BMG NORTE) |
| 6 | 6 | VIVE Y DEJAME VIVIR | CUISILLOS (MUSARTI/BALBOA) |
| 7 | 10 | LA IMAGEN DE MAL VERDE | GRUPO MONTEZ DE DURANGO (DISA) |
| 8 | 11 | PARA SIEMPRE | VICENTE FERNANDEZ (SONY BMG NORTE) |
| 9 | 12 | EL VASO DERRAMA | EL POTRO DE SINALOA (MACHETE) |
| 10 | 7 | SOBRE MIS PIES | LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA) |
| 11 | 13 | POR QUIEN ME DEJAS | LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA) |
| 12 | 9 | INOLVIDABLE | JENNI RIVERA (FONOVISA) |
| 13 | 6 | TOMAME O DEJAME | BANDA EL RECORD (FONOVISA) |
| 14 | 14 | TE LLORE | CONJUNTO PRIMAVERA (FONOVISA) |
| 15 | 15 | SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) | EL CHAPO DE SINALOA (DISA) |

LATIN ALBUMS

POP

| THIS WEEK | LAST WEEK | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|--|--|
| 1 | 2 | ENRIQUE IGLESIAS | 95/08 (UNIVERSAL LATINO) |
| 2 | 1 | MANA | ARDE EL CIELO (WARNER LATINA) |
| 3 | 3 | MARCO ANTONIO SOLIS | LA MEJOR... COLECCION (FONOVISA/UG) |
| 4 | 4 | JULIETA VENEGAS | JULIETA VENEGAS: MTV UNPLUGGED (SONY BMG NORTE) |
| 5 | 4 | LUIS MIGUEL | COMPLICES (WARNER LATINA) |
| 6 | 5 | CAMILA | TODD CAMBID (SONY BMG NORTE) |
| 7 | 7 | A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ | PLANETA KUMBIA (EMI TELEVISIA) |
| 8 | 8 | SOUNDTRACK | LOLA: ERASE UNA VEZ (EMI TELEVISIA) |
| 9 | 6 | JUANES | LA VIDA... ES UN RATICO (UNIVERSAL LATINO) |
| 10 | 10 | JUAN GABRIEL & ANA GABRIEL | LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE) |
| 11 | 12 | CAIFANES/JAGUARES | DE CAIFANES A JAGUARES (SONY BMG NORTE) |
| 12 | 11 | ANDREA BOCELLI | LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO) |
| 13 | 15 | RICARDO ARJONA | QUIEN DIJO AYER: SPECIAL EDITION (SONY BMG NORTE) |
| 14 | 14 | ALEJANDRO FERNANDEZ | 15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE) |
| 15 | 16 | BELANOVA | FANTASIA POP (UNIVERSAL LATINO) |

TROPICAL

| THIS WEEK | LAST WEEK | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|------------------------|--|
| 1 | 1 | VICTOR MANUELLE | SOY (KIYAVI/VM/SONY BMG NORTE) |
| 2 | 2 | AVENTURA | KINGS OF BACHATA: SOLO BUT WE MESSIN SQUARE GARDEN (DISCOS 605/PREMIUM LATIN/SONY BMG NORTE) |
| 3 | 9 | MONCHY & ALEXANDRA | EN VIVO DESDE BELLAS ARTES (J & N/SONY BMG NORTE) |
| 4 | 3 | VARIOUS ARTISTS | BACHATA # 15 (LA CALLE/UG) |
| 5 | 5 | VARIOUS ARTISTS | 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2008 (MOCK & ROLL/SONY BMG NORTE) |
| 6 | 8 | MARC ANTHONY | EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE) |
| 7 | 7 | GILBERTO SANTA ROSA | CONTRASTE (SONY BMG NORTE) |
| 8 | 10 | JUAN LUIS GUERRA Y 440 | LA LLAVE DE MI CORAZON (EMI TELEVISIA) |
| 9 | 12 | HECTOR ACOSTA | MITAD/MITAD (VENEMUSIC/MACHETE) |
| 10 | 17 | MILLY QUEZADA | ...SOLO FALTAS TU (VENEMUSIC/UNIVERSAL LATINO) |
| 11 | 11 | VARIOUS ARTISTS | PUTUMAYO PRESENTS: CAFE CUBANO (PUTUMAYO) |
| 12 | 18 | VARIOUS ARTISTS | BACHATA: SIMPLY THE BEST (MACHETE) |
| 13 | 15 | VARIOUS ARTISTS | 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE) |
| 14 | 19 | JERRY RIVERA | AMORES COMO EL NUESTRO... LOS EXITOS (DISCOS 605/SONY BMG NORTE) |
| 15 | 14 | EL CHAVAL | YA ME CANSE (MAS) |

REGIONAL MEXICAN

| THIS WEEK | LAST WEEK | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|----------------------------|--|
| 1 | 2 | MARCO ANTONIO SOLIS | UNA NOCHE EN MADRID (FONOVISA/UG) |
| 2 | 1 | VICENTE FERNANDEZ | PARA SIEMPRE (SONY BMG NORTE) |
| 3 | 3 | INTOCABLE | 2C (EMI TELEVISIA) |
| 4 | 4 | VICENTE FERNANDEZ | HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE) |
| 5 | 5 | LOS RIELEROS DEL NORTE | POS: QUE NO... CLARO QUE SI (FONOVISA/UG) |
| 6 | 7 | Tierra Cali | MAS ALLA DE LA DISTANCIA (VENEMUSIC/UNIVERSAL LATINO) |
| 7 | 7 | VARIOUS ARTISTS | DURANGUENSE # 1S (DISA/UG) |
| 8 | 6 | JUAN GABRIEL & ANA GABRIEL | LOS GABRIEL... CANTAN A MEXICO (SONY BMG NORTE) |
| 9 | 11 | LA APUESTA | 10 EXITOS DE ORO (SERCA) |
| 10 | 10 | VARIOUS ARTISTS | BANDA # 1S (FONOVISA/UG) |
| 11 | 8 | PEPE AGUILAR | LA HISTORIA... MIS EXITOS (VENEMUSIC/UNIVERSAL LATINO) |
| 12 | 12 | LOS INQUIETOS DEL NORTE | LA CLUKA: EDICION ESPECIAL (SIENTE/UNIVERSAL LATINO) |
| 13 | 14 | VARIOUS ARTISTS | NORTENO # 1S (FONOVISA/UG) |
| 14 | 13 | GRUPO MONTEZ DE DURANGO | VIDA MARFOSA (DISA/UG) |
| 15 | 15 | LA MIGRA | 20 SUPER EXITOS VOLUME 1 (THREE SOUND) |

HOT DANCE CLUB PLAY

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|--------------------------------|---|
| 1 | 3 | STAMP YOUR FEET | MARK PICCIOTTI PRESENTS BASSTOY BLUEPLATE |
| 2 | 5 | TURN IT UP | MARK PICCIOTTI PRESENTS BASSTOY BLUEPLATE |
| 3 | 1 | SAME OLD FUCKING STORY | CYNDI LAUPER EPIC |
| 4 | 6 | ALL I SEE | KYLIE FEATURING MIMS ASTRALWERKS/CAPITOL |
| 5 | 2 | JUST DANCE | LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE) |
| 6 | 10 | SHAKE IT | ANANE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY |
| 7 | 11 | FALL | KIMBERLEY LOCKE CURB/REPRISE |
| 8 | 10 | STAND BY ME | MR. TIMOTHY FEAT. INAYA DAY SILVER LABEL/TOMMY BOY |
| 9 | 13 | GREAT DJ | THE TING TINGS COLUMBIA |
| 10 | 4 | WHAT'S DONE IS DONE | TRACY YOUNG FEATURING CEEVOX FEROSH |
| 11 | 15 | HANDLE ME | ROBYN KIMCHIWA/CHERRYTREE/INTERSCOPE |
| 12 | 7 | DISCO LIES | MOBY MUTE |
| 13 | 12 | LEAVIN' | JESSE MCCARTNEY HOLLYWOOD |
| 14 | 18 | TAKE A BOW | RIHANNA SRP/DEF JAM/IDJMG |
| 15 | 14 | DANCE LIKE THERE'S NO TOMORROW | PAULA ABUOL & RANDY JACKSON DREAM MERCHANT 21/CMG |
| 16 | 5 | GIVE PEACE A CHANCE | ONO MIND TRAIN/TWISTED |
| 17 | 22 | WHERE THE MUSIC TAKES YOU | ARI GOLD FEATURING SASHA ALLEN GOLD 18/CENTAUR |
| 18 | 19 | SPICE UP YOUR LIFE 2008 | SPICE GIRLS VIRGIN |
| 19 | 25 | MY LIFE | CHRIS THE GREEK PANAGHI DJG/JRA |
| 20 | 17 | SET U FREE 2008 | PLANET SOUL STRICTLY RHYTHM |
| 21 | 14 | FUNPLEX | THE B-SZS ASTRALWERKS/CAPITOL |
| 22 | 20 | THIS IS NOT REAL LOVE | GEORGE MICHAEL & MUTYA EPIC |
| 23 | 29 | CITIES IN DUST | JUNKIE XL ARTWERK/NETTWERK |
| 24 | 36 | SURRENDER ME | DEBBY HOLIDAY DANCE MUSIC PRODUCTIONS |
| 25 | 8 | BREAK THE ICE | BRITNEY SPEARS JIVE/ZOMBA |

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|----------------|-----------------------------|---|
| 26 | 35 | WE BREAK THE DAWN | MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA |
| 27 | HOT SHOT DEBUT | WHEN I GROW UP | THE PUSSYCAT DOLLS INTERSCOPE |
| 28 | 38 | THE DANCE | EVILYN "CHAMPAGNE" KING BIG DAY/JAGGO |
| 29 | 39 | HOW MANY WORDS | BLAKE LEWIS 19/ARISTA/RMG |
| 30 | 27 | KILL 100 | X-PRESS 2 SILVER LABEL/TOMMY BOY |
| 31 | 26 | LITTLE MISS OBSESSIVE | ASHLEE SIMPSON WITH TOM HIGGENSON GEFEN/INTERSCOPE |
| 32 | 7 | 4 MINUTES | MADONNA FEAT. JUSTIN TIMBERLAKE WARNER BROS. |
| 33 | 28 | ROCK WITH U | JANET ISLAND/DJMG |
| 34 | 34 | WORK IT | GIDEON JAMES GMC |
| 35 | 30 | EVERYTHING IS BEAUTIFUL | STATIC REVENGER FEATURING TAJ BELL D-DUB/SOLMATIC |
| 36 | 46 | POWER GIVE SOME LOVE | MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA |
| 37 | 32 | RELAX, TAKE IT EASY | MIKA CASABLANCA/UNIVERSAL REPUBLIC |
| 38 | 7 | TAKE MY BREATH AWAY | JUSTIN LANNING JUST LOVE |
| 39 | 41 | REPEAT PERFORMANCE | RACHEL PANAY ACT 2 |
| 40 | 9 | CRAZY | CHANTAL CHAMANDY NINEMUSE |
| 41 | 33 | THE RIGHT LIFE | SEAL WARNER BROS. |
| 42 | 49 | HERE WITH ME | ALYSON PM MEDIA |
| 43 | NEW | CONTROL YOURSELF | ERIN HAMILTON FRESH MUSIC LA |
| 44 | 41 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA |
| 45 | 48 | STRANGERS | CHRISTIAN GEORGE CHAUNCEY DIGITAL |
| 46 | 50 | I CAN'T GET YOU OFF MY MIND | JASON WALKER JVM |
| 47 | 40 | REACH 08 | LIL MO YIN YANG STRICTLY RHYTHM |
| 48 | NEW | IT'S OKAY | JASON & DEBARCO RJN |
| 49 | NEW | MERCY | DUFFY MERCURY/DJMG |
| 50 | 31 | BLEEDING LOVE | LEONA LEWIS SYCO/J/RMG |

TOP ELECTRONIC ALBUMS

| THIS WEEK | LAST WEEK | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) | GENRE |
|-----------|-----------|-----------------------------|--|--------|
| 1 | 1 | DJ SKRIBBLE | TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE | THRIVE |
| 2 | 2 | METRO STATION | METRO STATION RED INK 10521/COLUMBIA | POP |
| 3 | 3 | TIESTO | IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLACK HOLE | POP |
| 4 | 4 | GNARLS BARKLEY | THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG | POP |
| 5 | 5 | SANTOGOLD | SANTOGOLD LIZARD KING 70034/DOWNTOWN | POP |
| 6 | 8 | M.I.A. | KALA XL/INTERSCOPE 009659*/IGA | POP |
| 7 | 6 | HANNAH MONTANA | HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001106 | POP |
| 8 | 9 | NINE INCH NAILS | GHOSTS I-IV THE NULL CORPORATION 26* | POP |
| 9 | 5 | LADYTRON | VELOCIFERO NETTWERK 30790 | POP |
| 10 | 10 | DJ SKRIBBLE | TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE | POP |
| 11 | 13 | VARIOUS ARTISTS | HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001085 | POP |
| 12 | 11 | VARIOUS ARTISTS | ULTRA DANCE 09 ULTRA 1636 | POP |
| 13 | 12 | RICHE RICH & TREVOR SIMPSON | ULTRA WEEKEND 4 ULTRA 1696 | POP |
| 14 | 15 | JUSTICE | CROSS ED BANGER/BECAUSE 224892/VICE | POP |
| 15 | 14 | CRYSTAL CASTLES | CRYSTAL CASTLES LIES 200962/LAST GANG | POP |
| 16 | 14 | MOBY | LAST NIGHT MUTE 9383* | POP |
| 17 | 29 | DAFT PUNK | ALIVE 2007 VIRGIN 09841 | POP |
| 18 | 19 | M83 | SATURDAYS=YOUTH MUTE 9384 | POP |
| 19 | 23 | JASON NEVINS | THIRYENIA PRESENTS: DANCE ANTHEMS 2 THIRYENIA DANCE 90782/THRIVE | POP |
| 20 | 20 | ARMIN VAN BUUREN | IMAGINE ARMADA 1666/ULTRA | POP |
| 21 | 24 | CUT /// COPY | IN GHOST COLOURS MOOULAR 050 | POP |
| 22 | RE-ENTRY | CASCADA | PERFECT DAY ROBBINS 75079 | POP |
| 23 | 17 | KASKADE | STROBELITE SEDUCTION ULTRA 1715 | POP |
| 24 | 22 | BENNY BENASSI | ROCK N'RAVE ENERGY 1695/ULTRA | POP |
| 25 | 25 | VARIOUS ARTISTS | VERVE/REMIXED 4 VERVE 010928/VG | POP |

HOT DANCE AIRPLAY

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|-----------------------|---|
| 1 | 2 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD PHONOGENIC/EPIC |
| 2 | 1 | BLEEDING LOVE | LEONA LEWIS SYCO/J/RMG |
| 3 | 0 | DAMAGED | DANITY KANE BAD BOY/ATLANTIC |
| 4 | 8 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST HOME SCHDOL/ATLANTIC |
| 5 | 6 | I CAN'T HELP MYSELF | BELLA TRAX FEATURING SOPHIA MAY NERVOUS |
| 6 | 5 | BREAK THE ICE | BRITNEY SPEARS JIVE/ZOMBA |
| 7 | 11 | GIVE IT 2 ME | MADONNA WARNER BROS. |
| 8 | 7 | LET ME THINK ABOUT IT | IDA CORR VS FEDDE LE GRAND MINISTRY OF SOUND |
| 9 | 10 | JUST DANCE | LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE) |
| 10 | 15 | WE BREAK THE DAWN | MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA |
| 11 | 13 | NOW YOU'RE GONE | BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS ULTRA |
| 12 | 9 | TAKE A BOW | RIHANNA SRP/DEF JAM/IDJMG |
| 13 | 14 | ANTHEM | FILO & PERI FEATURING ERIC LUMIERE ULTRA |
| 14 | 16 | FIX ME | VELVET ROBBINS |
| 15 | 12 | DISCO LIES | MOBY MUTE |
| 16 | 4 | 4 MINUTES | MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS. |
| 17 | NEW | MOVE FOR ME | KASKADE & DEADMAUS ULTRA |
| 18 | 17 | MERCY | DUFFY MERCURY/DJMG |
| 19 | 19 | BACK TO ZERO | ROBBIE RIVERA JUICY |
| 20 | 20 | LIKE A STAR | KIM SOZZI ULTRA |
| 21 | 24 | SENSUAL | PHONJAXX & COSI CDSTI STARLET |
| 22 | 22 | EVERY WORD | ERCOLA & DANIELLA NERVOUS |
| 23 | RE-ENTRY | LOVE IN THIS CLUB | USHER FEATURING YOUNG JEEZY LAFACE/ZOMBA |
| 24 | 23 | DEEP AT NIGHT | ERCOLA VS. HEIKKI L. NERVOUS |
| 25 | 21 | CLOSER | NE-YO DEF JAM/IDJMG |

HITS OF THE WORLD THE Billboard

JUL 5 2008

JAPAN



SINGLES

| THIS WEEK | LAST WEEK | (SOUNDCAN JAPAN) | JUNE 24, 2008 |
|-----------|-----------|--|---------------|
| 1 | NEW | AIAI GASA (FIRST LTD VERSION) TEGOMASS JOHNNY'S ENTERTAINMENT | |
| 2 | 3 | KISEKI TOSHIOHRI YONEKURA PIONEER LDC | |
| 3 | NEW | AIAI GASA TEGOMASS JOHNNY'S ENTERTAINMENT | |
| 4 | 5 | MO-ICHIDO...FT. BENI ODOZIT UNIVERSAL | |
| 5 | NEW | VELVET TOUCH (FIRST LTD VERSION) DRAGON ASH VICTOR | |
| 6 | NEW | DONTEN DOES KIODO | |
| 7 | 4 | MOON (CD/DVD) KUMI KODA AVEV TRAX | |
| 8 | 1 | VERB (FIRST LTD VERSION CD/DVD) GLAY EMI | |
| 9 | NEW | LUCKY DAYS (FIRST LTD VERSION B) SS501 PONY CANYON | |
| 10 | 8 | MOON KUMI KODA AVEV TRAX | |

FRANCE



SINGLES

| THIS WEEK | LAST WEEK | (SNEP/FOP/TITE-LIVE) | JUNE 24, 2008 |
|-----------|-----------|---|---------------|
| 1 | 1 | TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE | |
| 2 | 2 | ZOUGLOU DANCE JOIE DE VIVRE MAGIC SYSTEM CAPITOL | |
| 3 | 3 | MERCY DUFFY A&M | |
| 4 | 4 | NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA | |
| 5 | 5 | C'EST CHELOU ZAHO CAPITOL | |
| 6 | 7 | 4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. | |
| 7 | 6 | ASSIS PAR TERRE LOUISY JOSEPH WARNER | |
| 8 | 8 | RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC | |
| 9 | 9 | ALLO LE MONDE PAULINE CAPITOL | |
| 10 | 11 | NOW YOU'RE GONE BASSHUNTER & OJ MENTAL THEO'S BAZZHEADZ WARNER | |

ITALY



DIGITAL SONGS

| THIS WEEK | LAST WEEK | (FIMI/NIELSEN) | JUNE 23, 2008 |
|-----------|-----------|---|---------------|
| 1 | 3 | CRY NOVECENTO NICOLOSI | |
| 2 | 1 | NON TI SCORDAR MAI DI ME GIUSY FERRERI SONY BMG | |
| 3 | 2 | A TE JOVANOTTI UNIVERSAL | |
| 4 | 7 | BETTER IN TIME LEONA LEWIS SYCO | |
| 5 | 4 | 4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. | |
| 6 | 5 | AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC | |
| 7 | 6 | MERCY DUFFY A&M | |
| 8 | 19 | UNDERNEATH ALANIS MORISSETTE MAVERICK | |
| 9 | NEW | SE NON TI AMMAZZO AMMAZZAMI TU PIA CAPITOL | |
| 10 | 14 | VIOLET HILL COLDPLAY PARLOPHONE | |

SWEDEN



SINGLES

| THIS WEEK | LAST WEEK | (GLF) | JUNE 20, 2008 |
|-----------|-----------|--|---------------|
| 1 | 3 | I'M YOURS JASON MRAZ ELEKTRA | |
| 2 | 2 | FOTBOLLSFEST FRANS FT. ELIAS CARDIAC | |
| 3 | NEW | FOOTBALL IS OUR RELIGION REDNEX 313 | |
| 4 | 1 | SVERIGE, DET BASTA PA VAR JORD MARKOOLID ARIOLA | |
| 5 | 5 | MERCY DUFFY A&M | |

ALBUMS

| | | |
|---|-----|---|
| 1 | NEW | COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS... PARLOPHONE |
| 2 | 2 | LASSE STEFANZ RALLARSVANG MARIANN |
| 3 | 1 | DUFFY ROCKFERRY A&M |
| 4 | 5 | CREDENCE CLEARWATER REVIVAL BEST OF - DELUXE CONCORD |
| 5 | 4 | THE REFRESHMENTS JUKEBOX - REFRESHING CLASSICS BONNIER AMIGO |

UNITED KINGDOM



SINGLES

| THIS WEEK | LAST WEEK | (THE OFFICIAL UK CHARTS CO.) | JUNE 22, 2008 |
|-----------|-----------|---|---------------|
| 1 | NEW | VIVA LA VIDA COLDPLAY PARLOPHONE | |
| 2 | 3 | CLOSER NE-YO DEF JAM | |
| 3 | 2 | TAKE A BOW RIHANNA SRP/DEF JAM | |
| 4 | 5 | LOVE SONG SARA BAREILLES SONY BMG | |
| 5 | 8 | FOREVER CHRIS BROWN JIVE/ZOMBA | |
| 6 | 6 | SWEET ABOUT ME GABRIELLA CILMI ISLAND | |
| 7 | 4 | THAT'S NOT MY NAME THE TING TINGS COLUMBIA | |
| 8 | 1 | SINGIN' IN THE RAIN '08 MINT ROYALE SYCO | |
| 9 | 7 | WARWICK AVENUE DUFFY A&M | |
| 10 | 22 | NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA | |

AUSTRALIA



SINGLES

| THIS WEEK | LAST WEEK | (ARIA) | JUNE 22, 2008 |
|-----------|-----------|---|---------------|
| 1 | 1 | NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA | |
| 2 | 2 | SWEET ABOUT ME GABRIELLA CILMI MUSHROOM | |
| 3 | 3 | AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC | |
| 4 | 6 | TAKE A BOW RIHANNA SRP/DEF JAM | |
| 5 | 9 | LOVE SONG SARA BAREILLES SONY BMG | |
| 6 | NEW | VIVA LA VIDA COLDPLAY PARLOPHONE | |
| 7 | 5 | 4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. | |
| 8 | 8 | DREAM CATCH ME NEWTON FAULKNER ICH + ICH | |
| 9 | 10 | VIOLET HILL COLDPLAY PARLOPHONE | |
| 10 | 25 | SEE YOU AGAIN MILEY CYRUS HOLLYWOOD | |

SPAIN



SINGLES

| THIS WEEK | LAST WEEK | (PROMUSICAE/MEDIA) | JUNE 25, 2008 |
|-----------|-----------|--|---------------|
| 1 | NEW | FREAKSHOW THE CURE GEFEN | |
| 2 | 2 | THE ONLY ME THE CURE GEFEN | |
| 3 | 9 | BE MINE THE CAST OF HIGH SCHOOL EMI | |
| 4 | 1 | 4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. | |
| 5 | 6 | ESTA NO SERA OTRA CANCION LA HABITACION ROJA MUSHROOM PILLLOW | |
| 6 | NEW | THE AGE OF THE UNDERSTATEMENT THE LAST SHADOW PUPPETS DOMINO | |
| 7 | NEW | THE ANATOMY OF MELANCHOLY PARADISE LOST CENTURY | |
| 8 | 8 | THE ISLANDER NIGHTWISH NUCLEAR BLAST/PIAS | |
| 9 | 4 | EUROPA MONICA NARANJO SONY BMG | |
| 10 | 10 | TIME STUDIOPUNKS FT. KAYSEE BLANCO Y NEGRO | |

IRELAND



SINGLES

| THIS WEEK | LAST WEEK | (IRMA/CHART TRACK) | JUNE 20, 2008 |
|-----------|-----------|---|---------------|
| 1 | 6 | FOREVER CHRIS BROWN JIVE/ZOMBA | |
| 2 | 1 | TAKE A BOW RIHANNA SRP/DEF JAM | |
| 3 | 4 | VIVA LA VIDA COLDPLAY PARLOPHONE | |
| 4 | 2 | THAT'S NOT MY NAME THE TING TINGS COLUMBIA | |
| 5 | 7 | LOVE SONG SARA BAREILLES SONY BMG | |

ALBUMS

| | | |
|---|-----|---|
| 1 | NEW | COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS... PARLOPHONE |
| 2 | 1 | RADIOHEAD THE BEST OF PARLOPHONE |
| 3 | 3 | SHARON SHANNON THE GALWAY GIRL - THE BEST OF DAISY DISCS |
| 4 | 2 | DAMIEN DEMPSEY THE ROCKY ROAD CLEAR |
| 5 | 7 | NEIL DIAMOND HOME BEFORE DARK COLUMBIA |

GERMANY



SINGLES

| THIS WEEK | LAST WEEK | (MEDIA CONTROL) | JUNE 24, 2008 |
|-----------|-----------|---|---------------|
| 1 | 4 | ALL SUMMER LONG KID ROCK TOPOOG/ATLANTIC | |
| 2 | 1 | FEEL THE RUSH SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND | |
| 3 | 2 | LOVE IS YOU THOMAS GODOJ SONY BMG | |
| 4 | 3 | HELDEN 2008 REVOLVERHELD COLUMBIA | |
| 5 | 5 | SO SOLL ES BLEIBEN ICH + ICH POLYDOR | |
| 6 | 7 | MERCY DUFFY A&M | |
| 7 | 11 | BETTER IN TIME LEONA LEWIS SYCO | |
| 8 | 9 | TAKE A BOW RIHANNA SRP/DEF JAM | |
| 9 | 6 | SUMMER LOVE MARK MELOLOCK SONY BMG | |
| 10 | 12 | 4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. | |

CANADA



BILLBOARD CANADIAN HOT 100

| THIS WEEK | LAST WEEK | (NIELSEN BDS/SOUNDCAN) | JULY 5, 2008 |
|-----------|-----------|--|--------------|
| 1 | 1 | I KISSED A GIRL KATY PERRY CAPITOL/EMI | |
| 2 | 2 | TAKE A BOW RIHANNA SRP/DEF JAM/UNIVERSAL | |
| 3 | 3 | DANGEROUS KARDINAL OFFISHALL FT. AKON KONLIVE/GEFFEN/UNIVERSAL | |
| 4 | 9 | NEVER TOO LATE HEDLEY UNIVERSAL | |
| 5 | 4 | 4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS./WARNER | |
| 6 | 14 | JUST DANCE LADY GAGA FT. COLBY ODOMIS STREAMLINE/KONLIVE/INTERSCOPE/UNIVERSAL | |
| 7 | 8 | SHAKE IT METRO STATION RED INK/COLUMBIA/SONY BMG | |
| 8 | 7 | POCKETFUL OF SUNSHINE NATASHA BEINGFIELD PHONOGENIC/EPIC/SONY BMG | |
| 9 | 20 | SUMMERTIME NEW KIDS ON THE BLOCK INTERSCOPE/UNIVERSAL | |
| 10 | NEW | DISTURBIA RIHANNA SRP/DEF JAM/UNIVERSAL | |

BRAZIL



ALBUMS

| THIS WEEK | LAST WEEK | (SUCESSO MAGAZINE) | JUNE 25, 2008 |
|-----------|-----------|---|---------------|
| 1 | 1 | ANA CAROLINA MULTISHOW AO VIVO ANA CAROLINA - ODIS... SONY BMG | |
| 2 | 2 | IVETE SANGALO IVETE NO MARACANA MULTISHOW AO VIVO(PAC) UNIVERSAL | |
| 3 | 4 | VICTOR & LEO AO VIVO EM UBERLANDIA SONY BMG | |
| 4 | NEW | BANDA CALYPSO ACUSTICO SOM LIVRE | |
| 5 | 12 | PADRE MARCELO ROSSI PAZ SIM, VIVOLENCIA NAO SONY BMG | |
| 6 | 3 | IVETE SANGALO PERFIL SOM LIVRE/UNIVERSAL | |
| 7 | 9 | GONZAGUINHA SERIE BIS (DUPL0) EMI | |
| 8 | 5 | MADONNA HARD CANDY WARNER BROS. | |
| 9 | NEW | RENATO RUSSO NOVA SERIE BIS EMI | |
| 10 | 19 | COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS... PARLOPHONE | |

NEW ZEALAND



SINGLES

| THIS WEEK | LAST WEEK | (RECORD PUBLICATIONS LTD.) | JUNE 25, 2008 |
|-----------|-----------|---|---------------|
| 1 | 1 | FOREVER CHRIS BROWN 19/JIVE/ZOMBA | |
| 2 | 3 | ALWAYS ON MY MIND TIKI TAANE DIRTYDUB/RHYTHM/DRM | |
| 3 | 8 | CLOSER NE-YO DEF JAM | |
| 4 | 2 | TAKE A BOW RIHANNA SRP/DEF JAM | |
| 5 | 7 | LOLLIPOP LIL WAYNE CASH MONEY | |

ALBUMS

| | | |
|---|----|---|
| 1 | 26 | COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS... PARLOPHONE |
| 2 | 1 | DISTURBED INDESTRUCTABLE REPRISE |
| 3 | 2 | DUFFY ROCKFERRY A&M |
| 4 | 3 | CHRIS BROWN EXCLUSIVE JIVE/ZOMBA |
| 5 | 5 | TIKI TAANE PAST, PRESENT, FUTURE DIRTYDUB/RHYTHM/DRM |

EURO DIGITAL SONGS

nielsen
SoundScan
International

| THIS WEEK | LAST WEEK | (NIELSEN SOUNDCAN INTERNATIONAL) | JULY 5, 2008 |
|-----------|-----------|---|--------------|
| 1 | 2 | VIVA LA VIDA COLDPLAY PARLOPHONE | |
| 2 | 3 | TAKE A BOW RIHANNA SRP/DEF JAM | |
| 3 | 6 | CLOSER NE-YO DEF JAM | |
| 4 | 4 | LOVE SONG SARA BAREILLES EPIC | |
| 5 | 5 | 4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. | |
| 6 | 1 | SINGIN' IN THE RAIN MINT ROYALE FAITH & HOPE/DIRECTION/ABSOLUTE/SYCO | |
| 7 | 7 | MERCY DUFFY A&M | |
| 8 | 9 | SWEET ABOUT ME GABRIELLA CILMI ISLAND | |
| 9 | 13 | NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA | |
| 10 | 10 | AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC | |
| 11 | 16 | VIOLET HILL COLDPLAY PARLOPHONE | |
| 12 | 11 | THAT'S NOT MY NAME THE TING TINGS COLUMBIA | |
| 13 | 12 | WARWICK AVENUE DUFFY A&M | |
| 14 | 8 | ALL SUMMER LONG KID ROCK TOPOOG/ATLANTIC | |
| 15 | 15 | FOREVER CHRIS BROWN JIVE/ZOMBA | |
| 16 | NEW | WE MADE IT BUSTA RHYMES FT. LINKIN PARK AFTERMATH/INTERSCOPE | |
| 17 | 14 | FEEL THE RUSH SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND/EDL | |
| 18 | 17 | BETTER IN TIME LEONA LEWIS SYCO | |
| 19 | NEW | GIVE IT 2 ME MADONNA WARNER BROS. | |
| 20 | 18 | BLACK AND GOLD SAM SPARRO ISLAND | |

EURO DIGITAL SPOTLIGHT THE NETHERLANDS



DIGITAL SONGS

| THIS WEEK | LAST WEEK | (NIELSEN SOUNDCAN INTERNATIONAL) | JULY 5, 2008 |
|-----------|-----------|---|--------------|
| 1 | 5 | VIVA HOLLANDIA WOLTER KROES RED BULLET | |
| 2 | 1 | 4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. | |
| 3 | 6 | GIVE IT 2 ME MADONNA WARNER BROS. | |
| 4 | 10 | EVERY WORD ERCOLA FT. DANIELLA DROP IT | |
| 5 | 3 | ALLE WELPIES HELPEN! DE WELPIES CLOUD 9 | |
| 6 | 2 | THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO | |
| 7 | 4 | CAN YOU HEAR ME ENRIQUE IGLESIAS INTERSCOPE | |
| 8 | 9 | BLOED, ZWEET EN TRANEN RENE FROGER DIVO/EMI | |
| 9 | NEW | I FAIL REGI FT. SCALA CNR | |
| 10 | 8 | WIJ HOUDEN VAN ORANJE ANDRE HAZES EMI | |

FLANDERS



SINGLES

| THIS WEEK | LAST WEEK | (ULTRATOP/GFK) | JUNE 25, 2008 |
|-----------|-----------|---|---------------|
| 1 | 2 | THIS IS THE LIFE AMY MACDONALD VERTIGO | |
| 2 | 1 | NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA | |
| 3 | 3 | AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC | |
| 4 | 11 | FASCINATION ALPHABET CHARISMA | |
| 5 | 5 | MERCY DUFFY A&M | |

ALBUMS

| | | |
|---|-----|---|
| 1 | 1 | COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS... PARLOPHONE |
| 2 | NEW | MILK INC. FOREVER ARS |
| 3 | 2 | RADIOHEAD THE BEST OF PARLOPHONE |
| 4 | 8 | AMY MACDONALD THIS IS THE LIFE VERTIGO |
| 5 | 28 | FRANS BAUER EEN ZALIGE ZOMER SONY BMG |

EUROCHARTS

SINGLE SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|----------------|------------------------------------|---|---------------------------------------|
| 1 | 1 | 60 | #1 MICHAEL BUBLE | CALL ME IRRESPONSIBLE | 143/REPRISE 100313/WARNER BROS. |
| 2 | 2 | 2 | JOHN COLTRANE | OPUS COLLECTION: A MAN CALLED TRANE RHINO CUSTOM PRODUCTS 8288/STARBUCKS | |
| 3 | 3 | 2 | CASSANDRA WILSON | LOVERLY BLUE NOTE 07699/BLG | |
| 4 | 3 | 39 | CHRIS BOTTI | ITALIA COLUMBIA 07606/SONY MUSIC | |
| 5 | 5 | 40 | DIANA KRALL | THE VERY BEST OF DIANA KRALL VERVE 009412/VG | |
| 6 | 8 | 17 | MELODY GARDOT | WORRISOME HEART VERVE 010468/VG | |
| 7 | 10 | 30 | QUEEN LATIFAH | TRAVLIN' LIGHT FLAVOR UNIT/VERVE 009203/VG | |
| 8 | 7 | 39 | TONY BENNETT | TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RHYTHM/LEGACY/COLUMBIA 15320/SONY BMG | |
| 9 | 9 | 8 | MICHAEL BUBLE | A TASTE OF BUBLE (EP) 143/REPRISE 462716 EX/WARNER BROS. | |
| 10 | 15 | 5 | YELLOWJACKETS FEATURING MIKE STERN | LIFECYCLE HEADS UP 3139 | |
| 11 | 14 | 10 | VARIOUS ARTISTS | JAZZ SIGNATURES: GREAT PERFORMANCES BY JAZZ MASTERS UNIVERSAL SPECIAL MARKETS 009387 EX/STARBUCKS | |
| 12 | 13 | 10 | VARIOUS ARTISTS | MILES FROM INDIA: A CELEBRATION OF THE MUSIC OF MILES DAVIS FOUR QUARTERS 1808 | |
| 13 | 11 | 10 | DIANNE REEVES | WHEN YOU KNOW BLUE NOTE 89658/BLG | |
| 14 | 19 | 5 | STANLEY JORDAN | STATE OF NATURE MACK AVENUE 1040 | |
| 15 | NEW | | SOUNDTRACK | KIT KITTREDGE: AN AMERICAN GIRL NEW LINE 39115 | |
| 16 | 6 | 58 | PINK MARTINI | HEY EUGENE! HEINZ 31 | |
| 17 | 17 | 6 | BILL FRISSELL | HISTORY, MYSTERY NONESUCH 435964/WARNER BROS. | |
| 18 | 16 | 6 | SIMONE | SIMONE ON SIMONE HIGH PRIESTESS MELODIES 4494/KOCH | |
| 19 | RE-ENTRY | | ART TATUM | PIANO STARTS HERE: LIVE AT THE SHRINE SONY CLASSICAL 22218/SONY BMG MASTERWORKS | |
| 20 | NEW | | CATHERINE RUSSELL | SENTIMENTAL STREAK WORLD VILLAGE 468075 | |
| 21 | 24 | 2 | MILES DAVIS | MUTED MILES PRESTIGE 30802/CONCORD | |
| 22 | RE-ENTRY | | BRAD MEHLDAU TRIO | LIVE NONESUCH 376252/WARNER BROS. | |
| 23 | 23 | 2 | EDDIE PALMIERI | A MAN AND HIS MUSIC: THE SON OF LATIN MUSIC FANIA 130351/EMUSICA | |
| 24 | 22 | 5 | JAMES CARTER | PRESENT TENSE EMARCY 010985/DECCA | |
| 25 | RE-ENTRY | | BRIAN BLADE FELLOWSHIP | SEASON OF CHANGES VERVE 010696/VG | |

ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|----------------|-------------------|--|---------------------------------------|
| 1 | 4 | 4 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | |
| 2 | 1 | 1 | DUFFY | ROCKFERRY A&M | |
| 3 | 3 | 3 | AMY WINEHOUSE | BACK TO BLACK ISLAND | |
| 4 | 2 | 2 | MADONNA | HARD CANDY WARNER BROS. | |
| 5 | 5 | 5 | RADIOHEAD | THE BEST OF PARLOPHONE | |
| 6 | NEW | | JUDAS PRIEST | NOSTRADAMUS COLUMBIA | |
| 7 | 6 | 6 | NEIL DIAMOND | HOME BEFORE DARK COLUMBIA | |
| 8 | NEW | | THE OFFSPRING | RISE AND FALL, RAGE AND GRACE COLUMBIA | |
| 9 | 8 | 8 | ICH + ICH | VOM SELBEN STERN POLYDOR | |
| 10 | 12 | 12 | AMY MACDONALD | THIS IS THE LIFE VERTIGO | |
| 11 | 7 | 7 | ALANIS MORISSETTE | FLAVORS OF ENTANGLEMENT MAVERICK | |
| 12 | 13 | 13 | DIE ARZTE | JAZZ IST ANDERS HOT ACTION | |
| 13 | 35 | 35 | RIHANNA | GODD GIRL GONE BAD SRP/DEF JAM | |
| 14 | 11 | 11 | PAUL WELLER | 22 DREAMS ISLAND/V2 | |
| 15 | NEW | | JULIEN DORE | ERSATZ JIVE | |

RADIO AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|----------------|-----------------|---|---------------------------------------|
| 1 | 3 | 3 | AMERICAN BOY | ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC | |
| 2 | 2 | 2 | LOVE SONG | SARA BAREILLES EPIC | |
| 3 | 1 | 1 | MERCY | DUFFY A&M | |
| 4 | 4 | 4 | 4 MINUTES | MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. | |
| 5 | 5 | 5 | WITH YOU | CHRIS BROWN JIVE/ZOMBA | |
| 6 | 8 | 8 | RUN THE SHOW | KAT DELUNA FT. BUSTA RHYMES EPIC | |
| 7 | 10 | 10 | BETTER IN TIME | LEONA LEWIS SYCO | |
| 8 | 7 | 7 | STOP AND STARE | ONEREPUBLIC MOSLEY/INTERSCOPE | |
| 9 | 6 | 6 | VIOLET HILL | COLOPLAY PARLOPHONE | |
| 10 | 11 | 11 | TAKE A BOW | RIHANNA SRP/DEF JAM | |
| 11 | 19 | 19 | GIVE IT 2 ME | MADONNA WARNER BROS. | |
| 12 | 20 | 20 | COMME AVANT | SHERYFA LUNA MATHIEU EDWARD UNIVERSAL | |
| 13 | 12 | 12 | I'LL BE WAITING | LENNY KRAVITZ VIRGIN | |
| 14 | 17 | 17 | I'M YOURS | JASON MRAZ ATLANTIC | |
| 15 | 14 | 14 | SWEET ABOUT ME | GABRIELLA CILMI ISLAND | |

SALES DATA
COMPILED BY
nielsen
SoundScan

TOP JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|----------------|------------------------------------|---|---------------------------------------|
| 1 | 1 | 60 | #1 MICHAEL BUBLE | CALL ME IRRESPONSIBLE | 143/REPRISE 100313/WARNER BROS. |
| 2 | 2 | 2 | JOHN COLTRANE | OPUS COLLECTION: A MAN CALLED TRANE RHINO CUSTOM PRODUCTS 8288/STARBUCKS | |
| 3 | 4 | 2 | CASSANDRA WILSON | LOVERLY BLUE NOTE 07699/BLG | |
| 4 | 3 | 39 | CHRIS BOTTI | ITALIA COLUMBIA 07606/SONY MUSIC | |
| 5 | 5 | 40 | DIANA KRALL | THE VERY BEST OF DIANA KRALL VERVE 009412/VG | |
| 6 | 8 | 17 | MELODY GARDOT | WORRISOME HEART VERVE 010468/VG | |
| 7 | 10 | 30 | QUEEN LATIFAH | TRAVLIN' LIGHT FLAVOR UNIT/VERVE 009203/VG | |
| 8 | 7 | 39 | TONY BENNETT | TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RHYTHM/LEGACY/COLUMBIA 15320/SONY BMG | |
| 9 | 9 | 8 | MICHAEL BUBLE | A TASTE OF BUBLE (EP) 143/REPRISE 462716 EX/WARNER BROS. | |
| 10 | 15 | 5 | YELLOWJACKETS FEATURING MIKE STERN | LIFECYCLE HEADS UP 3139 | |
| 11 | 14 | 10 | VARIOUS ARTISTS | JAZZ SIGNATURES: GREAT PERFORMANCES BY JAZZ MASTERS UNIVERSAL SPECIAL MARKETS 009387 EX/STARBUCKS | |
| 12 | 13 | 10 | VARIOUS ARTISTS | MILES FROM INDIA: A CELEBRATION OF THE MUSIC OF MILES DAVIS FOUR QUARTERS 1808 | |
| 13 | 11 | 10 | DIANNE REEVES | WHEN YOU KNOW BLUE NOTE 89658/BLG | |
| 14 | 19 | 5 | STANLEY JORDAN | STATE OF NATURE MACK AVENUE 1040 | |
| 15 | NEW | | SOUNDTRACK | KIT KITTREDGE: AN AMERICAN GIRL NEW LINE 39115 | |
| 16 | 6 | 58 | PINK MARTINI | HEY EUGENE! HEINZ 31 | |
| 17 | 17 | 6 | BILL FRISSELL | HISTORY, MYSTERY NONESUCH 435964/WARNER BROS. | |
| 18 | 16 | 6 | SIMONE | SIMONE ON SIMONE HIGH PRIESTESS MELODIES 4494/KOCH | |
| 19 | RE-ENTRY | | ART TATUM | PIANO STARTS HERE: LIVE AT THE SHRINE SONY CLASSICAL 22218/SONY BMG MASTERWORKS | |
| 20 | NEW | | CATHERINE RUSSELL | SENTIMENTAL STREAK WORLD VILLAGE 468075 | |
| 21 | 24 | 2 | MILES DAVIS | MUTED MILES PRESTIGE 30802/CONCORD | |
| 22 | RE-ENTRY | | BRAD MEHLDAU TRIO | LIVE NONESUCH 376252/WARNER BROS. | |
| 23 | 23 | 2 | EDDIE PALMIERI | A MAN AND HIS MUSIC: THE SON OF LATIN MUSIC FANIA 130351/EMUSICA | |
| 24 | 22 | 5 | JAMES CARTER | PRESENT TENSE EMARCY 010985/DECCA | |
| 25 | RE-ENTRY | | BRIAN BLADE FELLOWSHIP | SEASON OF CHANGES VERVE 010696/VG | |

TOP CLASSICAL

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|----------------|---|---|---------------------------------------|
| 1 | 6 | 14 | #1 DAVID RUSSELL | AIR ON A G STRING: BAROQUE MASTERPIECES | TELARC 80693 |
| 2 | 1 | 2 | THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ | CHANT: MUSIC FOR THE SOUL DECCA DIGITAL EX/UNIVERSAL CLASSICS GROUP | |
| 3 | 10 | 6 | PLACIDO DOMINGO/ORQUESTA DE LA COMUNIDAD DE MADRID (ROA) | PASION ESPANOLA DG 010989/UNIVERSAL CLASSICS GROUP | |
| 4 | 2 | 2 | VARIOUS ARTISTS | PUCCHINI: LA BOHEME DG 0011219/UNIVERSAL CLASSICS GROUP | |
| 5 | 3 | 7 | WILLIAM KAPELL | KAPELL REDISCOVERED: THE AUSTRALIAN BROADCASTS RCA RED SEAL 68560/SONY BMG MASTERWORKS | |
| 6 | NEW | | BAYREUTH FESTIVAL ORCHESTRA (BOHM/LEVINE) | WAGNER: THE GREAT OPERAS FROM THE BAYREUTH FESTIVAL DECCA 011233/UNIVERSAL CLASSICS GROUP | |
| 7 | 4 | 11 | ANDRE RIEU | ANDRE RIEU IN WONDERLAND DENON 17698/SLG | |
| 8 | 9 | 8 | INGRID FLITER | CHOPIN: RECITAL EMI CLASSICS 14899/BLG | |
| 9 | 15 | 2 | LUCIANO PAVAROTTI | PUCCHINI'S GREATEST ARIAS DECCA 0011096/UNIVERSAL CLASSICS GROUP | |
| 10 | 5 | 1 | HILARY HAHN SWEDISH RADIO SYMPHONY ORCHESTRA (SALONEN) | SCHOENBERG: VIOLIN CONCERTOS DG 010858/UNIVERSAL CLASSICS GROUP | |
| 11 | 8 | 76 | YO-YO MA | APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS | |
| 12 | 11 | 41 | SOUNDTRACK | NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP | |
| 13 | 12 | 20 | LANG LANG | THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP | |
| 14 | 7 | 8 | WENDY SUTTER | PHILIP GLASS: SONGS AND POEMS FOR SOLO CELLO ORANGE MOUNTAIN 0037 | |
| 15 | RE-ENTRY | | SIMONE DINNENSTEIN | BACH: GOLDBERG VARIATIONS TELARC 80692 | |
| 16 | 13 | 42 | ANDRE RIEU | RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG | |
| 17 | RE-ENTRY | | ANDRE RIEU | MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP | |
| 18 | 16 | 21 | JUAN DIEGO FLOREZ ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO) | VOCE D'ITALIA: ARIAS FOR RUBINI DECCA 010302/UNIVERSAL CLASSICS GROUP | |
| 19 | 22 | 8 | MURRAY PERAHIA | BACH: PARTITAS 2, 3 & 4 SONY CLASSICAL 22897/SONY BMG MASTERWORKS | |
| 20 | 17 | 1 | ROLANDO VILLAZON | CIELO E MAR DG 010871/UNIVERSAL CLASSICS GROUP | |
| 21 | 14 | 15 | PIERRE-LAURENT AIMARD | BACH: THE ART OF FUGUE DG 010765/UNIVERSAL CLASSICS GROUP | |
| 22 | RE-ENTRY | | NATALIE DESSAY | ITALIAN OPERA ARIAS VIRGIN CLASSICS 14365/BLG | |
| 23 | RE-ENTRY | | JOSHUA BELL | CORIGLIANO: THE RED VIOLIN CONCERTO SONY CLASSICAL 88060/SONY BMG MASTERWORKS | |
| 24 | RE-ENTRY | | STEVE REICH | DANIEL VARIATIONS NONESUCH 406780/WARNER BROS. | |
| 25 | RE-ENTRY | | CECILIA BARTOLI | MARIA DECCA 009989 UNIVERSAL CLASSICS GROUP | |

TOP CONTEMPORARY JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|----------------|--|---|---------------------------------------|
| 1 | 1 | 2 | #1 SERGIO MENDES | ENCANTO HEAR 30278/CONCORD | |
| 2 | 3 | 39 | HERBIE HANCOCK | RIVER: THE JONI LETTERS VERVE 009791/VG | |
| 3 | 2 | 3 | WAYMAN TISDALE | REBOUND RENDEZVOUS 5139 | |
| 4 | 15 | 17 | LIZZ WRIGHT | THE ORCHARD VERVE FORECAST 010292/VG | |
| 5 | 5 | 20 | KENNY G | RHYTHM & ROMANCE STARBUCKS 30670/CONCORD | |
| 6 | 4 | 6 | ESPERANZA SPALDING | ESPERANZA HEADS UP 3140 | |
| 7 | 6 | 8 | BRIAN CULBERTSON | BRINGING BACK THE FUNK GRP 010927/VG | |
| 8 | 8 | 4 | RETURN TO FOREVER | THE ANTHOLOGY CONCORD 30847 | |
| 9 | 20 | 2 | VARIOUS ARTISTS | THE WEATHER CHANNEL PRESENTS: SMOOTH JAZZ II MIDAS 90231 | |
| 10 | 7 | 8 | EARL KLUGH | THE SPICE OF LIFE 861 4500/KOCH | |
| 11 | 12 | 7 | MINDI ABAIR | STARS 3 PEAK 30637/CONCORD | |
| 12 | 10 | 4 | VARIOUS ARTISTS | VERVE REMIXED4 VERVE 010928/VG | |
| 13 | 13 | 16 | MARCUS MILLER | MARCUS 3 OEUDES/CONCORD JAZZ 30264/CONCORD | |
| 14 | 11 | 20 | PAUL HARDCASTLE | HARDCASTLE 5 TRIPPIN' IN RHYTHM 24 | |
| 15 | 14 | 4 | DAVID BENOIT | HERODES PEAK 30605/CONCORD | |
| 16 | RE-ENTRY | | ACOUSTIC ALCHEMY | THIS WAY NARADA JAZZ 85124/BLG | |
| 17 | 17 | 5 | PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ | TOKYO DAY TRIP LIVE EP NONESUCH 467580/WARNER BROS. | |
| 18 | 16 | 2 | HIROMI'S SONICBLOOM | BEYOND STANDARD TELARC JAZZ 63686/TELARC | |
| 19 | RE-ENTRY | | SPYRO GYRA | GOOD TO GO-GO HEADS UP 3127 | |
| 20 | 9 | 42 | RICK BRAUN & RICHARD ELLIOT | R N R ARTIZEN | |
| 21 | 19 | 3 | SOUL ROBBERS | PLAY: ESPRESSO: BISTRO BEATS: CAFFEINATED JAZZ GMG 520014 | |
| 22 | RE-ENTRY | | DAVE KOZ | AT THE MOVIES CAPITOL 11405 | |
| 23 | 21 | 12 | VICTOR WOOTEN | PALMYSTERY VIXLIX 3135/HEADS UP | |
| 24 | 18 | 14 | THE SAX PACK | THE SAX PACK SHANAHAN 5159 | |
| 25 | 24 | 37 | VARIOUS ARTISTS | THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230 | |

TOP CLASSICAL CROSSOVER

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | IMPRINT & NUMBER / DISTRIBUTING LABEL |
|-----------|-----------|----------------|---|---|---------------------------------------|
| 1 | 1 | 7 | #1 JOSH GROBAN | AWAKE LIVE 143/REPRISE 412668/WARNER BROS. | |
| 2 | 4 | 34 | ANDREA BOCELLI | THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP | |
| 3 | 2 | 21 | ANDREA BOCELLI | VIVERE: LIVE IN TUSCANY SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP | |
| 4 | 3 | 22 | SARAH BRIGHTMAN | SYMPHONY MANHATTAN 46078/BLG | |
| 5 | 6 | 85 | JOSH GROBAN | AWAKE 143/REPRISE 44435/WARNER BROS. | |
| 6 | 5 | 5 | SOUNDTRACK | INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL CONCORD 30825 | |
| 7 | 9 | 40 | PAUL POTTS | ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC | |
| 8 | 8 | 5 | WILLIAM JOSEPH | BEYOND 143/REPRISE 455228/WARNER BROS. | |
| 9 | 7 | 14 | MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG) | CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111 | |
| 10 | 11 | 33 | ANDREA BOCELLI | LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/SIENTE 653534/UNIVERSAL LATINO | |
| 11 | 10 | 2 | LUDOVICO EINAUDI | DIVENIRE FONDEROSA MUSIC AND ART 035 | |
| 12 | 23 | 12 | AHN TRIO | LULLABY FOR MY FAVORITE INSOMNIA RCA RED SEAL 27208/SONY BMG MASTERWORKS | |
| 13 | 12 | 83 | IL DIVO | SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC | |
| 14 | 13 | 57 | SOUNDTRACK | LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG | |
| 15 | 14 | 15 | ROYAL PHILHARMONIC ORCHESTRA | ORIGINAL AMERICAN CLASSICS: THE MOST BEAUTIFUL LOVE SONGS DIRECT SOURCE SPECIAL PRODUCTS 9194 | |
| 16 | 17 | 19 | THE ROYAL SCOTS DRAGOON GUARDS | SPIRIT OF THE GLEN UCJ 597/FONITON INTERNATIONAL | |
| 17 | 16 | 38 | JOSH GROBAN | NOEL 143/REPRISE 231548/WARNER BROS. | |
| 18 | 15 | 6 | THE CITY OF PRAGUE PHILHARMONIC ORCHESTRA | THE INDIANA JONES TRILOGY: NEW RECORDINGS OF THE CLASSIC SCORES SILVA SCREEN 3018 | |
| 19 | 22 | 13 | MIKE OLDFIELD | MUSIC OF THE SPHERES DECCA 010925/UNIVERSAL CLASSICS GROUP | |
| 20 | 18 | 65 | HAYLEY WESTENRA | CELTIC TREASURE DECCA 009560/UNIVERSAL CLASSICS GROUP | |
| 21 | 19 | 39 | THE BRIAN SETZER ORCHESTRA | WOLFGANG'S BIG NIGHT OUT SURFDOG 211388/WARNER BROS. | |
| 22 | 25 | 16 | THREE GRACES | THREE GRACES DECCA 009914 | |
| 23 | 20 | 6 | JOHN BAYLESS | CIRCLE OF LIFE: THE MUSIC OF ELTON JOHN IN THE STYLE OF BACH ANGEL 34970/BLG | |
| 24 | RE-ENTRY | | JOHN WILLIAMS | STAR WARS: THE CORELLIAN EDITION SONY CLASSICAL 14047/SONY BMG MASTERWORKS | |
| 25 | 21 | 71 | MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (JESSOP) | SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811 | |

CHARTS LEGEND

See below for complete legend information

JUL 5 2008 ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓜ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

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

HITPREDICTOR

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

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD/CERT LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓜ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). 2 Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)) | CERT |
|-----------|-----------------|----------------|--|---|------|
| 1 | 11 | 68 | #1 COLDPLAY | X&Y CAPITOL 74786 (18.98) | 3 |
| 2 | 3 | 949 | BOB MARLEY AND THE WAILERS | LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GON/ISLAND 54890/UME (13.98/9.98) Ⓜ | ◆ |
| 3 | 2 | 28 | VARIOUS ARTISTS | I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (19.98) | ● |
| 4 | 15 | 211 | COLDPLAY | A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98) | 4 |
| 5 | 24 | 200 | GREATEST GAINER COLDPLAY | PARACHUTES NETWORK 30162/CAPITOL (18.98) | 2 |
| 6 | 1 | 763 | JOURNEY | JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98) Ⓜ | ◆ |
| 7 | 4 | 222 | GUNS N' ROSES | GREATEST HITS GEFENN 001714/IGA (16.98) | 4 |
| 8 | | | HOT SHOT DEBUT DENNIS WILSON | PACIFIC OCEAN BLUE: LEGACY EDITION CARIBOU/EPIC/LEGACY 07916/SONY BMG (28.98) | ◆ |
| 9 | 6 | 252 | MICHAEL JACKSON | THRILLER 25 LEGACY/EPIC 17986* SONY BMG (19.98) | ◆ |
| 10 | 7 | 76 | MICHAEL BUBLE | IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓜ | 2 |
| 11 | 10 | 73 | ORIGINAL BROADWAY CAST RECORDING | JERSEY BOYS RHINO 73271 (18.98) | ● |
| 12 | 9 | 592 | CREDENCE CLEARWATER REVIVAL | CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98) | 8 |
| 13 | 14 | 65 | MICHAEL JACKSON | NUMBER ONES M.J./EPIC 88998/SONY MUSIC (18.98/12.98) | ◆ |
| 14 | 5 | 69 | LIL WAYNE | THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98) | ◆ |
| 15 | 13 | 116 | RASCAL FLATTS | ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98) | 4 |
| 16 | 31 | 163 | JACK JOHNSON | IN BETWEEN DREAMS JACK JOHNSON/BRUSHY/RE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98) | 2 |
| 17 | 16 | 708 | BOB SEGER & THE SILVER BULLET BAND | GREATEST HITS CAPITOL 30334 (16.98) | 8 |
| 18 | 12 | 262 | JIMI HENDRIX | EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98) | 2 |
| 19 | | | HOT SHOT DEBUT ORIGINAL BROADWAY CAST RECORDING | WICKED DECCA BROADWAY 001682/DECCA (18.98) | ◆ |
| 20 | 19 | 736 | QUEEN | GREATEST HITS HOLLYWOOD 161265 (18.98/11.98) | 8 |
| 21 | 20 | 278 | BON JOVI | CROSS ROAD MERCURY 526013/UME (18.98/11.98) | 4 |
| 22 | 17 | 201 | MICHAEL BUBLE | MICHAEL BUBLE 143 REPRISE 48376/WARNER BROS. (18.98) | ◆ |
| 23 | 18 | 832 | AC/DC | BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98) Ⓜ | ◆ |
| 24 | 23 | 78 | THE BEATLES | LOVE APPLE 79808*/CAPITOL (18.98) Ⓜ | ◆ |
| 25 | 21 | 484 | DEF LEPPARD | VAULT - GREATEST HITS 1980-1995 MERCURY 526718/UME (18.98/11.98) | 4 |
| 26 | 36 | 846 | METALLICA | METALLICA ELEKTRA 61113*/AG (18.98/11.98) | ◆ |
| 27 | 34 | 149 | CREED | GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓜ | ◆ |
| 28 | 26 | 612 | PINK FLOYD | DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98) | ◆ |
| 29 | 29 | 89 | DISTURBED | TEN THOUSAND FISTS REPRISE 49433/WARNER BROS. (18.98) Ⓜ | ◆ |
| 30 | 44 | 223 | DISTURBED | THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98) | 3 |
| 31 | 27 | 396 | THE BEATLES | 1 APPLE 24325*/CAPITOL (18.98/12.98) | ◆ |
| 32 | 42 | 233 | EVANESCENCE | FALLEN WIND-UP 13063 (18.98) | 6 |
| 33 | NEW | | THE OFFSPRING | GREATEST HITS COLUMBIA 93459/SONY MUSIC (18.98) Ⓜ | ◆ |
| 34 | 37 | 233 | THE BEACH BOYS | THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓜ | 2 |
| 35 | 25 | 197 | ELVIS PRESLEY | ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98) | 4 |
| 36 | 38 | 93 | JUSTIN TIMBERLAKE | FUTURESEX/LOVESOUNDS JIVE 88062*/ZOMBA (18.98) Ⓜ | 4 |
| 37 | RE-ENTRY | | TIM MCGRAW | GREATEST HITS CURB 77978 (18.98/12.98) | 5 |
| 38 | 41 | 257 | CELINE DION | ALL THE WAY...A DECADE OF SONG 550 MUSIC/EPIC 63780/SONY MUSIC (12.98 EQ/18.98) | 7 |
| 39 | 47 | 146 | BRUCE SPRINGSTEEN | GREATEST HITS COLUMBIA 67000*/SONY MUSIC (10.98 EQ/17.98) | 4 |
| 40 | 28 | 171 | LYNYRD SKYNYRD | ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98) | ◆ |
| 41 | 33 | 266 | KENNY CHESNEY | GREATEST HITS BNA 67976/SBN (18.98/12.98) | 4 |
| 42 | RE-ENTRY | | LINKIN PARK | [HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98) | ◆ |
| 43 | 32 | 37 | BOSTON | GREATEST HITS LEGACY/EPIC 67622/SONY MUSIC (11.98) | 2 |
| 44 | RE-ENTRY | | TIM MCGRAW | GREATEST HITS VOL. 2: REFLECTED CURB 78891 (18.98) | 2 |
| 45 | 40 | 48 | POISON | THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98) Ⓜ | ● |
| 46 | RE-ENTRY | | USHER | CONFESSIONS LAFACE 63982/ZOMBA (18.98/12.98) | 1 |
| 47 | RE-ENTRY | | LUTHER VANDROSS | THE ULTIMATE LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98) | ◆ |
| 48 | RE-ENTRY | | SUBLIME | SUBLIME GANGLINE ALLEY/MCA 111413/UME (18.98/12.98) | 5 |
| 49 | 43 | 548 | JIMMY BUFFETT | SONGS YOU KNOW BY HEART: JIMMY BUFFETT'S GREATEST HITS(MCA 325633*/UME (18.98/12.98) | 7 |
| 50 | RE-ENTRY | | SOUNDTRACK | HANNAH MONTANA WALT DISNEY 861698 (18.98) Ⓜ | 3 |

TOP POP CATALOG: Catalog Albums are 18-month-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) | BB 200 RANKING | CERT |
|-----------|-----------------|----------------|---------------------|---|----------------|------|
| 1 | NEW | | #1 COLDPLAY | Viva La Vida or Death And All His Friends CAPITOL | 1 | |
| 2 | NEW | | SOUNDTRACK | Camp Rock WALT DISNEY | 3 | |
| 3 | 1 | 2 | LIL WAYNE | CASH MONEY/UNIVERSAL MOTOWN/UMRG | 2 | |
| 4 | NEW | | KATY PERRY | One Of The Boys CAPITOL | 9 | |
| 5 | NEW | | THE OFFSPRING | Rise And Fall, Rage And Grace COLUMBIA/SONY MUSIC | 10 | |
| 6 | 5 | 3 | DISTURBED | Indestructible REPRISE/WARNER BROS. | 8 | |
| 7 | 2 | 2 | ALANIS MORISSETTE | Flavors Of Entanglement MAVERICK/WARNER BROS. | 15 | |
| 8 | RE-ENTRY | | COLDPLAY | X&Y CAPITOL | - | 3 |
| 9 | 6 | 4 | SOUNDTRACK | Sex And The City NEW LINE | 22 | |
| 10 | 7 | 3 | WEEZER | Weezer DGC/INTERSCOPE/IGA | 13 | |
| 11 | 4 | 2 | MY MORNING JACKET | Evil Urges ATO | 24 | |
| 12 | NEW | | BO BURNHAM | Bo Fo Sho (EP) COMEDY CENTRAL | 123 | |
| 13 | 11 | 6 | DEATH CAB FOR CUTIE | Narrow Stairs BARSUK/ATLANTIC/AG | 27 | |
| 14 | NEW | | KATHY GRIFFIN | For Your Consideration MUSIC WITH A TWIST | 85 | |
| 15 | NEW | | WOLF PARADE | At Mount Zoomer SUB POP | 45 | |

TOP INTERNET

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) | BB 200 RANKING | CERT |
|-----------|-----------------|----------------|---------------------|---|----------------|------|
| 1 | NEW | | #1 COLDPLAY | Viva La Vida or Death And All His Friends CAPITOL 16886* | 1 | |
| 2 | RE-ENTRY | | ASHANTI | The Declaration THE INC./UNIVERSAL MOTOWN 011318/UMRG | 21 | |
| 3 | | | LIL WAYNE | CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG | 2 | |
| 4 | 4 | | EMMYLOU HARRIS | All I Intended To Be NONESUCH 480444*/WARNER BROS. | 30 | |
| 5 | 3 | 2 | ALANIS MORISSETTE | Flavors Of Entanglement MAVERICK 269309/WARNER BROS. | 15 | |
| 6 | NEW | | JUDAS PRIEST | Nostradamus EPIC 30708*/SONY MUSIC | 11 | |
| 7 | NEW | | SOUNDTRACK | Camp Rock WALT DISNEY 991742 | 3 | |
| 8 | NEW | | DENNIS WILSON | Pacific Ocean Blue: Legacy Edition CARIBOU/EPIC/LEGACY 07916/SONY BMG | - | |
| 9 | 2 | 3 | DISTURBED | Indestructible REPRISE 411132*/WARNER BROS. | 8 | |
| 10 | 6 | 2 | MY MORNING JACKET | Evil Urges ATO 21626* | 24 | |
| 11 | 9 | 8 | CELTIC THUNDER | Celtic Thunder: The Show CELTIC THUNDER 001/DECCA | 135 | |
| 12 | 7 | 3 | WEEZER | Weezer DGC/INTERSCOPE 011135/IGA | 13 | |
| 13 | NEW | | KATY PERRY | One Of The Boys CAPITOL 01249 | 9 | |
| 14 | 8 | 4 | USHER | Here I Stand LAFACE 23188/ZOMBA | 6 | |
| 15 | 6 | | DEATH CAB FOR CUTIE | Narrow Stairs BARSUK/ATLANTIC 452795/AG | 27 | |

TOP COMEDY ALBUMS FROM: .biz

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|----------------|--|
| 1 | - | 1 | #1 FOR YOUR CONSIDERATION KATHY GRIFFIN (MUSIC WITH A TWIST) |
| 2 | 1 | 9 | FLIGHT OF THE CONCHORDS (SOUNDTRACK) FLIGHT OF THE CONCHORDS (HBO/SUB POP) |
| 3 | - | 1 | BO FO SHO (EP) BO BURNHAM (COMEDY CENTRAL) |
| 4 | 2 | 32 | ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN DANE COOK (COMEDY CENTRAL) |
| 5 | 4 | 35 | PARTY NICK SWARDSON (COMEDY CENTRAL) |
| 6 | 3 | 2 | MORE GREATEST FITS ROY D. MERCER (LIBERTY/CAPITOL NASHVILLE) |
| 7 | 5 | | LOS MEJORES 99 CHISTES VOL. 1 JD JORDGE FALCON (LITANIO) |
| 8 | 6 | 5 | VICIOUS CIRCLE DANE COOK (COMEDY CENTRAL) |
| 9 | 8 | 64 | KING OF THE MOUNTAINS RODNEY CARRINGTON (CAPITOL NASHVILLE) |
| 10 | 9 | 46 | THE DISTANT FUTURE (EP) FLIGHT OF THE CONCHORDS (SUB POP) |
| 11 | 7 | 64 | MORNING CONSTITUTIONS LARRY THE CABLE GUY (JACK WARNER BROS. (NASHVILLE)/WRN) |
| 12 | - | 14 | HOT AND FLUFFY GABRIEL IGLESIAS (IMAGE) |
| 13 | 12 | 37 | AMERICA'S MEXICAN GEORGE LOPEZ (COMEDY CENTRAL) |
| 14 | 10 | 7 | THE GREATEST HITS: THE 50TH ANNIVERSARY COLLECTION RAY STEVENS (CURB) |
| 15 | 11 | 19 | WALK HARD: THE DEWEY COX STORY (SOUNDTRACK) JOHN C. REILLY (COLUMBIA/SONY MUSIC) |

TOP HEATSEEKERS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|----------------|----------------|---|-------------------------------|---------------|
| 1 | 2 | 15 | #1 SAVING ABEL SKIDDCO 06053/VIRGIN (12.98) | Saving Abel | |
| 2 | HOT SHOT DEBUT | | BO BURNHAM COMEDY CENTRAL DIGITAL EX (4.98) | Bo Fo Sho (EP) | |
| 3 | 3 | 22 | MGMT COLUMBIA 19512*/SONY MUSIC (11.98) | Oracular Spectacular | |
| 4 | 6 | 47 | FIVE FINGER DEATH PUNCH FIRM 70116 (12.98) | The Way Of The Fist | |
| 5 | NEW | | THE HOLD STEADY VAGRANT DIGITAL EX (9.98) | Stay Positive | |
| 6 | NEW | | PRIMA J BJH/GEFFEN 011224/IGA (13.98) | Prima J | |
| 7 | 1 | 2 | TYGA BAT SQUAD 8001/DECAYDANCE (14.98) | No Introduction | |
| 8 | NEW | | THE MORNING BENDERS +1 102/HIGH WIRE (12.98) | Talking Through Tin Cans | |
| 9 | 11 | 30 | WE THE KINGS S-CURVE 52001 (8.98) | WE the Kings | |
| 10 | NEW | | DAN TYMINSKI ROUNDER 610586 (17.98) | W*H*E*E*L*S | |
| 11 | NEW | | THE NOTWIST DOMINO 167* (13.98) | The Devil, You + Me | |
| 12 | 9 | 5 | THE COOL KIDS C.A.K.E. 059/CHOCOLATE INDUSTRIES (13.98) | The Bake Sale | |
| 13 | 7 | 3 | WAYMAN TISDALE RENDEZVOUS 5139 (18.98) | Rebound | |
| 14 | 5 | 2 | JAMES HUNTER GO HEAR 30669/CONCORD (18.98) | The Hard Way | |
| 15 | NEW | | SILVER JEWS DRAG CITY 358* (15.98) | Lookout Mountain, Lookout Sea | |
| 16 | NEW | | TILLY AND THE WALL TEAM LOVE 031 (15.98) | O | |
| 17 | 17 | 78 | DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) | Inhuman Rampage | |
| 18 | 28 | 2 | GREATEST LA APUESTA SERCA 6885 (11.98) | 10 Exitos De Oro | |
| 19 | NEW | | TEDDY THOMPSON VERVE FORECAST 010930/VG (13.98) | A Piece Of What You Need | |
| 20 | 16 | 5 | ESPERANZA SPALDING HEADS UP 3140 (11.98) | Esperanza | |
| 21 | 18 | 7 | JUSTIN NOZUKA GLASSNOTE 0102 (11.98) | Holly | |
| 22 | 8 | 2 | MC MAGIC NASTYBOY 20082/8-DUB (16.98) | Magic City: Part 2 | |
| 23 | 25 | 17 | LUDO REDBIRD/ISLAND 009497/IDJMG (9.98) | You're Awful, I Love You | |
| 24 | 12 | 5 | LADYTRON NETTWERK 30790 (17.98) | Velocifero | |
| 25 | 19 | 2 | CASSANDRA WILSON BLUE NOTE 07699*/BLG (18.98) | Loverly | |



This May 6 release gets its first glimpse of a chart as raised visibility in the iTunes Music Store (and a \$5.99 price) goose sales by 558%.

Hayes Carll (No. 31) benefits from exposure on the June 22 edition of "CBS Sunday Morning" as the album re-enters with a 61% gain.

Rehab, now on Universal Republic, debuts at No. 26 with an album assembled by former label Epic. The set features the hit "Sittin' at a Bar."

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|----------------|--|--|---------------|
| 26 | NEW | | REHAB EPIC 31447/SONY MUSIC (11.98) | Sittin' At A Bar | |
| 27 | 4 | 2 | KEAK DA SNEAK ALLNADDOE 5016/KOCH (13.98) | Deified | |
| 28 | 27 | 5 | MASON JENNINGS BRUSHFIRE 011240*/UMRG (13.98) | In The Ever | |
| 29 | NEW | | REGGIE & THE FULL EFFECT VAGRANT 493 (13.98) | Last Stop: Crappytown | |
| 30 | 26 | 35 | NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) | Party | |
| 31 | RE-ENTRY | | HAYES CARLL LOST HIGHWAY 010452* (9.98) | Trouble In Mind | |
| 32 | 10 | 2 | MARTHA WAINWRIGHT ZOE 431116/ROUNDER (17.98) | I Know You're Married But I've Got Feelings Too | |
| 33 | 30 | 18 | BON IVER JAGJAGUWAR 115* (14.98) | For Emma, Forever Ago | |
| 34 | 13 | 2 | PRISCILLA AHN BLUE NOTE 95283/BLG (12.98) | A Good Day | |
| 35 | 21 | 9 | NEEDTOBREATHE ATLANTIC 236924/AG (13.98) | The Heat | |
| 36 | NEW | | LOS INQUIETOS DEL NORTE SIENTE 865380/UNIVERSAL LATINO (14.98) | La Clika: Edicion Especial | |
| 37 | 23 | 7 | CHRIS SLIGH BRASH 0042 (13.98) | Running Back To You | |
| 38 | RE-ENTRY | | WHISKEY FALLS MIDAS 90184 (13.98) | Whiskey Falls | |
| 39 | 24 | 4 | SPIRITUALIZED SANCTUARY/SPACEMAN 542/FONTANA INTERNATIONAL (12.98) | Songs In A&E | |
| 40 | NEW | | MY BRIGHTEST DIAMOND ASTHMATIC KITTY 56046 (14.98) | A Thousand Shark's Teeth | |
| 41 | 32 | 5 | SONNY LANDRETH LANDFALL 0001 (16.98) | From The Reach | |
| 42 | NEW | | LA MIGRA THREE SOUND 579 (8.98) | 20 Super Exitos Volume 1 | |
| 43 | 36 | 7 | CUISILLOS MUSART 5050/BALBOA (15.98) | Vive Y Dejame Vivir | |
| 44 | RE-ENTRY | | EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98) | Fuego Nuevo | |
| 45 | 46 | 24 | THE SPILL CANVAS ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98) | No Really, I'm Fine | |
| 46 | RE-ENTRY | | LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12.98) | Puros Exitos Chacas | |
| 47 | RE-ENTRY | | JO JO JORGE FALCON TITANIO 1031 (5.98) | Los Mejores 99 Chistes Vol. 1 | |
| 48 | 42 | 23 | JUSTICE ED BANGER/BECAUSE 224892/VICE (13.98) | Cross | |
| 49 | NEW | | LA MIGRA Y LOS HUMILDES THREE SOUND 581 (8.98) | 20 Super Exitos De La Migra Y Los Humildes: Vol. 1 | |
| 50 | 34 | 6 | EMMURE VICTORY 449 (13.98) | The Respect issue | |

TASTEMAKERS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|----------------|---|-------|---------------|
| 1 | NEW | | #1 COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS CAPITOL 16886* | | |
| 2 | 1 | 2 | LIL WAYNE THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011033/LMRG | | |
| 3 | NEW | | JUDAS PRIEST NOSTRADAMUS EPIC 30708*/SONY MUSIC | | |
| 4 | 2 | 2 | MY MORNING JACKET EVIL URGES ATO 21626* | | |
| 5 | NEW | | WOLF PARADE AT MOUNT ZOOMER SUB POP 720* | | |
| 6 | 3 | 2 | PLIES DEFINITION OF REAL BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG | | |
| 7 | 6 | 3 | DISTURBED INDESTRUCTIBLE REPRISÉ 411132/WARNER BROS | | |
| 8 | 4 | 3 | WEEZER WEEZER DGC/INTERSCOPE 011135/IGA | | |
| 9 | NEW | | THE OFFSPRING RISE AND FALL: RAGE AND GRACE COLUMBIA 02908*/SONY MUSIC | | |
| 10 | 8 | 3 | FLEET FOXES FLEET FOXES SUB POP 777* | | |
| 11 | NEW | | DENNIS WILSON PACIFIC OCEAN BLUE: LEGACY EDITION CARIBOU/EPIC/LEGACY 07916/SONY BMG | | |
| 12 | 10 | 6 | DEATH CAB FOR CUTIE NARROW STAIRS BARSUK/ATLANTIC 452796/AG | | |
| 13 | 5 | 2 | N*E*R*D SEEING SOUNDS STAR TRAK/INTERSCOPE 011447/IGA | | |
| 14 | 15 | 6 | DUFFY ROCKFERRY MERCURY 010822*/IDJMG | | |
| 15 | 9 | 4 | USHER HERE I STAND LAFACE 23388/ZOMBA | | |

REGIONAL HEATSEEKER #1s



EAST NORTH CENTRAL

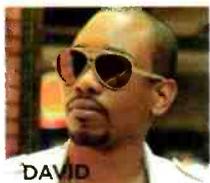
- Saving Abel
Saving Abel
- Bo Burnham
Bo Fo Sho (EP)
- Five Finger Death Punch
The Way Of The Fist
- The Hold Steady
Stay Positive
- The Cool Kids
The Bake Sale
- MGMT
Oracular Spectacular
- WE the Kings
WE the Kings
- Mason Jennings
In The Ever
- The Morning Benders
Talking Through Tin Cans
- The Notwist
The Devil, You + Me

SOUTH ATLANTIC

- Saving Abel
Saving Abel
- Wayman Tisdale
Rebound
- Dan Tyminski
*W*H*E*E*L*S*
- Bo Burnham
Bo Fo Sho (EP)
- MGMT
Oracular Spectacular
- Tyga
No Introduction
- Milly Quezada
...Solo Faltas Tu
- La Apuesta
10 Exitos De Oro
- MJ
Mi Sentimiento
- 9th Wonder & Buckshot
The Formula

BREAKING & ENTERING

Anthony David, the first artist signed to India.Arie's Universal Republic imprint Soulbird Records, bullets at No. 24 on the Adult R&B chart with "Words." Read more words about the Georgia native's major-label debut, "Acey Deucey," this week on billboard.com/breaking.



Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

PROGRESS REPORT

Heidi Newfield, "Johnny & June"
The former Trick Pony frontwoman sees her debut solo single break into the top 30 on Hot Country Songs as the tune rises 31-28. Her Curb album, "What Am I Waiting For," hits the market Aug. 5.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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(TINA vs. ARETHA)

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RECORD COMPANIES: BMG Label Group taps **Neil Levine** as senior VP/GM of its newly formed hip-hop label, Battery Records. He was head of Capitol Music Group's urban division.

Warner Music Group's WEA sales and retail marketing division promotes **Perry Bashkoff** to VP of digital sales and marketing. He previously oversaw the company's East Coast mobile and online retail efforts and will now expand that role to managing WMG's social media and ad-supported service relationships.

DISTRIBUTION: Digital music distributor the Orchard elevates **Brad Navin** to executive VP/GM. He was VP of global licensing and operations.



PUBLISHING: BMI in Nashville promotes **Milt Laughlin** to senior VP of operations and information technology. He was VP.

TOURING: Arena management firm Global Spectrum appoints **Vince Vella** GM of the General Motors Centre in Ottawa, Ontario. He was director of operations at the John Labatt Centre in London, Ontario.

Secondary-ticketing company RazorGator Interactive Group names **Seth Brody** executive VP/GM. He was group VP/GM of Americas business operations at Orbitz Worldwide.

AEG Live in Florida taps **Jesse Stoll**, the son of late Florida concert promoter Jon Stoll, as operations coordinator. He was a college marketing representative for Sony BMG in Miami.

RELATED FIELDS: The Rock and Roll Hall of Fame and Museum in Cleveland taps **Gregory S. Harris** as VP of development. He served in the same capacity at the National Baseball Hall of Fame and Museum in Cooperstown, N.Y.

The Nashville chapter of the Recording Academy elects new members to its 2008-09 board: Grand Ole Opry GM **Pete Fisher**, producer **Mark Bright** and Creative Artists Agency agent **Rod Essig**.

The board of U.K.-based Web A&R platform Slicethepie taps **Paul Brown** as commercial director. He serves as managing director at Pandora Media.

—Edited by Mitchell Peters

GOODWORKS

VANS WARPED TOUR CLEANS UP LOUISIANA

About two weeks into this year's 14th annual Vans Warped tour, approximately 100 artists, crew members and sponsors will use a day off to help rebuild hurricane-torn communities in southwest Louisiana. Between Warped stops in Houston and Atlanta, volunteers from the 46-date trek will spend July 7 building wheelchair ramps and help revamp a library, daycare and senior center in smaller towns that were destroyed in 2005 after Hurricanes Katrina and Rita hit the Gulf Coast region. "Everybody has been focusing their efforts on the larger communities, such as New Orleans," says Laura Murphy, foundation administrator for Unite the United, which is spearheading the project in conjunction with the Volunteer Center of Southwest Louisiana. These are communities "that have received little or no help from the outside," she adds.

Warped tour founder Kevin Lyman launched nonprofit Unite the United in response to the devastation the hurricanes caused. In June 2006, 400 volunteers from the Warped tour helped residents clear more than seven tons of debris from Cameron Parish in Louisiana. "It's really about the Warped community pulling together," Murphy says.

JESUS AND MARY CHAIN: PAUL SPENCER/RETNA

BACKBEAT



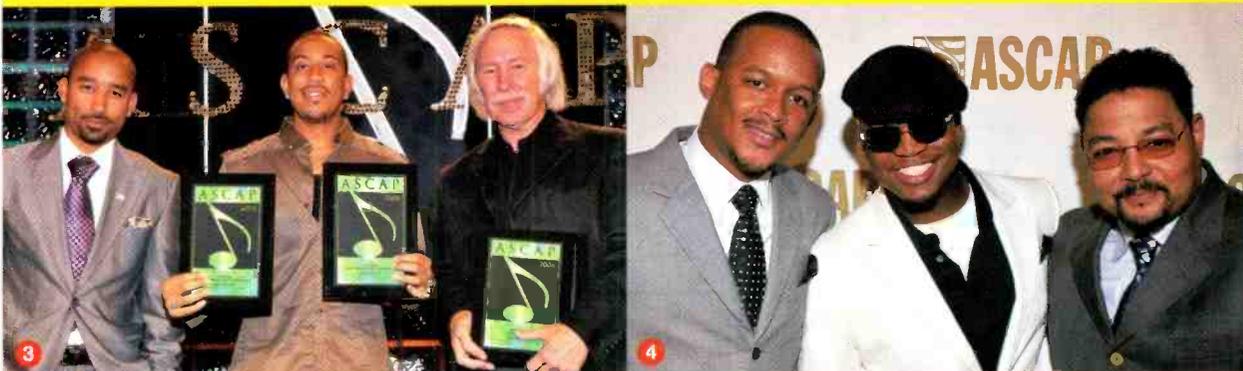
ASCAP RHYTHM AND SOUL MUSIC AWARDS

More than 600 songwriters, recording artists and music industry leaders gathered at the 21st annual ASCAP Rhythm and Soul Music Awards, held June 23 at the Beverly Hilton Hotel in Los Angeles. Grammy Award-winning songwriter John T. Austin hosted the all-star gathering, which included presenters MC Lyte, Ne-Yo and T-Boz. Top award winners include Timbaland for songwriter of the year, EMI Music Publishing for publisher of the year, "This Is Why I'm Hot" for ringtone of the year and "Lost Without You" for rap song of the year. PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM

- 1 Songwriters Musiq Soulchild, left, and Akon inside the press room at the ASCAP Rhythm and Soul Awards.
- 2 ASCAP CEO John LoFrumento, far right, with EMI Music Publishing's creative team onstage at the ASCAP Rhythm and Soul Awards. From

left are director of East Coast creative for urban **Mike Jackson**, director of East Coast creative for urban **Omar Grant**, president of West Coast creative **Big Jon Platt**, associate manager of creative for urban **Carlos Hudgins** and chairman/CEO **Roger Faxon**.

- 3 From left: John T. Austin, Ludacris and ASCAP executive VP of membership **Todd Brabec**.
- 4 From left: ASCAP creative director of membership for urban **Jay Sloan**, **Ne-Yo** and ASCAP senior director of membership for urban **Alonzo Robinson**.
- 5 Writer/producer **Maurice Starr** and ASCAP senior VP of membership for urban **Jeanie Weems** with the members of ASCAP Golden Note Award honoree **New Edition**. From left are **Ronnie DeVoe**, **Michael Bivins**, **Johnny Gill**, **Ricky Bell**, **Starr**, **Bobby Brown**, **Ralph Tresvant** and **Weems**.



INSIDE TRACK

'NEGATIVE' SPACES

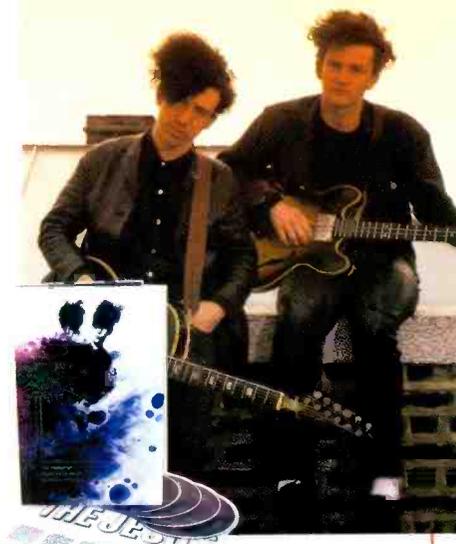
The long-awaited Jesus and Mary Chain boxed set is finally set for release Sept. 30 via Rhino. The four-disc "The Power of Negative Thinking: B-Sides & Rarities" is presented in chronological order and offers a host of previously unreleased tracks, including the "Psychocandy"-era "Walk and Crawl"; alternate versions of "Never Understand" and "Coast to Coast"; demos of "My Little Underground," "The Living End" and "Dirty Water"; and the never-before-heard "Till I Found You." The set also sports 19 of the 20 rarities previously released on the 1988 compilation "Barbed Wire Kisses" and a cassette-sourced 1983 recording of "Up Too High." The packaging for "Negative

Thinking" is a 6-inch-by-10-inch gatefold shell and includes an 18-inch-by-24-inch double-sided poster featuring artwork and a Jesus and Mary Chain family tree. Meanwhile, work continues on the band's first new studio album in a decade, a release date for which has yet to be announced.

GAME ON

An as-yet-unnamed new Franz Ferdinand song will be featured in the "Madden 09" videogame, which will hit stores in mid-August. It has not yet been determined whether the track will be featured on the band's next album. The set, which is also untitled as of now, is due in January via Epic.

JESUS AND MARY CHAIN





Sixteen-year-old fashion designer **Kira Plastinina**, center, hosted a party June 14 in Los Angeles to celebrate her line's launch in the United States. Plastinina already has more than 40 shops in Russia and has opened five in the States. Flanking Plastinina are **Esmee Denters**, left, the first signing to Justin Timberlake's Tenman Records imprint, and R&B star **Chris Brown**, who treated VIP guests to a private performance during a full runway show. PHOTO: COURTESY OF STEFANIE KEENAN/WIREIMAGE.COM



SESAC TELEVISION & FILM COMPOSERS AWARDS DINNER

SESAC's Television & Film Composers Awards Dinner was held June 12 in Santa Monica, Calif., to honor its roster of film and TV composers. The event feted music composers for the top-rated TV shows on network, cable and syndicated platforms, as well as the top-performed theme. More than 50 awards were given during the event, including acknowledgments of "Grey's Anatomy," "How I Met Your Mother," "Boston Legal" and "Dateline NBC." PHOTOS: COURTESY OF TEAL MOSS

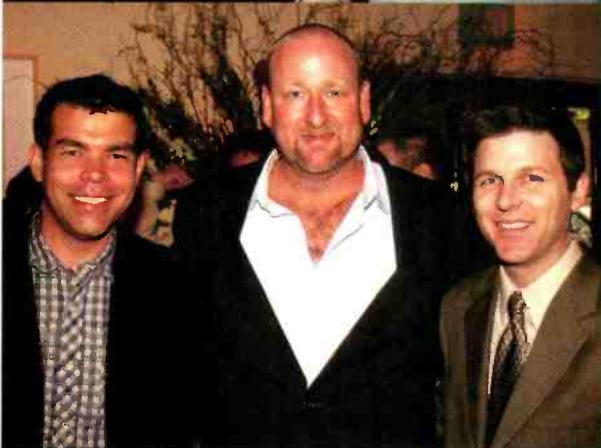
UPPER LEFT: SESAC senior VP **Pat Rogers**, right, with International Creative Management's **Brice Gaeta**.

ABOVE: SESAC executive VP **Dennis Lord**, left, bestows an award on composer **Christophe Beck** for his work on the films "Charlie Bartlett," "Fred Claus" and "License to Wed."

LEFT: From left: Composer **Paul Buckley**, SESAC VP of royalty distribution and research services **Hunter Williams** and award-winning composer **Danny Lux**, who won for his work on "Grey's Anatomy," "My Name Is Earl," "Boston Legal" and "The Bachelor."



The members of four-time Grammy Award-winning R&B/soul group **Boyz II Men** present their \$250,000 prize money from their appearance on "Don't Forget the Lyrics." The act competed on the show on behalf of the T.J. Martell Foundation. From left are Boyz II Men's **Shawn Stockman**, T.J. Martell Foundation CEO **Peter Quinn**, Boyz II Men's **Nathan Morris**, T.J. Martell board member **Thomas Valentino**, Boyz II Men's **Wanya Morris** and T.J. Martell Foundation founder/chairman **Tony Martell**. PHOTO: COURTESY OF MICHAEL MARMORA



2008 SONGWRITERS HALL OF FAME AWARDS

The 39th annual Songwriters Hall of Fame induction ceremony took place June 19 at the Marriott Marquis Hotel in New York. This year's inductees were **Desmond Child**, **Albert Hammond**, **Loretta Lynn**, **Alan Menken** and **John Sebastian**. Other honorees included Johnny Mercer Award recipient **Paul Anka**, Hal David Starlight Award winner **John Rzezniak**, Abe Olman Publisher Award recipient **Milt Okun** and **Anne Murray**, who received the **Howie Richmond Hitmaker Award**. In addition, the **Towering Song Award** was granted to "Take Me Out to the Ball Game." The ceremony featured appearances by **Joan Jett**, **Natasha Bedingfield**, **John Legend**, the **Naked Brothers Band**, **Yankee sportscaster John Sterling** and **Lee Ann Womack**. PHOTOS: COURTESY OF ALIM URMANICHEV

LEFT: Singer/songwriter **Joan Jett** with **Desmond Child**.

RIGHT: From left: **Alan Menken**, **John Sebastian**, Songwriters Hall of Fame chairman **Hal David**, **Loretta Lynn**, **Albert Hammond** and **Desmond Child**.



Alicia Keys wrapped her 28-city **As I Am** U.S. tour, presented by Lexus, June 18 at New York's Madison Square Garden. Her album "As I Am" has sold more than 3.5 million copies in the United States, according to Nielsen SoundScan. From left are RCA VP of urban marketing **Carolyn Williams**, RCA executive VP/GM **Tom Corson**, J/Arista Records president **Peter Edge**, BMG Label Group chairman/CEO **Barry Weiss**, Keys, Sony BMG Worldwide chief creative officer **Clive Davis**, RCA executive VP of promotion **Richard Palmese**, RCA senior VP of urban promotion **Gwibens** and Sony BMG Music Entertainment executive VP of business affairs/general counsel **Julie Swidler**. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM

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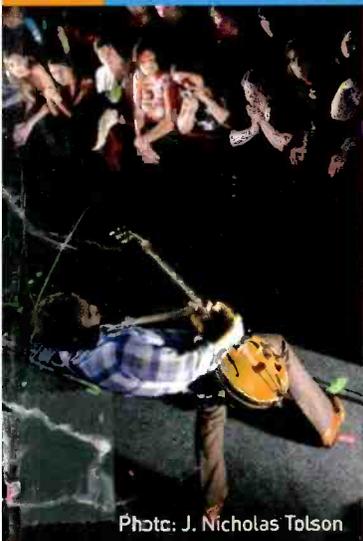


Photo: J. Nicholas Tolson

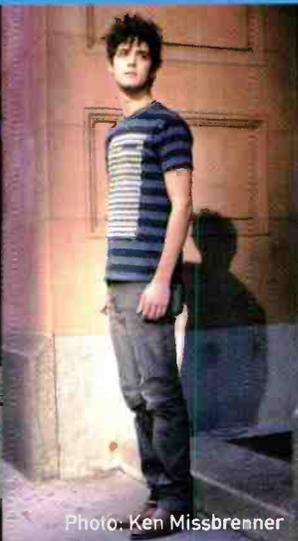


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