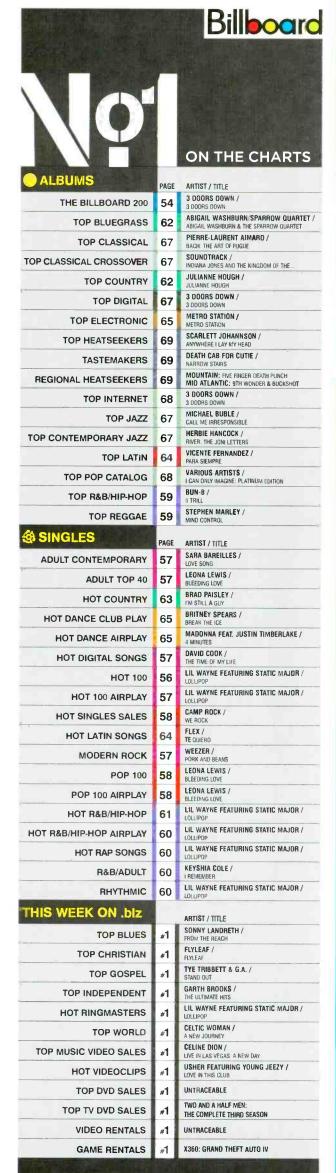


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# BrandingTogether Bands Need More Help—A Blanket License—From Rights Holders

BY SNOWY EVERITT

Innovative routes to market have been at the heart of discussions about the future of the recording industry for some time. The current obsession seems to be with free music.

Recent release activity from such forward-thinking, cash-rich players as Radiohead, Trent Reznor and Coldplay has prompted bands, label execs and consumers alike to ponder the question of free music distribution.

Inevitably there have been discussions about the negative impact of free music on artists' revenue and livelihood. Most artists don't have the stature and bank balances of Radiohead: Giving the odd track away might bring promotional benefits, but a whole album would be suicide. Most bands can't afford to give away music and, more importantly, most labels won't let them.

History has taught us that consumers will continue to find free music, even as sites are shut down and offenders prosecuted. Yet research shows that what consumers really want is free music from legal sources. Forrester Research's February report "The End of the Music Industry As We Know It" found that 82% of American music fans with digital audio files on either a computer or portable player got them from their own CDs. Of the total number of audio files, 45% came from this source. Another Forrester report found that European users "would rather use official sites than download illegally, but they continue to download and share illegal music because they believe music online should be free.

As an agency advising companies on music and content strategies and these shifts in consumer behavior, we believe that brands offer a solution. A brand

### FOR THE RECORD

In an article about Ne-Yo in the April 26 issue, the singer/songwriter was cited as a writer of Pretty Ricky hits because S. Smith was identified on Billboard's charts as Shaffer "Ne-Yo" Smith. The abbreviation actually refers to Pretty Ricky member Spectacular Smith. Billboard's chart archives have been corrected to give credit to the proper writer, retroactive to the start of each affected song's chart run.

subsidizing free music offerings makes it work for all parties—the artist, labels and publishers get paid, consumers get free music, and the brand gets credita win on all counts.

Labels and publishers are increasingly



'A brand subsidizing free music offerings makes it work for all parties.

wise to this opportunity and many are ready to do deals on track-by-track purchases or artist or catalog bundles. But these deals are costly and timeconsuming to do. Brands' budgets are finite: Lawyers and artists are paid from the same pot of money. Legal fees can be so high as to put brands off altogether. And pioneering brands need to offer a wide variety of fresh new music to consumers—quickly. Glorified synch deals are not viable in many cases.

Furthermore, in the current music

industry climate, the opportunity to squeeze a brand for a quick cash fix, however tempting, does not pave the way for a fruitful long-term relationship.

Blanket agreements promising rapid, cost-effective access to music for brands are theoretically possible. But the music industry is reluctant—or simply doesn't have the mandate—to license music to explicitly branded digital platforms. And they are unable to offer global licensing or licensing for distributed digital environments like Facebook widgets. Pandora, Last.fm and eMusic-all of which offer rights owners attractive revenue streams—have all struggled to implement workable deals.

There is an urgent need for a simple solution to this global problem. In order for the music industry to work more effectively with brands, a blanket license should exist that covers all artists, all recordings, all songs and all publishing rights on a global basis.

EMI Music Publishing and Universal Music Publishing are setting up their own organizations to ease this process smart move, but until that time artists are missing out on potential revenue from this rich channel, something that we continually experience through our digital strategy work with such global brands as Bacardi.

Working together to devise a system that allows brands to license digital music in a way that suits their campaigns—i.e., one that is global, fast and fairly priced—is the ultimate solution, but this requires global commitment from labels, publishers, songwriters and societies. We've seen before how long the industry takes to adapt to new business models and we should be learning from this.

Aside from a missed revenue opportunity to earn money, there is another danger here. If the music industry does not move quickly to build free legal music solutions, consumers will find their own answers—and it won't be one that benefits artists.

Snowy Everitt is a director at U.K.-based marketing, digital, content and talent management company Think Espionage.

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**COLLECTION WOES** 

### >>>LIVE NATION 'FRIENDS' **FACEBOOK**

Live Nation unveiled a Facebook application that lets users search for and buy concert tickets directly from their profile on the popular social networking site. The application is an extension of the My Live Nation Web site, which lets users create customized concert searches based on their favorite artists by reading their digital music libraries

### >>>USHER POISED FOR NO. 1 DEBUT

Usher's "Here I Stand" is poised for a No. 1 debut on the Billboard 200 next week. as the set tops Nielsen SoundScan's Building chart, released May 28. Unweighted firstday sales for "Stand" from the chart's panel of nine accounts came in at 146,000. Billboard estimates the merchants that report to the **Building chart** make up about 80% of all U.S. album sales.

### >>>50 CENT, DIDDY ON **MTV SLATE**

In the coming months, MTV will premiere series from 50 Cent, Cisco Adler and Shwayze, and will revamp Sean "Diddy" Combs "Making the Band." MTV is also developing new programming about celebrity assistants. stage moms, skateboarding and teen pregnancy, although none of these shows have vet been given the official go-ahead.



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# 

# **SELLING IDOL'**

### Fox Hits Big With Expanded iTunes Partnership

The monumental ratings of "American Idol" may have declined ever so slightly this year. But sales numbers at Apple's iTunes store following the justconcluded season make clear that public demand for "Idol"related recordings is strong.

In the week ended May 25, "American Idol" winner David Cook had 11 songs on the Billboard Hot 100 (see Happening Now, page 51) and 14 songs on the Hot Digital Songs tally, only one of which would have been available in prior years, and usually not until at least 10 days after the show finale

But the chart numbers don't stop there. Runner-up David Archuleta had three songs on both the Hot 100 and Hot Digital Songs, giving the "Idol" franchise 17 songs on the former list and 14 on the latter. Overall, "American Idol" acts. have 17 songs on the Hot 100, including tunes from Jordin Sparks, Carrie Underwood and Daughtry.

In March, a deal put together among Fox Broadcasting, Fox Interactive Media, "Idol" producer 19 Entertainment and FremantleMedia North America allowed iTunes to offer each week's show performances for 99 cents per song, while videos could be purchased for \$1.99. Each week's performance was available until late May, when they were all pulled off the iTunes site.

However, during that time, iTunes and 19 Entertainment agreed not to report sales to Nielsen SoundScan because they didn't want the charts to unduly influence voters. The week ending May 25 represents the first time the sales information has been released and included on the charts. Cook's "The Time of My Life" came in at No. 3 with 236,000 scans on the Hot 100, while his version of "Dream Big" came in at No. 15 with 111,000 downloads, according to Nielsen SoundScan. In total, the other Cook tracks available via Fremantle/19 collectively scanned nearly 806,000, or more than three times "The Time of My Life."

In the meantime, "The Time

of My Life" is generating plenty of radio action, coming in as the No. 1 most-added song at hot AC and AC radio and No. 2 most-added at top 40 radio, pulling in more than 6 million listeners in less than a week without an official launch. Additionally, it was the biggest single premiere on AOL's PopEater site this year. garnering more than 1 million

streams in 24 hours. While Cook's "Dream Big" was issued via the Fremantle/ 19/iTunes agreement, RCA was able to tap into that mechanism to fast-track the sale of a studio version of "The Time of My Life," RCA senior VP of sales Kevin Twitchell says.

So after the completion of the Hawaiian broadcast of the May 21 show, the track was up for sale on iTunes at 3:20 a.m. ET May 22, after a frantic week filled with RCA staffers clearing business affairs hurdles and providing the information necessary for the iTunes ingestion process, Twitchell says.

The effort rewarded the companies with the eighth-best first-week digital sales tally and the best week for an "American Idol" winner since season two, when victor Ruben Studdard moved 286,000 physical singles of "Flying Without Wings" in the June 28, 2003, issue, and

393,000 physical singles of "This Is the Night."

By the weekend, "The Time of My Life" was also up on other digital merchants like Amazon Napster and Rhapsody. But for the first time, RCA didn't issue the song physically, nor will it.

In the current marketplace, issuing a physical single didn't make sense, especially in light of the fact that there was only one new track. Twitchell says. But the digital success will set up a strong physical and digital release in the fourth quarter, he adds. Cook has signed a recording contract with 19 Recordings/RCA and is expected to release his debut album in the fall.

"Our reaction was just of huge excitement," 19 Entertainment U.S. president Iain Pirie says on Cook's sales success. "It reflects a strong winner and it reflects the success of 'American Idol.' It's amazing."

founder Simon Fuller is in charge of negotiating the terms of the deal with iTunes, and it's yet undecided if the relationship between the digital music provider and the show will be expanded next yearor if this success means that 19 will venture into more digital music and video opportunities. Representatives at Apple declined to comment.

Pirie notes that the way the show has brought music to the public for purchase has evolved during the seven seasons of "American Idol," and he expects it to continue to do so. "We used to have compilation albums and the winning single," he says. "Then we decided to record full-length versions of the songs . . . we want to keep our products really contemporary for fans of the show." ....

Additional reporting by Antony Bruno and Silvio Pietroluongo.



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



### >AGENCY **GROUP ACQUIRES** KORK

Boutique booking firm the Kork Agency has merged with the Agency Group. Financial terms of the deal were not disclosed. The Kork team will move into the Agency Group's Los Angeles office. effective July 1. Kork operates a diverse roster of more than 175 acts, including Aesop Rock, . . . And You Will Know Us by the Trail of Dead. Atmosphere, Beirut, and Butthole Surfers. Agency Group books such acts as 3 Doors Down, the Black Keys, Gym Class Heroes, Papa Roach and the White Stripes

### >>>NAPSTER **EXPANDS MOBILE REACH**

Napster expanded its mobile relationship with Japanese operator NTT DoCoMo with an over-the-air video service. DoCoMo is the only operator that offers a true all-you-can-eat music subscription service to its customers via the Napster Mobile partnership, and this new deal adds streaming videos to the mix. Called Napster Clips, the service is limited to the new "onephone" device-a mobile phone that connects to cellular wireless networks as well as home local area

### >>>RIAA DROPS **ALLOFMP3 SUIT**

networks

The RIAA dropped its lawsuit against AllofMP3.com, the Russian digital music service that shut down last July. The trade group told Bloomberg that the move was due to the fact that the site is no longer operational and therefore represents a "successful antipiracy initiative." The lawsuit was originally filed in December

# UPFRONT

TOURING BY RAY WADDELL

# A SECRET NO MORE

### MySpace Music Prepares To Stage Its 150th Secret Show

The secret's out: MySpace Music Secret Shows are a hit.

Social networking pioneer MySpace has managed to create coveted buzz around its music program through the establishment of intimate Secret Shows, the 150th of which will be Gnarls Barkley June 8 at Irving Plaza in New York.

Working with labels and artists. MySpace Music launched the Secret Shows franchise in January 2006 and has since hosted such acts as Rilo Kilev. Moby, Maroon 5, the Killers, the Yeah Yeah Yeahs, Tenacious D. Lily Allen, Ice Cube, James Blunt and Neil Diamond in cities around the world.

The concept is the brainchild of MySpace Music editor Isac Walter, who wanted to attract fans to a MySpace profile where they could find out about promotional shows, with an urgent call to action

"We have such a large social network we can pull from that we literally can go into any city and announce a show 48 hours in advance and fill an entire venue," Walter says. Admission to the shows is free.

If fans sign up as a "friend" of the Secret Show profile, "you'll get a bulletin that says, 'Tomorrow night, the Kooks in Portland [Ore.] at Backspace, first come, first served," Walter says. "If you really want to see the show, you can go down and get in line."

Secret Shows is MySpace's most successful and longstanding music program to date, and the program with the most user interaction, Walter says. "Almost half a million kids have signed up for the Secret Shows profile and those kids are keeping the profile active, going in and requesting bands to play."

The primary Secret Shows endgame for MySpace, according to Walter, is to keep fans coming back and remaining active on MySpace Music. My-Space has also monetized the program in the past with Chili's as a sponsor, both online and offline at the actual event. Samsung Mobile is sponsoring the 150th show, and MySpace's sales team will continue to seek corporate partners.

We're able to do something offline and engage an audience outside of MySpace, outside the computer itself," Walter says.

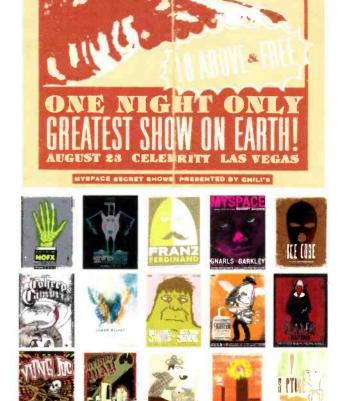
To enlist a band for a Secret Show, Walter will typically approach a label when a particular act is already on tour or has a timely album release "Preferably we'll do it with a band that is already playing a much larger venue [in the market], perhaps 1,000 or 2,000 capacity, and then try and get them to do a really small, intimate show where core fans will be able to come out and enjoy it." he says. "Kids will go and wait in line for hours on end, and the reward basically is the longer you're willing to wait, the more chance you have of getting in to see one of your favorite bands perform."

Bands play gratis in exchange for promotion on MySpace Music, and any costs are absorbed by the label as a marketing and promotion expense. "Clubs are really happy to get involved because obviously they get the bar [revenue], but they also get to say, 'Slayer played at my club,' " Walter adds.

MySpace has staged Secret Shows in 30 states and has launched the program in several other countries, including Australia, Germany, England, France, Spain, Italy, Canada and Japan. "Obviously the rest of the world hasn't caught up to how many shows I've done here in the U.S., but it's pretty amazing that we can launch a program like this on the Internet through one Web page and it becomes global," Walter says.

The shows are not typically webcast on MySpace due to technological challenges. "If [the technology] does become available so that we can just set up a box and webcast the show for everybody to watch, I think it's pretty likely that we will, and I don't think the technology is too far off," Walter says. "But in the meantime, we're just focusing on the actual event itself to give the kids something to get excited about and remember MySpace."

The program has also developed cachet with fans. "This is



MYSPACE.COM SECRETSHOWS

Posters from some of MySpace's 150 shows.

more of a curated series of concerts. It holds a certain respect for the act that is playing," Walter says. "If we do a show with Ice Cube or Gnarls Barkley and we do a show with a band you

may not have heard of, like Kasabian, for instance, you're more likely to want to go to this concert because you understand the bar for this series is pretty high."

GLOBAL BY LARS BRANDLE

# Singled Out

### Woolworths Says It Will Stop Selling Physical Singles In The U.K.

LONDON—The end looks nigh for CD singles in Britain after Woolworths, the country's traditional No. 1 destination for physical singles, de-

cided to pull the plug on the ailing format.

CD singles will be vanked from the shelves of Woolworths' 820 stores beginning in August, although it will make exceptions for one-off big

event releases, like the winner of "The X-Factor." The retailer softened the blow to the biz by declaring it would fill the void with the launch of a new digital entertainment download store

Entertainment Retailers Assn. (ERA) chairman Paul Quirk says the move "comes as no surprise," given the for-

mat's sharp decline and the rise of digital downloads.

> "Woolworths' decision is entirely understandable given what has happened in the market." he says.

While retailers and record labels privately admit that Woolworths' decision could precipitate the demise of the entire mar-

ket for CD singles, executives say opportunity is knocking for the download business. According to the ERA, 95% of all singles sold in Britain last week were downloads.

"As CD singles accounted for just over 1% of record-label income last year," labels body BPI CEO Geoff Taylor says, "of far greater significance is Woolworths' decision to enhance their digital music services."

Although Woolworths lost its No. 1 singles retailer status to HMV in 2004, it remained a major player for physical releases. BPI figures gave the publicly listed retailer a 26.9% share of U.K. singles expenditure in 2006, the latest figures available.

But in 2007, just 6.7 million CD singles were bought in the United Kingdom, down from 11.2 million the previous year, according to the Official U.K. Charts Co. The comparative figure in 2000 was about 55 million.

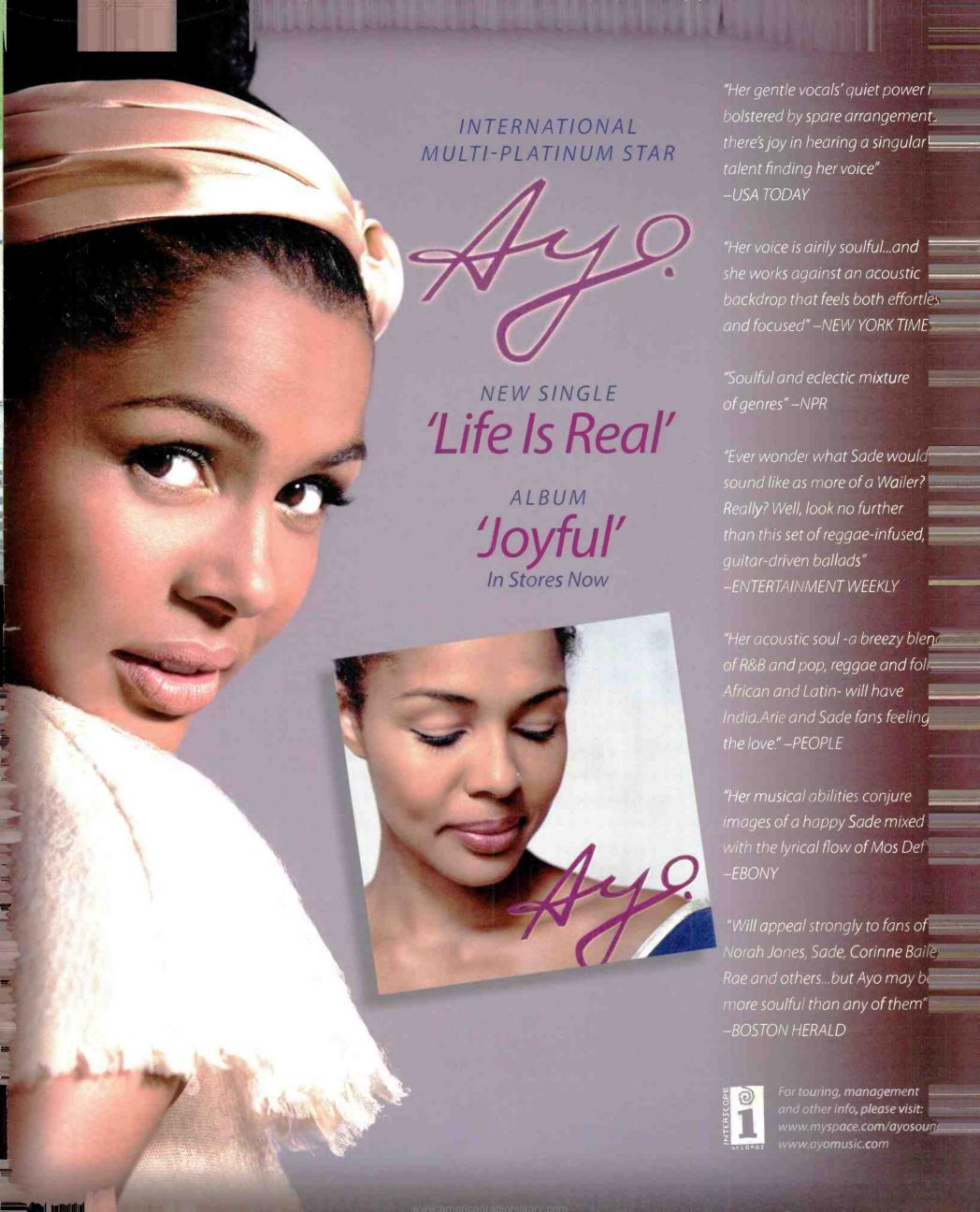
"On the one hand, [Woolworths" movel will help to further strengthen HMV's share of the singles market," says Rudy Osorio, head of music at HMV, which had a 28.8% share of singles expenditure in 2006. "But, on the other, it may diminish the critical mass that exists in the market for singles."

HMV remains committed to stocking the format, "so long as there is some form of viable consumer demand for physical singles," he adds.

In recent years, the U.K. industry sought without success to resuscitate the physical singles market with a raft of measures.

Woolworths commercial director Jim Batchelor admits that there was a "degree of sadness" in effectively sounding the death knell for CD singles. But, he says, "digital downloading is now the true customer choice for listening and purchasing single music tracks."

Woolworths' new download site boasts a licensed catalog comprising more than 1.2 million music tracks in a mix of WMA and MP3 formats, plus film, TV, games and mobile content.



### >>> CMT TO **AIR NBC'S** 'NASHVILLE STAR'

CMT has entered into an agreement with NBC to rebroadcast episodes of "Nashville Star," the music reality series that moves from USA Network to NBC for its new season. The sixth season of the show kicks off June 9 on NBC. The first rebroadcast will air June 14 on CMT before moving to its regular Friday night slot the following week.

### >NEW **EDITION PICKS UP ASCAP** HONOR

New Edition will be presented with the Golden Note Award at ASCAP's 21st annual Rhythm & Soul Music Awards, The ceremony, which also honors the organization's top songwriters and publishers in R&B and hip-hop, will take place June 23 in Los Angeles. New Edition joins such previous honorees as Stevie Wonder, Jay-Z and Quincy Jones.

### >>>SHOF TO HONOR 'TAKE ME OUT TO THE BALLGAME'

The Songwriters Hall of Fame will honor the song "Take Me Out to the Ballgame" with the **Towering Song Award** at this year's gala. The honor is presented each year to the creators of an individual song that has influenced American culture in a unique way through many years. Composer Albert von Tilzer and lyricist Jack Norworth submitted the song to the U.S. Copyright Office 100 years ago. The SHOF gala will be held June 19 in New

Compiled by Chris M. Walsh, Reporting by Antony Bruno, Susan Butler, Keith Caulfield, Ann Donahue, Gail Mitchell, Mitchell Peters and Ken Tucker.



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PUBLISHING BY SUSAN BUTLER

# STARS ALIGNING

### After Taking Itself Off The Market, Chrysalis Moves On

Three years after BMG Music Publishing attracted the highest price ever paid for publishing assets, valuations perhaps hit their low mark when Chrysalis Group went off the market last month after rejecting a cash offer that valued the company at about \$205 million, well below the asking price of more than \$340 million.

Whether the ongoing credit crunch or the downward shift in valuations of publishing assets—the core business of Chrysalis—played a featured role in an interruption to its business, bad timing was an undeniable culprit in the decision not to sell the company. But the stars have since aligned for Chrysalis executives to continue building one of the largest independent music companies on the planet.

"The process revealed a number of things, one of which is that it is one of

the worst times in recent history to sell a business," Chrysalis CEO Jeremy Lascelles said when the company terminated the sales process

Since then, Billboard has observed an unusual occurrence. From the time Chrysalis went on the market at the end of 2007 until final bids were sent to the company in early April, current hits by Chrysalis artists and writers were essentially nonexistent. Then, as if the artists were waiting for the process to end, their hits began lighting up on the charts.

In April, the Raconteurs' "Consolers of the Lonely" entered Billboard's Top Modern Rock/Alternative Albums at No. 2, Top Rock Albums at No. 3 and the Billboard 200 at No. 7. The band's Brendan Benson is signed with Chrysalis.

Gnarls Barkley's "The Odd Couple,"

with Chrysalis writer/producer Danger Mouse, entered Top Modern Rock/Alternative Albums at No. 2.

Hits by Chrysalis artist/writers include Estelle's "Shine," which entered the European Top 100 Albums chart at No. 26 in April and Top R&B/Hip-Hop Albums at No. 6 by May. Her single "American Boy" featuring Kanye West hit No. 3 on the European Hot 100 Singles and No. 1 on a U.K. singles chart at press time.

In May, Portishead's "Third" entered Top Rock Albums at No. 2 and European Top 100 Albums at No. 3. Two weeks later, Pendulum's "In Sillico" entered European Top 100 Albums at No. 8. Wiley's single "Wearing My Rolex," which sampled 50% of the Chrysalis song "What Would We Do" by '90s dance group DSK, reached No. 2 on U.K. radio charts. Chris Brown's

"With You," co-written by Chrysalis writer Johnta Austin, is moving up in the top 20 European Hot 100 Singles chart.

"It was as if the gods were passing judgment on the whole process," Lascelles says.

While current hits are but one factor in the valuation of a publishing catalog, the public nature of Chrysalis—which is unusual for an independent publisher —also played a role in the ultimate bid. Some sources with bidders had been watching the Chrysalis share price throughout the process.

"The big anomaly for us, because we are a publicly floated company, is the share price doesn't reflect anywhere near the value of the business." Lascelles says. "The share price is around  $f_{1.15}$  [\$2.28] and  $f_{1.20}$  [\$2.37]. We have 67 million shares, which gives you a market cap of the business of about £80 million [\$158.1 million]. We know that's not even half of what the business is worth. You do valuations of the musicpublishing catalog as a multiple of NPS [net publisher's share, the amount the publisher retains after paying songwriters], not on its market cap. So there's a big discrepancy between the market capitalization of the company and the acknowledged value of the catalog."

It will likely take nine to 18 months for publishing revenue from the hits to appear in the company's earnings. Meanwhile, Lascelles is on a road trip meeting with Chrysalis employees around the world. They plan to get the company back on track.

MOBILE BY ANTONY BRUNO

# Off-Deck & Out Of Control?

### Wireless Carriers Draw Fire For Service Charges

Legal pressure is mounting against U.S. wireless operators over their role in facilitating either false or misleading charges for mobile content—primarily ringtones. The resulting fallout threatens to stunt an area of potential growth for declining ringtone sales: so-called "off-deck" service providers

The most recent development targets T-Mobile. The operator is being sued in California for adding charges stemming from subscription mobile content services Ringazza and Flycell to the bills of customers who claim they never authorized the charges

Both services are what the mobile industry calls off-deck providers-companies that market to wireless customers outside the wireless operators' content menu. They advertise their content in magazines and on certain cable TV networks, which customers can buy via text messaging or mobile Web sites. The cost of the content is then added to the customer's phone bill via a billing arrangement with the operator.

The problem is that customers don't always realize what they are buying. Most off-deck content providers operate subscription services whereby members can download a set number of ringtones. wallpapers and games for a monthly fee, typically \$10. They attract new customers by advertising free or deeply discounted ringtones, many of whom don't

notice the subsequent extra recurring fee.

Such confusing marketing and billing practices are not new and have spawned numerous lawsuits against the individual providers engaging in such practices, mostly in Europe. A class action lawsuit is under way in Florida against such a provider—the U.S. arm of Italian content provider Buongiorno.

But recent developments put wireless operators in the cross hairs for their involvement in collecting the disputed charges, even though they play no role in marketing or distributing the content in question.

"I would call the situation borderline chronic," Multi-Media Intelligence analyst Frank Dixon says, "The whole problem has just been rampant."

While there isn't any hard data proving that these lawsuits and the problems that initiate them have any direct effect on mobile content sales, Dixon says they're almost certainly contributing to the stalling mobile entertainment market.

"We're not seeing the adoption of mobile content like everyone would have liked, so obviously we can say there's some impact on the consumers," he says. "The secondary impact is that operators are getting more careful about how they get to market. They're putting up roadblocks for questionable practices, and they're making a concerted effort to push content through their own on-deck offerings.

Ultimately, that threatens the expansion of the offdeck space—the one area where mobile content sales are up. Total U.S. off-deck sales are expected to rival on-deck sales by the end of this year, according to research from Informa Telecoms & Media. For 2010. Informa projects off-deck sales will reach \$5 billion versus \$2.1 billion for on-deck sales.

This tightening rules comes as labels are entering the off-deck market. Island Def Jam teamed with Flycell on IDJ Mobile, a monthly subscription service that lets fans download not only IDJ content, but content from any label that Flycell has partnerships with—to date limited to all Universal Music Group companies.







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Brickman's Brickhous content' and fan interaction

DIGITAL BY KEN TUCKER

# A New Age Idea

### Jim Brickman's Brickhouse Direct Connects Older Fans With Key Artists

Jim Brickman is a composer, pianist, producer and radio host, long a new age and AC hitmaker. But of late. his role as an Internet entrepreneur is getting the most attention.

Based in his hometown of Cleveland, Brickman is the man behind Brickhouse Direct, which provides a variety of social networking, fan club and fulfillment services for clients that include Michael W. Smith, Amy Grant, Dave Koz, Sandi Patty. Point of Grace, former Lonestar lead singer Richie McDonald, Universal Records South and Midas Records.

Realizing early on in his career that record deals come and go but that an act's relationship with its fans can last a lifetime, Brickman began collecting information from his audience at concerts, at events, even from a chance meeting on an airplane. The strategy was "born out of survival," he says, explaining that he thought at the time, " 'This is how I'm going to protect my future—by my direct relationship with consumers."

Brickman began to utilize his ever-growing database to let fans know when he would be performing in their city or had new product available. It was also a way to foster his relationship with his fans in a way that he calls "a precursor to social networking."

"I always felt that it was important to have a humanity between the artist and the audience," he continues. "Not so much that they should have your home phone number, but to continue a relationship that builds loyalty with your audience.'

As Brickman's business acumen grew, he realized he was missing an opportunity by letting thirdparty providers sell his product and gather information he felt strongly about retaining, so he launched his own integrated store to handle music and merchandise.

After putting the pieces in place to serve his own needs, and after hearing from fellow artists that were interested in applying his model to their businesses, Brickman decided to take on new clients.

"Music is everything to me, and I wanted to be able to get my friends and artists that I believe in to have long-term associations with their audience without having to be victimized by any big business interest," he says. "It's an artist-centric model that grew out of my friendships with people."

Now, the clients are seeing results. Greg Lucid of Lucid Artist Management works with Patty and McDonald and has tapped into Brickhouse Direct's services for three years. Frustrated with other providers.

Lucid moved his clients to Brickhouse and experienced a quick uptick.

"They increased my Web store sales by 65%," Lucid says. "They know how to market things and do things I hadn't thought about. They're the kings of capturing data."

One aspect of the service that differentiates it from others is that it engenders community among like-minded fans. Smith, for example, encourages fans to get involved in service projects. "It's taking his brand and what he stands for and getting his fans engaged," says Brickman's brother Michael, who joined Brickhouse as president a few years ago. "We facilitate that over the Web."

Brickhouse director of client services Rod Flauhaus says adults use the Web differently than teens and that difference is reflected on the Web sites with which the company is involved. "They're researching

value [and] value-added content," he says. "They want to contribute more to their inner circle and really get a group and community feeling rather than just being cool."

That means Brickhouse sites are "not as jazzy as some of the younger-leaning sites. They are very straightforward in terms of the presentation. We give them rich content, we make it easy to find things and make purchases," Flauhaus says, "We keep it simple."

Michael Brickman says building a lasting bond with fans is key. "They might buy a T-shirt, they might join a fan club, they might go on my cruise. If they do five or so of those things every year for five years, I'm building a revenue stream that is ongoing; there are multiple components to it, and it's long term," he says. "The more people I add, the more people I can build into this loyal consumer over time. If I treat them right and talk to them in a way that makes sense to them," it becomes a long-term relationship

He says that the strategy is also about "integrating the art into the lifestyle of the consumer. What does this demographic like to

> do? They like to travel, so [it's about] having a cruise based around music they enjoy or having fan clubs based around service projects or going out to dinner."

Jim Brickman puts those ideas into practice with tailored fan clubs like the new Brickman Piano Club, which targets fellow pianists among his fan base. On offer there are instructional webisodes, sheet music, message boards and the chance to perform with the artist during a show on his annual holiday tour later

Fans can also take the initiative to host Brickman piano workshops in their area, adding a faceto-face element to the experience.

"The beautiful thing about the digital world is that it allows you to have one-to-one marketing on a mass scale," Michael Brick-

BY LEILA COBO

# **Together Again**

### Anthony Plots Fourth Juntos En Concierto Tour

Juntos en Concierto (Together in Concert), the multi-act Latin concert series led by salsa/pop star Marc Anthony, returns for its fourth consecutive year with a streamlined touring schedule and featured performers that will vary by market.

Instead of the 15-20 arena dates that have characterized the series since its inception, this year's edition will stop in only six markets, limited in part by Anthony's South American touring schedule. But each show, Anthony says, will feature different acts and will be tailored to each market

"It's the perfect excuse to bring acts that you wouldn't necessarily find together in an arena setting with a spectacular production," Anthony says.

The tour's first stop will be an Anthony solo show July 26 at Los Angeles' Gibson Amphitheatre, followed by multi-act shows in Chicago, New York, Miami, Houston and Irvine, Calif., through September.

Although contracts are still being negotiated and Anthony refused to elaborate, sources say there have been talks for performances with some Juntos alumni for individual shows.

The tour's original version, produced by Live Nation, was groundbreaking

because it put three major Latin artists-Anthony, Chayanne and Alejandro Fernandeztogether on one stage. According to Billboard Boxscore, 200,000 people attended 17 shows, which grossed \$13.6 The 2006 version of

Juntos, with Italian icon Laura Pausini and grupero/pop star Marco Antonio Solís, saw financial services company ING (known for sponsoring major sporting events like the New York and Miami marathons) come in as name sponsor and again in 2007, when the Juntos tour featured An-



thony with wife Jennifer Lopez. Those two treks grossed \$7 million and \$10 million, respectively.

To date, Live Nation senior VP of touring alliances Kate Ramos says, "it is the only show I know of where we can get multiple artists representing different genres and Hispanics across the board." And, she adds, it's unusual for a sponsor to find an act that embarks on a major tour every year.

With Juntos, Ramos says, ING "can be assured of annual presence, which makes total marketing sense—they have continuity and strong presence every year."

Juntos is a departure for ING in that it is its only major entertainment/music event and the only Latin-themed event it sponsors.

"The idea was really to engage the Hispanic community in a fashion that was fun, upbeat and relevant," ING VP of multicultural marketing Javier Palomarez says. The multiple acts, he says, also afforded ING broad reach with a single event.

In addition, since last year, ING has asked Anthony to incorporate into Juntos support for its Run for Something Better program, which encourages children to run to fight obesity. The program now serves 33,000 children nationwide, up from 5.000 when it started three years ago.

As part of that alliance. Anthony taped public service announcements that will air as part of the promotion for Juntos and prior to the opening of each concert. In addition, \$2 from each ticket sold will be given to Run for Some-

As for Anthony, he is currently recording three studio albums: a new tropical album, a Spanish ballad album and an English-language pop album in which he's collaborating with the likes of Billy Joel and Babyface.

"We are aiming to release them simultaneously by the end of the year,"



Veteran booking agent Dave Kirby, president of the Kirby Organization, has built his agency's reputation developing indie hard rock bands in a challenging environment. He founded TKO in 2005, and current clients include the Cult, Mudvayne, Hellyeah, Unwritten Law and, on a worldwide basis, the resurgent Buckcherry.

# What are the challenges you face as an independent booking agency?

The main challenge is being able to develop new talent without having the luxury of the tour support budgets that were available the last 20-30 years. Since the adjustment in the recording side of our business, the first area money was removed from was international tour support. The second area of damage was domestic tour support.

### What role did live performance play in the resurgence of Buckcherry?

Before "Crazy Bitch" took off at radio there was a large amount of groundwork done by the band's agent Andrew Goodfriend and Phillip Kovac at 10th Street, who worked very closely to develop the band market by market. There was also a large amount of effort put into positioning the band with radio shows . . . which is very important because Buckcherry had to be brought back into the limelight.

So by the time the single was at radio, the band had reestablished itself to a degree. There were still a lot of naysayers. There is a tendency, unfortunately, in our business to eat our young rather than promote one another. But if ever there was a band that has gone out of their way not only to rebuild their career musically

but also from a karma standpoint, this band has done all the right things.

# What are the pros and cons of establishing value as a headliner versus key supporting slots or a multiact tour like Vans Warped or CrüeFest?

A great deal depends on where the band is in their career trajectory. If they are a brand-new band and you're trying to establish their name out there in the market, the name of the game is put the band in front of as many people as possible, period. Once you get past that initial development stage, you need to be a little bit more discerning in

terms of the moves you make.

If you don't headline, it is very difficult to establish the band's dollar value. However, the moment you headline in each particular market, you can very easily see the band is worth this many people at this ticket price.

# As an observer with acts on the bill, what's your final verdict on the free Ozzfest in 2007?

Ozzfest developed the careers of many, many bands in metal and hard music. There isn't a metal band that has come along in the last 10 years that has been able to develop their career

without playing Ozzfest.

It's very important that a band has a value. I think once a band or show is free, there is an immediate lack of respect for the show or band and atthat point, it has no value. If you want to see that dramatically, look at what has happened on the recording side of our business. Music has to be worth something in order for people to take it seriously.

# Ten years in, has promoter consolidation helped or hurt the live business?

Anything that helps to bring executive talent and funding to our business is ultimately

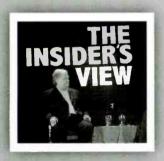
a good thing. I think the overall effect is that it monetizes and organizes our business, and that's good because you want promoters to be good at doing their job, and when there were a lot of independent promoters out there, there were inconsistencies.

# What do you think of major labels trying to tap into the merchandising and/or touring business through so-called 360 deals?

The record companies... have been trying to figure out a way to get into other aspects of the music business. They see the revenue and they want the revenue, but what they don't see is the actual work that has to be put into earning that revenue.

The live side of the business is complicated and very different from the recorded side of the business, and in order for the record companies to be legitimate players in the live side of the business, they have to actually do the work. That is going to mean them having personnel and expertise dealing with all aspects of the touring side of the business. And they don't have either.











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THE MIKE CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS

AT BELMONT UNIVERSITY

# ADDED VALUE

### Nine Tips For Cracking A Campaign With Your Tunes

As an insider looking out, I would presume that the commonly perceived ways that us advertising folk find great music and insider looking out. It would be a subject to the commonly perceived ways that us advertising folk find great music looking out. I would be a subject to the commonly perceived ways that us advertising folk find great music looking out. I would be a subject to the common of the commonfor our work is thought by an outsider to be a combination of vigilance, the highest level of creative thought, didactic and dynamic research, a well thought-out and unique strategy and an uncompromised Ayn Rand ian vision of what's the perfect, one and only unique track/song that works with our concept, our visual, our persuasively poetic project.

In my personal experience, the above is the exception to the rule—in this highly collaborative medium, certain players have more say than others, and a harmonious connection with one can make or break you.

Being one that's with the brand, I thought I'd share a few insider suggestions to those who hope to get their music into a campaign, a commercial and/or a branded piece of entertainment.

Befriend/court/schmooze the client, preferably a chief marketing officer: Being the ultimate decider on what will and won't go "final," the head client on the ad side often is willing and able to take a friend's track, get it to a pandering ad agency and urge that it use it for its ad. PROS: It's great to have access to the top, and often a CMO is a seasoned, sagacious

practitioner of solid decision-making. **CONS**: Once said top gun is gone, all those whose heads you went over will most likely avoid you at all costs. Generally, the CMO for a brand shifts at an average of 2.1 years.

Befriend/court/schmooze a chief creative office/director: While most creative directors in advertising are uncompromising in their vision—and really do seek, with intensity, what is best musically for their work—others have been known to favor those people they have come up with in the business and have had fun times with in the studio.

PROS: The great creative leaders in advertising take great pride in their musical choices.

CONS: Many successful creative leaders have maintained the positions and survived their peers by delivering only what the clients dictate, and because of necessity, care little about the real musicality and even creativity of their work. And those who work with the same friends out of habit mostly spawn work that is stale and uninspired.

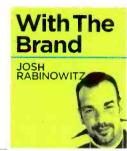
Befriend/court/schmooze an in-house ad agency

music director: Speaking from experience, I have found that I am more rather than less inclined to work with someone who understands my side of the business, can deliver music-original or existing-in a timely and efficient manner and pay attention to the brief direction that I've imparted. Many such sources exist, and new ones pop up out of old ones with consistency.

PROS: At times, music directors are key players in the choice, vision and production of the ad's soundtrack. CONS: At times, the music director is but a facilitator to the needs and voice of creatives and clients.

Befriend/court/schmooze an ad editor: The process of editing an ad, whether via Avid or Final Cut Pro, takes days, if not weeks, and sitting in the editing suite is often meaningful time of bonding, collaboration—and repetitive listening and viewing. Many editors cut to tracks, and many times, creatives and clients fall in love with what they've been cutting to. We call this Demo or Temp Love, and once that track is tattooed into their cerebral cortex, for most people it's very hard to like anything else. Additionally, editorial houses have their own musical business in-house, putting them at a great advantage. PROS: When the process of editing is wed to a great piece of music, the results can be groundbreaking.

CONS: The above happens but once or twice each decade. And, often those pieces the editor cuts to are either too expensive to license. And because everyone in the process wants that piece of music, they attempt to copy the track or do a sound-alike, and that never ends up being a positive scenario—from a creative or legal standpoint.



Befriend/court/schmooze a D.Lat KCRW Los Angeles: After years of potent and inspired musical curation, these DJs are still considered elite musical tastemakers, and those creators of ads with taste continue to take notice of what they play. If you don't know who Nic Harcourt is, then you're behind the musical eight ball.

PROS: If they play your music, someone creative is listening.

CONS: Just imagine how many submissions these guys and gals get each week. As a music director, I know I get at least 250 CDs and digitally submitted tracks weekly.

Don't knock true talent: I always want to encourage those who have skills to never give up, especially if they have a new voice or a new sound. In theory—and at times, in practice—advertisers need to break through the clutter and are always on the lookout for a great song to align themselves with.

PROS: I'd like to believe that talent rises to the top. CONS: Even if your music is great—there are so many players in the approval matrix that the odds are übertough to get a great piece all the way up the proverbial creative totem pole.

Befriend a director: Commercial directors are paid very well, and the best ones generally have a singular vision, which includes music. If they've had great, awardwinning successes, and if they like your stuff, they can get to dictate the musical terms.

PROS: Some directors often use a musical track to guide their vision

CONS: Many directors shoot the ad and then depart the job even before it's done, so that they can jump to the next project, leaving the process of music selection to others.

Join a music house: Let it be known, that although much of the music we hear on ads are songs that existed before the ad, most of them are still originally created for the ad or are rearranged, newly produced versions of old songs for the ad, and the music houses (formerly known as jingle houses) do 90% of that work.

PROS: Music houses understand the process and intricacies of all the above and can guide a track through to air. CONS: There are so many houses out there that the competition is super stiff.

Move to Brooklyn: Countless times when I hear about <mark>a new, hip,</mark> emerging band, it seems to live in Brooklyn. It appears as if people are picking up and moving to the borough that brought us such greats as Barry Manilow, Neil Diamond, Barbra Streisand and Jay-Z.

PROS: Maybe there's a zeitgeist going on in Kings County and inspiration will strike you at any moment.

CONS: The rents are becoming outrageous.

Grey Group senior VP/director of music Josh Rabinowitz writes a biweekly column.

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

BRANDING BY KAMAU HIGH

# **Brand On** The Run

South Africa's Seether Will Be Featured On CMT Motorcycle Reality Show 'Chopper Challenge'

Consider it the latest case of a band becoming a brand.

When the producers of "Chopper Challenge" needed a brand to feature in an upcoming episode of the motorcycle-building reality show on CMT, they opted for a different approach from the cable and insurance companies they had already used.

Every week, the 10-episode primetime series presents a different bike





builder constructing a custom motorcycle that incorporates a brand into the vehicle design. Previous shows included the Incredible Hulk, insurance company Geico and Time Warner Cable's Road-Runner broadband service.

Now, Billboard has learned, "Chopper Challenge" will for the first time use a band as the featured brand during its June 4 episode. The band in question? South African post-grunge alternative act Seether.

In addition to having its image and logo appear on the episode's custom bike, the band will gain further exposure through the playing of its songs "Fake It." "Rise Above This" and "Remedy" during the show. The "Chopper Challenge" Web site will include a link to Seether's Web site and the finished Seether bike will be donated to a charity of the band's choosing. Band members will even appear in the episode to chat about motorcycles.

"Rise Above This" and "Fake It" are from Seether's third album, 2007's "Finding Beauty in Negative Spaces" (Wind-up Records), while "Remedy" is from its 2005 Wind-up set "Karma and Effect." "Rise Above This" has sold 74,000 copies, according to Nielsen SoundScan, and has been on Billboard's Modern Rock chart for 14 weeks, peaking at No. 1.

Seether's participation in "Chopper Challenge" came about after the show's producer, V Entertainment Group, turned to music/entertainment marketing firm GMR for help in identifying an appropriate band to make the focus of an episode, according to GMR VP of marketing Michael Paoletta.

"We put together a master list of artists—bands looking for exposure. bands looking to expand their audience and bands that are actual motor-

cycle enthusiasts," Paoletta says.

From an initial group of about 25 candidates, GMR whittled down the list to a final few before choosing Seether. "Seether kept referencing Kid Rock's sensibility, how you're known for one thing and then you expand your audience."

Seether manager Stu Sobol, of Beverly Hills, Calif., talent management agency the Firm, says the deal took about three months to put together. "It was mostly a scheduling issue figuring out where and when we can do it," Sobol says.

V Entertainment Group pays CMT an undisclosed fee to air the show and then sells the advertising

that appears during each episode. That advertising is sometimes tied to the brands featured in the show. For example, the Geico episode featured Geico ads, while the Hulk episode included ads for the forthcoming Universal Pictures movie about the famed Marvel Comics character. But "Chopper Challenger" won't air Seether ads during the band's episode. Thirty-second spots were not part of the agreement.

"Most people don't like to watch commercials and the brands know that," V Entertainment Group co-president Eric Harryman says, "My show allows the brands to preview their logos and mantras in a way that the public feels they're entertained."

Harryman also hopes to further exploit the intersection of the music and motorcycle fan bases by putting together a summer concert tour featuring a mix of country and noncountry acts, as well as the bikes built on the show. While he says he has put out feelers to several acts he'd like to enlist for the tour, such as Keith Urban and Montgomery Gentry, none have yet to sign on.



# HOME & AWAY

### Aussie Acts Hit U.K. In Search Of Success

LONDON—Australian acts are surfing a wave of U.K. success-but the ones making the biggest splash are those that have relocated to Britain

In the Official U.K. Charts Co.'s listings published May 18, Aussies accounted for five

of the top 50 albums, led by a No. 2 bow for drum'n'bass act Pendulum's "In Silico" (Warner Bros). On the singles chart, there were four Australian artists in the top 20, with soul singer Sam Sparro's "Black & Gold" (Island) up front at No. 6.

Pendulum and fellow charting artist Gabriella Cilmi have permanently relocated to London, while Sparro splits his time between the U.K. capital and Los Angeles-and execs increasingly advise artists to weigh the benefits of relocation.

"The only way to do it is to be there," says Andy Kelly, director of Sydney-based management team Winterman & Goldstein, which steered the Vines and Jet to top 30 U.S. and U.K. success. "Neither the Vines nor Jet would have had the success they had outside Australia if either the band or management were based here."

While neither acts nor management team relocated permanently, Kelly says both routinely spent periods of up to two years outside Australia-establishing a blueprint for success that Aussie acts remain keen to follow

Sydney-based artist manager Jane Slingo says she's bringing her unsigned pop protégé, Amy B, to the United Kingdom because of the greater opportunities in London

"It is possible to continue working from an Australian base with frequent commuting," Slingo says. "But in reality, the talent you need to work with to [become] internationally successful will not take the artist seriously until they commit to relocation."

Slingo says relocation costs compare favorably with those for commuting, while Ted Cockle, co-president of Cilmi and Sparro's U.K. label, Island Records, says both artists' British success has been directly linked to their constant availability. Island cites Cilmi's December 2007 TV debut on BBC2's "Later With Jools Holland" as a key moment in her breakthrough.

"There's been a concerted effort from management and us to get them some international success," Cockle says. "And that also feeds back into their home market."

Universal/Island is also in the third year of an arrangement with Australian label Modular, home to internationally successful artists like electronica act the Avalanches and rock band Wolfmother, both of whom remained based Down Under during their breakthroughs.

Sydney-based Modular managing director Steve Pavlovich says relocation should be a consideration, but isn't essential in the Inter-

"Niche acts might see the need to move to England, where the niche audience is larger,"

But Cockle maintains Wolfmother's U.K. success was restricted by its lack of availabil-



Aussie GABRIELLA CILMI, above, relocated to London to help her career, while fellow countryman SAM SPARRO, left, divides his time betweer London and Los Angeles

ity. "We had a clutch of U.K. shows," he says. "But I would be lying if I didn't say just how much bigger they might have become if we did have proper time with them."

Some artists, however, refuse to countenance such a move.

"We're Australians, so no [we wouldn't movel. We'd be prepared to move temporarily, but not to relocate," says Bernard Fanning, frontman of Brisbane-based rock act Powderfinger, which will play London's O2 Wireless festival this summer.

But while Powderfinger's last four studio albums have opened at No. 1 in Australia, it has struggled to replicate that success overseas.

'Some bands are better off basing themselves in the U.K., others are better off staying in Australia," says Sydney-based manager John Watson, who has guided the careers of Wolfmother and Silverchair. "But if they choose [the latter] option, they've got to be willing to rack up a lot of air miles.

Additional reporting by Christie Eliezer in Melhourne.



GLOBAL BY AYMERIC PICHEVIN

# The French Connection

### France's Festivals Landscape Gets A Boost

PARIS—The rapid expansion of the festival scene in recent vears may have spread across Europe, but it largely bypassed the continent's thirdbiggest music market, France. Now, a veteran of Belgium's festival scene is trying to ensure the country catches up with its noisy neighbors.

The domestic festival business has never matched that of France's neighbors—across the English Channel, festivals like Glastonbury, Reading and Leeds perennially attract major league acts, as do Pinkpop and Parkpop in the Netherlands; Rock Am Ring/Rock Im Park, Hurricane and Southside in Germany; or Benicassim and BBK Live in Spain.

But "there is big potential in France," says Herman Schueremans, founder of long-established leading Belgian festival Rock Werchter and managing director of Live Nation Belgium.

Schueremans is taking his first steps into France via the Main Square Festival (July 4-6), launched in the northern town of Arras in 2004 by France Leduc, a former booker at an-

The 25,000-daily-capacity Main Square initially attracted such international headliners as Placebo (2004), Depeche Mode (2006) and Muse (2006). However, Leduc says it was impossible to interest major international artists last vear, when French acts Air and Indochine headlined.

"With the increasing competition of new festivals Felsewhere], foreign artists now only perform at one or two in France," she savs.

Some 120 miles to the north, however, Rock Werchter was having little trouble in attracting major names

-including, in 2007, My Chemical Romance, Pearl Jam and Metallica-so Leduc approached Schueremans.

While the pair declines to spell out Schueremans' involvement, he says that what began as consultancy is now close to co-production. And while Live Nation is not vet involved, Leduc does not rule out the possibility of a future tie-in

The results have been immediately impressive: Main Square 2008 has been expanded from two days to three, and will welcome Radiohead, Mika, the Kooks, Underworld, Sigur Ros and the Chemical Brothers.

All six also play Rock Werchter (July 3-6); Schueremans says the proximity of the dates

# **LOBALNEWSLINE**

### >>IVORS FOR WINEHOUSE, GILMOUR

Amy Winehouse and Pink Floyd guitarist David Gilmour were among the honorees at the annual Ivor Novello Award ceremony May 22 at London's Grosvenor House Hotel. Quintuple Grammy Award winner Winehouse topped the best song musically and lyrically category with "Love Is a Losing Game" (EMI Music Publishing). Gilmour collected the lifetime achievement accolade. Other winners included Diane Warren (special international award), Phil Collins (international achievement), Radiohead (album award for "In Rainbows"), Mika (songwriter of the year), Gabrielle (outstanding song collection), Jazzy

B (inspiration award) and Squeeze's Chris Difford and Glenn Tilbrook (PRS outstanding contribution to British music). The awards are presented by the British Academy of Composers and Songwriters in association with the Performing Right Society, judged either by a BACS members' panel or on sales/broad--Lars Brandle cast performance.

### >>>NZ GOV'T BACKS MUSIC

The New Zealand government is increasing the funds allocated to promotional programs for the local music industry. The Labour coalition government of Prime Minister Helen Clark has invested around \$30 million New Zealand (\$23.6 million) in industry initiatives in the past



allows him to present the events as a package to artists.

However, he adds, "a lot of work remains." Whereas almost 65% of Rock Werchter's 110,000 attendees last year purchased four-day tickets. Schueremans says, "Most of our sales in Arras are one-day tickets-people are still com-



Rock en Seine, above, is set to take place at the end of August, while Arras Main Square in the north of France, left, will be held July 4-6 and headlined by Radiohead.

ing to see a band rather than to attend a festival."

Leduc declines to disclose ticket sales, although Billboard understands Main Square is not yet sold out.

According to Radiohead manager Bryce Edge of Courtyard Management, the "twinning" with Rock Werchter was a factor in choosing Main Square as the sole French festival stop on the band's summer tour. Main Square's other attraction, he adds, is simply that "it's a beautiful space.

Edge adds that Radiohead has played Les Eurockéennes and Rock en Seine in the past. and that "generally, the French festivals are good."

The French fest scene is dominated by a few established events, such as the annual three-day 100,000capacity Les Eurockéennes event in Belfort, Solidays at the Longchamps race track or Les Vielles Charrues in Brittany and while there are no industry-wide statistics, insiders agree there has been little recent growth in the sector.

Jules Frutos, head of French booker Alias and president of French live body Prodiss, says French festivals "are small players" compared with other European countries.

One reason, he says, is a reluctance of sponsors to commit similar amounts to French events that they might elsewhere, particularly in a country where alcohol or tobacco brands are barred from spon-

"I've recently launched the festival Rock in India," says Salomon Hazot, CEO of booker Nous Productions and cofounder of Paris fest Rock en Seine, "What [sponsor] Nokia invests there is incomparable with [how little] I can get here for Rock en Seine."

Rock en Seine, launched in 2005, has a capacity of 28,000 daily. Acts appearing at this year's event (Aug. 20. 28-29) include R.E.M., Kaiser Chiefs, Amy Winehouse and the Raconteurs.

Schueremans' and Leduc's ability to twin French and Belgian festivals has led some live players in France to privately express concern that artist fees will have to be increased in order for other events to compete.

"If you don't catch up with international standards, artists just don't come." Schueremans says.

Reflecting on the concerns about Schueremans' arrival, Edge says, "All the other French promoters are grumpy about it. Basically they don't like the competition." However, "in a world of multinationals," he adds. "then it's modern life, and get on with it."

Additional reporting by Lars Brandle in London.

eight years. Now Clark, who is also minister for arts, culture and heritage, has announced that the government-funded NZ Music Industry Commission is to receive additional funding of \$4.8 million New Zealand (\$3.7 million) during the next four years to promote local music internationally and locally. Additional cash will go to the New Zealand Symphony Orchestra, publicly funded Radio New Zealand and New Zealand Music On Air. The latter is the government's main support vehicle for the music business and invests in various industry programs, including the funding of recordings. -John Ferguson

### >> CHINESE COURT FINES >>>CHINES ZHONGSOU

Zhongsou, one of China's leading Internet search engines, has been found guilty by the Hebei provincial government of infringing record company copyrights. Authorities at the Hebei government's Copyright Bureau have ordered the Beijing-based company to stop infringing immediately and pay the maximum penalty of 100,000 yuan (\$14,358). They also confiscated three of Zhongsou's computer servers. The IFPI says this is the first time administrative penalties have been levied on a Chinese portal accused of infringing music copyrights. Zhongsou provides "deep links" to Web sites offering unauthorized music files. The IFPI lodged a complaint against Zhongsou with Hebei's Copyright Bureau in September 2007, which led to investigations resulting in the seizure of its servers in the city of Cangzhou. -Berwin Song

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GLOBAL BY STEVE McCLURE

# **JASRAC** On The Rack?

Fair Trade Commission Raids Collecting Society **Over Antitrust Concerns** 

TOKYO-Japanese authors' society JASRAC's de facto broadcast fee collection monopoly could be under threat after a raid on its headquarters by the Japanese government's Fair Trade Commission.

The FTC is not commenting publicly on the case, but Tokyo-based JASRAC says officials were seeking evidence that the society had violated anti-monopoly law by blocking other music copyright agencies' entry into

# \$255IVI

The sum JASRAC collected in broadcast fees during the year ending March 31.

the business through its blanket fee collection system. This allows TV and radio stations unlimited use of JASRAC-managed music copyrights for 1.5% of their annual broadcasting revenue.

IASRAC president Mamoru Kato says the April 23 raid caught him by surprise.

"What on earth is the problem?" he asks, noting that the blanket system is similar to those in other major markets and was created in cooperation with broadcasters.

The FTC can take a number of steps in antitrust cases, including filing criminal charges or "administrative measures." The latter can include fines and/or orders to stop the alleged antitrust practices—including ordering a halt to the blanket license system. JASRAC says it understands that the FTC does not plan to file charges in this case.

JASRAC collected 26.6 billion yen (\$255.4 million) in broadcast fees in the year ending March 31, up 4.1% year on year and making up 23% of its total collections. The rest of the society's collections come from mechanical rights, karaoke, live performance and "interactive" (mobile/digital) fees.

As far back as March 2003, an FTC report

'We will try hard to create

distribution of royalties.'

a system to accurately

use and ensure fair

noted the blanket system could prevent newcomers from entering the music copyright business, while in January 2006, a committee of the government's Cultural Affairs Agency also cited concerns about the system. But the arrangement between JASRAC and broadcasters remained unchanged.

One publishing source says the raid may have been triggered by a complaint from one of the privately owned collecting societies that sprang up after JASRAC lost its governmentsanctioned monopoly on music copyright fee collection in 2001. No rival societies have yet gained a foothold in the broadcast fee collection business

A label source says Tokyo-based music copyright agency e-License-Japan's secondlargest music copyright agency, managing 17,800 songs compared with JASRAC's 7.2 million-tried unsuccessfully to enter the broadcasting fee business in 2006.

"E-License approached all the broadcasters, saying that if they wanted to use e-License-managed songs, they would have to pay a certain amount per song," the source says, adding that while broadcasters accepted in principle, they then balked at paying extra on top of their annual JASRAC fee. E-License president Akihiro Mino declined to comment.

Broadcasters complain that the FTC only asked them about the blanket system after the raid took place.

"We don't agree with criticism of JASRAC's collection system," a representative for the Tokyo-based Fuji TV network says. "The system is the result of a mutual agreement between JASRAC and the National Assn. of Commercial Broadcasters in Japan and is legally proper and correct."

Yuji Arakawa, president of Tokyo-based music copyright agency Japan Rights Clearance, which manages some 5,000 songs, says he doesn't believe JASRAC has tried to shut out companies like his from the broadcast side of the business, although JRC limits its royalty collection services to mechanicals and mobile music content.

But he says the raid could wake up the Japanese industry to the need for systems that accurately track broadcasters' music use and ensure fair distribution of royalties, thereby letting other companies in.

"JRC will try hard to create such a system," he says.

"The current system may not be the best," a publishing source says. "JASRAC should develop a collection method that will be as fair as possible to all copyright owners."



# **BehindTheNumbers**

Sales of digital Latin albums are inching up even as overall Latin music sales have dropped, according to Nielsen SoundScan numbers for the first 19 weeks of the year.

The numbers are encouraging and discouraging. These days, no one expects music sales to go up. But for the first time in years. Latin music sales have dropped by a bigger margin-16.4% over last year—than the drop registered in overall sales (15.1%).

The good news: Considering everything else affecting the U.S. Latin market, there is certainly room for improvement.

The past 12 months have

sentiment along with highly publicized raids targeting illegal immigrants. Anecdotal evidence suggests such actions affect album sales and concert attendance

Counterfeiting and physical piracy are also taking a substantial bite out of Latin sales. According to the RIAA's year-end music seizure data for 2007, an astronomical 39% of all seized product or 1.4 million units-was Latin, a disproportionate amount for a genre whose legitimate sales are less than 10% of the market.

And finally, Universal's acquisition of Univision Music Group, the dominant record seen growing anti-immigrant label in the marketplace, leads



to a lull in the market as the merger becomes finalized.

Despite these factors, regional Mexican music continues—overwhelmingly—to lead the market, accounting for 59.8% of all Latin music sold, compared with 57.7% this time last year. In comparison, pop represents 22.8% of the Latin market, tropical 9.3% and rhythmic (which includes reggaetón) only 8% for the first

19 weeks of the year.

If we look at percentage drops in sales, the biggest slump so far was registered by rhythmic, down 31.8% from the same time last year.

This is troubling. Rhythmic also saw a precipitous 43% drop according to the RIAA's 2007 year-end numbers. This suggests that while the genre's top names continue to outsell almost all else, there isn't a substantial number of artists providing an underlying base for the movement:

In contrast, the number of medium-selling and new regional Mexican acts continues to swell.

As for pop, most of the developing acts in the genre are tepid in sound and results. As with rhythmic, we seem to be surrounded by a few blockbusters and no mass of developing acts.

But tropical music, a genre dismissed as ailing just a couple of years ago, has recently shown signs of new life, with such acts as Aventura and Xtreme displaying fresh

sounds and edge.

According to Nielsen SoundScan's 2007 year-end numbers, tropical sold more than rhythmic last year, and for the first 19 weeks of the year, sales have dropped by only 1.3%.

While all Latin genres saw a jump in their digital albums sales for the first weeks of the year, the biggest was seen by regional Mexican, which went from 17,000 units in 2007 to 29,000 in 2008. It was following by tropical, which grew by nearly 7,000 units.

So, call me an optimist, but I think sales will rise once Universal finishes restructuring its new mega company. I think digital sales will multiply for Latin in the months to come. particularly as the regional Mexican digital realm expands and as labels market their wares online with more savvy. And I think a host of new pop and tropical sounds—some already making waves in other markets-will reinvigorate the marketplace.

As for immigration and piracy, more on those subjects in the coming weeks.





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

### IN DIGITAL WE TRUST

Compared with 2007, digital sales are up considerably for all Latin genres so far this year.

	POP	REGIONAL MEXICAN	RHYTHM	TROPICAL
YTD 2007 DIGITAL	81,000	17,000	19,000	21,000
YTD 2007 OVERALL	2,677,000	6,350,000	1,081,000	872,000
YTD 2008 DIGITAL	87,000	29,000	22,000	27,000
YTD 2008 OVERALL	2,132,000	5,475,000	737,000	861,000
YEAR-END 2007 DIGITAL	230,000	53,000	60,000	83,000
YEAR-END 2007 OVERALL	6,981,000	16,662,000	2,837,000	2,978,000

# QUESTIONS with JORGE MEJIA by LEILA COBO

For the ninth consecutive year, Sony/ATV Music Publishing won the publisher of the year award at El Premio ASCAP, which honors the writers and publishers of the most-performed songs of 2007, according to Billboard's airplay charts.

Heading the company's U.S. Latin and Latin-American operations is Jorge Mejia, who assumed his post in 2006, after nearly nine years with the company. Mejia, himself a composer/independent artist, spoke about the challenges and opportunities facing Latin music publishers.

### Obviously, your business has changed.

What has changed for the better is that publishers, more than ever, are thinking what they can do for the songwriter. Especially if the songwriter is an artist. I'm looking for ways to be a partner in tandem with the record label. We're thinking outside of the box. For example, we have an artist called Allison out of Mexico, with whom we developed a campaign with Sony BMG Mexico and Paco Rabane. It was a concert series that initially was with one artist performing in Mexico. Phase two is four artists performing in four territories. Paco Rabane sponsors the artists so the commercials air on Sony television.

In Latin America, labels are increasingly making deals to have songs and albums embedded in mobile phones. How big a part of your business are these deals?

It does not replace CD sales yet. It's on its way, though. In Brazil, we brokered a deal with Sony Ericsson where we embedded the biggest hits of band lota Quest [signed to Sony BMG Brazil] into mobile phones. So far, they've sold 420,000 handsets. The songs are controlled

100% by Sony/ATV, and such deals are the kind of thing we are looking to get more into. The next big thing most likely is download to mobile

Natin America is beleaguered by piracy. What are you doing differently in those markets?

At the end of the day, it's about the songs and the songwriters. It's about maximizing revenue, both in the U.S. and Latin America. There are challenges in Latin America, but we have other revenue streams. We have performances, and we have always been very aggressive about synchs and new



we follow every penny of every song, more than before. We have a very strong focus on tracking of our income.

You say things at Sony/ ATV have changed since Marty Bandier came in as CEO. As far as Latin is concerned, what is this new vision he brings, and how are you applying it in the Latinrealm?

Marty Bandier has brought tremendous energy and opportunity to our company: Leiber Stoller, the Famous catalog-which includes Shakira and other great songwriters-Diane Warren, the list goes on

and on. Obviously, the vision is one of growth, energy and expansion, and it supports all things Latin. We just acquired representation of the seminal Tres Pontas catalog, home to Milton Nascimento's writers. Even non-Latin repertoire is of extreme value for Latin America as a whole in terms of our company growth.

You're a musician and have released several indie albums. How does that affect your view of your job? There's always a side of me that understands the other side of the desk—meaning the artists-and I always try to do right by that side of me. I can also try out things on myself and know how they feel. For example, as an indie label, I produced an indie video. I have a deal with iTunes It's a really wonderful way to understand the business as a whole.

Who is your publishing signed to?

Sony/ATV Music Publishing, of course!

EN ESPAÑOL: All the great Latin music coverage you've come to expect fr Billboardenespanol.com

### MOBILE

Movistar in Chile has introduced what it says are Latin America's first unlimited mohile music downloads. The catalog contains music from Universal and Warner for "dual" delivery" to cell phones and computers for a fixed monthly rate of about \$7.40. Aliado Digital says. The digital-rightsmanagement-protected tracks can only be accessed as long as users maintain their subscription, but individual mobile downloads can be purchased for about \$2.10 each.

### DEAL MEMO

Sony/ATV Music Publishing has signed worldwide copublishing agreements with Juan Jose Hernandez, author of Gilberto Santa Rosa's hit "Conteo Regresivo": David Cabrera, Ricky Martin's live tour musical director; Baltazar Hinoiosa, who has worked with Ximena Sariñana and Luis Fonsi: and Arthur Hanlon, an instrumental artist whose upcoming album on Universal Music Latin Entertainment includes duets with Ricardo Montaner and Maná's Sergio Vallín. Meanwhile, Universal Music Publishing Group has signed Ernesto Cortazar, whose credits include Grupo Montez de Durango's "Como En los Buenos Tiempos."

### SI TO CHARLOTTE

Charlotte, N.C., is projected to have the largest percentage of growth in its Hispanic population among the top 30 media markets by the year 2013. Data from market research firm Latin Force and the U.S. Census Bureau show that Charlotte's Hispanic population will have grown 1,419% between 1990 and 2013. By comparison, New York, the nation's top media market, is expected to post a 59% increase in its Hispanic population during the time period.

### MTV INVESTMENT

MTV Networks Latin America expects to invest \$76 million in its Buenos Aires "creative hub" during the next five years. The Argentina expansion is part of the company's regionalization strategy, which includes the creation or movement of 200 positions to the -Avala Ben-Yehuda

# Performance Gains

Retail

Track

ED CHRISTMAN

### Hastings Has The Goods To Trump Competitors

In case you haven't noticed, Hastings Entertainment is outperforming Trans World Entertainment, Borders Group and even Barnes & Noble. So what is the Amarillo, Texas-based merchant doing right?

First off, let's look at the numbers.

In posting record first-quarter income for the quarter ended April 30, Hastings turned in its fifth consecutive quarter of earnings growth, with almost \$3 million in net income, or 28 cents per diluted share, on sales of \$131.9 million. That exceeded last year's

first quarter, when net income was \$2.5 million, or 22 cents per diluted share, on \$128 million.

In addition to its record earnings, Hastings turned in a 4.2% comparable-store sales increase, as every major product category posted improvement except for music, which was down 16%. More on the other product categories later.

Looking at operations, the company's gross profit increased to 37.1% from the prior year's ratio of 36.8%, while selling, general and administrative costs decreased to 33.1% from 33.5%, leaving a healthy four-percentage-point gap.

In contrast, a day later, on May 22, Trans World's fiscal first-quarter results were announced, and the Albany, N.Y.-based chain lost \$11.8 million, or 38 cents per diluted share, on sales of \$232.6 million. That compares with the same quarter rom last year, which yielded a \$9.1 million loss, or 29 cents per share, on sales of \$286.3 million.

Sales were down 19% in a quarter-toquarter comparison, which was mainly because of store closures but also due to a 6% comparable store decline.

4.20/0

Hastings' comp-store gain, While other retailers rely on slightly down as the new up, Hastings is actually up.

Barnes & Noble reported a \$2.2 million loss, or 4 cents per diluted share, on sales of \$1.2 billion for the quarter ended May 3. The loss was slightly wider than the corresponding quarter in the prior year when the company recorded a net loss of \$1.7 million, or 3 cents per diluted share, on sales of \$1.2 million.

Comparable-store sales decreased 1.5% for the quarter.

Borders lost \$31.7 million, or 53 cents per share, on \$600.7 million in sales in its fiscal third quarter ended May 3. Comparable store sales dropped 4.1%.

So how is Hastings outperforming the other chains?

For one, it has a longer history as a multimedia store—now the buzz word for record stores that want to survive—in that Hastings pioneered the concept when the company originated in 1968. Trans World started out as a music retailer, added video in early '90s and this decade began concentrating on evolving into a multimedia

store. Borders and Barnes & Noble added music and video in the mid-'90s.

One reason why Hastings can turn in a positive comparable-store ratio versus the other merchants: It is outperforming them in music. Hastings was down 16% for its fiscal first quarter, versus the 23% decrease reported by Trans World and -25.8% for Borders.

As for the book chains, Hastings appears to have outperformed them in that category, with a 5.6% same-store increase in book sales. Borders was down 1.2%.

Hastings is also holding its own in movies, which were up 3.2% versus Trans World at 4.1%. But the other product categories are where Hastings is kicking some butt. For videogames the company posted a 29.8% samestore increase versus Trans World's 11% increase.

Finally, Trans World includes electronics in a broad group that

also contains accessories and trend merchandise, which rose 17%.

Hastings breaks out those categories on a same-store basis, with electronics up nearly 37%. Trends, which include accessories, was up nearly 37%. And it has another category Retail Track is willing to bet outperforms everyone else, and that's consumables—i.e., soda, popcorn, gum—which posted a 12% increase.

Consumables—as well as the chain's hardback cafe, which was up 14% on a comp-store basis—likely owe their vitality to yet another business that Hastings has that is emerging as a secret weapon. Hastings is the last combochain—a Billboard term from the '80s and '90s—left in the industry that does video rental.

While analysts see video rental as a dead-end business—look at the hard time they give Block-buster—Hastings' video rental drives traffic to its stores and the category remains profitable. Rental, about 18% of the chain's overall volume, posted a 3.8% comp-store gain and gives the company a 66% gross profit.

Yet another area where Hastings distinguishes itself is used product. The company doesn't break out that category's numbers, but Retail Track is willing to bet they are double that of Trans World, and the other two don't even dabble in it. But used product is so valuable to Hastings that it's part of the chain's advertising campaign. "Buy, sell, trade [and] rent creates a new retailing synergy offering greater value and selection from a seamless assortment of new and used products, while monetizing our customers' unwanted entertainment," Hastings chairman/CEO John Marmaduke said in a statement.

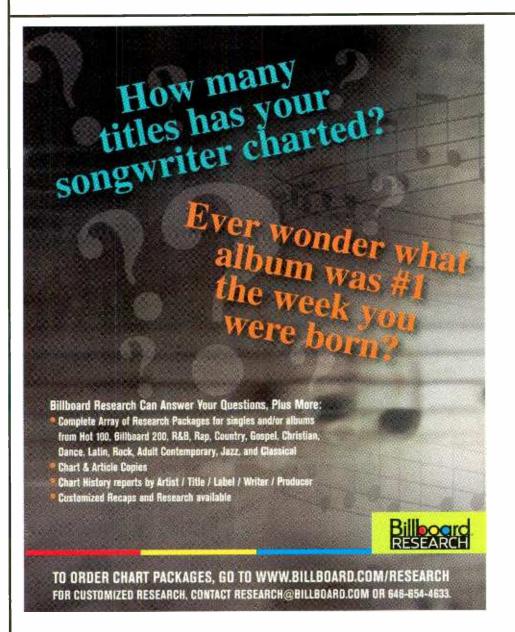
That leaves Retail Track with two other advantages to mention that Hastings has over its competitors. All its stores are in tertiary markets, which means it enjoys much lower rents than most other chains. And finally, like the other merchants, it has its own Web site where it sells merchandise. But it also sells in the Amazon marketplace and looks to be one of the larger vendors in that area.

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



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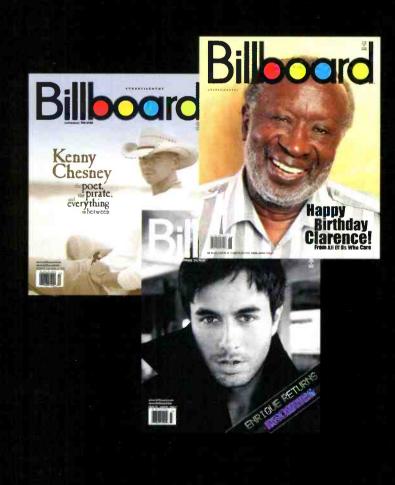
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# UPFRONT

# ADayAtTheMet 'Small' Rights Are Looking 'Grand' To Warner/Chappell

The

Place

SUSAN BUTLER

**Publishers** 

The invitation was completely unexpected. While interviewing international opera star Plácido Domingo recently, I felt compelled to apologize for attending the opera only a few times before. After all, the maestro not only devotes his life to sharing his performances around the world, but he serves as gen-

eral director of the Los Angeles Opera and the Washington National Opera.

In response to my apology, Domingo invited me to his performance of "The First Emperor" at the New York Metropolitan Opera. Sitting in the third row near Academy Award-winning composer Tan Dun ("Crouching Tiger, Hidden Dragon") conducting the orchestra, the story came

alive through the music and the voices. It seemed apropos that the rights in such musical productions are called "grand rights," while the rights in individual songs are called "small rights."

Very few people in the music industry seem to understand grand rights. Sean Flahaven teaches a course in grand rights at New York University. He defines them as rights in a collection of music for the show as a whole. The music is written for a specific show intended for a theatrical performance with design elements and a narrative structure.

For example, Tan Dun, through a collection of compositions, tells the tale of Emperor Qin, the first emperor of China who ordered the Great Wall to be built to keep out barbarians. While I am more accustomed to rock'n'roll concerts, the story intrigued me.

In this tale, the emperor wants a musician he knew in childhood to compose an anthem to help unite the spirit of the country during a time of much bloodshed. The musician doesn't want to compose the song, however. The emperor's horses trampled the musician's mother to death.

The emperor's daughter, who was paralyzed after falling from her father's horse, sets about changing the musician's mind. She falls in love with the musician, who beds her. This miraculously cures her paralysis.

Although she can now walk, their healing love is bad news. The emperor had promised his daughter's hand in marriage to the general of his army. Her virginity is much more important than her ability to walk.

Eventually the daughter kills herself, the musician murders the general, the emperor kills the musician and the emperor gets stuck with an anthem that may divide rather than unite the country.

Composers like Tan Dun typically retain their grand rights rather than assign any portion of

them to a publisher. Licensing houses, like Music Theater International or the Rodgers & Hammerstein Organization, most often administer grand rights.

Flahaven says that licensing fees are generally calculated on the following formula: the number of performances multiplied by the size of the theater multiplied by the average ticket price. The licensing house retains 10%-20% of the fee. Of the remaining balance, composers often receive 60% and the original theatrical producer 40%.

Often the small rights in theatrical songs

don't generate much revenue after the production is over. But Warner/Chappell Music is now eyeing theatrical composers and potential opportunities for their small rights.

Flahaven, who is also a writer. composer, conductor and arranger, has joined Warner/ Chappell as the publisher's fulltime VP of theater and standards repertoire.

"There are newer, emerging theater composers who have grown up listening to entirely different kinds of music than older composers," Flahaven says. "Their musical vocabulary is different, so the aesthetic that they're bringing to music theater is more pop- or rock-based than their predecessors."

Flahaven will manage Warner/Chappell's theater and standards catalogs, liaise with writers and their estates, find new theater writers and work closely with other departments to exploit small rights in the catalogs.

"Although musical theater is not automatically synonymous with popular music, there is a treasure trove of songs in any show," he says. "Small rights are very valuable. If we like and sign writers, we can exploit the songs for other uses—cover recordings by other artists, cast album deals, print publishing, film and

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# TunesThey Can Use

Free Yr Radio Pays Off For Bands, Brands

Walk around any Urban Outfitters clothing store, and you'll probably see plenty of boys who look like indie electronic artist **White Williams**—skinny and pale, decked out in tight jeans with a healthy dose of neon on top. But a few weeks ago, listeners of noncommercial WERS Boston were lucky enough to catch Williams in person, rocking out in the Harvard Square store.

The performance was sponsored by an effort called Free Yr Radio, which is jointly funded by Urban Outfitters and Toyota and benefits local independent radio stations.

The

**Indies** 

Only in its second season, the program has already attracted some big-name acts and drawn attention to the plight of many noncommercial stations. Free Yr Radio has also paid off not only for the benefiting stations but for both major brands. This summer will feature shows by such bands as !!!, Mudhoney and No Age.

"I started Free Yr Radio because I was working with both Toyota and Urban Outfitters, and I saw a good opportunity for them to partner up," says **Kerry Murphy**, a consultant at lifestyle branding firm 206. "The real challenge was to make the initiative special; we wanted to give genuine support to indie stations, not just pay lip service. Both of these brands resonate with an audience that listens to indie radio, and we thought this was a good opportunity to connect and provide a service to an indie music audience."

To that end, Free Yr Radio gives every station it partners with a package and requires nothing in return. The package includes the opportunity to have a live show at a local Urban Outfitters store produced for the station and the ability to collaborate on the booking of the show and use it as a means to promote the station. Toyota also chips in a free Yaris that each station can give away however it sees fit. Finally, Free Yr Radio releases a compilation album of tracks from participating bands, the proceeds of which are donated to the stations.

For Urban Outfitters, the program has served as another way to connect to its core audience. "Urban Outfitters uses music as a vehicle to reach its customers," Urban Outfitters music promotions event director **Dryw**Scully says. "It's increased

visibility for both the UO brand and Free Yr Radio by connecting with the core customers' commonality—love of music, pop culture and the latest trends."

Toyota spokesman **Chad Harp** says the program has had a positive impact on the Yaris marque. "I can't attribute it all to this one program, but our sales have been great," he says. "The online buzz around the vehicle has grown and it's just a really fun program. There is a big risk of offending people and looking like you are trying too hard when you do things like this, and Free Yr Radio allows young, cool people to find

out about us in a positive way."

The ability to give away a car was certainly a positive for **Steve Nelson**, PD of Minneapolisbased noncomm the Current. "Having the car really helped us with our membership drive," he says. "We also did a show with them last year and we have a show with **Yeasayer** coming up in July. We don't have a huge mar-

keting budget, so this is fantastic for us in terms of getting the word out."

Yeasayer guitarist **Anand Wilder** agrees that spreading the word about independent stations is important, now more than ever. "We are all about getting the singular visions of DJs out as much as possible," he says. "There is nothing worse than a station that plays the same five songs over and over."

Scully echoes this statement. "Independent radio is not pay-to-play, is not influenced by outside sources . . . and is a shining example of an environment created for and by fans of music," he says. "DJs who get excited about bringing new music to their audiences will continue to push new sounds forward and inspire the listeners to discover something they might not have found on their own. Free Yr Radio does not worry about the pressure of revenues, chart positions, label kickbacks and advertisers."

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DIGITAL BY ANTONY BRUNO

# Missing In Action

Marketing Efforts For Apple's DRM-Free Competitors Remain Scarce







Amazon's (center) and Napster's (right) DRM-free services have run TV ads in the past, but Apple continues to trump thei visibility with market-saturating clips like its latest featuring Coldplay (left)

When the major labels consider digital rights management-free licensing deals with digital retailers, they look for several attributes before signing on the dotted line

Does the service have enough existing customers to make an impact? Is it willing to be flexible on pricing and business models? Will it invest in new technologies that enable new product offerings?

Of the three DRM-free services with major-label deals-Amazon, Napster and Wal-Mart -all meet the above criteria. However, noticeably lacking is a fourth requirement needed for the other three to have any impact-marketing.

The whole point of launching a DRM-free service is to offer music fans downloadable files that will work with the iPod. Competing with Apple for their attention is no small feat, considering the iPod by default connects to the iTunes music service when synched to a computer.

So why then are the leading MP3 stores being so quiet?

"It's not being promoted," Jupiter Research analyst David Card says, "In our surveys, if you ask people whether they like DRM-free music, they say yes. Does anybody know they can get DRM-free music and play it on their iPod? Not really. I'd love to see them doing TV ads.

But TV ads aren't cheap, and Apple has saturated the airwaves with its now-iconic "iPod + iTunes" commercials. More than 30 separate ads have aired since the campaign began in October 2000 each featuring a different licensed song-the latest being Coldplay's "Viva la Vida."

According to Nielsen Monitor-Plus, Apple has spend more than \$400 million on TV advertising alone since 2003, averaging more than \$100 million per year during the last three years. And that estimate doesn't include the pervasive billboard and print advertising done by the company.

A company like Napster, with \$111 million in revenue for 2007 compared with Apple's \$24 billion, has little hope of competing on that scale. The company in years past was an aggressive advertiser, even buying an expensive (if forgettable) Super Bowl ad to hype its subscription model. But those free-spending days

"We're still trying to stay cash flow positive," COO Christopher Allen says. "It's not a huge spend at this time."

The company just recently announced quarterly earnings that showed it had cut its net loss by 50%, much of which is due to reducing spending on things like advertising. Napster's marketing strategy behind the new MP3 service is now limited to a public relations push and links on its main Web site.

Rivals Amazon and Wal-Mart don't have this problem. Amazon did \$14.8 billion in revenue last year, while Wal-Mart blew them all away with \$378 billion. Both could easily afford to market their digital music services as aggressively as Apple. They just don't.

After launching the service last September, Amazon's sole advertising campaign has focused on the Pepsi Stuff promotion-which gives Pepsi drinkers points redeemable for Amazon purchases of all sorts, not just music. That promotion kicked off with a well-placed Super Bowl commercial featuring Justin Timberlake, but

Amazon continues to recycle that same ad to this day.

To be fair, the Amazon service remains in beta mode. Officials are not discussing when it may emerge from beta nor whether a broader marketing effort may follow once that happens.

Wal-Mart is doing even less. The company doesn't have any advertising touting its digital music service, and in February the retailer lost the head of its digital media department and primary champion of the music service—Kevin Swint—to Apple,

Wal-Mart's store is in the midst of a transition to a DRM-free model itself, and only recently added Warner Music Group

where he now heads its interna-

tional movies and TV activities.

(WMG) content. Sony BMG is the sole major label outstanding. So it's possible the company may have a fresh marketing strategy in mind when that occurs. Wal-Mart officials could not be reached for comment.

Individually, none are likely to come close to matching Apple's commitment to marketing digital music. But labels hope they collectively will increase the volume.

"It may look like any one additional retailer in and of itself is not going to change the game," WMG executive VP of digital strategy and business development Michael Nash says "We do believe that when you have [several] groups, you're going to dramatically expand the routine messaging that's hitting the consumer."

This should include the involvement of the labels themselves, both individually and jointly through organizations like the RIAA. If the music industry wants to see strong competitors to iTunes emerge from this DRM-free movement, they're going to have to help out.

On an individual label level, that includes making artists available for exclusive promotions and getting the message out to fans. Together, the industry through the RIAA needs to expand its current "don't steal" message with "buy here legally."

"The music industry definitely needs to more aggressively shift from traditional mass media marketing and more toward more targeted marketing focused on supporting the businesses of key partners," Nash says.

Because without some marketing help, all the flexibility in pricing, innovation around product bundling and customer potential won't mean much if no one's buying.



### BITS & BRIEFS

### PEOPLE HAVE THE POWER

Think you can put together an inspiring music video in support of your presidential candidate a la Will.i.am's "Yes We Can" clip for Barack Obama? HCD Research's mediacurves.com is conducting a national contest, Ballads for Ballots '08, where everyone is welcome to submit a video. Original videos or parodies of existing songs are welcome. Each entry is reviewed by the company's national panel of customers who have opted in for the duty, and two winners will be selected—one supporting a Democrat and one a Republican. The winners will receive \$5,000 and the videos will be used to support their candidate of choice. Submissions begin June 15.

### DIGITAL DATA

Tunecore, a service that helps independent artists post their music to digital music stores like iTunes.

introduced a new tracking feature for clients. The downloadable trending data will show clients the number of sales on a daily basis either by song or by album, as well as disclose the ZIP code of the purchaser. The service is a la carte, meaning artists can pay one week at a time, for \$3 per week, rather than sign up for an indefinite period.

### JAM ON IT

JamBase, an online database of live music listings and ticket information, has partnered with imeem, Fuzz.com, iConcertCal. Rhapsody and Zvents to host its concert information content. Each partnering company will incorporate the JamBase concert information on its respective service via a customized application to each. The listings combine user-generated information with data from promoters, which JamBase oversees and fact-checks before publishing.

### TOTALLY **TUBULAR**

One of the top places to view music

videos is YouTube, and now artists can film and upload their performances to the popular site directly from a new camcorder offered by JVC. The unfortunately named Compact Everio S series GZ-MS100 camcorder records all footage directly to an SD memory card. The device also includes the CyberLink program. which when connected to a PC can upload all files straight to YouTube or any other online destination. Clip length is limited to 10 minutes. The camera includes a 35x optical zoom, six digital noise reduction systems, various shooting modes and a laser-controlled touch-sensitive LCD scroll bar.

The new camcorder is scheduled for retail in June for \$350.

# Music

With 1.22 million streams in only one day (May 22), the "American Idol" winner's song instantly became the most streamed tune of the month

	Top Songs	
ı	1 DAVID COOK The Time of My Life FREMANTLE/19/RCA	1,224,713
	2 CHRIS BROWN With You JIVE	176,280
	3 BRITNEY SPEARS Break the Ice JIVE	77,235
	4 VANESSA HUDGENS Sneakernight HOLLYWOOD	67,726
	5 CHRIS BROWN Kiss Kiss JIVE	62.326
	6 TAYLOR SWIFT Teardrops on My Guitar BIG MACHINE	57.789
	7 MARIO How Do I Breathe J	56,970
	8 ALICIA KEYS No One J	55,761
	9 TAYLOR SWIFT Picture to Burn BIG MACHINE	51,440
0	10 CHRIS BROWN Take You Down JIVE	49,320

singer's album is down a minor 38% in its second week on the Billboard 200, falling to No. 8.

1	DUFFY Mercy MERCURY	754,495
2	SCARLETT JOHANSSON Falling Down " ATCO/RHINO	579,752
3	LOIIDOD CASH MONEY/UNIVERSAL MOTOWN	296,903
4	DANITY KANE Damaged BAO BOY	252.600
5	LEONA LEWIS Bieeding Love SYCO/J	216,817
6	JORDIN SPARKS No Air JIVE	172,174
7	JULIANNE HOUGH That Song in My Head MERCURY NASHVILLE	155,991
8	MARIAH CAREY Touch My Body ISLAND	126,080
9	RAY J Sexy Can I KNOCKOUT	99,992
10	FLO RIDA LOW POE 80Y/ATLANTIC	89,467

Top Videos

First Listen/First View "Network Live 1 Breaker Artist 1 AOL Sessions Source: AOL Music for the four weeks unding May 22

GREYCROFT

Drew Lipsher

The industry vet on what he wants to fund, the hopes of adsupported music and why labels and startups need to make nice.

Greycroft LLC, founded in 2001 by famed venture capitalist Alan Patricof, is a leading name in digital media investing. The New York VC firm has positions in a wide range of prominent new-media properties, including the Huffington Post, PaidContent.org, peer-to-peer platform Vuze and digital entertainment studio Worldwide Biggies, producer of the Nickelodeon hit "The Naked Brothers Band."

Music industry veteran Drew Lipsher is a Greycroft partner scouring the landscape for opportunities. Before joining Greycroft, Lipsher was head of mergers and acquisitions, corporate development and administration for Universal Music Group's Interscope, Geffen and A&M Records imprints. He has also worked in a variety of senior executive capacities for News Corp., BMG Entertainment and Warner Music Group. Through the years, he's led investments in Musicbank, ArtistDirect, Listen.com, Channel V and other entertainment properties.

Lipsher may be an investment guy, but he remains at heart an unabashed music fan, counting Arcade Fire's "Neon Bible" and Robert Plant & Alison Krauss' "Raising Sand" among his favorite recent recordings. But while he thinks it's an exciting time to be trolling the music biz for investment opportunities, he isn't allowing his personal fascination with newly emerging business models to lull him into making any hasty moves. Case in point: The Greycroft portfolio hasn't featured any music investments since the firm sold Pump Audio to Getty Images last year.



I continue to look for great opportunities to invest in the music space. I think that it's as bright now for interesting opportunities as it ever has been. I just think we're looking for those things that have the right characteristics from an institutional perspective.

I'm also very careful to distinguish between my personal interest and an institutional interest. When you look at institutional investing, especially at the venture level, you're looking at desired returns, you're looking at things that could be sustainable businesses, things that have characteristics where there are lots of potential acquirers of the company.

On the personal side, I think the stuff that we see is more interesting now than it has been in quite a long time, and I think as young entrepreneurs continue to push the envelope of bridging the gap between creators and consumers, you're seeing more and more interesting initiatives that can be described as anything from pure applications to potential big businesses.

What does a startup need to demonstrate to you to pique your interest?

We like to see a little bit of revenue traction and/or a commercial partnership or relationship or strategic partnership that creates some distance between a potential investment and its competitors. So, something that says, in a very simple way, "Someone, somewhere along the way has bought a product or service from you and proven that what you're providing has value."

But the practical implication of that is really measured against a couple of key statistics. One is traffic numbers, whether that's measured against page views or monthly uniques. The ability to monetize those users is also critical. I would say 95-plus percent of the digital media opportunities today have a strong component of advertising. So what's your strategy for selling advertising against vour user base, and is your user base going to be big enough and broad enough and focused enough to attract a series of endemic or nonendemic advertisers?

# Does providing free adsupported access to music look like an appealing business model to you?

I think there's a play in that field. I'm hesitant to say on the whole that that's the only way to go or that it's a great way to go. I think the challenge that audio has in

advertising is that you have to find a way to think about online music consumption more like you think about traditional broadcast radio. And the reason radio works, or worked for a very, very long time, is it had huge reach and a big audience, and the advertising was audio, so the advertising was delivered in a manner that was consistent with the way the people were consuming the media.

The way you consume online music is largely the way you would consume traditional radio. You listen to it. It's a passive background experience on average. You're not necessarily looking at advertising, whether it's display advertising or video-based advertising on the site from which you are getting your music.

### And in a way that kind of distinguishes audio from, say, online video.

Correct. Video is a very different opportunity because it's a visual experience and you have to be actively engaged in viewing it as you consume the media. I think that if advertising and music are going to find a symbiotic way to live together in the online streaming space, I think you're going to see things migrate more towards audio-oriented advertising that

Itwould bevery difficult forme to make an investment in a company that I knew was knowingly violating copyright law.



The modus operandi at some music startups has been to launch a new application before locking up content deals, and then hope the major record labels agree to license their music back to them. What do you make of this kind of strategy? You know, personally, I think it's a double-edged sword. It would be very difficult for me to make an investment in a company that I knew was knowingly violating copyright law or statutes or norms. Having said that though, I fundamentally believe that the "ask-forgivenessnot-permission" strategy is a horrible strategy for execution and it's a very crappy investment thesis for institutional investors.

But on the other hand, I think the label strategy, which, on average feels a lot like, "Oh, you're going to ask for forgiveness and not permission. I'm going to sue you for equity and advances," isn't a good strategy either. Because what happens in that case is you not only end up alienating your consumer base to some degree, but you also take investment dollars that should be going to customer acquisition, brand-building and businessbuilding initiatives. You're lining your coffers with advance dollars that, in the greater scheme of the record label business, make no sense whatsoever. And you're taking an equity [stake] in a company that, by the time all four labels plus the independents have equity in it, they have no cash left. They've given away 25% or 30% of their business to a bunch of people who can't play in the same sandbox, and you're just living in the 1990s all over again.

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# Third all Alcepa The Hain

A New, Hot Producer **And Manager May Have Them Poised** For Bigger Things, **But These Christian Rock Icons Are Staying On Message** 

BY DEBORAH EVANS PRICE PHOTOGRAPH BY DAVID McCLISTER Third Day's Mac Powell, David Carr, Tai An-

a breezy Tennessee afternoon.

derson and Mark Lee are enjoying a tasty Southern lunch at Stoveworks in the Factory, a historic Franklin, Tenn., complex that was once a thriving industrial workplace and is now a trendy locale housing restaurants, shops and performance venues. As the sweet tea and conversation flow, the band is confident and relaxed. It is about to share its new project, "Revelation." with Provident Music Group staffers who will work the July 29 release,

A short while later, seated on the stage of a nearby venue, the foursome introduce tracks from the record and field questions. It's a showand-tell that can make even the most seasoned artists squirm, as the band members gauge reaction to the new music and look for affirmation that it's going to get the troops excited as they prepare to engage forces at radio and retail. For Third Day, there are no nervous jitters. You could chalk it up to the fact that this is its 10th studio album, and that Third Day has earned three Grammy Awards, 23 Dove Awards, one platinum album, a platinum DVD and six gold albums while populating Christian radio with such hits as "Cry Out to Jesus," "Consuming Fire," "Come Together" and "Tunnel." But in reality, it's a quiet confidence that comes from being happy with the record the group made and the path it took to get there.

It's a little bit of a different path these days, though.

While the Georgia-based rockers could easily rest on their laurels, in the past year, Third Day decided to shake things up. After a decade with Nashville's Creative Trust Management, it signed with Red Light, whose roster includes Dave Matthews Band, Alanis Morissette, Good Charlotte, Switchfoot and such country artists as Rodney Atkins and Phil Vassar. Earlier this year, after completing the new album, longtime guitarist Brad Avery exited the group. Third Day has opted not to replace him. And

instead of working with one of the Christian industry's reliable stable of producers on the new project, it teamed with Howard Benson. well-known for his work with Hoobastank, Daughtry, P.O.D. and Flyleaf, among others. That choice led to the band recording for the first time in Los Angeles instead of Atlanta

"Contentment is something for your personal life," drummer David Carr says. "But for our professional life together, I don't know if that's an appropriate feeling, ever.

### **CH-CH-CH-CHANGES**

"Revelation" is the band's first studio album since 2005's "Wherever You Are." Last year, it released a two-part career retrospective-"Chronology, Vol. 1" and "Vol. 2"-and it views 'Revelation" as the beginning of a new chapter.

"It did get us out of our comfort zone," lead vocalist/principal songwriter Mac Powell says of recording in L.A. "We really wanted to shake things up. We chose to work with Howard because of the past music that he had done. We loved those records and the vision he had for those albums. At the time, they weren't easy decisions—to go somewhere else and to record with somebody different—but in hindsight, I'm so glad that we did."

Benson says he wanted to work with Third Day because of the quality of Powell's voice. "[The person] who really turned me on to Mac was Chris Daughtry," Benson says. "I think Chris has one of the best voices in rock'n'roll right now and he kept telling me how great Mac was. He was right.'

Benson, who is lewish, says he enjoys working with Christian bands. "I personally like Christian artists because they believe in something," he says. "As a producer, a lot of times what you're trying to do is find something that the artists believe in or something to be confident in. With a Christian artist, you know what that thing is. To me, it takes that part of it away and I don't have to worry about that '

He admits their different religious beliefs made for interesting conversation. "We talked about things that are beyond just making a record," he says. "We discussed a lot of religious things in a creative way, and that comes out in the record because of the way I challenge

them and they challenge me."

Bassist Tai Anderson admits to being uncom fortable in the beginning. "It's the most I've ever been intimidated, working with a producer. In our world," Anderson says referring to the Christian market, "we've been around for a while. We have our Grammys. We're held in high esteem but in his world, he couldn't care less. But he wanted to work with us because he thought Mac was a great singer and he liked the material

The members of Third Day admit Benson drove them hard and challenged them, particularly when it came to crafting songs for the new project. In the end, they appreciated the experience. "I feel like we started more insecure than ever and we left more confident than ever." Anderson says

Guitarist Mark Lee adds, "He came in and made us work hard and think really hard about how we're doing this and what matters in the end."

Benson also credits the band with creating moments in the studio that left him feeling inadequate. Flyleaf's Lacey Mosley sings on the tracks "Born Again" and "Run to You." Benson says her collaboration with the band transcended an ordinary recording session.

"It was absolutely emotional," he says. "I just had to leave the room, and I said to Mac, You have to go out there, and you and her do this because you're coming to God right now in front of my eyes. You guys handle it.' It was one of those moments where as a producer, I just stepped back and watched it happen. She broke down and cried, and I was crying. It was really amazing, and you don't get that in the studio very often. That's why I wanted to work with these guys.

"Revelation" also features Daughtry contributing vocals to "Slow Down" and pedal steel guitar virtuoso Robert Randolph adding his unique touch to the foot-stomping anthem "Otherside." The album is a musically adventurous collection, yet lyrically the band has never sounded more vulnerable, especially on tender ballads like "Born Again" and "Let Me Love You.'

"I wanted to remind people once again that there's a reason that they are here on the planet," Powell says. "That's not necessarily

THIRD DAY performs for a sold-out crowd in April at Nashville's Wildhorse Saloon. the theme for the whole record, but I think there are quite a few songs that kind of lead to that idea. That's really my heart and a big part of Third Day. We want to share with people that God gives them life for a reason and purpose. Enjoy life and live it to the fullest."

Christian radio has enthusiastically received the first single, "Call My Name," which is No. 2 on Top Christian Songs. "It's so amazing the way he belts it out," Carr says of Powell's performance. "Everyone I've played it for totally agrees. They are blown away with the vocal performance and the passion behind the lyric."

Lee says the band has already been performing several new songs in concert—"This Is Who I Am," "Call My Name," "Run to You," "I'll Always Be True" and "Otherside." "When you have a new album you usually have to kind of massage the songs into the show because the fans don't know the songs yet," Lee says. "But it feels like we've been playing these songs for our whole career. People are reacting just like we wanted them to. They are excited about the uptempo songs and pay attention on the ballads. It's been really encouraging for us."

Provident Music Group president/CEO Terry A. Hemmings expects that to bode well for sales this summer. "One of the really great things about this band is their ability to reinvent themselves musically without abandoning the base," he says.

As far as expanding that base by releasing a single to mainstream radio. Hemmings says the label doesn't have any plans to do that.

Red Light Management's Bruce Flohr, who is based in the company's Charlottesville, Va., office, says he'd like to explore that option in the future. "We're starting to get inquiries already at hot AC and pop radio," he says in regards to "Call My Name." "It's an awesome record regardless of what genre it comes out in."

# A CULTURE CLASH?

Among the other big changes in the Third Day camp has been its switch to Red Light Management last year. "They did a wonderful job for us," Powell says of the band's longtime association with Creative Trust. "We just needed to make a change because we've been doing this for so long. I think the decisions that were made by us and other people were the same old things, and we knew for us to go to the next level or even to sustain where we're at in today's business, you have to grow.

Third Day signed with Red Light after meeting with several companies. "So many people in the music business are operating out of fear right now because of sluggish album sales," Anderson says. "Red Light Management operates from a larger perspective of fan interac-

# Third Day Side Project A Hit

Like many rock'n'roll frontmen, Third Day's Mac Powell has been known to occasionally explore a little extracurricular creative activity. He's produced and/or co-written with such newcomers as 40 Days, Overflow, Hyper Static Union and Revive, but the side project nearest and dearest to his heart is "Glory Revealed: The Word of God in Worship.

A collection of songs written from the scripture in the Bible, "Glory Revealed" features Powell, Steven Curtis Chapman, Backstreet Boy Brian Littrell, Trevor Morgan, Michael W. Smith and Casting Crowns' Mark Hall, among others. The album was released last year and has sold slightly less than 25,000 copies, according to Nielsen SoundScan, "Glory Revealed" also won the Gospel Music Assn. Dove Award this year for special event album of the year, and the song "By Your Wounds" was named inspirational recorded song of the year.

'I didn't see that coming," Powell says of the album's success, "but it really encouraged us to do another one. Winning the two Dove Awards was just a huge encouragement to us

to keep moving forward with sharing the Bible through songs. A lot of people want to be a part of the next one. It's really quite a thing for me. When you have success with your normal job, it's incredible, but then when you go to do a side project and have

success too, there's something special about it.'

The project has been a labor of love for Powell and friend David Nasser, an Iranian-born speaker/author who penned the book "Glory Revealed: How the Invisible God Makes Himself Known." "It all started with the Holy Spirit putting in my heart a pas-

sion to call a generation back to God's word," Nasser says. "We believe that God's word has in it great revelation and that God's glory is revealed through the Bible. I really wanted to write about that, and I also wanted to see music come out of that for the church.'

The album "Glory Revealed" also spawned a successful multi-artist tour that included Powell, Morgan, Littrell, Shane & Shane and Candi Pearson-Shelton. "All together it was maybe 30 shows, but we had a great time

doing it," Powell says. He wants to rekindle that spirit when he brings together some singer/songwriters in June to work on the next "Glory Revealed" in a remote Georgia cabin. At press time, Shane & Shane, Morgan, Hall and Laura Story were among those slated to participate.

Powell attributes the success of "Glory Revealed" to its unique-

ness, "It's different than anything else in our market right now," he says. "From a musical standpoint, it wasn't overproduced . . . I love modern worship music, but at the same time, it was great to make a record that you can picture people sitting in their living room, playing this music and singing these songs together."—DEP

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merchandising that allows their artists to have healthy businesses even in a sluggish album sales environment.

"Also, everyone that we met at the company is genuinely passionate about music. We wanted to apply the unique culture of their company to our genre and specifically to our band. With our commitment to touring, songwriting and merchandising, we wanted a partner who saw these efforts as mission critical to our business, not just afterthoughts to selling records. That is what Red Light is all about. I think it is already benefiting our band and genre as a whole.

Red Light Nashville's Shawn McSpadden, a Christian industry vet with publishing and label experience, says acts are seeking management companies that generate more opportunities. "Artists are looking for resources for people and organizations that have the ability to do more for them," he says. "When you sign with Red Light that has infrastructure in place, I think it only helps the label. We partner with the label and it helps the band.

Flohr says Third Day is the kind of act the company wants to work with. "We're into artists that represent something more than just songs on the radio, and Third Day represents the work ethic that Red Light certainly supports. What attracted Third Day to Red Light as well is we looked at them as more than just a Christian rock band . . . There are so many things that Third Day has yet to do in their career that we still have so many cards to play. We feel like they've only played the first quarter of a four-

Red Light is aggressively looking to expose Third Day's music in a variety of areas and recently placed "Otherside" from the new album in the "NASCAR'09" videogame. "It's not even about being on mainstream radio," Powell says. "It's about getting into other outlets like TV and videogames.

It's obvious that having a mainstream man-

Christian band. It can also make for some interesting moments of culture clash. Flohr, formerly RCA Records senior VP of A&R/artist development, has significant experience in mainstream rock music. When he and McSpadden served as panelists during the Gospel Music Week convention, Flohr bemoaned that he couldn't get a beer sponsorship for Third Day's upcoming tour, telling the crowd that they were used to "selling a shhh . . . er, uh, boatload of beer" at mainstream rock shows. Attendees laughed at the gaffe.

"We're not going to put the band in any scenario that doesn't fit with the band's culture and their message," Flohr says. "So even though we might get a big opportunity, if it doesn't fit, we'll pass. That's out of respect.

He says he's enjoyed educating corporate America on the benefits of sponsoring Christian acts. "One thing that's so wonderful about the Christian marketplace is the loyalty of the fans," Flohr says. "It's really a great conversation to have with corporate America when you say. 'If you support this, you will reap the benefits because their fans are so loyal.' A lot of times corporate America spends money with artists and they never really know if they got their value. With Third Day you can say, 'Look what happened at GMC when they spent money on a tour. Look at the e-mails fans sent in where they said, "Thank you for supporting our band." '

### **ENGAGING THE GOMERS**

Tapping into the loyalty of the Christian music fan is nothing new to Christian record labels, and expectations are high for Third Day's new release. "Overall, we are approaching the release of 'Revelation' as the biggest release in Christian music in 2008," Provident Music Group senior VP of marketing Ben Howard says. "It will have all the energy and attention and resources that the biggest record of the year should have. Third Day is a key part of the foundation of the Christian music business, and this release will be a continuing part of the progression and growth of the band and a strong support for the entire Christian music business.

The project is expected to drive traffic to Christian retail this summer. "We are excited about the new Third Day 'Revelation' record," Berean Christian Stores VP of merchandising Myron Detweiler says. "It has the classic Third Day sound and the moving lyrics that every fan has grown to love over the years. 'Call My Name' is a strong follow-up to their hit 'Cry Out to Jesus.' I was able to see them perform at [the Gospel Music Assn.'s annual convention and was impressed with their renewed passion for songwriting and for their ministry as a band. I am confident that this will be one of our bestselling records this year."

That rush to the cash registers or digital sites will no doubt be led by an enthusiastic bunch that call themselves "Gomers." It's a moniker Third Day fans have adopted, a nod to the song "Gomer's Theme" on the band's 1997 album, "Conspiracy No. 5," which told the Biblical story of Hosea and his wife, Gomer.

"Third Day has always been one of the best artists in terms of communicating with the fans," Provident Music Group's Hemmings says. "The Gomers have been a part of what they are doing for a long, long time, and I have always admired that."

To alert the Gomers about "Revelation," the label launched a presale campaign April 28. Fans who purchase the CD before street date will get a free T-shirt. "We are equipping Third Day fans to take the music to the world," Howard says. "[We've created] a Third Day widget that fans can embed within their My-Space profiles, Facebook profiles and blog sites—similar to how you'd embed a YouTube video. This flash application will have one new audio track each week-one at a time-for roughly 11 weeks.'

Howard says the label is also planning promotions around the Music Builds tour featuring Third Day, Jars of Clay, Robert Randolph & the Family Band and Switchfoot (Billboard, May 3), which kicks off Aug. 21 in Detroit.

"It's going to be a little different audience makeup from what a typical Third Day tour would be, and it's a good thing," Hemmings says. "We're bringing in people to the fold. For the guys to be out with artists that they haven't been out with before, that's always a good experience.

Produced by Live Nation and Transparent Productions and booked by Jeff Gregg, a Nashville-based agent with Creative Artists Agency, the tour will hit 23 markets. MySpace

is the exclusive online media partner. Participants are happy that the outing will also benefit a good cause: A portion of proceeds will benefit Habitat for Humanity, and plans call for the bands to lend a hand at construction sites

"Our two favorite festivals are Parachute Music festival in New Zealand and Soulfest in New England," Anderson says. "Both of these festivals place the cultural emphasis of the festival on great music and mobilizing the audience toward tangibly putting their faith in action. We wanted to put together a tour that felt like the headliners of a four-day festival all in one night. We want our audience to leave encouraged and inspired to find tangible ways to make a difference in their communities. As we would love to see the idea of this traveling festival-style tour continue, we knew that we would have to make a big statement with the first-year lineup."

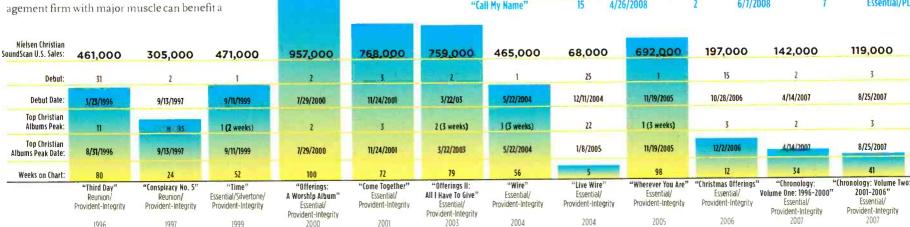
As the band heads out on the road, it may be armed with new music and management, but at the core, fans can expect the same Third Day. "They will do the same thing they always do," Red Light's McSpadden says. "That's the thing about them: They don't change. It's the same message."

Red Light's Flohr adds, "That's why they've been around for as long as they've been. It's because of consistency. We couldn't change them and we wouldn't want to. They've gotten to where they are because of the people that they are."

"We love where Third Day has been," Powell says. "We've had a great amount of success and a great time doing it, but we're even more excited about the future. We've gone through some big decisions in the past year-and-a-half, and we really feel like we've taken everything that we learned and now we're ready to put that into action.

Third Day's Billboard Christian Chart Histories: Singles (top) And Albums

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"You Are So Good To Me"	1*	6/21/2003	1 (8 weeks)	6/21/2003	26	Essential/PLG
"Nothing Compares"	36	6/21/2003	30	7/5/2003	5	Essential/PLG
"Sing A Song"	36	11/22/2003	1(2)	3/13/2004	28	Essential/PLG
"I Believe"	29	5/22/2004	3	8/28/2004	29	Essential/PLG
"Come On Back To Me"	37	7/3/2004	21	8/14/2004	26	Essential/PLG
"You Are Mine"	39	10/23/2004	14	12/18/2004	26	Essential/PLG
"I See Love" (Third Day/Steven Curtis Chapma	36 n/MercyMe)	11/6/2004	21	4/9/2005	26	Lost Keyword
"Cry Out To Jesus"	24	9/17/2005	1 (10)	11/19/2005	38	Essential/PLG
"Mountain Of God"	30	5/20/2006	1(3)	8/12/2006	30	Essential/PLG
"Born In Bethlehem"	15	12/23/2006	2	1/6/2007	3	Essential/PLG
"O Come All Ye Faithful"	12	1/6/2007	12	1/6/2007	1	Essential/PLG
"Angels We Have Heard On High"	30	1/6/2007	30	1/6/2007	1	Essential/PLG
"Tunnel"	20	4/7/2007	7	7/7/2007	21	Essential/PLG
"Call My Name"	15	4/26/2008	2	6/7/2008	7	Essential/PLG



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MEDIA PARTNERS









# On the set of

NBC's "Today" show, fans screeched the names of their favorites: "Joey!" "Jordan!" "Donnie!" The New Kids on the Block are trying their hand at a comeback. So far, all signs say go. • Sixty hours before the "Today" show concert even started, and despite the rain, fans started lining up outside the studios at Rockefeller Plaza, hoping to catch a glimpse of the former teen idols. By the time the boy-band-turned-man-band took to a wet and slippery stage, the crowd had swelled to several thousand; mostly casually dressed women in their 20s and 30s who wept, sang along lustily and held doll-size versions of the band members aloft.

"The 'Today' show turned out to be a 90-minute infomercial for the band," says Jared Paul of AGP, the New Kids' manager. In the wake of the taping, sales of the first single from the band's upcoming album, "Summertime," debuted at No. 57 on the Billboard Hot 100 and sold 63,000 downloads in two weeks; New Kids' digital and physical catalog sales also increased by 391%, according to Nielsen SoundScan. Results like this are not unheard of for the venerable morning show, which boasts a 22% average increase in sales for acts that appear as part of the summer concert series

The fan anticipation for the reunion has been off the chart. According to BuzzMetrics, a Nielsen Online data source that measures buzz in social media across more than 78 million blogs and message boards, of 103 million-plus messages posted on the Internet between Jan. 1 and May 16 (the day the New Kids' segment aired on the morning show), buzz was highest after the "Today" show performance, with more than 1.3 million messages posted. In fact, "Today" had a greater buzz factor than when word first broke of a reunion Jan. 27 and when CNN's April 3 newscast revealed that all five original members would reunite (see graphic, below).

As for the "Today" show, it is pleased with the benefits of the performance. "There was a huge spike in viewership for adults ages 25-54," executive producer Jim Bell says. "I absolutely think this concert was part of the reason. It gave the show a lot of energy and created a big, live event feel."

The New Kids concert was part of the Today Show Summer Concert Series, now in its 13th year. While Bell says he gets good feedback from viewers on the series, he adds, "I think the point with the concerts isn't to necessarily target a demo. It's about the aforementioned fun atmosphere and energy it gives the show. That can come from a contemporary act, like Rihanna or Chris Brown: the nostalgic, like Neil Diamond; or a special reunion like [New Kids]. We're like a radio dialsometimes you find something new that your kids might be into and at other times you come across a familiar song you haven't heard in a while. It's about connecting.'

That connection has proved to be especially strong for fans of group—five Boston boys who exploded in the late '80s and ruled the charts into the early '90s. "Hangin' Tough" was certified platinum eight times over, and "Step by Step" went triple platinum. The band also had three No. 1 singles, and its members' faces were slapped on everything from lunchboxes to sleeping bags. By 1994, however, the New Kids' star had waned, and after their "Face the Music" album sold poorly, shifting only 138,000 copies, the boys called it quits.

In the intervening 14 years, the five members dabbled in solo albums, acting and real estate, and kept in touch as friends.

The decision to make 2008 their comeback year was based mostly on timing, according to Jordan Knight. "We were finally in a place where we could create the space in our lives to make music and go back on the road," he says.

According to Joey McIntyre, Donnie Wahlberg was the driving force behind the initial reunion plans. "Donnie got us all together to work on a song called 'Click Click Click,' and something, well, clicked," he says. "We all started to get re-

As BuzzMetrics shows, when reunion news hit the Internet, fan support surged. "I did a lot of research, because some people were originally a little underwhelmed by the idea of a reunion," manager Paul says. "They didn't leave as stadium sellouts at the top of their game. But there was a genuine excitement among people who grew up with the New Kids. This type of reunion is something that all the boomer bands have done, and there just aren't that many superstar acts in this generation that still resonate.

Armed with the knowledge that a demand existed, Paul and the band went forward to find a way to release a new album. While AGP partner Irving Azoff's success with the label-less Eagles was never far from their minds, the group members' ulti-

### **JAN. 27**

Word spreads about a New Kids reunion as the group's first new song appears on NKOTB.com

# I'LL BE **LOVING YOU** (FOREVER?)

Blog Chatter Leaps As New Kids **News Goes Live** 

SOURCE Nielsen BuzzMetrics, Buzz volume is depicted as a percentage of 103.848,196 total messages occurring between Jan. 1 and May 16. For more

BILLBOARD JUNE 7, 2008

"I collected the trading cards, I had the VHS cassettes, the posters, bedsheets and the man-Barbie dolls that were sportin' the rat tail. I loved New Kids on the Block, and I'm not afraid to say it. That's right, L-O-V-E-D them. NKOTB (that's right, I went there) sold around 70 million albums in their day, and they'll make sure you know that on their newly updated band Web site, NKOTB.com."

The SUPAHblog

2/15/08



# **RIGHT STUFF**

New Kids scored nine top 10 hits in two years before their commercial fortunes turned

10 3	10/8/1988	Columbia
3		
_	3/11/1989	Columbia
1	6/17/1989	Columbia
1	9/9/1989	Columbia
2	11/4/1989	Columbia
8	11/18/1989	Columbia
7	12/30/1989	Columbia
(3 weeks)	6/30/1990	Columbia
7	9/8/1990	Columbia
53	11/3/1990	Columbia
16	3/14/1992	Columbia
66	1/29/1994	Columbia
57*	5/31/2008*	Interscope
	1 2 8 7 1 (3 weeks) 7 53 16 66	1 6/17/1989 1 9/9/1989 2 11/4/1989 8 11/18/1989 7 12/30/1989 1 (3 weeks) 6/30/1990 7 9/8/1990 53 11/3/1990 16 3/14/1992 66 1/29/1994

SOURCE: The Billboard Hot 100 through the chart dated June 7, 2008 \*Still charting as of June 7

mately decided to sign a deal with Interscope. "I discussed a lot of options with them, but in the end, it made sense to create a partnership with a label," Paul says. "It makes sense for us to have someone to underwrite six weeks of rehearsal and loss-leader shows like the 'Today' show; it makes sense to work with people who have good deals with great songwriters and a strong online and radio department."

Both the band and the label describe the deal as a "partnership." One source close to the deal notes that the label will partake in merchandise and touring revenue.

The New Kids' currently untitled album will street Sept. 8. To build up to the release, the group is planning on trying to reach the widest audience possible, including teen girls who were mere infants when the band was first breaking.

"We engineered a few leaks to introduce songs from the record, and the response was great," Interscope senior VP of A&R Martin Kierszenbaum says. "We have a lot of viral marketing efforts and that has helped draw a younger audience." But Paul adds that older fans won't be forgotten. "People put their love for this band on the shelf, but they didn't throw it away," he says. "The demand is there.

The demand was clearly there when it came to ticket sales for the band's initial tour dates, all of which are completely sold out, according to Live Nation senior VP of touring Brad Wavra. "Bruce Kapp [the late senior VP of touring] and I were approached by Irving Azoff, and at first we were a little skeptical," he says. "But then we saw the insane levels of fandom that surround the band, and that erased our doubts." If any concerns lingered, they could also look across the pond to the success of U.K. boy band Take That (see story, right), which had a hugely successful reunion tour.

Wavra notes that the demographic for this tour encompasses more people than original New Kids fans. "What I think you have are people who were New Kids fans back in the day, and for many of them this was the first concert they ever went to," he says, "Then you have the 25- to 30-year-old girls that knew about the New Kids but didn't get to go see them. They're the ones that are saying, 'I am so going to see the New Kids on the Block.'

Tickets are \$77.50, \$57.50 and \$49, what Wavra describes as an "everyman" price the promoter also used with the Cher tour. For the marketability of the former boy band? "They all look good, they all embrace their pasts, and they really represent a return to an age of innocence for a lot of their fans," Wavra continues. "I think it's time for the New Kids to go out and conquer the world all over again."

> will roll your eyes at this. But whatever! I have always loved the New Kids on the Block and they are now back! Woo-hoo! I just wanted to share my excitement with all of you! Joey McIntyre has always been my main man! I will be seeing them in concert in Houston, if anyone wants to join me. Go New Kids! Melinda, I know you are coming, too! We need to get our picture with all five of them. I will probably embarrass myself. Oh, wait, I am already doing that ..... :)"

"I know some of you

**MAY 16** 

New Kids on the Block

cement their

reunion with

performance

on NBC's

"Today."

a live

Deanie MySpace Blog. May 21



# **HANGIN' TOUGH**

'90s Boy Band Take That **Bounces Back Overseas** 

Taking the comeback trail has proved to be a profitable route for Take That, the U.K. all-male pop band formed in 1990 as a British counterpart to New Kids on the Block. Its success may prove the perfect road map.

Though Robbie Williams departed the quintet for a successful solo career in 1995 and the group officially disbanded a year later, the four remaining members—Gary Barlow, Howard Donald, Jason Orange and Mark Owen-remained in touch.

The entire group reunited to take part in a TV documentary titled "Take That: For the Record" (Back2Back Productions), which aired on national channel ITV 1 on Nov. 17, 2005, three days after the U.K. release of the greatest-hits set "Never Forget: The Ultimate Collection" (RCA).

The documentary drew 6 million viewers and helped propel the compilation to No. 2 on the Official U.K. Charts Co. (OCC) listing one week after its release. The album became the biggest seller of the band's career at that point, according to the OCC, and has sold 1.6 million copies, outstripping

the 1.1 million racked up by the act's previous RCA compilation, "Greatest Hits" (1996).

Take That, without Williams, decided to go on tour. Fleven arena dates in April/May 2006 were announced Nov. 25, and tickets sold out within 70 minutes of going on sale, followed by another 20 dates, which also immediately sold out.

The quartet released its comeback album "Beautiful World" Nov. 27, 2006, on Polydor. It topped the U.K. chart within one week and has become the band's biggest album to date in the United Kingdom, with sales of 2.4 million copies, according to the OCC.

A second arena tour followed in fall 2007, including a sold-out eight-night run at London's 23,000-capacity O2 Arena. According to Billboard Boxscore, the band grossed \$32.5 million at 30 sellout shows between Nov. 15 and Dec. 31, with a total attendance of 390,500. -Tom Ferguson

Block! New Kids on the Block! I'm sorry, I just can't get over it! How exciting was it to watch the New Kids on the Block talk about being back together on the 'Today' show?

New Kids on the

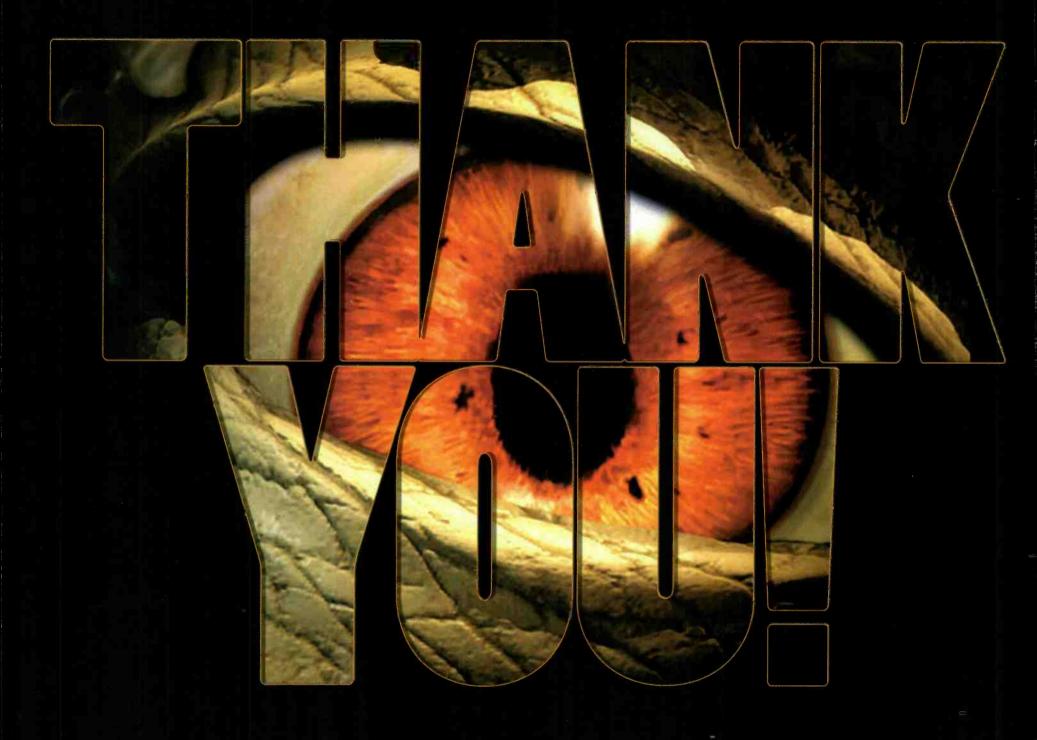
**APRIL 3** A reunion of all five original members is confirmed by CNN.com

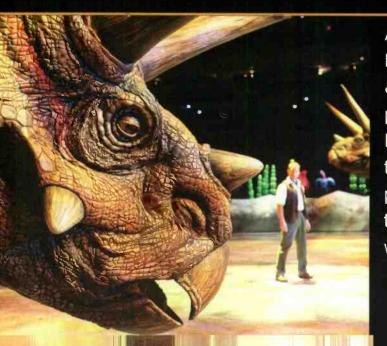
Smart BLoG April 5

3/30/08

4/3/08

4/15/08 5/1/08





ArenaNetwork would like to thank Immersion Edutainment, The Creature Production Company, Insight Management, The Marketing Group, Davidson & Choy Publicity, Fader Higher, IVS Merchandise, the cast & crew, and the participating arenas who all helped make the 2007 - 08 Walking With Dinosaurs - The Live Experience North American Tour the truly unique event that it has become. This has been a special experience from patron to producer. Collectively over 1.3 million pairs of eyes have had the opportunity to look back in time 65 million years.

We anxiously await the millions to come.

WALKING WITH DINOSAURS
THE LIVE EXPERIENCE





**EXTENDED** 

high fuel costs and a failing economy, at least so far, "We

have not been hurt by the economy when it comes to

family shows," says Lee Zeidman, senior VP/GM for Los

Angeles venues Staples Center and Nokia Theatre. "Fam-

ily shows do a great job at pricing for their various markets

Brad Parsons, president of the Arena Network, which

helped bring Walking With Dinosaurs: The Live Experi-

and they do a great job at marketing their shows."

ence to North America, says gas prices

don't seem to be a factor yet. "In

terms of it affecting attendance

right now it's not anything

we've seen noticeably so far."

what he calls "the dreaded 'R'

word"-recession-is under

way. "Some people believe

we're in it already, some peo-

I think we're already in one.

know if it's 2% or 30%.

ple think it's coming, and some

people think it isn't going to come:

That said, Parsons says that

**FAMILY** 

**During Economic** 

Challenge

Carmen Pavlovic, CEO/international producer for Creature Production Co., which produces Walking With Dinosaurs, says the price of gas is definitely a concern with her tour. "We've got 67 people on the road, we've got 27 trucks; fuel prices have gone up in the U.S. quite dramatically. That affects our costs."

Whether or not to raise ticket prices is an ongoing discussion, she says. "Is it too much? Could we get a few dollars more? Will we alienate the public? Can people afford it? We try and be as flexible as possible."

VEE Corp. founder and president/CEO Vince Egan has a similar take. "We're operating anywhere from 15 to 18 52-foot tractor trailers," he says of the various Sesame Street shows the company produces. "Diesel fuel at this point is expensive. We're absorbing that."

Like Zeidman, Egan says a weak economy is not an issue. "Am I seeing a great fallout because of the economy? No. Am I seeing our expenses going up a little bit? Yeah, through fuel costs. Am I seeing any major change in our business? No. As a matter of fact, I think we're probably one of the more stable ones at this point. And that may be true in the family entertainment business as a whole."

Egan believes ticket prices for his shows are a factor. "We've done the best we possibly can to keep our ticket prices affordable and not be raising them every year."

-Ken Tucker

### from >>p31

While the Staples Center has hosted or will host the Ringling Brothers and Barnum & Bailey Circus, the Harlem Globetrotters, WWE, Disney on Ice, the X Games and, for the first time, the World Famous Lipizzaner Stallions, the Nokia Theatre, which opened in October 2007, just hosted its first family act, the Wiggles. Upcoming Nokia shows include Go Diego Go Live, Sesame Street Live, the Backyardigans and a Disney Live show.

"Between both venues we have a strong family show program," Zeidman says. "Family shows are a very important part of the programming mix that help sell our premier seats and help sell our suites. It'd be much tougher to sell a suite if we only had sporting events."

VEE Corp. has four Sesame Street shows on the road—three domestically and one internationally—after finishing a run with the Kidz Bop world tour earlier this year. (Kidz Bop Live, a smaller version of the show not affiliated with VEE, is still on the road, hitting fairs and festivals, as well as smaller venues.)

Another show, My Little Pony Live: The World's Biggest Tea Party, finished a long run by closing out at New York's Madison Square Garden in April. VEE will have only Sesame Street shows on the road next season, with a new tour premiering in August.

While the Kidz Bop Live show suffered from a lack of brand recognition in some markets, VEE founder and president/CEO Vince Egan says Razor & Tie, the label behind the Kidz Bop brand, and his company were satisfied. "Some markets were great, some so-so. But that was like Sesame Street 28 years ago when I started the company. It's building of the brand and it's true with any show that's put on today.'

Egan says there are very few brands that have built rapport with audiences on a variety of levels. "Sesame's one. Disney, obviously, is one. The circus is obviously the oldest of all of us."

But occasionally a brand will establish itself more quickly, as happened with the successful Walking With Dinosaurs tour

that launched last year in Australia and North America, based on the BBC documentary series that first aired in 1999 in the United Kingdom.

Creature Production Co. CEO/international producer Carmen Pavlovic says the wide exposure of the BBC show should help carry the live show globally. "It became apparent very early on that we had a global hit on our hands, a global brand," she says. "The reach of the BBC TV series was so wide that we had hoped it would have a broad international audience, and as the days go on we're more and more confident of that."

While today's family touring scene seems particularly crowded, Egan says there has always been competition in the market and cites the Ice Capades, the Ice Follies, circuses, the Masters of the Universe Power tour and a Yabadabadoo tour as examples of shows he's seen through

Egan doesn't believe the success of the Hannah Montana/Miley Cyrus tour, which sold out from coast to coast in 2007 and dominated the youth market, hurt his business. "For Sesame Street Live the audience

range is 0-7. It's a show where parents—not that we don't get grandparents taking their grandkids—take their children and they go as a family unit."

Schwartz agrees. Montana "was more like a concert than a family show. The audience was a little older." And Global Spectrum VP of public relations Ike Richman says family shows probably benefited from Montana. "Whenever you get

people in the building it's a chance to update them on what else is coming. We had Hannah Montana in December and then two weeks later had High School Musical on Ice and sold out almost every performance.

While family shows used to rely on walk-up business, that's not true anymore, Schwartz says. "The Internet is having more and more of an impact on how our business is being done. Whether it's the Wiggles or Sesame Street, the Internet is creating new buying patterns. We used to rely on walk-up in most of our markets, but the Internet has taken a lot of advance business, so the walk-ups aren't there. But shows are still performing well.

"We're utilizing direct marketing through the Internet to break through the advertising clutter and

to segment our audience as much as possible," he continues. "Through the Internet and through database marketing, we know who's buying tickets, how many tickets and for what show they're buying tickets. It's really become the most effective form of advertising for our Global Spectrum marketing departments."

That said, the company still utilizes other media to spread the word. "You still need visibility," Schwartz says. "Most of the family show products are visual, so whether it's outdoor. television, cable, we still utilize them as much as we have in the past."

Richman believes family shows have become a destination, particularly in a soft economy. "As the economy changes and families aren't going on vacations as much, they're going on one-day vacations. A trip to an arena to see a family show is a one-day vacation. We've seen a lot of that in the weekend business.

### **TOP 10** TOTAL GROSS ACT No. of Sellouts Total Capacity RADIO CITY CHRISTMAS SPECTACULAR \$117,949,490 0 \$93,295,473 1,380,731 291 WALKING WITH DINOSAURS-THE LIVE EXPERIENCE \$19,221,623 411,087 609,539 77 13 DISNEY'S HIGH SCHOOL MUSICAL \$19,195,528 552,390 831,749 101 11 DISNEY ON ICE \$15,646,180 705,689 1,328,890 171 12 RINGLING BROS. AND BARNUM & BAILEY CIRCUS \$14,847,247 788 337 1,264,301 0 155 THE WIGGLES \$4,996,357 239,220 40 0 HARLEM GLOBETROTTERS \$4,735,665 181.881 297.110 32 0 SESAME STREET LIVE \$4,443,181 227,997 531,398 1

NOTE: RANKINGS BASED SOLELY ON TOUR RESULTS REPORTED TO BILLBOARD BOXSCORE DATA PROVIDED AT THE DISCRETION OF THE TOUR PROMOTERS OR HOSTING VENUES

218,731

GO, DIEGO, GO!

129,417

\$4,317,172

0

# Ringling Bros. and Barnum & Bailey Circus

World Wrestling Entertainment

The Doodlebops Live

**Harlem Globetrotters** 

Disney on Ice

The Wiggles

The World Famous Lipizzaner Stallions

**Sesame Street Live** 

Walking with Dinosaurs

Go Diego Go Live

Stars on Ice

Shrine Circus

My Little Pony Live

**Disney Live** 

Kidz Bop

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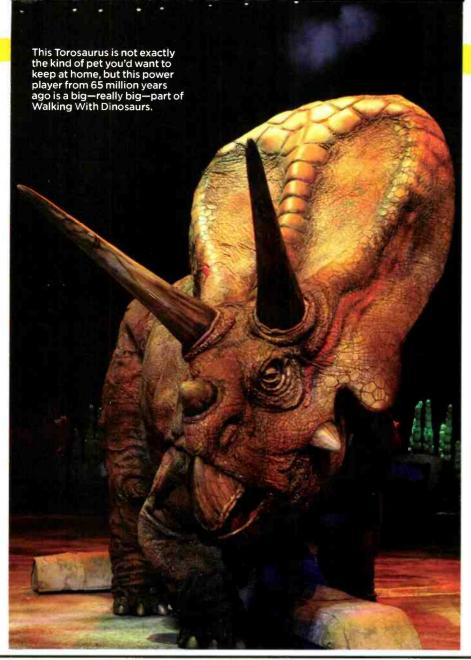












# DINGWIGHT

Walking With Dinosaurs Tour Leaves Girnt Footprint In Family Market BY KEN TUCKER

Look out, Barney. There's a new dinosaur on the family touring scene. ■ Actually, there are several, arriving as Walking With Dinosaurs: The Live Experience stomped onto the Australian and North American touring radar in 2007. After launching in Australia early in the year, the show segued to North America last summer via a partnership with Arena Network, a consortium of nearly 50 arenas in the United States, Canada and Mexico. It quickly became one of the top five family shows of the last 12 months, according to figures reported to Billboard Boxscore.

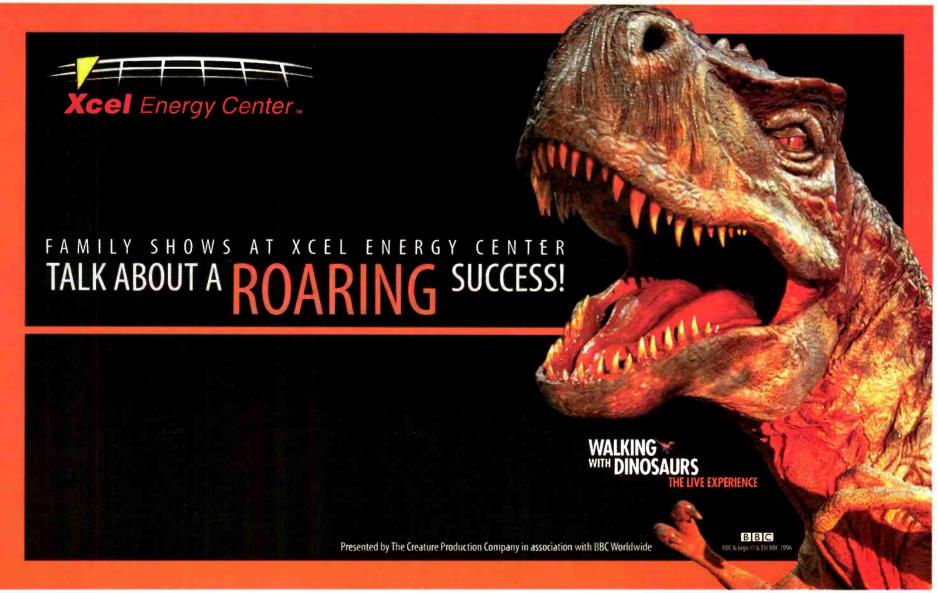


A collaboration between BBC Worldwide and Creature Production Co., the show is based on acclaimed BBC documentary series "Walking With Dinosaurs," which first aired in 1999 in the United Kingdom and subsequently came. to North America on the Discovery Channel.

The six-episode TV series is the most expensive documentary series ever made, according to the Guinness Book of World Records, and the tour is also an expensive

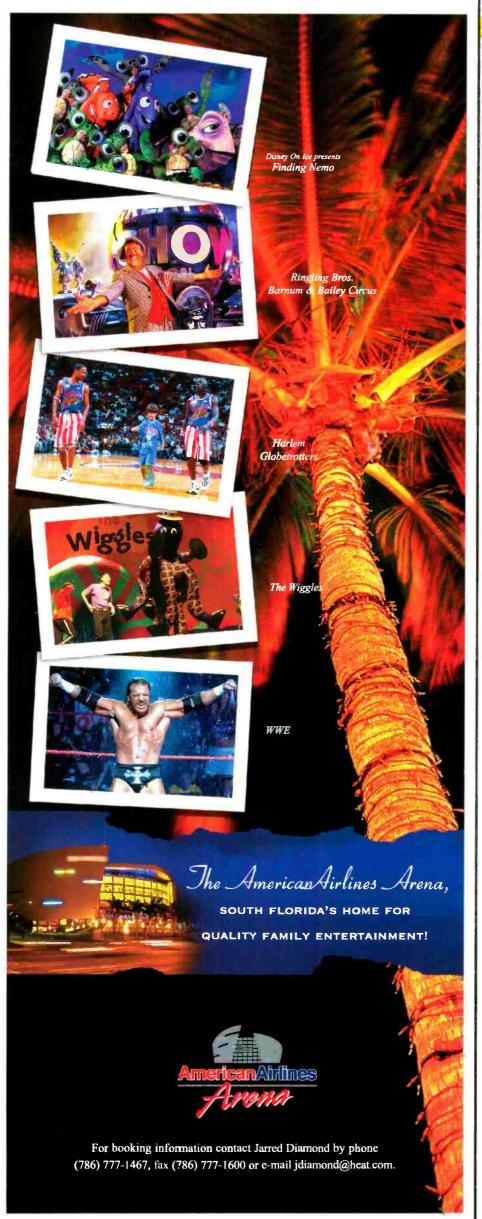
proposition. Roughly \$20 million has been spent thus far to create the dinosaurs and launch the tour.

The massive undertaking involves 27 53foot tractor-trailers and 65 crew members, including lighting technicians, engineers, puppeteers, actors, sound people and carpenters. "We bring everything from the flooring to the rigging, to the lighting, sound and obviously the dicontinued on >>p36









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nosaurs themselves," says resident director Cameron Wenn, who travels with the show and is charged with ensuring that the experience is consistent from city to city.

The show, which is limited to arenas that can host hockey games because of the floor

space needed for the giant animatronic dinosaurs, generally travels on a Monday, loads in on a Tuesday, opens on a Wednesday and plays eight to 10 shows through Sunday.

The dinosaurs, which were built in Melbourne, include a 38-foot-tall brachiosaurus. "She's as tall as a three- to four-story building," Wenn says. Because of the brachiosaurus' height, venue ceilings have to be high enough to accommodate the show's lighting rig. "There are some venues where the rig

would be hanging too low for the dinosaurs to clear their head," Wenn says, adding that it hasn't been an issue: "So far, so good. There seem to be plenty of settings around in this country to go for some time."

There are 15 dinosaurs in all with 10 species represented, including a mother and daughter Tyrannosaurus Rex.

Wenn says one of the challenges of the show is "constantly being at the mercy of the technology." Aside from the two actors who share the role of the paleontologist/host, no other humans appear onstage. "We're at the mercy of a loose nut or a sheered-off bolt," he says, adding, "Fortunately we have a great team of people here who maintain the dinosaurs extremely well. They

make sure that they're all checked every show and make sure that they work the same way every day."

The larger dinosaurs are operated by three people—a driver and two animatronic puppeteers, known as voodoo operators, who control their movements. The lead voodoo operates all the body movements while the auxiliary voodoo operator handles the mouth, eyes and roaring.

Arena Network president Brad Parsons heard about the show from Bruce MacTaggart, whom he had met years earlier at an International Assn. of Assembly Managers convention. When MacTaggart, one of the show's producers, told him about plans for Walking With Dinosaurs, Parsons was intrigued. "I was just fascinated by it. I didn't really understand what they were talking about until they got into it. I went over and saw them building these things and they were just amazing." After a successful Australian run the dinosaurs were shipped to the States, where the tour kicked off in July 2007 at the Tacoma (Wash.) Dome.

The show works, Parsons says, because of the "wow" factor. "If you don't have some kind of 'wow' factor, you've got a problem, because that's the way you sustain an audience. They've done a very good job at doing that and also in being educational."

Global Spectrum VP of marketing Bob Schwartz says the show came to his company's venues in Philadelphia; Portland, Ore.; and Amherst, Mass. "It was a lot of

fun to promote, it was something new, and the show production was outstanding.

"It was a first-rate show," he adds. "To see those dinosaurs life-size, moving in the arena, was something I've never seen in my 20-odd years in the business."

Parsons says the biggest challenge is in marketing the show. "If you talked to any one of our marketing departments in the venues, they would tell you it's an extraordinary work project. But it's a good work project. It was well-

received by the schools and by the community and in the end it was a happy ending, but this is not a show where you can just put it on sale and sell lots of tickets and be happy.

"Frankly I think it's harder than anything I've ever worked on, and I've been doing this

**'THE SHOW** 

**WORKS** 

**BECAUSE OF** 

THE "WOW"

FACTOR.

**IT'S ALSO** 

**EDUCATIONAL.** 

-BRAD PARSONS,

**ARENA NETWORK** 

for 32 years," he adds.

Creature Production Co. CEO/international producer Carmen Pavlovic agrees. "Communicating and explaining to the audience and getting them to understand the real scale of what it is they're about to see is probably one of our real challenges.

"You have the title, 'Walking With Dinosaurs,' " she says. " 'Oh, that sounds interesting, I know I like dinosaurs, but what is

it? What will it mean? How will they do that?"

As the show continues across North America, "there's still a lot of markets we haven't played for the first time," Wenn says. "We do have intentions to return to certain markets, but at the moment we're still ticking off the ones that we haven't been to."

"We would like to roll out the show in as many territories as soon as possible," Pavlovic says. "Obviously we wanted Australia, we've got the American tour going. I think that tour can sit in America for three to five years.

"We've got a second set [of dinosaurs] under way, and we're looking at plans for Europe and Asia and hopefully South America down the track as well," she continues. "To be honest, people are beating down our door wanting to talk about the show and it coming to their territories."

Pavlovic believes there's a universal affection about dinosaurs that translates cultures. "That affection is born out of the fact that they were real and the show somehow makes you feel like you have the opportunity to step into a time machine and go back and have a little look. There's something about that that I think captures people's hearts and minds."

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### I feel so used.

A scalper gmbbed me and seat 17 during the pre-sale, then sold us for eight times face value. Which means you have no idea that Kim came with her husband, Derek. All you know is that now some scalper is naming his yacht after us. Maybe it's time we take a stand.



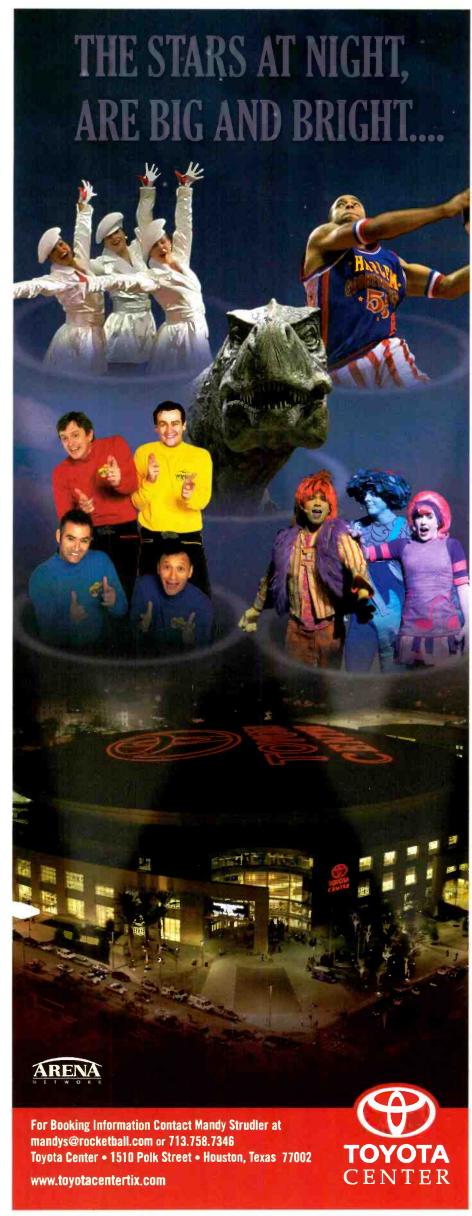
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# DIGITAL. WAIGHING

# Arena Marketing Turns To New Technology BY MITCHELL PETERS

Traditional forms of advertising still play a crucial role in marketing upcoming concerts and tours, but as the world continues to transition into digital and mobile methods of communication, new technologies will be a key topic of discussion at the Event and Arena Marketing Conference June 4-10 in Washington, D.C. ■ "We've probably scaled more toward the digital aspect more and more each year," says Kevin Preast, senior director of marketing and business development at Atlanta's Philips Arena. "Our mass-media buying has probably dropped off 25%-35%, depending on the show."

Indeed, the Internet and cell phones have presented new opportunities to concert promoters and arena officials, be it text-message alerts and e-mail blasts, social networking sites, banner ads, widgets, music-focused blogs and Web sites or beefing up a venue's Web site with artist video and photo content. And while concertgoers still turn to newspapers, magazines, TV, billboards and radio to get updates on their favorite artists, mobile devices and the Internet have become the primary source for concert and tour information, according to many who work in the live entertainment space.

"One reason people don't go to shows is because they didn't know about it," AEG Live senior director of interactive marketing Joyce Szudzik says. "The one reason they find out about shows is because they receive an e-mail. The Web is No. 2."

As such, Los Angeles-based AEG Live, the second-largest concert promoter next to Live Nation, has a staff dedicated to mobile and digital initiatives. Overseen by Szudzik, the group builds Web sites for tours, festivals and venues under the AEG Live banner. As opposed to several years ago, artist managers and record labels now understand the importance of digital and mobile campaigns in relation to marketing concerts and tours, Szudzik says. "The budgets are starting to swing over there," she says. "We're starting to get a more equal proportion to radio, TV and print."

Szudzik's staff also provides arenas with artist photos, audio and video to promote on their in-house Web sites. For Bon Jovi's recent North American trek, "we've been giving the arenas a tremendous amount of content, because in the online space it's all about content these days," she says. "We have 30-second videos and minutelong videos. If they can run video on their Web site, we give it to them. People love video."

Philips Arena's Preast says the 18,000-capacity facility works in tandem with concert promoters for marketing campaigns, but also independently uses Web sites like MySpace, Facebook and YouTube to "create buzz" around concerts and upcoming events. Szudzik says, "Having a Facebook page for your venue is a good idea, so you can grow a community and talk about upcoming events. You can run contests in there that encourage them to go out on their own pages and talk about the show."

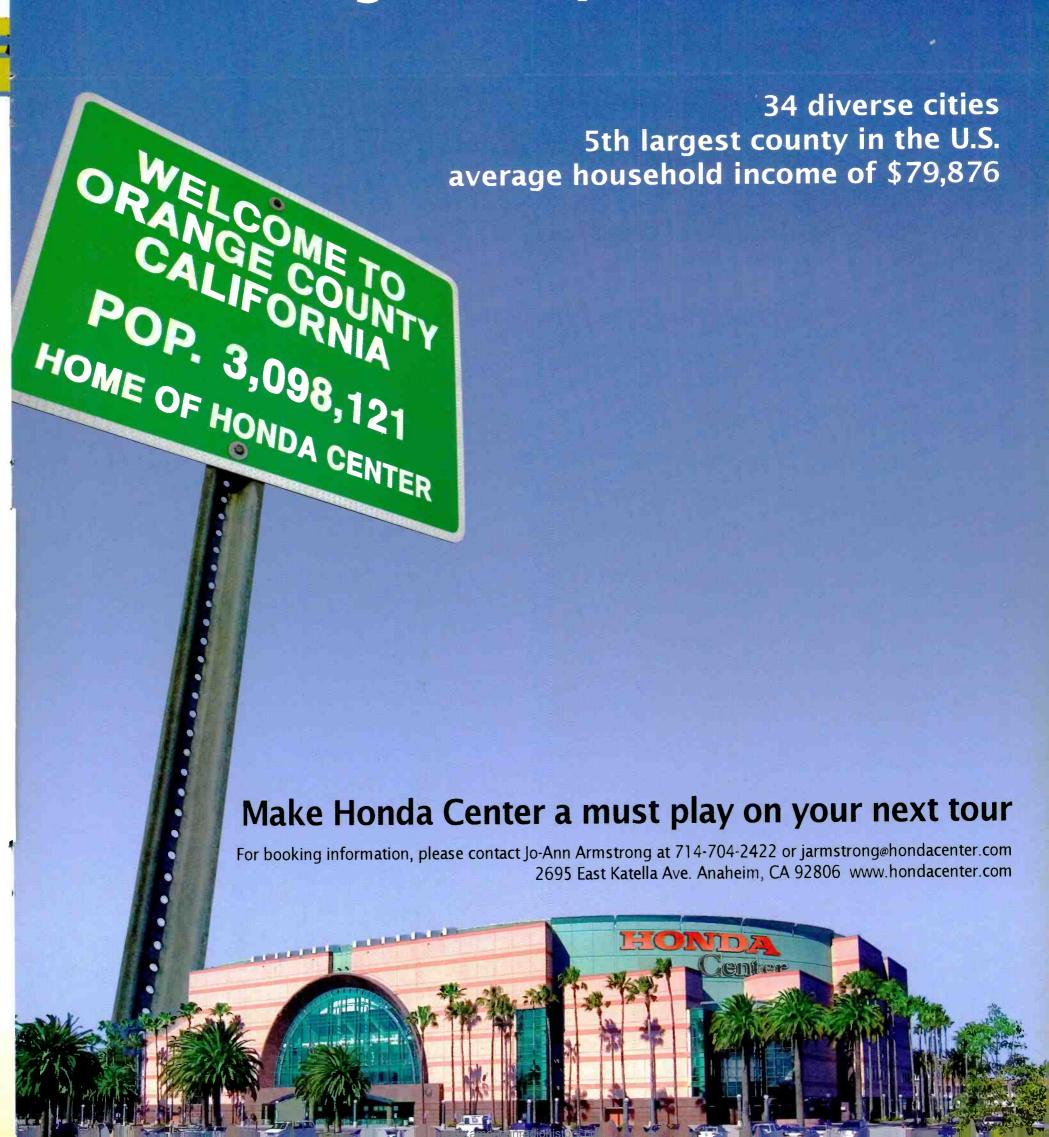
New York's Madison Square Garden is planning to take it a step further by building its own social-networking site. "We want to launch a social networking platform against our venues in general," MSG Interactive senior VP/GM Scott Richman says. Along with the 20,000-seat Garden, venues under MSG Entertainment's banner include Radio City Music Hall, Beacon Theatre, WaMu Theater at Madison Square Garden and the recently added Chicago Theatre.

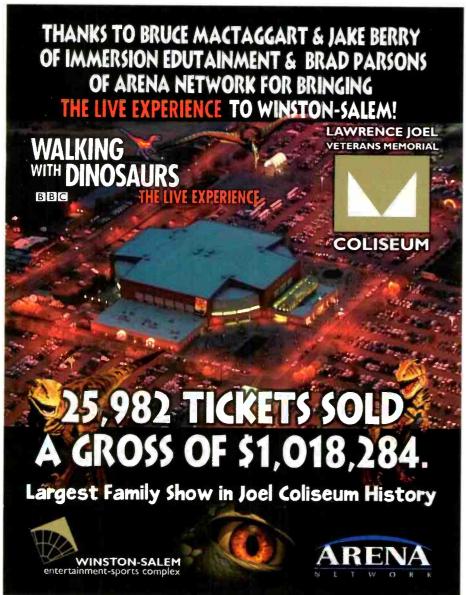
The basic concept of MSG Entertainment's social-networking site would be to allow concert-goers to "communicate with each other in advance to the event, during the event and post the event," Richman says. "They're sharing with each other the steps that lead to getting the ticket, where to meet before the show and where they're sitting . . . to photos continued on >>p40

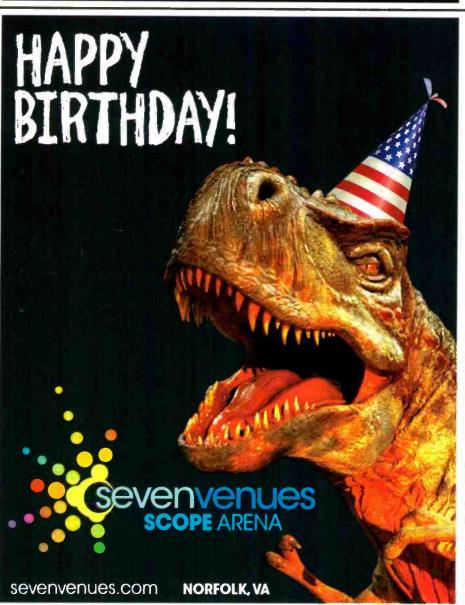
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ILLUSTRATION BY JUDE BUFFEM

# Orange County a market unlike any other







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and thoughts after the show." Richman hopes the site will launch by year's end.

Last September, MSG Entertainment redesigned the Web sites for all its venues. The overhauled sites now include expanded artist content and event information, music videoclips, a new blog, photos, virtual venue tours and merchandise for select events. The Web sites are also linked to MSG's blog, Check the Monitor, which offers entertainment news and event updates throughout New York, New Jersey and Connecticut. "It gives us an opportunity to create richer and more opinion-based content," Richman says.

On a mobile level, Ticketmaster helps move tickets at arenas by sending concertgoers short message service alerts with information about ticket on-sales, Ticketmaster senior VP of music David Marcus says. "A mobile alert that's delivered an hour before the on-sale is a useful way to provide that notice," he says.

Text-to-screen pro-

grams during arena concerts have also been effective, according to James Cannella, VP of entertainment development at Impact Mobile, which helps power mobile activities for approximately 80 venues. During a show, fans can type a message on their mobile phone, then send it to screens on either side of the stage.

During last summer's Gwen Stefani tour, "about 15% of that audience was participating

in text-to-screen campaigns," Cannella says. "We were then able to use [the data] to market to Gwen's fans when

> she routed a second leg of the tour. We knew who her fans were and were able to give them an offer to come back and see her again."

In Atlanta, the Philips Arena marketing staff has been focusing heavily on mobile alerts for ticket on-sales

"If you've got a Saturday 10 a.m. presale and you get a text message saying, 'George Michael is getting ready to go on sale in 15 minutes,' it becomes timely

and people don't have to be standing by their computer, a phone or going to an outlet to get the best seats possible," Preast says. "They can do it right there from the sideline of a soccer game or the grocery store."

Although concert venues have made great strides in reaching audiences via digital and mobile technology, there's still more work to be done.

"I spend a lot of time educating our clients and

potential clients on the opportunities that are out there," says Kristin Tanguay, VP of business development at Los Angeles-based marketing and research company Fanscape.

"We would never say, 'Shift all of your dollars into the online space,' but it's really important that they understand the reach their dollars can have by going into a more integrated online campaign."



-SCOTT RICHMAN, MSG ENTERTAINMENT

# STAYING ON MESSAGE

### Four Tips For Concert E-Mail Marketing

### BUILD AND UTILIZE E-MAIL DATABASE

"We know that people who open e-mails find out about shows," AEG Live senior director of interactive marketing Joyce Szudzik says. "If [concertgoers] don't get the e-mail, they don't find out about shows. It's all about getting the word out there via e-mail to let people know about shows."

### ALLOW FANS TO OPT IN FOR ALERTS

"We have a program [via ticketmaster.com] that allows consumers to request that when their favorite artist goes on sale, they get an SMS [short message service] notification of that," says David Marcus, senior VP of music at Ticketmaster, which reaches 31 million North American concertgoers through weekly e-blasts. "That SMS has click-to-connect capability, so they can click a button and be connected to a Ticketmaster operator and buy tickets for the show."

### DON'T SEND UNWANTED CONCERT ALERTS

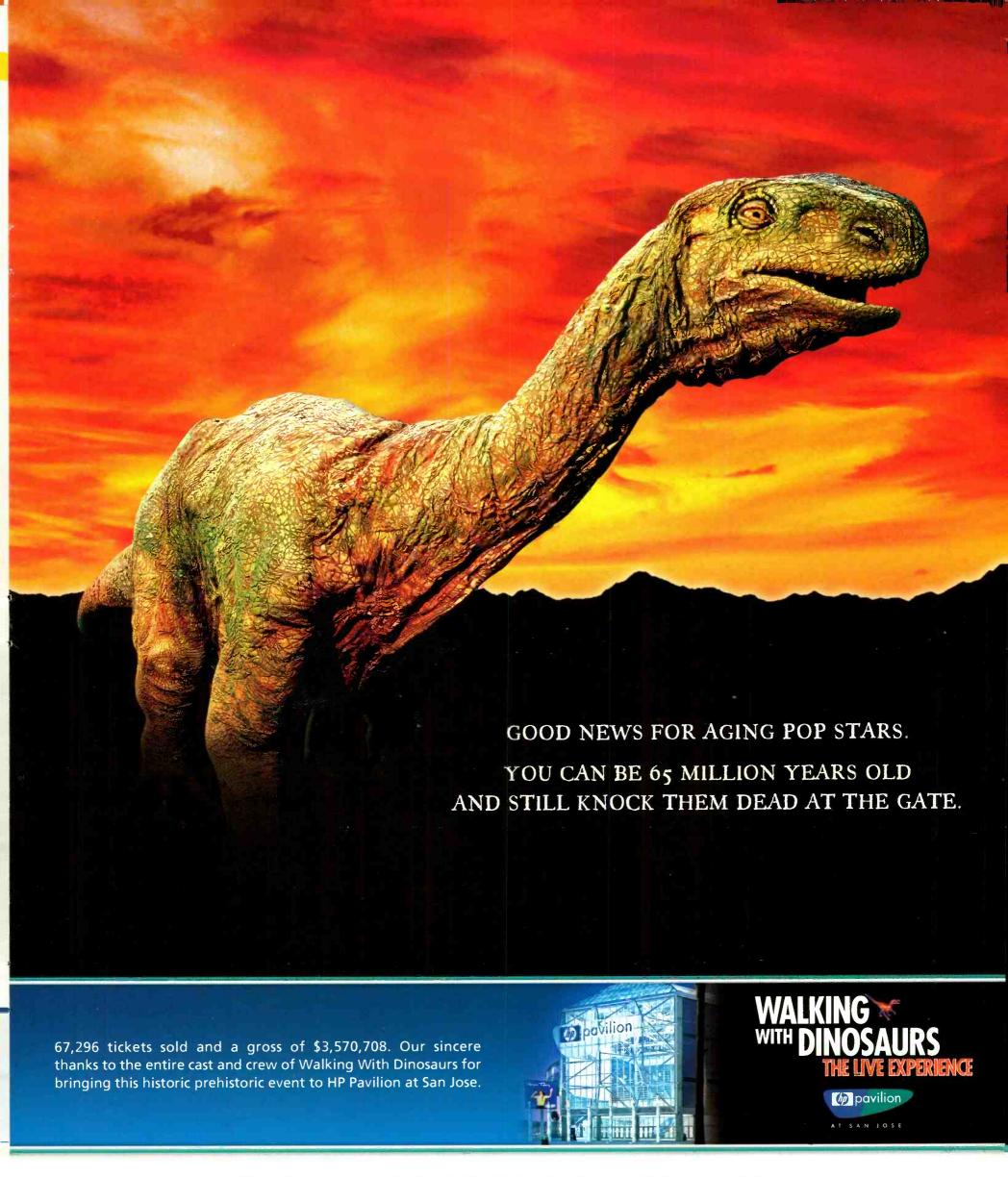
"The worst mistake you can make is filling inboxes with messages that aren't relevant to them," Impact Mobile VP of entertainment development James Cannella says. "You'll see people unsubscribing, and once you lose that consumer, you've lost a sale. So it's better to keep it relevant and targeted to what they wanted in the first place."

### CHOOSE THE RIGHT DAY FOR E-BLASTS

"We found that Tuesday and Thursday are the stronger days to send out information," says Kevin Preast, senior director of marketing and business development at Atlanta's Philips Arena. "We try to hit them in the midweek, because they seem to be more focused on the information we're providing to them."

—Mitchell Peters

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# SERVING UP SIPPY CUPS

### New Kids Act Breaks The Mold

The concept is pretty simple: Just because a show is for kids doesn't mean the parents have to suffer.

And, nothing against our pal Barney, but the music doesn't have to suck, either.

Enter **the Sippy Cups**, a San Franciscobased rock band targeted to kids and their rock'n'roller parents. Booked by **Marty Diamond** at Paradigm, the act is gaining traction as an alternative touring family show.

The Sippy Cups are mostly the brainchild of **Paul Godwin**, who four years ago was running a successful music program in San Francisco for families with young kids.

"We were doing a lot of that traditional kind of folkie music that's been done for kids since Pete Seeger, Ella Jenkins and Woody Guthrie, up to Dan Zanes and Laurie Berkner, really," Godwin says. Being "an old rock'n'roller that loves music from the late '60s and early '70s," it occurred to Godwin that maybe there was another way to approach this.

San Francisco to bigger clubs, eventually into Great American Music Hall and Bimbo's, which are in the 900-seat capacity," Godwin says. "We touched a nerve. There was an audience for parents with young kinds who hadn't been out to a rock show in some time but wanted to get out there during the day, with their kids in tow."

The Sippy Cups signed with Diamond in the fall of 2006, with their first show at the House of Blues in Los Angeles. "We saw that House of Blues had the gospel brunch on Sundays, so how about a Saturday property for kids?" Godwin says. "Marty pitched it to **Kevin Morrow** [then a national club buyer for HOB, now president of Live Nation New York], and they went for it."

HOBs in Anaheim, Calif.; San Diego; Cleveland; and Dallas followed. Last year, more national touring was lined up, including stops at Lollapalooza in Chicago and the Austin City Limits Festival.

The Sippy Cups are a five-piece unit, with

Godwin and Alison Levy on vocals and keyboards. On tour, Doug Nolan serves as juggler, aerialist and unicyclist, and plays such characters as a superhero or scientist.

"The parents will connect on the rock'n'roll level, but the kids will need something more, whether it's giant balloons, juggling or unicycling," Godwin says.

All shows are matinees, and the band generally flies in and out to dates.

"We've dabbled a little bit with some 5 or 6 p.m. pajama shows on a Friday night, but in general it's a Saturday-Sunday matinee

market," Godwin says.

In a music environment where traction can be difficult to come by, the Sippy Cups have taken hold quickly.

"[Several] of us have been in other bands, so we know how hard the business is, and this has seemed a little charmed," Godwin says, adding that hooking up with Diamond was a critical component of the act's success.

"It was great that Marty was on the same wavelength," Godwin says. "He has had a young kid and was looking for a band that was different than what was out there, so he clicked to our mission and music."

The Sippy Cups' first full-length CD, "Electric Storyland," was released in 2006 on their own Snacker Disc label, followed by the 2007 live concert DVD "Electric Storyland, Live at the Great American Music Hall."



You don't have to stay up late for matinees by **THE SIPPY CUPS**, a rock band for kids and their parents.

"It really struck me one moment when my 3-year-old at the time was riding his tricycle around the living room and I sat down and started plunking on the early **Pink Floyd** song 'Bike,' " Godwin recalls. "It was that 'aha moment.' I realized there was a real space for a rock'n'roll show that would be a little more like **the Flaming Lips** or **Blue Man Group**, with young kids in the audience."

The Sippy Cups started in 2005 as a cover band at San Fran club 12 Galaxies, offering up kid-friendly versions of songs from such bands as Floyd, the Beatles, the Rolling Stones and Velvet Underground.

Popularity came quickly. "We immediately started selling out and moved through

BOXSCORE concert Grosses

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Had		Conce	ert Gross	es	be submitted to Bob Allen, Nashville. Phone 615-321-9171 Fax: 615-321-0878. For research and pricing call Bob Allen
_	GROSS/ TICKET PRICE(S	ARTIST(S) Venue, Date	Attendance Capacity	Promoter	research and pricing, call Bob Allen FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ
1	\$14,353,725 (€9,142,500)	BRUCE SPRINGSTEEN			
	\$133.45/\$117.75	RDS Arena, Dublin, May 22-23, 25	115,500 three sellouts	Aiken Pror	notions
2	\$2,569,083 \$250/\$175/\$140/	CHER			
	\$95	The Colosseum at Caesars Palace Las Vegas, May 13-14, 17-18	four sel outs	Concerts V	Vest/AEG Live
3	\$1,714,313 (6,298,489 dirhams	BON JOVI	15.000		
	\$242/\$161/\$79	Emirates Palace, Abu Dhabi, United Arab Emirates, May 20	15,291 sellout	AEG Live,	Mubadala, Abu Dhabi
4	\$1,589,480	THE POLICE, ELVIS COS		IMPOSTE	RS
	\$250/\$50	Alistate Arena, Rosemont, III., May 10	12,471 sellout	Live Nation	Global Touring
5	\$1,556,444	BRUCE SPRINGSTEEN 8		T BAND	
	<b>\$97/\$</b> 67	Time Warner Cable Arena, Charlotte, N.C., April 27	16,802 sellout	AEG Live	
6	\$1,448,644	KANYE WEST, RIHANN		PE FIASC	0
	\$382.17/\$45	Madison Square Garden, New York, May 13	12,709 sellout	Live Nation	n, AEG Live
7	\$1,378,942	THE POLICE, ELVIS COS		IMPOSTE	RS
	\$204.75/\$90	Sprint Center, Kansas City, Mo., May 13	12,314 sellout	Live Nation	n Global Touring
8	\$1,325,916 (2.240.800 reales)	RBD Via Funchal, São Paulo, Brazil,	17 974 to 500 at a		
	\$235/\$46	May 10-11	13,874 14,500 three shows two sellouts	Roptus	
9	\$1,271,045 \$95/\$65	BRUCE SPRINGSTEEN &		T BAND	
		Greensboro Coliseum, Greensboro, N.C., April 28	<b>13,813</b> 15.199	AEG Live	
10	\$1,245,428 (\$1,265,915 Canadian)	THE POLICE, ELVIS COS		_	
	\$221.36/\$58.54	Scotlabank Place, Ottawa, May 1	3011101		Global Touring
11	\$1,163,958 (\$1,176,725 Canadian)	BROOKS & DUNN, ALAN		ESSIE FAI	RRELL
	\$113.75/\$54.40	April 17	sellout	Live Nation	
12	\$1,157,228 \$109.50/\$59.50	KANYE WEST, RIHANNA		PE FIASC	0
		Nokla Theatre L.A. Live, Los Angeles, April 21-22	12,863 two sellouts		e/AEG Live
13	\$1,150,776 (\$1,173,220 Canadian)	BROOKS & DUNN, ALAN		ESSIE FAI	RELL
	\$112.80/\$53.95	Pengrowth Saddledome, Calgary, Alberta, April 16	12,053 sellout	Live Nation	
14	\$1,146,350	THE POLICE, ELVIS COS		IMPOSTE	RS
	\$200/\$50	HSBC Arena, Buffalo, N.Y., May 3	12,091 sellout	Live Nation	Global Touring
15	\$1,134,045	THE POLICE, ELVIS COS		IMPOSTE	RS
	\$225/\$50	Qwest Center, Omaha, Neb., May 14	SCHOOL		Global Touring
16	\$1,133,324 (\$1.138,070 Canadian)	BROOKS & DUNN, ALAN		ESSIE FAI	RRELL
	\$114.52/\$54.77	Credit Union Centre, Saskatoon, Saskatchewan, April 18	12,712 sellout	Live Nation	
17	\$1,118,762 (\$1,128,069 Canadian)	BROOKS & DUNN, ALAN MTS Centre, Winnipeg,		ESSIE FAF	RELL
	\$118.02/\$58.51	Manitoba, April 19	11,115 sellout	Live Nation	
18	\$1,088,290 \$225/\$50	THE POLICE, ELVIS COS  Nationwide Arena, Columbus,		IMPOSTE	RS
	\$243/\$30	Ohio, May 4	11,438 sellout		Global Touring
19	\$1,035,869 \$94.75/\$22.50	Nissan Pavilion at Stone Ridge,	22,245	PE FIASC	
	Ψ34./3/ΨΣΣ.30	Bristow, Va., May 10	22.507	Live Nation	
20	\$1,018,860 \$55/\$35	RADIOHEAD, LIARS  Nissan Pavilion at Stone Ridge,	23,273		
	*33/ <b>*</b> 33	Bristow, Va. May 11	23,409	Live Nation	
21	\$1,016,389 \$175/\$57	VICENTE FERNÁNDEZ, : Cow Palace, Daly City, Calif.,	SHAILA DURC 12,055		
		May 10	seriout		er Promotions, MG&S Productions
22	\$985,794 (\$981,623 Canadian)	KANYE WEST, RIHANNA	12,095		
	\$89.88/\$54.73	Bell Centre, Montreal, May 20	sellout		rtainment Group, Live Nation
23	\$822,736 \$172.25/\$42.25	VICENTE FERNANDEZ, Stockton Arena, Stockton, Calif.,			ومناكما المسالحين
	₩ 17 Z.Z.J/ ₱42 Z3	May 11	sellout	Ralph Haus	er Promotions, MG&S Productions
24	\$801,095 \$55/\$30	RADIOHEAD, LIARS  Verizon Wireless Amphitheater.	20.951		
	403,400	Verizon Wireless Amphitheater, Maryland Heights, Mo., May 14	20,951 sellout	Live Nation	
25	<b>\$773,095</b> \$55/\$30	RADIOHEAD, LIARS  Verizon Wireless Amphitheater.	18,831		Martin Martin Control
	\$0.5F\$00	Verizon Wireless Amphitheater, Charlotte, N.C., May 9	sellout	Live Nation	
26	\$723,460 \$150/\$45	BILLY JOEL Collseo de Puerto Rico, Hato	5,968		الأركا المساول والمساول
		Collseo de Puerto Rico, Hato Rey, Puerto Rico, April 29	7.531		Entertainment
27	\$721,316 \$96.50/\$36.50	Madison Square Garden.	NYRD, PETER 11,237		
	, 400.30	Madison Square Garden, New York, May 15	15.354	Live Nation	
28	\$706,322 \$120.85/\$29	VICENTE FERNANDEZ, V Cricket Wireless Amphitheatre,	VICENTE FERN 8,821		
		Chula Vista, Calif., May 24	sellout		er Promotions, Live Nation
29	\$690,620 \$250/\$50	THE POLICE, ELVIS COST Van Andel Arena, Grand Rapids,	7,624		
	\$690,108	Van Andel Arena, Grand Rapids, Mich., May 11	sellout	Live Nation	Global Touring
30	(1,166,283 reales)	HSBC Arena. Rio De Janeiro.	9,844	Danto	
	\$235/\$35	May 9	10,000	Roptus	
31	\$680,901 \$127/\$57	RUSH Mandalay Bay Events Center,	7,762		
		Las Vegas, May 10	8,449	Live Nation	Global Touring
32	\$675,011 (\$664,571 Canadian)	Mile One Stadium, St. John's,	6,952	CHI-M-T	tolograph C
	\$70.59/\$55.36	Newfoundland, May 23-24	10,378 two shows	Gillett Enter	tainment Group, Live Nation
33	\$663,000 \$93/\$43	RUSH New Orleans Arena,	10,529	the state	
		New Orleans, April 20	12.987	Live Nation	Global Touring
34	\$645,210 \$125/\$65	DURAN DURAN, YOUR V Nokia Theatre L.A. Live,	6,887	Golds	VAEG Live
		Los Angeles, May 4	sellout	Goldenvoice	TAEG LIVE
35	\$615,582	Verizon Wireless Amphitheater,	9,488	Live Net's	Global Touring
33 1	\$125/\$33	Irvine, Calif., May 11	44.00-	Live Nation	Global Touring

# VHAT MATTE

### Five Top Trends Shaping A Dynamic Region BY STEVE McCLURE

Asia often has been a bellwether for the global music industry. The rise of the integrated 360-degree business model for artists? It happened here first. The dominance of music sales via cell phones? Ditto. Asian record labels are second to none in the ability to promote their artists via tie-ins with consumer products. And the industry in Asia long struggled with the plague of piracy before anyone heard of file-sharing. So what matters in Asia also matters to the global entertainment business. 

In advance of Music Matters: The Asia Pacific Music Forum taking place June 3 in Hong Kong, Billboard asked five music industry leaders to comment on trends in five sectors shaping the music business in Asia.

### PIRACY

Music piracy remains as big a problem as ever in Asia, Warner Music Asia Pacific president Lachie Rutherford (right) says. But it's taken on a digital guise.

"We went through the phase of physical piracy in Asia, but

that's gone, because the physical market is gone," the Hong Kong-based executive says.

The biggest threat to the region's music industry. Rutherford says, now comes from services like Chinese Web portal Baidu, which provide "deep links" to Web sites offering unauthorized music downloads

"That's the piracy of the modern age," Rutherford says, adding that the refusal of such portals to come to terms with rightsholders leaves the music industry no option but legal action.

"What disconcerts me is the complete lack of recognition from some of the businesses in the value chain that they should be paying for content," he says, claiming that 70% of Baidu's ad sales are directly related to its music-search function.

In China, he says, piracy has held back the growth of what should be a much bigger market

Rutherford says he'd prefer to solve the piracy problem through education and more legal download services. In the meantime, legal action by international and local labels against such portals as Baidu and Yahoo China is making the business community more aware of content owners' rights, he says.

### LIVE MUSIC

While Japan has long been part of the international concert tour circuit, it's only recently that such global superstars as

Celine Dion and Eric Clapton have added the rest of Asia to their itineraries.

"Western artists see Asia as a huge and un-

tapped market for their talents, but even the biggest acts are sometimes surprised at how much smaller their audience is here, despite enormous recognition and ticket and record sales in the West," says Jonathan Krane (above), president of Shanghai-based event promotions company Emma Entertainment.

Meanwhile, Krane says, domestic acts from mainland China, Hong Kong and Taiwan are increasingly sophisticated not only in their marketing and production but also in the way they do business.

Krane advises international acts to scale back their expectations somewhat and see touring in Asia as a way to build new fan bases.

"We continue to see more cities in China becoming regular stops on tours," he says, noting that international artists are starting to expand beyond Shanghai and Beijing into secondary cities.

Krane says other important factors in the Chinese touring market include the rapid growth of the sponsorship market and "dramatic" improvement of the territory's venue infrastructure, due to the Olympics and other major events.

**DIGITAL MUSIC** 

Sudhansu Sarronwal (above, right) is CEO of the digital music services provider and online music store Soundbuzz, where fans in Asia can shop for such artists as J.J. Lin, Hins Cheung and Sonu Nigam. He notes that Asia has experi-

### **MUSIC MATTERS**

What: The Asia Pacific Music Forum

Where: Grand Hyatt,

When: June 3-5 Web: musicmattersasia

Who: Executives from around the globe

representing record companies, the live music sector, finance,

Keynote speakers: U2 McGui<mark>nness; Lefset</mark>z Letter publi<mark>sher</mark> Bob Lefsetz; Nettwerk Music CEO Terry McBride; Nokia executive VP ero Ojanperä

way music is sold—with mobile playing a key role.

First, there's the fact that mobile-music sales dwarf online music sales in the region. Now, Sarronwala says, it's increasingly clear that Asian music buyers want to "consume" songs but not "own" them.

"They have countless sources to access and consume the music on demand: radio, TV, films, online services, mobile radio and streaming services," he says.

Sarronwala notes that in markets where fulllength downloads have been available, streaming and/or music-on-demand services have quickly overtaken them in a short time span.

"What they are interested in owning, however." Sarronwala says, "is the 'snippet,' the 'expression derivative' that allows them to use it in various ways from a ringtone to a ringback tone."

While some consumers will always want fulltrack downloads, "the vast majority will continue to seek and adapt new applications of mobile music that allow them to personalize or better still, express themselves," Sarronwala says.

"And given that mobile music is the superdominant part of digital music, the creators, the suits and the service providers better sit up and take note of this reality."

HINS CHEUNG, left, and J.J. LIN

are among the Asian pop singers with music available from online

music store Soundbuzz.

enced two "seismic shifts" in the







Marketers in the region understand that consumers identify on a long-term basis with the pop stars—and songs—that provided the soundtrack to the life-shaping experiences of their youth.

But Asia's experience shows that's not nec-

David McCaughan (below, right), Tokyo-based director of strategic planning at McCann World-

idols to "embody" a brand—common practice in such markets as Japan and South Korea. The use of celebrities is underappreciated in the West," McCaughan says. "People tend to think celebrities get used for lack of other

MUSIC MARKETING

marketing ideas."

group Asia Pacific, says there are two key factors involved in musicrelated marketing in Asia. One is using celebrities like pop

essarily so, McCaughan adds.

"Asia is a bit better in terms of an awareness of these things," he says.

The other crucial factor, McCaughan says, is that the fastest-growing demographic in all Asia countries is the postwar baby-boom generation.

"These are the people who are starting to retire, but we should remember that today's 55-year-old is part of the rock'n'roll generation," he says.

It's up to marketers to use music intelligently to reach this increasingly important demographic, McCaughan says. And often that means connecting with them through the music they loved in their youth, he adds.

### **MOBILE ENTERTAINMENT**

The Asian mobile-music market is poised to  $leap frog\ the\ single-track-purchase\ phase\ and$ 

move to a business model offering unlimited, direct-to-device downloads, Omnifone Group CEO Rob Lewis (right) says.



In Japan, such artists as Utada Hikaru are already achieving hits on mobile platforms. Hikaru's single "Flavor of Life" was No. 2 on SoundScan Japan's 2007 year-end chart based on its success as a master ringtone, a ringtune and a full-track download.

Although the Asian music market faces such crucial challenges as piracy, Lewis says the region is the world's biggest music market in terms of long-term potential revenue due to the sheer size of its population. And, the London-based executive adds, the mobile sector will power that growth.

Mobile will continue to trump the PCbased download business for the simple reason that mobile users can download music when and where they like, Lewis says.

"If you had a choice between a car that you could refuel anywhere and one that you had to take to a gas station, which would you choose?" he asks by way of comparison

Lewis expects such handset makers as Nokia and South Korea's LG Electronicswith whom Omnifone is launching its MusicStation Max service later this year—to lead the way in introducing new mobile-music services in Asia.

"I'm sure we will see other manufacturers move into this market," Lewis says. "There's a great appetite for music here. And intermediaries such as ourselves can deliver legitimate, legal mobile-music services.'



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The Fratellis stand tall on new album



THICK AS THIEVES Thievery Corporation builds its brand



Victor Manuelle revels in indie approach



WHAT A GIRL WANTS Katie Herzig finds success in Nashville



'Idol' champ dominates digital chart

3 (

47 48 51 46 46

BABY' LOVE

HIP-HOP BY HILLARY CROSLEY

### Florida Rapper Plies Builds On Sophomore Hit

Rapper Plies says he's plenty aware of the hip-hop marketplace's short attention span, which is why he's releasing his sophomore album, "Definition of Real," less than a year after his 2007 debut, "The Real Testament."

Due June 10 via Slip-N-Side/Atlantic, the new release is heralded by the single "Bust It Baby Part 2" featuring Ne-Yo. The track is No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart after just 13 weeks, making it a clear summer hit.

"I strategically work with who I respect as a fellow artist," Plies says. "I met Ne-Yo in California and he told me how big a fan he was of my work and I told him the same about him. Then he blessed me with the 'Bust It Baby Part 2' chorus, which has been the quickest-growing record in my history. I can't thank him enough."

The new album also features guest turns by Trey Songz, the-Dream, Keyshia Cole and J. Holiday and production by J.R. Rotem, Drumma Boy, BC, Midnight Black and DJ Nasty.

Born Algernod Washington, Plies was raised in Fort Myers, Fla. The MC was attending University of Southern Florida in the late '90s while his brother, Ronell "Big Gates" Levatte, was launching hip-hop label Big Gates, and soon found himself in front of the mic.

While struggling to teach one of Big Gates' artists the hook for a song, Plies recorded his own as a demonstration. But Levatte heard it and was impressed enough to offer Plies a deal. He soon broke through with mixtapes like "100% Real N\*gga," which were sold hand-to-hand around Florida and garnered the attention of Slip-N-Slide Records CEO Ted Lucas. Lucas signed Plies in 2004 and two years later brokered a distribution deal with Atlantic for his albums.

Mainstream recognition came last summer with the single "Shawty" featuring T-Pain, which offered a radio-friendly hook more in the vein of R&B. The track reached No. 2 and No. 9 on the Hot R&B/Hip-Hop Songs and Billboard Hot 100 charts, respectively, while "The Real Testament" has sold 498,000 copies in the United States, according to Nielsen SoundScan.

A rap song almost reaching No. 1 is quite an accomplishment; Lil Wayne's "Lollipop" recently became the first rap song to reach No. 1 on Hot R&B/Hip-Hop Songs in almost a year. Hip-hop tracks represented only 34% of the top 10 songs on the Hot R&B/Hip-Hop Songs chart since January 2007.

And with another hit swiftly climbing the charts, Atlantic is shifting the Plies brand into high gear.

'Bust It Baby Part 2' has grown a life of its own," product manager Dionne Harper says. "We're going to do a reality show branding the term, a clothing line and a calendar. It'll all be an

extension of the 'Bust It Baby' movement and give people insight into Plies and his environment."

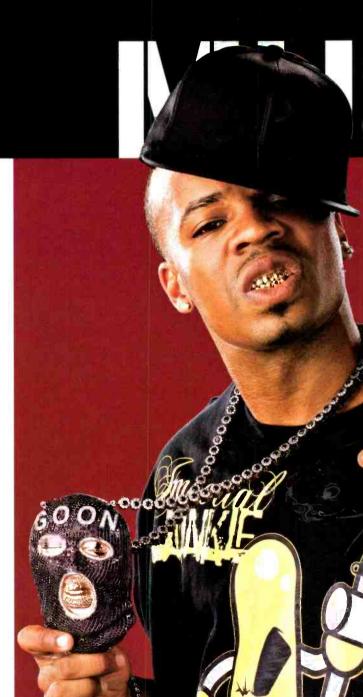
Last time around, Plies shot videos for eight songs, which were released every week shortly after "The Real Testament" hit stores "100 Years" and "Runnin' My Momma Crazy" have collectively amassed more than 4 million plays on YouTube, and Plies' MySpace page, where fans can also view the clips, touts more than 35 million views. Another seven videos were recently shot to help introduce the new album.

"I don't want to spend \$130,000 of my promotional budget on one video," says Plies, who now owns a stake in Big Gates Films, which shot his original clips. "I would rather use my own film company and put that money toward getting seven videos done for a little over \$20,000 a pop."

As for the "Bust It Baby"-themed reality show, the webisodes depict numerous women auditioning for a slot to compete for Plies' affection, akin to VH1's "Flavor of Love." The rapper is in talks with VH1 and Oprah Winfrey's Oxygen Network for distribution. Mobile company partnerships are still being negotiated, as is the third single, which is slated to drop in the next several weeks.

But despite his success, Plies maintains he's viewing the entertainment business through wary eyes. "I never want to think this is the only thing I can do," Plies says.

"This career isn't life or death for me. I can honestly tell you that if this shit stops tomorrow, I could find something else to do and be successful."



### >>>NO PAIN, NO GAIN

T-Pain is eveing a Sept. 30 release for his third album, "Thr33 Ringz," which will be released by Konvict Muzik/Zomba. The first single, "Snap Yo Fingers" featuring Lil Wayne, is expected to hit radio in June. According to a Zomba rep, a video for "Snap Yo Fingers" is in the works and T-Pain is currently hard at work producing the new album with Akon.

### >>>SHE'S THE BOSS

Ne-Yo has written for a host of pop superstars, but one surprising entry on his docket is an uptempo track called "Bossy" that he worked on with Stargate for Lindsay Lohan's next album. "I got to admit, we were like . . . Lindsay Lohan?' " Ne-Yo says with a laugh. "But I will say this: We gave her a quality record and she did a ridiculously fabulous job. I think the world is going to be surprised.

### >>>OPENING **DOORS**

An as-yet-untitled documentary that will chronicle the Doors' entire career is in the works. "I saw the first cut of it yesterday, and it's looking real good. But that won't be out 'til another six months," Doors keyboardist Ray Manzarek says, adding that it will feature a large amount of rare footage. "Absolutely-that's the whole point of it. This is the anti-Oliver Stone [referring to Stone's 1991 film, "The Doors"]. This

### >>>HOT HOT HOT

will be the true story of

the Doors."

David Byrne backed by the Dirty Projectors, Feist with Death Cab for Cutie's Ben Gibbard, Sufjan Stevens, the Decemberists, Grizzly Bear, Bon Iver, TV on the Radio's Dave Sitek and Sharon Jones are among the acts confirmed to appear on the next "Red Hot" compilation, which is being produced by the National's Aaron and Bryce Dessner. The album will be out either in the fall or in early 2009. according to Aaron

Reporting by Jonathan Cohen, Hillary Crosley, Gary Graff and Greg Prato

Dessner.



ROCK BY ANDRE PAINE

# **Onwards** & **Upwards**

The Fratellis Aim For Sophomore Success

Fratellis frontman John Lawler, aka Jon Fratelli, is conducting promotional duties for the band's sophomore album as he moves into a new house in his Glasgow, Scotland, hometown.

The new home is bigger, with a garden too-and Lawler confidently predicts a similar step up for "Here We Stand," released globally June 9 on Island and a day later in the United States through Interscope, even though the band's 2006 debut, "Costello Music," sold a cool 1.6 million worldwide, according to the label.

"I've got a sneaky feeling things are good. We've come out of this with an album we're really proud of," Lawler says of the '70s rock-influenced second set. He adds that becoming "as big as the people who are your idols" is the band's ambition, naming the Who as a band to emulate.

Despite the three-piece's confident sound on the new record, the Scottish songwriter is surprisingly self-critical. He now describes "Costello Music" as "too polished," adding that comeback single "Mistress Mabel" is "not my finest hour lyrically, but it's a great song." The single was No. 24 on Nielsen Music Control's U.K. airplay chart after three weeks at radio, while in the States, the track—released as a download May 26—has been serviced to college, alternative and specialist radio

"Costello Music" was a notable British success in the States, with sales of 145,000. according to Nielsen SoundScan. That was boosted by the track "Flathead" appearing in an iPod TV ad, which Lawler describes as "the biggest amount of free publicity you could get."

"The iPod commercial was a big factor, and a lot of people outside the Anglophile fan base came to know the band based on the energy and power of 'Flathead.' " New York-based Interscope marketing director Bob Johnsen says.

Johnsen says the placement of new album track "A Heady Tale" in EA Games' "FIFA '09" is already confirmed, but is confident the band will succeed in the States even without an iPod-sized boost.

"Licensing can really serve to keep the band happening in the market when the band's not here," he adds.

The Fratellis plan to spend plenty of time stateside, however, with Lawler eagerly anticipating their return for five dates beginning June 11 at Boston's Paradise Rock Club, booked by William Morris Agency. A June appearance on "The Late Late Show With Craig Ferguson" has been confirmed, with more U.S. live shows and festival appearances in August/September, in addition to U.K. slots at Glastonbury and T in the Park.

Universal U.K. director of international marketing Chris Dwyer also anticipates strong sales in Holland, Germany, France and Japan-where the debut moved 140 000 copies, according to the label.

In the United Kingdom, where "Costello Music" has sold 1 million copies, according to the Official U.K. Charts Co., Island U.K. GM Jon Turner says the "Here We Stand" shipment will be upwards of 140,000, although he admits Coldplay's album, released three days later, is likely to hold them off No. 1.

"There seems to be a really good appetite for the Fratellis coming back," he adds. "It's a modern, classic rock'n'roll album."

The success of "Costello Music" and the U.K. top five single "Chelsea Dagger" helped the Fratellis win the 2007 BRIT Award for British breakthrough act. Lawler recalls how he chose that moment to outline his bold plan to then-Island U.K. president Nick Gatfield, who has since joined EMI

"I went back to the table and-holding the BRIT Award-told him I wanted to produce the second album myself," he says with a smile. "He said, 'Of course you can,' so I reminded him two days later. They gave us nothing but freedom."

DANCE BY KERRI MASON

## **Outernational** Sounds

Thievery Corporation Hopes Tour Will Grow Branding Biz

For Washington, D.C., indie label ESL Music, home of electronic duo Thievery Corporation, a fruitful spate of licensing deals in the early 2000s was only the beginning of homing in on its target market.

"We had a list about 1,500 names long of people who had licensed music from us, plus some contacts we pulled out of books that we'd found," CFO Philip Hawken says. "We slapped mailing labels on some envelopes, put CDs inside and sent them off. And many people actually responded. They said they liked what they heard and that they wanted to be able to use the music more."

The result was bigger and better partnerships with luxury brands that craved the ESI. sound: a mélange of ethnic instrumentation and down-

tempo grooves, championed by label heads Rob Garza and Eric Hilton of Thievery Corporation. Jaguar commissioned an eight-CD series of curated music, which was then packaged in Jaguarbranded cases and placed in every new X-Class sold. Mandalay Bay Hotel & Casino in Las Vegas signed Thievery to a long-term deal, which encompasses the programming of all on-property music, exclusive CDs sold in-room and DI talent for the hotel's exclusive upstairs lounge. Licensing and partnerships now make up 40% of the nineemployee label's business, up from 20% six years ago.

"We worked that mailing list and tried to make some deeper relationships with a lot of folks off it," Hawken says. "It's really the backbone of our

## GLOBALPULSE

EDITED BY TOM FERGUSON

### >>>SKY HIGH

An increasing number of Italian acts have turned to English-language material to overcome the language barrier that blocks their path to international success. It's a move that's paying off for Mercury Italy's poppy punk outfit Vanilla Sky.

The Rome-based band has logged 8.4 million views on YouTube with the crossdressing video for its jokev cover of Rihanna's "Umbrella" since it was posted in September 2007.

Initially posted on Vanilla

Sky's MySpace site, the track became an Italian radio hit last September before picking up airplay in Eastern Europe. Greece, Turkey, Belgium, the Netherlands and Luxembourg. It made the top 20 on Flanders' Ultratop singles chart in late February.

Formed in 2002, Vanilla Sky moved from independent label Wynona Records to Universal in 2007, releasing third fulllength "Changes" last June. "Umbrella" was added to a revamped version of the album issued in October.

"Changes"—which includes





licensing efforts."

It can be as simple as direct mail when you've got elegant music like Thievery's in your catalog. The duo's next album, "Radio Retaliation," is set for a September release. And starting June 20, it embarks on the Outernational Music tour, a sixdate, one-week, cross-country trek that features Thievery and such complementary acts as Bebel Gilberto, Los Amigos Invisibles, Federico Aubele and even Gnarls Barkley (Las Vegas) and Ladytron (New York) on individual stops.

The album is "more uptempo than previous Thievery releases," Hilton says, and features guest appearances from such artists as Fela Kuti and Chuck Brown. The duo is toying with unique ways to set up its release. "We're entertaining different strategies right now, like the Raconteurs or Gnarls Barkley," Hilton says. "We're still trying to figure it out, but the spirit is to do it quicker and with different media."

'Outernational" is how Thievery likes to describe its

style ("Not world music," Hilton says), and also the name of the company it established expressly to provide licensors with fresh music. The tour is a way to bring the brand to fuller life and extend ESL's multiplatform marketing efforts.

"Obviously we want to go out and grow the tour," Hawken says. "We want to do it year after year, and the way that will happen is bringing in some sponsors. Hopefully we can take it to 25 markets next year, 30 the year after that and so on."

Thievery doesn't have any reservations about selling its music to vodka and luxury car companies. "A lot of indie bands sign to major labels, which to me is more like selling out," Hilton says. "We own our own music and have control over it. We have the best record deal in the world: Nobody can make any decisions except me and Rob.

"The most rewarding aspect of our career is the fact that we've managed to accomplish a lot and remain independent,"

three Italian-language versions of Vanilla Sky's English-language songs-has already appeared in 10 continental European markets. Universal Music Italy international exploitation manager Raffaele Viganò says other territories are finalizing summer release dates.

Vanilla Sky is on the road in Europe until September. Viganò praises the band as "tireless tourers," noting that "on May 11, they played in front of 200,000 people at a festival

The Universal Music Publishing-signed band is booked by Milan-based Color Sound domestically and by various agencies in individual European markets.-Mark Worden

### >>>SMART KIDS

Roadrunner Records is bestknown for its major league roster of hard rock/metal acts, but it's now home to up-andcoming, pop-fueled, radiofriendly Welsh band Kids in Glass Houses.

The quartet's debut album, "Smart Casual," streeted May 26 in the United Kingdom, two weeks after the single "Give Me What I Want"

"It's accessible rock with a poppy edge," singer Aled Phillips says, highlighting the major differences between the band and such labelmates as Slipknot and Machine Head. "Initially we were a little hesitant because we didn't know how [Roadrunner would] market us, but they are very experienced." Phillips says, "They've got massive bands and promote them all really well. We have a lot of say in the way we're marketed, so it's a really balanced relationship."

The band's 14-date U.K. tour booked through X-Ray (May 21-June 5) precedes festival appearances in Europe and Japan this summer. The album will be released in the United States in August, and will coincide with the band's first U.S. shows, booked by the Agency. Kids in Glass Houses' publishing is Copyright Control.

-Nichola Browne

### >>>RE-SIZED

U.K. act Roni Size/Reprazent introduced drum'n'bass to the mainstream when the act's sophomore album, "New Forms" (Talkin' Loud), went top 10 in Britain after winning the 1997 Mercury Music Prize. More than a decade later. Size and band are touring a revamped version of that breakthrough album on this summer's European festival circuit.

Mercury U.K. released Size's second take on the 1997 album in April as "New Forms 2." It includes remolded versions of the original tracks plus current material. "At the time, I didn't have the knowledge. I didn't have the skills to give it everything I wanted to do," Size says. The revamp, he adds, has given the album "a new coat of armor."

U.S. plans for the album are not finalized, but Size's Bristol-based manager Gerard Cantwell says that "over the coming months, Roni is [playing] with Reprazent all over Europe and DJ'ing around the world." Festival shows lined up include the United Kingdom's Glästonbury, as well as Volt (Hungary), 5 Days Off (Netherlands) and Exit (Serbia). Size's DJ'ing plans include a September North American tour. Reprazent and Size are booked through Vital Talent in North America and Londonbased Coda internationally.

Cantwell says Size will release three albums during the next 12 months: a set of dancefloor material a collection of recent collaborations and a new Reprazent album.

LATIN BY LEILA COBO

# **HE'S GOT A WAY**

### Salsa Star Manuelle Flourishes On Own Label

way is not for everyone.

That way is on his own label, after 14 years with Sony BMG.

"Not every artist is an impresario, and I don't presume to be one," says Manuelle, one of salsa's music brightest contemporary stars. "But you have to know when to make your move. My career is at its peak. There was no reason to wait."

When Manuelle's new studio album, "Soy," streets June 10, it will do so on his own label, Kivavi. The album's entire production, recording, pressing, design, marketing and promotion—including video—has been financed by Manuelle himself. Only distribution falls under Sony BMG (with whom he maintains an excellent relationship), which paid a small distribution advance.

For someone of Manuelle's standing to shoulder sole financial responsibility for his recordings is rare in the music industry in general and the Latin genre in particular. But as a major artist with name recognition, Manuelle is in a unique artistic and economic position.

"Many people misunderstand," he says over lunch in Miami Beach, on the eve of receiving ASCAP's Golden Note Award at the organization's annual Latin Music Awards. "I live off my performances. The album is an additional element. The fact that I have control over my career and my development goes beyond breaking even and allows me to further expand my concert circuit."

Manuelle's move to independence has already been tested.

His last album under his Sony BMG contract was 2006's "Decisión Unánime." Fueled by pop versions of two singles, it has sold 88,000 copies in the United States, according to Nielsen SoundScan. Manuelle and Sony extended their deal to cover one more album, 2007's "Live From Madison Square Garden." which went on to sell 16,000 units.

Instead of renewing, Manuelle decided to record a Christmas album, "Navidad a Mi Estilo," on his own label, via a distribu-

Victor Manuelle is the first to admit that his tion deal with Universal. "Navidad" sold well for a Latin holiday album in the United States—32,000 copies, according to Nielsen SoundScan—and a single, "Yo Traigo La Parranda," went to No. 5 on the tropical airplay chart.

At that point, Manuelle said he was still open to returning to a major for his next album. But after contemplating various offers, he decided to go solo, recording an album that mixes his trademark romantic salsa with hardcore dance fare and some pop.

"Being in control is a totally different thing," he says. "It sounds silly, but what finally made me decide was hearing a line you've heard 500,000 times—that the industry is doing badly. Now, my entire focus is on myself. My team works only for me."

As it turns out, Manuelle is not doing anything that deviates much from what his label successfully did for 14 years. He recorded with the same band he's been playing with for most of his career. He has a dedicated radio promotion team, including someone on staff. With their help, first single "Yo No Sé Perdonarte" debuted at No. 24 on the Hot Latin Songs chart and has risen to No. 22 in four weeks.

The track, penned by Luis Fonsi and Noel Scharjis, was also recorded in a pop version, to allow for play in multiple radio formats.

Press and marketing are handled by Creative Link, the independent company Manuelle has long used to work his albums in tandem with Sony BMG. His Puerto Rican office handles all bookings, which now run between 100 and 150 shows per year.

More than a decade on the tropical circuit has made Manuelle many friends he can lean on. Many costs, he says, are lowered simply by exchanging favors. And since the buck begins and ends with him, things happen quickly.

"Maybe in a year, I'll realize I lost something," he says. "Not now. I can do anything. In the end, the label represents the music. And who does the music? I do. Well, here



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HERZIG



### >>>O'DEATH

Contact: Brian Long, manager, yesknow @earthlink.net

To see O'Death live is something of a spiritual experience, though not in a traditional Pentecostal sense. Drummer David Rogers-Berry batters the crap out of an old marching band snare, broken cymbals and dented oil cans with splintered drumsticks and chains; he and bassist Jesse Newman are rarely seen with a shirt on. Fiddler Bob Pycior and banjo player Gabe Darling are fearless and ominously sweaty, both capable of screaming with precise intonation. Guitarist/vocalist Greg Jamie's gnarly snarl sounds like the devil. It's revival music at its meanest, drunkest and most fun.

"Junky, junk-yardy, busted . . . that's always been our thing," Rogers-Berry says. "It's a release from our demons."

While the instruments may be the same, don't confuse the group with some old country band. The New York-based fivesome combine folk, Americana and country with rock, punk and classic metal until a new beast is born, as floor-stomping anthems and hymn-like singalongs transform into two-to three-minute blazes of sweat and noise. "We could've gone down that road, playing exclusively to the rockabilly crowd. But we didn't want to paint ourselves into the country punk

corner," Rogers-Berry says. The band's heavy touring schedule, now booked by Windish. has put it on the same stages as such diverse acts as Battles, Dr. Dog, Langhorne Slim, Murder by Death and Old Time Relijun.

The challenge is translating its blistering live show into something recordable. That's where co-producer Alex Newport comes in. The engineer—who has mixed and produced tracks for such acts as At the Drive-In. Death Cab for Cutie and Two Gallants-has a firm grasp on the band's raw aesthetic and is in the midst of finishing "Broken Hymns, Limbs and Skins," a 14-song collection recorded all in one room and with few edits. "We're totally detached from pedals and effects; it's all about the way we play our instruments. Effects and editing can become a crutch," Rogers-Berry says. "Nowadays it's easy to overedit, so we are really big on keeping it spontaneous, keeping all the happy accidents."

"Broken Hymns" comes on the heels of the act's sophomore set, last year's "Head Home," released by Ernest Jenning Record Co. The album has moved 2,000 units in the United States, according to Nielsen Sound-Scan, with even more overseas, where the band has set up shop with City Slang for distribution in Europe. The band hopes to move even more copies of the forthcoming set with the help of a new label deal in the States.

### >>>KATIE HERZIG

Contact: Paul Brown, manager, redhat22

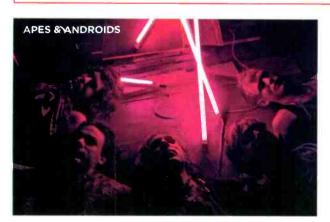
The daunting competition of breaking into Nashville's music scene hardly phased singer/ songwriter Katie Herzig when she moved there from Colorado two-and-a-half year ago. She had a little help from her friends-mainstays like Landon Pigg. Jeremy Lister and Matthew Perryman Jones-who would collaborate with the sweetsounding singer on her new tunes, "I was really lucky because I fell easily into a community that was already established," Herzig says.

Herzig has a history of playing well with others, after eight years fronting Boulder, Colo.-based band Newcomers Home, a four-piece that released four albums. After breaking away to play solo, she released "Watch Them Fall" in 2004 and "Weightless" in 2006; from the latter, two songs ("Fools Gold" and "Sweeter Than This") were culled for placement in episodes of "Grev's Anatomy." Other tracks have shown up on "ER" and "Smallville" and her song "Heaven's My Home." recorded by the Duhks. received a 2007 Grammy Award nod for best country performance.

With her new set "Apple Tree," released independently May 13, Herzig's visibility only increases. The album, which features contributions from the Fray's Aaron Johnson and David Welsh, will be spotlighted on iTunes' singer/songwriter page for the next month and the track "I Will Follow" included on the indie singer/songwriters playlist. The July issue of Paste magazine's music compilation will feature her track "Hologram" while "Wish You Well" arrives on the third installment of Barnes & Noble's exclusive "Sundaymusic" compilation series. She's already confirmed for American Songwriter magazine's Ten From Tenn July/August tour and is working on her plans for the road this fall. She made a fan out of noncommercial KCRW Santa Monica, Calif., DJ Nic Harcourt, who has featured her on his "Morning Becomes Eclectic" show.

Herzig's gifts as a songwriter have stood out perhaps due to the fully produced nature of her songs, recorded with care and a bigness that transcends the potentially damning status of just being another girl in Nashville with a guitar. With a full backing band, string sections and her understated vocals front and center, "Apple Tree" is an adventurous and playful album perfect for the triple A set.

to transport everybody to a weird time and place and try to tai-



### >>> APES & ANDROIDS

It was only slightly more than a year ago that Apes & Androids started playing live shows, but one of their earliest gigs put the

New York-based band in center court of Marc Ecko's office—a literal basketball court—for one of the designer's private parties. Even with stars like Lil Kim and Sean "Diddy" Combs walking through the crowd, the band was a spectacle unto itself, costumed head to toe, donning makeup and bursting with its schizophrenic blend of psych rock, glam, hip-hop, funk and dance.

"Marc's just really into art. He freaked out as he watched us," says Brian Jacobs, who sings opposite the group's other core songwriter David Tobias. The pair split songwriting and singing duties 50/50, a product of their friendship since

Apes & Androids never fail to pair entertainment with their art. Their live shows have been known to feature cheerleaders, smoke machines, cross-dressing, puppets, kazoos for audience members and full video and live reproductions of Michael Jackson's video to "Thriller."

"When we perform, we're thinking about making it actual performance. Every time should be a unique experience. We want for the experience to the night," Jacobs says.

Along with keyboardist Morgan Z. Whirledge, percussionist Pablo Lopez and Andy Action, the act will paint on one of its biggest canvases yet May 30 with the Forms and Free Blood at New York's Bowery Ballroom. Of course the group encourages audience participation, which explains why its numbers have grown: Fans enjoy the repeat performances themselves. For instance, at Brooklyn's Studio B, Apes & Androids put one of their songs to a click track and literally programmed a level of videogame "Dance Dance Revolution" to the song in order to have two audience members face off.

As for translating the controlled chaos onto record, the duo takes it onto its own shoulders. The pair produced and recorded its self-released debut "Blood Moon," released in January, on their own—an impressive feat considering its girth (18 tracks) and the sheer density of the immaculate arrangements.

# THE BILLBOARD REVIEWS

# **ALBUMS**

### **JEWEL**

**Perfectly Clear** 

Producers: Jewel, John Rich Valory Music

Release Date: June 3

Jewel has been a pop chart fixture since 1995, but ever organically rooted to make her move to country a convincing transition, and the format has already embraced top 15 single "Stronger Woman," Her seventh album and first full-length country project, "Perfectly Clear," is not only persuasive, but down-home, old-school country It's not just the addition of steel guitar that sells Jewel's passage, but the whole of her delivery and lyrical themes. Potential hits abound: Best are the searching, chug-along "I Do"; remorseful ballad "Everything Reminds Me of You"; the uptempo, playful "Rosey and Mick," about a long-term imperfect relationship; and the mannered "Anyone but You," which sounds like a Tammy Wynette classic. Jewel continues to surprise and inspire. and "Clear" is an ideal transition for the 34-year-old Texas dweller.-CT

### ROCK

### **WEEZER**

Weezer (The Red Album) Producers: Rick Rubin. Jacknife Lee DGC

Release Date: June 3

Kicking off its newest album with its own ripped-off riff is the first of many acts of defiance present on this self-titled set, distinguished by its red cover. The intro chords of opener "Troublemaker" instantly evoke the similar intro to "The Good Life" from 1996's "Pinkerton"; the snarkiness isn't a surprise from mastermind Rivers Cuomo, who has never particularly cared about anyone's expectations. To wit, "Pork and Beans" is supposedly a response to the band being told by label bigwigs that the album lacked a hit single; lo and behold, it's been No. 1 on Modern Rock for four straight weeks. Elsewhere. Cuomo turns the mic over to the other three members of Weezer for a song each (the best: "Automatic." sung by drummer Pat Wilson), unironically salutes the influence of Nirvana ("Heart Songs") and marries fake crowd noise and piano to the thick power chords of "Greatest Man." Rock on.-LJW

### **OPETH**

### Watershed

Producers: Mikael Åkerfeldt, Jens Bogren

Roadrunner

Release Date: June 3

Opeth's U.S. profile is at a tipping point, as the Swedish progressive

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STARTED

### THE TING TINGS We Started Nothing

Producer: Jules De Martino Columbia

Release Date: June 10 (CD) With lead vocalist Katie White,

U.K. duo the Ting Tings have themselves a cheerleader more than a singer. But no matter, as "We Started Nothing" appropriately opens with a dashing display of dancefloor energy, and White is commandingly charming as she leads a chorus in "Great DJ" that's little more than vowel sounds. But things get better from there, as the band's U.K. No. 1 "That's Not My Name" is a sassy singalong anthem. There's some Toni Basil in the band's retro, slinky grooves, but the Tings walk away triumphant, thanks to a last-minute jolt of guitar. The act gets punky on iPod hit "Shut Up and Let Me Go," and "Keep Your Head" and "Fruit Machine" are filled with brazenly sharp new wave sounds. For an album of sugar highs, there's certain to be a buzz kill or two ("We Walk"), but there's plenty of fun to be had here.-TM

### **ASHANTI**

### The Declaration

Producers: various The Inc./Universal Motown

Release Date: June 3

As the title suggests, "The

Declaration" is in many ways about womanhood and empowerment, which is why Ashanti chose to work with producers and collaborators outside the Inc. family. On the synthy, Darkchild-produced "So Over You," Ashanti croons about getting past a former relationship, while the Jermaine Dupri-mixed "Good Good," featuring elements of Michael Jackson's "The Girl Is Mine," finds her confidently belting about her abilities to please in bed. Ashanti continues to celebrate her femininity on tracks like the sensual. Robin Thicke-assisted "Things You Make Me Do" and the bass-heavy "Girlfriend," where she teases about all the things she'd allow her love interest to do if they were a couple. Meanwhile, "Mother" is inspired by Ashanti's close bond with her own mother, and "Shine" is aimed at motivating young women.—MC

band is ready to break into the metal mainstream if it keeps playing its cards right. "Watershed" reaffirms the quintet's style of transposing driving black metal with interludes tender enough for children's ears. The flute-tinged opener "Coil" is positively rustic, with frontman Mikael Åkerfeldt dueting with Natalie Lorichs. Yet, even when pushing its heavier alter ego, the boundaries are blurring into each other. The determined riffs of "Heir Apparent" dissolve into lightly skipping guitar notes, and companion track "The Lotus Eater" winds through several iam incarnations that bring Opeth's psychedelic '60s influences to the fore. Then, sighing lament "Burden" picks up for the next decade, following traditional prog patterns from the '70s. A substantial addition to the band's catalog.-CLT

### **JAKOB DYLAN**

Seeina Thinas

Producer: Rick Rubin Columbia

Release Date: June 3

With the Wallflowers on hiatus. Jakob Dylan abandons slick adult-rock for spare, man-with-guitar balladry on his Rick Rubinproduced solo debut. Firmly rooted in blues and folk, the 10 acoustic-based songs have a warm, rustic, old-time-y feel, but stark meditations like "Evil Is Alive and Well" and "War Is Kind" are very much about the present moment. On the Springsteenesque standout "Valley of the Low Sun," a soothing melody speaks to a nation tired of being at war, while the sweet country blues of "Something Good This Way Comes" chases picture-perfect Americana, albeit with an aching smile. Under Rubin's direction, Dylan's laid-back rasp, often laced with smoky harmonies, gains weight and texture. "Seeing Things" is raw and compelling, a huge leap forward for him as a songwriter and lyricist.—SP

### **DISTURBED**

Indestructible

Producer: Disturbed

Reprise

Release Date: June 3

A motorcycle accident, a garage fire at his home and lots of romantic turmoil fuel Disturbed frontman David Draiman's frustrations on this fierce, angry diatribe of a record. It dabbles in politics ("Enough," the title track), rails against conformity ("Divide") and, on the downright frightening single "Inside the Fire," finds the singer grappling with a suicide solution that's encouraged by Satan himself. The group backs it up with a forceful sonic fusillade that recalls Disturbed's 2000

debut, "The Sickness," while doing away with some of the melodic niceties that crept into "Ten Thousand Fists" and 2002's "Believe." right down to Draiman's jungle animal vocals. It does, however, retain a taut, grooving sensibility that gives guitarist Dan Donegan plenty of room for heretofore unexplored heroics, from the spiraling lick of "Inside the Fire" to the razor attack of "The Night."-GG

### **LADYTRON**

Velocifer

Producers: Ladytron, Alessandro Cortini, Vicarious Rliss

Nettwerk

Release Date: June 3

For its fourth full-length album, electro-pop outfit Ladytron sharpens up its sound with a biting, dramatic edge. Compared with the shoe-gazer-y material heard on 2005's "Witching Hour," the songs here are bathed in thick, menacing synth lines and punctuated by fierce drum kicks, best-heard on the pulverizing, goth-like opener "Black Cat," sung in vocalist Mira Aroyo's native Bulgarian. The dancier beats of "They Gave You a Heart. They Gave You a Name" and "Runaway" are pitted against the industrial-leaning clang of "Deep Blue," though elsewhere, inbetween songs like "Burning Up" and "The Lovers" are more or less interchangeable. Dark yet delectable, "Velocifer" suits Ladytron just right.-JM

### LATIN

### **GRUPO FANTASMA**

Sonidos Gold

Producers: Adrian Quesada, Grupo Fantasma Aire Sol Records/High Wire Music

Release Date: June 17

Playing with Prince at his two-month Las Vegas residency may be the ultimate stamp of approval for a backing band. But Austin-based orchestra Grupo Fantasma has its own artistic statement to make on this album of cumbias. Latin funk jams, tropical descargas and psychedelia. Not surprisingly, the joy here is the live-show energy the band brings to a variety of Latin styles. One can almost picture brassheavy opener "El Sabio Soy Yo" and modern gruperostyle "Levantate" being played in a cantina until they blast off in their own funkified, genre-breaking directions. For those who enjoy distinguishable, hook-driven songs in addition to iam sessions. those catchy anchors are there, too, making "Sonidos Gold" accessible to more than just the cool heads.-ABY

### PINETOP PERKINS

Pinetop Perkins and **Friends** 

Producer: Doug Nelson Telarc

### AIMEE MANN

@#%&! Smilers

Producer: Paul Bryan

SuperEgo

Release Date: June 3

After 2005 concept album "The

Forgotten Arm" was poorly received, Amy Mann is back to writing stand-alone pop songs, and lo and behold, they comprise her most compelling album to date. As a writer and performer of lovelorn, piano- and guitar-driven pop music. Mann stands with the best of her era. She can sum up universal relationship complications in three-minute, eminently hummable musical nuggets. Cases in point: smoldering love song "True Believer"; the earnest, string-laden ballad "It's Over"; and "Columbus Avenue," where a street serves as metaphor for an ex's downfall. Plus, on album standout "Phoenix," an elegantly turned melody accompanies a singer still working things out in her head as the high-

way takes her farther from a misguided lover.—TC



# THE BILLBOARD REVIEWS

# SINGLES

Release Date: June 10

Pinetop Perkins has been performing blues music longer than most of us have been alive, so it's safe to assume that when he releases a new album it has depth and savvy. The title, "Pinetop Perkins and Friends," is selfexplanatory; the friends in question include Eric Clapton. Willie "Big Eyes" Smith and Eric Sardinas. The nine tunes are standards with long histories of their own. Clapton sits in on "How Long Blues/ Come Back Baby," a medley featuring Perkins and Nora Jean Brusco on vocals, Brusco's voice is full-strength blues. Perkins' piano is especially tasty, and Clapton's comping is as incisive as his solo. Another winning number, "Look on Yonders Wall," is an exceptionally hip cover of this classic 12-bar shuffle, with Jimmie Vaughan handling the lead guitar chores in convincing fashion.-PVV

### **NEW & NOTEWORTHY**

### **FLEET FOXES**

Fleet Foxes

Producer: Phil Ek

Sub Pop

Release Date: June 3

One of the most valuable qualities of good music is its ability to transport you to a moment in your past, a place you'll never see or somewhere that doesn't even exist. Thanks to their gloriously retro (and occasionally eerie) three-part harmonies, Seattle's Fleet Foxes accomplish all the above with their self-titled debut. Led by vocalist Robin Pecknold, those harmonies usher in a remote, parallel-universe America that lies far from the interstatemaybe somewhere in Appalachia-where contempo-

rary music sounds a lot like a doped-up daydream at church. Pecknold conjures the sedate, acoustic side of My Morning Jacket's Jim James, and the hand traverses the same scenic waters as the "Lee Shore" side of Crosby, Stills, Nash & Young with great effect. And on songs like "Oliver James." where Pecknold's voice dances on top of and glides along with the melody, the band makes it sound much easier than it is -WO

### THE VIRGINS

The Virgins

Producers: S\*A\*M\* and

Sluggo

Release Date: June 3

A quartet of 20-somethings with artsy downtown pedigrees and refreshingly straightforward mainstream ambitions, the Virgins are ready to seduce tweeners who've outgrown the Jonas Brothers, Their 2007 selftitled indie EP was a catchy, sleazy affair that the makers of "Gossip Girl" snapped up for a full-episode soundtrack. On the band's major-label debut, the EP is retooled for maximum radio-friendliness by production team S\*A\*M\* and Sluggo and augmented with four new tracks. Echoes of the '80s dominate, from the Duran Duran disco of "Teen Lovers" and "Murder" to frontman Donald Cumming's Elvis Costello inflection on "Love Is Colder Than Death." The lyrics nod to debauchery (Cocaine! Onenight stands! The F-word!) but the music is as polished as a drill sergeant's boots. It all adds up to a guilty pleasure for those old enough to remember the '80s.-JMC

### LEGEND & CREDITS

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

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

corresponding format

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

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, eventh Floor, New York, N.Y. 10003) or to the writers in the

### YOUNG JEEZY FEATURING KANYE WEST

Put On (4:19)

Producers: Drumma Boy, Kanye West

Writers: J. Jenkins, K. West Publisher: not listed

Corporate Thugz/Def Jam

Young Jeezy's launch single from third solo CD "The Recession" finds the Southern rapper talking up his city over synthesizers. a choir and propulsive beats, while maintaining his curious, longstanding tradition of rhyming words with themselves ("Call that bitch a bodyguard?/Yeah, that's my bodyguard"). Kanye West cameos in full-on autotune mode with a verse that manages to be simultaneously hilarious and creepy: When the Jesus pieces can't bring me peace/Yo. I need just at least, uh, one of Russell's nieces." Jeezy is a veteran of the charts-20 appearances at the R&B/ hip-hop format, with the No 1 "Sole Survivor" in 2005, and a featured guest spot this year in Usher's "Love in This Club." While this single doesn't have the same juice. Jeezy's name brand alone is sure to make this a summer

### COUNTRY

### CARRIE UNDERWOOD

radio staple.--KJH

Last Name (4:01)

Producer: Mark Bright Writers: C. Underwood,

L. Laird, H. Lindsey

Publishers: Carrie-Okie/

Laird Road, BMG; Raylene/

BJP, ASCAP

19/Arista Nashville

The third single from Carrie Underwood's "Carnival Ride" is a feisty change of pace from the fresh-faced persona celebrated on previous hit "All American Girl." In this "prequel" to "Before He Cheats," Underwood is a brazen party animal. She co-wrote the tune with Luke Laird and Hillary Lindsey about an alcohol-fueled night of revelry that results in a quickie Vegas marriage. She wakes up shamefully admitting she

doesn't even know the guy's last name-or her own now. It's a cleverly penned lyric that hilariously celebrates drunken debauchery while Mark Bright's production fuels a bluesy, smokin' track. Underwood again demonstrates why she's become such a major star, with a performance that combines soulful vocals, edgy intensity and sassy attitude into a delicious cocktail.-DEP

### CHRISTIAN **GEORGE**

Strangers (3:07)

Producers: Christian George. Blake English, Sean Konnery

Writers: C. George, M. Anthony

Publisher: not listed

Remixers: Thomas Gold

Wideboys, Funk Generation Rod Carrillo, Speakerbox,

Jack Rokka

Chauncey Digital

Christian George has served pop culture as a model, choreographer, backup dancer, actor and stylist (for the likes of Kanye West), and now this hottie has his eye on a singing career. Plenty of guys have enchanted dancefloors with little more than a shirtless video—and George delivers

**MAROON 5 AND** RIHANNA If I Never See Your Face Again (3.21)

Producers: Mike Elizondo, Mark "Spike" Stent Writers: A. Levine, J. Valentine

Publisher: not listed

Octone/A&M

What may initially seem an odd pairing makes perfect sense at first listen. Maroon 5 has always hidden R&B under its pop/rock sheen, while Rihanna possesses a highly developed pop edge (recall "SOS," which sampled "Tainted Love"). The addition of her vocal on the fourth single from Maroon's year-old "It Won't Be Soon Before Long" brings notice to just how great this otherwise hidden album nugget is. The equally photogenic Levine and Rihanna trade off vocals that are as sexy on record as their energy is on the elegant, glammed-to-the-hilt video. At the heart of the song is a head-bopping chorus—as fine as previous Maroon 5 chart triumphs-that chugs along at perfect pace for the summer season. "Never" is destined to hastily

propel both acts back into the top 10.-CW

sex appeal—but there's also substance amid his mission. Naming Elvis and George Michael as influences, his upcoming debut is a soulful journey. ("I'm either making you scream or you're making me cry," he proclaims.) Lead single "Strangers" visits the primal tip, as he sings, "Let's make love like we're strangers." No mistaking intent here. The blippy album

version is most effective; Thomas Gold delivers latenight sensuality, while other rerubs trip about with nervous energy. George's first outing may target dance, but this guy has potential to eventually snap a bigger format picture.-CT

MARONS

RIHANNA

### TRIPLE A

### SCARLET **JOHANSSON**

Falling Down (3:59) Producer: Dave Sitek Writer: T. Waits

Publisher: not listed

Atco/Rhino

Plump red lips may seduce Hollywood, but they do not a music career make. The actress' debut album of Tom Waits covers, "Anywhere I Lay My Head," opens with the dark, tense "Falling Down" (from Waits' 1988 live album "Big Time"), somewhat reminiscent of the storied Siouxsie Sioux. David Bowie contributes a prominent background vocal to the maudlin track, produced by Beck and Nine Inch Nails collaborator Dave Sitek. Triple A may find the song beguiling, and the album debuts atop the Heatseekers chart this week. Crossover can be convincing: Take Minnie Driver. But Scarlet's true colors as a singer remain to

### **ADELE**

Chasing Pavements (3:31) Producer: Eg White

Writers: A. Adkins. E. White Publishers: various

XL/Columbia

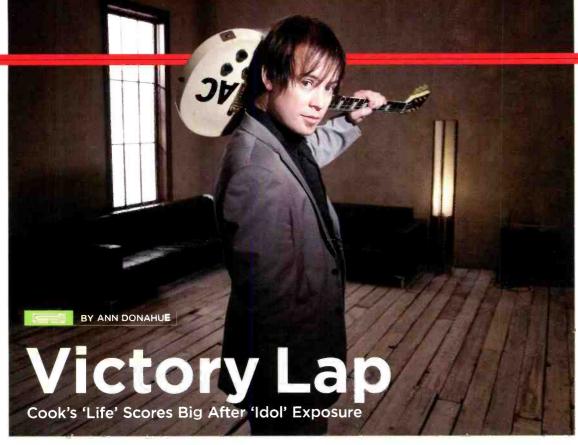
Adele? The young Brit singer/songwriter championed the British charts with entrancing debut "Chasing Pavements" and accompanying No. 1 fulllength "19," which, given the success of Amy Winehouse and Duffy, is signaling a bold new influx of Euro female talent in the States. While pop-friendly in melody, there's an old-soul weariness that pervades Adele's sweet, husky vocals. Minimalist accompaniment backs the midtempo track, which rises with a sweep of strings-and hope-at the chorus, as she implores, "This ain't lust, I know this is love/Should I give up, or should I just keep chasing pavements?" Other potential singles abound on "19": Mark Ronson-produced "Cold Shoulder," "Daydreamer," "Melt My Heart to Stone" and the hair-raising Bob Dylan-penned "Make You Feel My Love," popularized by Billy Joel. Now 20, Adele truly has potential to become among the most respected and inspiring

international artists of her generation.—MM

Etta, Janis, Carole, Whitney, Celine, Mariah . . . and



# HAPPENING NOW MUSIC



It's the first time songs performed on "American Idol" have been made available for immediate download on iTures—and the audience's ability to make an instant gratification purchase has paid off handsomely for winner David Cook

Cook's "The Time of My Life," first performed during the "American Idol" results show May 21, has since tallied 236,000 downloads, placing it at No. 1 on Billboard's Hot Digital Songs chart and helping to land it at No. 3 on the Billboard Hot 100. (In terms of airplay, "Time" is No. 30 on the Adult Contemporary radio chart and is also getting spins at adult top 40 and CHR/top 40 stations.)

In fact, Cook has 14 songs from

throughout the "American Idol" season on Hot Digital Songs, with "Dream Big" at No. 7 with 110,000 downloads and his version of U2's "I Still Haven't Found What I'm Looking For" at No. 9 with 98,000 downloads. All told, Cook sold 888,000 downloads of his songs in one week. (Besides the songs from the final two episodes, iTunes offered a limited run of contestants songs from earlier in the season. The older songs are no longer available.)

It has been a similar whirlwind for Cook since his win, as he shuttles between press appointments and photo shoots. He is discovering that being the star of the country's biggest reality show—31.7 million people watched

the finale on Fox—sometimes has its surreal moments.

"I loved my time on the show, but I've been looking forward to just being able to get back to the creative process of writing and recording," he says. "It's going to be interesting to be able to play a song and not have to wonder where 'camera A' is."

And now that the grueling weekly production cycle is over, will he miss the regular jolt of acerbic commentary from judge Simon Cowell?

"All the things that they said on-air, they repeated to me off-air," he says. After Cook performed Our Lady Peace's "Innocent" and, he says, "somehow made it through to the next round, I had a chance to talk to Simon. He goes

[assumes British accent], 'David, are you going to pull it together next week?' It's constructive criticism wrapped up in a tart little package." Cook shouldn't feel too bad about that performance, though—it's No. 69 on Hot Digital Songs with 23,000 downloads.

For most of June, Cook will focus on rehearsals for the American Idols Live tour, which features the top 10 finalists and runs for almost three months. The trek begins July 1 in Glendale, Ariz., and wraps Sept. 13 in Tulsa, Okla.

"It's going to be more of a mini-concert for everybody," he says. "There will be some group numbers [and] some duets, but for the most part I think everybody gets to do at least three songs. I've always loved the idea of waking up in a different city every day, so to be able to do that on this kind of scale is going to be an experience."

And then, after the tour, comes the transition period from day-in and dayout "American Idol" mania to establishing a voice as a musician separate from the show.

"I lucked out in this whole scenario because I knew going in what kind of artist I wanted to be and what kind of writer I was," says Cook, whose 19 Recordings/RCA debut is due in the fall. "I don't see myself straying too far from what I was doing before, which is kind of a rock vibe with some catchy pop choruses. The cool thing now is that I don't have to worry about taking shortcuts. I have the resources to put together a record that I'm going to be proud of, I hope, for the rest of my life."



### **BROADWAY** ON THE **RADIO**

The high-profile success of System of a Down has proved beneficial for Scars on Broadway, the new hard rock band from SOAD guitarist/vocalist Daron Malakian and drummer John Dolmavan.

Scars on Broadway debuts at No. 35 on Billboard's Modern Rock chart this week with "They Say," the first single from the group's self-titled album, due July 29 via Interscope.

"The [SOAD] fans are definitely digging it," KFMA Tucson, Ariz., PD Matt Spry says. "Most stations have had a history with System of a Down, so this is an important record for them. If they're not on it yet, they should be."

"They Say" was first leaked March 28 on Scars on Broadway's Web site. Three weeks before its launch, the band's management team created buzz among fans by dispersing small pamphlets with lyrics and the date of the song's online debut.

"We created all of this anticipation before we even leaked this song," says David Benveniste of Velvet Hammer, which manages Scars on Broadway. After the song went live, "the servers crashed," he adds.

Another big supporter is Los Angeles' KROQ, which aired the song in conjunction with its online release. Positive reaction from the song led KROQ to book Scars on Broadway for its annual Weenie Roast, held May 17 in Irvine, Calif.

SOAD "is one of the biggest bands for KROQ," music director Lisa Worden says. "So when [Malakian] started Scars on Broadway, we immediately starting playing the song."

Scars on Broadway's upcoming 14song album was financed by the band and produced by Malakian. After several months of label negotiations, the group signed with Interscope for a worldwide deal. "[Interscope] will act as tentacles in a giant push for the band, but we've already set the direction," Benveniste says.

Part of that push has been a number of live performances, including the Coachella Valley Music & Arts Festival. an intimate benefit concert with Metallica at Los Angeles' Wiltern Theatre, the Weenie Roast and KFMA Day. After European festival dates in August, the band returns stateside for a possible support slot on Metallica's upcoming tour, according to sources.

"I'm really looking forward to people hearing this band," Malakian says. "I'm as confident as I've ever felt with anything else I've ever put out."

-Mitchell Peters

## STRIKE A 'POSE'

After scoring the top-selling Latin album of 2007 with "El Cartel: The Big Boss" (El Cartel/Interscope), reggaetón star Daddy Yankee is beginning to pave the way for his next project with the track "Pose," which debuts this week at No. 30 on Billboard's Hot Latin Songs chart.

The twist? "Pose" is ostensibly the first single from "Talento de Barrio: El Soundtrack," the soundtrack to Daddy Yankee's upcoming film debut, "Talento de Barrio,"

Ostensibly because this past March another single. the movie's theme song, "Somos Calle," was released, but not to radio. Instead, "Somos Calle," a more gritty, urban track, was worked online and on video channels

"Pose," in contrast, is

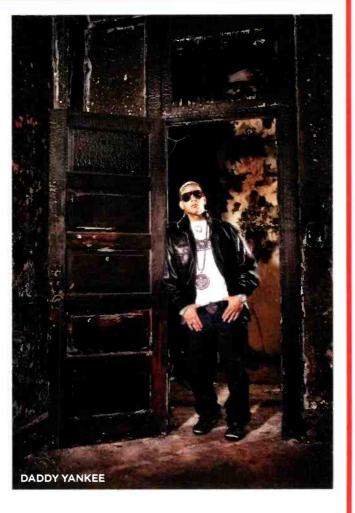
more pop/dance than reggaetón and has guickly gained traction on stations nationwide. The song's tone is in keeping with Daddy Yankee's recent singles, including the similarly pop-friendly "Impacto," although the artist savs "Talento de Barrio" includes a wide array of musical styles.

The album is slated for release July 15 on the artist's own El Cartel Records, with distribution by Universal Music Group Distribution via Machete Records, Unlike "El Cartel: The Big Boss," "Talento" doesn't include any English-language tracks, and it will not be released under Interscope. All promotion and marketing falls under El Cartel's jurisdiction.

The album was produced by Eli "El Musicologo" and Menace and includes collaborations with such Puerto Rican acts as Tempo and Arcangel.

In turn, "Talento de Barrio" (Barrio Talent) the film, originally slated for release via Paramount, will now be released independently via separate distribution agreements in various countries. The movie, directed by Jose Ivan Santiago, is loosely based on Daddy Yankee's life growing up in one of San Juan's poorest neighborhoods.

Daddy Yankee stars as Edgar Dinero, a young man caught between the thug life of his barrio and his dream of becoming a reggaetón star. Other reggaetón acts that have minor roles in the movie include Gringo (of duo Baby Rasta & Gringo), Glory and producer Eddie Dee. -Leila Cobo



# **FROM RUSSIA** WITH LOVE

### Dima Bilan Is New **Eurovision Champ**

Russian pop singer Dima Bilan was the runaway winner of the 2008 Eurovision Song Contestthanks to a little help from Team Timbaland.

Bilan-who came in second two years ago-triumphed at the May 24 event in Belgrade, Serbia, with his ballad "Believe," produced and written by Bilan with Timbaland collaborator Jim Beanz.

We are shattered. We've been on the road for eight days and eight nights without a single minute's rest," says Bilan's international manager Sasha Tityanko, who also had a hand in the breakout success of Russian pop act T.a.t.u. "But it's been a great achievement.

Sietse Bakker, who helms the Eurovision Web site as manager of communications for the Eurovision Song Contest, says Bilan has "great potential" for worldwide success. But the opportunity to immediately cash in on the exposure from the Eurovision broadcast—which attracted roughly 105 million viewers and more than 8 million phone votes—seems to be going begging, with the track not yet available on the U.K. version of the iTunes Music Store

Bilan's Eurovision 2006 runner-up song, "Never Let You Go," was the only track available there at press time. "Believe" is only available internationally on the official Eurovision album "Bel-

grade 2008—All the Songs From the Show" (CMC/EMI), rolled out across Europe in May, But Tityanko remains unfazed, saying the track would be warmly received on its broad release through Universal in various Continental European markets and in the Americas beginning in June, with publishing on the track signed up by U.K.based publisher Denis Ingoldsby. Universal and Warner Music are understood to be negotiating for the U.K. release.

Meanwhile, Bilan's victory is set to cement the artist's superstar status in Russia. "Believe" hit stores in Eastern Europe May 26 through Moscow-based independent label Misteriya Zyuka (Mystery of Sound), which has rights for Russian and the Commonwealth of Independent States. Misteriya Zvuka commercial director Yevgeny Zhdannikov now expects big sales for the album "Proptiv Pravil," scheduled for release June 19.

'Sure, Bilan's Eurovision victory will boost sales," Zhdannikov says. "The album was ready for release a few weeks ago but, according to Eurovision rules, the entry song was supposed to be unreleased, and we didn't want to put out the album without the major hit.

On the night of the contest, people gathered at cafes and restaurants in many Russian cities to watch the broadcast, taking to the streets to celebrate Bilan's victory.

But Bilan seems to be setting his sights further afield. Timbaland himself "blessed" Bilan's forthcoming 18-track album, Tityanko says, "and gave his best production team to Dima." including Beanz, Ryan Tedder and Danjahandz. Latin producer Rudy Perez (Christina Aguilera, Julio Iglesias) is also onboard for the project, which will be released in English and Spanish. Titvanko adds, with Nelly Furtado appearing on a duet. A staggered release for the untitled international sets will con-

tinue through the summer, beginning in June.

Speaking immediately after the contest, Bilan dedicated the trophy to "the United States, to Jim Beanz the composer and to Timbaland's production team." He added that he anticipated "being busy for the next five years." He is currently on a two-

week European Winner's Tour, organized by the European Broadcasting Union, and will return to Moscow in June to support the album release. •••

Additional reporting by Vladimir Kozlov in Moscow and Tom Ferguson in London.



# **BRITS, GERMANS LOOK EAST IN ANGER**

LONDON-The annual Eurovision Song Contest has long been viewed with good-humored disdain by the British public as a festival of kitsch But this year, mockery has

turned to protest. Amid a

media frenzy of complaints ern European countries at the May 24 event, national newspaper the **Daily Express** claimed 98% of respondents to a telephone poll felt Britain should quit the contest. The issue was even raised in Parliament



Veteran broadcaster Terry Wogan, helming the BBC's coverage, declared during the telecast that block voting was freezing out the United Kingdom, claiming the joint lastplace finish for Britain's Andy Abraham's "Even If" proved Eurovision is "no longer a music contest." Such complaints were echoed in Germany, which shared last place on 14 points

Those countries, plus France and Spain, automatically qualify for Eurovision finals as parent organization the European Broadcasting Union's highestpaying subscribers, But Eastern European countries have won five of the last eight Eurovisions. The latest U.K. win. came in 1997, while Germany's sole victory was in 1982.

In total, 22 of the 43 countries-51%-voting in this year's final were from Eastern Europe. And almost 68% of the national votes cast for Russia's Dima Bilan (184 out of 272) came from the East; for second-place Ukraine, that figure was 60% (138 out of 230).

The highest-showing non-Fastern country was third-place Greece with 218 points for Kalomoira's "Secret Combination."

"The current [Eurovision] climate is most certainly not in favor of Western European countries," says David Rowell. a partner in Autonomy Music Group, which handles marketing and management services for Abraham. Rowell wants a return to the voting system abandoned in the mid-'90s, "with [demographically selected liuries, as opposed to phone voting."

Eurovision's U.K. appeal certainly waned this year, with ratings down 18% from 2007 to 7.1 million viewers. And Abraham's single on his own B-Line label entered at a lowly No. 67 on the Official U.K. Charts Co. listing for the week ending May 31. The Eurovision broadcast had not noticeably boosted sales by press time.

In Germany, public broadcasters' association ARD's entertainment coordinator Thomas Schneider insists there is no danger of the country exiting the contest, but adds, "We have to consider how we can improve everything next year.'

"As a Eurovision fan," Rowell says, "I'd be saddened to see the U.K. exit; it is great entertainment. I just doubt its validity as a music contest." -Lars Brandle

Additional reporting by Tom Ferguson in London and Wolfgang Spahr in Hamburg

# THE **AKON ASSIST**

With its ultra-catchy hook written by R&B superstar Akon and a unique rap style splashed throughout, Kardinal Offishall's "Dangerous" is poised to become an unavoidable summer single.

The track is No. 51 with a bullet this week on the Billboard Hot 100 and debuts at No. 89 on Hot R&B/Hip-Hop Songs

But it almost didn't happen, Interscope senior VP of A&R Shawn Holiday says. Offishall, the stage name of

Toronto-born James Harrow. put out a lone album MCA. 2001's "Quest for Fire: Firestarter Vol.



1," but was dropped shortly afterward.

Holiday says Offishall's earlier rapping may have been too edgy for his previous labels, but feels the artist has now found a strong mix of commercial hooks and changing tastes in hiphop. "I wanted to take a chance on him because I always thought he was ahead of his time," Holiday says.

Offishall acknowledges that he may not have been the most commercial of prospects in the past. "I've always been lurking around the edges, trying to find a place for what I do," he says

From Offishall's perspective, his commercial opportunities increased after a meeting with Akon at a Canadian tour stop. That led to Offishall joining Akon on tour and working in a studio on the back of a tour bus. The beat that is the basis of "Dangerous" was handed off after a Vancouver show to Akon, who wrote its memorable chorus in minutes and presented it to Offishall to finish.

"I heard what he'd done with the piece of music and I knew it was a smash," Offishall says. "What is great about working with Akon is that we use the same methods. It is 90% about the vibe. And if the elements are there. it comes together quickly."

Certainly the public and radio has been quick to pick up on "Dangerous," Holiday says. The song has been quickly crossing over from urban stations to commercial radio, and a top 40 push is expected in coming weeks.

The track has already been an iTunes single of the week and has sold more than 78,000 downloads, according to Nielsen SoundScan. A second single is expected before the release of Offishall's currently untitled album, due the second week of August

"Akon told me, 'Kardi, the industry has known about you, but it is time everyone knows about you," "Offishall says, "'Dangerous' is sharpening the blade for the album, but the album will speak for itself." —Robert Thompson



### **FLOBOTS FLY**

With Tools" Plobots' "Fight With Too ets 183-15 on the Billboard 200, selling 30,000 (up 698%). The spike comes as the once-independent set gets rereleased by Universal Republic. The hip-hop act's "Handlebars" recently spent three weeks at No. 3 on

### WHO'S BAD?

>> Michael Jackson collects his fourth Billboard Hot 100 entry as a songwriter this year as David Cook's take on "Billie Jean" bows on the Hot 100 at No. 47. As a writer, it's the first time Jackson has had four Hot



### **PAGING DR. JONES**

fourth installment of the No. 39 on the Billboard 200 the series rules the Top DV,D Sales list at billboard.blz. A films rank at Nos. 3, 7, 8 and 11, respectively.

# Album Chart Mimics TV Guide; 3 Doors Streaks

GEAR

If you held any doubt that TV is the new radio, this issue's charts could budge your thinking, as the final 2008 week of "American Idol" makes Billboard Hot 100 history for latest series winner David Cook at the same time the May 18 telecast of the Academy of Country Music (ACM) Awards spurs action on the Billboard 200 and Top Country Albums.

TV proves to be a handy A&R scout, too, as a figure from America's other leading reality show starts her career as a recording artist ahead of that invigorated country field.

While it would be foolhardy to pre-

dict whether Cook will ultimately go the way of Chris Daughtry, who went from "Idol" also-ran to chart champ, or make a fast fade like earlier "Idol" rocker Bo Bice, the new season winner certainly starts with a bang (see Between the Bullets, page 56). His 11 concur-

rent placements on the Billboard Hot 100 ranks behind only the Beatles' haul of 14 songs in the April 11, 1964, issue.

Digital sales pace Cook's feat and account for "Idol" runner-up David Archuleta's three debuts on both the Hot 100 and Hot Digital Songs.

The show's final week marked the first frame in which Apple's iTunes allowed "Idol" contestant downloads to chart. The resulting 17 tracks that show up on Hot Digital Songs, plus charting titles from "Idol" guests, account for 1.3 million downloads. Billboard 200 albums by Daughtry and acts that played the "Idol" close-out week generate a combined 134,000 copies.

Included in that honor roll: Carrie Underwood (Nos. 16 and 64), Donna Summer (No. 17), Jordin Sparks (No. 19), OneRepublic (No. 24), the Jonas Brothers (No. 47) and George Michael (No. 98)

That other big unscripted series,

"Dancing With the Stars." finds Julianne Hough trading her dancing shoes for a microphone as her self-titled debut makes a splash at No. 1 on Top Country Albums (see Between the Bullets, page 62).

Hough's triumph in no way diminishes the im-

pact generated by the CBS telecast of the ACM Awards, which stamp no less than 13 bullets on the Billboard 200. Among those who played the show, won a trophy or both, the best seller belongs to Taylor Swift (No. 12, 33,000), the largest unit gain goes to Underwood (No. 16, up 9,000 copies), and Rodney Atkins (No. 88, up 73%) has the best percentage spike.



**DOWN ON TOP:** As predicted here last week, 3 Doors Down earns its second straight chart-topper on the Billboard 200, as its self-titled set starts at No. 1 with 154,000 first-week sales.

The band's 2005 set, "Seventeen Days," opened on top with 231,000 sold in the initial frame.

Each of the band's full-length albums reached the big chart's top 10. Of five charting titles, only 2003 EP "Another 700 Miles" missed that mark, settling for a No. 21 peak.

FINE-TUNING: Digital-only albums enter the sales charts as a result of a new policy announced last issue. Starting at No. 152 on the Billboard 200 is the Cool Kids' "The Bake Sale" (4,000 sold), one of five download-only titles to ink Top Heatseekers.

Billboard

Two of those Heatseeker acts, Kaskade and Ladytron, also enter Top Electronic Albums

The new rules also see digital sets from Dane Cook, Cas Haley and Kathy Freston enter, respectively, Top Comedy Albums. Top Reggae Albums and Top New Age Albums. Had the revision happened two months ago, violinist

Janine Jansen's iTunes-exclusive "Live Session: Bach" would have led Top Classical Albums when it started with 1,000 downloads.

On Hot Singles Sales, the inclusion of digital bundles allows Christian singer Francesca Battistelli to bow at No. 3 with slightly less than 1,000 sold for "I'm Letting Go."

The policy adjustment also allows retail-exclusive singles to enter that chart, accounting for the No. 1 bow by the next Disney Channel powerhouse, "Camp Rock." Available now only at Target, the show's "We Rock" moves 11,000 units this frame.

Without radio play, those sales aren't enough for the Walt Disney single to dent the Billboard Hot 100.

kly tallies. In a historic week ns the 178th and 179th r the franchise, as his sing ne of My Life" enters Hot in February and Chris ek, that total jumps to 15

ad Fred Bronson

### Warket Watch A Weekly National Music Sales Report

Over The

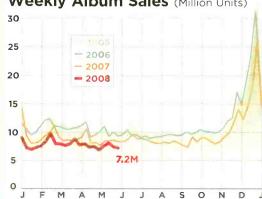
Counter

GEOFF MAYFIELD

### Weekly Unit Sales This Week 7.205.000 1.164.000 21.430.000

Last Week 7,433,000 1,184,000 19,664,000 -3.1% -1.7% 9.0% This Week Last Year 8.315.000 989.000 15.135.000 Change -13.3% 17.7% 41.6%

Weekly Album Sales (Million Units)



### Year-To-Date

STEER NOTES	2007	2008	CHANGE					
OVERALL UNIT SALES								
Albums	185,462,000	164,579,000	-11.3%					
Digital Tracks	340,235,000	440,280,000	29.4%					
Store Singles	836,000	651,000	-22.1%					
Total	526,533,000	605,510,000	15.0%					
Albums w/TEA*	219,485,500	208,607,000	-5.0%					
'Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.								

ALBUM SALES 185.5 million

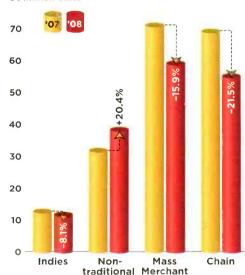
### SALES BY ALBUM FORMAT

CD	166,176,000	138,723,000	-16.5%
Digital	18,734,000	25,151,000	34.3%
Cassette	154,000	43,000	-72.1%
Other	398,000	662 000	66 3%

nielsen

### Year-To-Date Album Sales By Store Type

80 million units



# THE Billogrd 200

WEEK 2 WEE	WEEK	ARTIST  MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE).	Title	CERT. PEAK POSITIO		EX	LAST WEEK 2 WEEK	GO VEEKS	ARTIST  MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
T SHOT	1	3 DOORS DOWN 1WK UNIVERSAL REPUBLIC 011085/UMRG (13.98)	3 Doors Down	1	5/	51	12 -	- 6	10 YEARS UNIVERSAL REPUBLIC 010979/UMRG (11,98)	Division
NEW	1	BUN-B J PRINCE TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18 98)	II Trill		and the same of th	52	53 3	7	RASCAL FLATTS	Still Feels Good
IEW	1	JULIANNE HOUGH	Julianne Hough	3	"American Idol"	53	45 4	0 63	LYRIC STREET 000384, HOLLYWOOD (18.98)  AMY WINEHOUSE	Back To Black
	2	FRANK SINATRA	Nothing But The Best		helps Donna	54	73 8		UNIVERSAL REPUBLIC 008428* UMRG (10.98) THE-DREAM	Love/Hate
	2	REPRISE 438652 WARNER BROS (18 98)  DEATH CAB FOR CUTIE	Narrow Stairs		Summer return at No. 17	55	52 6		RADIO KILLA/DEF JAM 009872*/IDJMG (13.98) CHRIS BROWN	
6	ŀ,	BARSUK ATLIANTIC 452796/AG (18.98)  LEONA LEWIS			(23,000 sold).				JIVE 12049/ZOMBA (18.98) € ALAN JACKSON	Exclusive
		SYCO J 02554 RMG (18 98)  MARIAH CAREY	Spirit		It's her highest charting album	56	43 3		ARISTA NASHVILLE 19943 SBN (18.98)	Good Time
5	ľ	ISLAND 010272* IDJMG (13.98)	E=MC2		since "She	57	50 7		TBD 2162. 1 ATO (13 98)	In Rainbows
-	_	MERCUH1 010822*/IDJMG (11 98)	Rockferry		Works Hard for the Money."	58	54 3	8 26	VICENTE FERNANDEZ SOMY 840 MORTE 14602 (15 98) ++	Para Siempre
3	1	MADONNA WARKE BRUS 421372 (16.98)	Hard Candy			59	28 2	4	PORTISHEAD GO! DISUS MERCURY 011141', IDJMG (13 98)	Third
1	3	NEIL DIAMOND COLUMBIA 15455 SONY MUSIC (15 98)	Home Before Dark			60	62 43	3 25	TRACE ADKINS CAPITOL NA SHILLE 16927 (18.98)	American Man: Greatest Hits Volume I
~-	2	A(EMITIC 446309 AG (10 90)	ance. We Steal Things.		The singer notches his	61	49 5	4 35	KEYSHIA COLE CUNFIDENTIAL IN AN GEFFEN 009475*/IGA (13.98)	Just Like You
11	83	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ←	Taylor Swift	3	highest rank on	62	55 36	6 7	SARA BAREILLES EP 194821 SONY MUSI (11 98)	Little Voice
2	3	TOBY KEITH SHOW DOG NASHVILLE 010334 UME (19.98)	35 Biggest Hits		the chart, starting with	63	63 69	54	LINKIN PARK MACHINE SHOP 44477: WARNER BROS (18 98) +	Minutes To Midnight
EW		JESSE MCCARTNEY H0LLYW000 001942 :13 98;	Departure	14	30,000. His first	64	84 60	13	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197 RMG (18.98)	Some Hearts
_	3	GREATEST HEATSEEKER FLOBOTS	Fight With Tools	15	two studio albums each	65	36 46	5 5	FLIGHT OF THE CONCHORDS	Flight Of The Conchords (Soundtrack)
25	31	CARRIE UNDERWOOD	Carnival Ride		peak <b>ed at</b>	66	48 45	-	HBO 715' SUB POP (15 98) MARY J. BLIGE	Growing Pains
EW		ARISTA ARISTA NASHVILLE 11221 RMG SBN (18.98) DONNA SUMMER	Crayons	12	No. 15.	67	38 28		MATRIARCH GEFFEN 010313*/IGA (13 98) ↔ THE ROOTS	
13		BURGUNDY 22992 SONY BMG (18 98) VARIOUS ARTISTS	NOW 27			68	37 23		DEF JAM 011138 VIDJMG (13.98)  CARLY SIMON	Rising Down
		SONY BMG EMI UNIVERSAL/ZOMBA 22781 SONY BMG STRATE 3IC MARKETING GROUP  JORDIN SPARKS	(18.90)					- 15	HEAR 30662 CONCORD (18 98)	This Kind Of Love
18	21	19 JIVE 18752 ZOMBA (18.98)  DAUGHTRY	Jordin Sparks	10	200	69	66 65	110	HOLLYWOOD DOO465/WALT DISNEY (22.98) Hannah N	Iontana 2 (Soundtrack)/Meet Miley Cyrus
27	119	RCA 88860 RMG (18 98) FOXBORO HOTTUBS	Daughtry	4		70	42 -	2	RHINO CUSTOM PRODUCTS 8185 STARBUCKS (13.98)	The Second Wave
EW	1	JINGLE TOWN REPRISE 471100 WARNER BROS (11 98)	Stop Drop And Roll!!!	21	4377	71	75 70	134	NICKELBACK ROADRUNNER 618300 (18 98) +	All The Right Reasons
34	11	RICK ROSS SLIP N-SLIDE DEF JAM 009536"/IDJMG (13.98)	Trilla	•	Green Day side	72	46 22	500	MICHAEL BUBLE 143 REPRISE 180 13 AARNER BROS (18.98)	Call Me Irresponsible
17	21	SOUNDTRACK F0X;RHINO_410236* AG (13 98)	Juno	•	project bows	73	76 73	9	PANIC AT THE DISCO DECAYDANCE FULLED BY RAMEN 430524/AG (18.98)	Pretty.Odd
80	27	PACE ONEREPUBLIC SETTER MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud	<ul><li>14</li></ul>	with 19,000. Its "Mother Mary"	74	44 16	3	TYE TRIBBETT & G.A. INTEGRITY COLUMBIA 16114 SONY MUSIC (15.98)	Stand Out
64	81	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2	single hit No. 16	75	72 56	40	MARVIN SAPP VERITY (19433/ZOMBA (17 98)	Thirsty
47	33	KID ROCK TOP DOG ATLANTIC 290556* AG (18 98)	Rock N Roll Jesus	•	on Modern Rock in early March.	76	61 52	4	MANA	Arde El Cielo
15	16	JACK JOHNSON	ep Through The Static		III carry risicii.		34 10		WARNER LATINA 481788 (17 98) € LUIS MIGUEL	Complices
14		GEORGE STRAIT	Troubadour			78	87 84		WARNER LATINA 503996 (18.98) SEETHER	Finding Beauty In Negative Spaces
26		MCA NASHVILLE 010826 UMGN (13 98) SOUNDTRACK			6		68 67	100	WIND-UP 13127 (18 98)  RIHANNA	
	22	KENNY CHECKEY	in And The Chipmunks	i i					SRP DEF JAM 008968*/IDJMG (13.98) THREE DAYS GRACE	Good Girl Gone Bad
50	3/	BNA 1845TISBN (18 98)  SQUINDTRACK	o I Am; Poets & Pirates	N/S		80	92 89		JIVE 83504 ZOMBA (18 98)  EAGLES	One - X
144	2	WALDEN MEDIA 800742 WALT DISNEY (18.98)  The Chronicles Of I  COLBIE CAILLAT	Narnia: Prince Caspian	26		81	96 66	30	ERC 4500 EX (14 98)	Long Road Out Of Eden
19	45	UNIVERSAL REPUBLIC 000219 UMRG (10.98)	Coco		Among the acts on the album	82	69 58	53	MAROON 5 A&M OCTUNE 008917/IGA (18 98)	It Won't Be Soon Before Long
W	1	VARIOUS ARTISTS WALT DISNEY 0011 30 (18 98)  Disneymania 6: Music Stars Sil	ng Disney Their Way!	33	covering famed	83	79 71	10	FLO RIDA POE BOY ATLANTIC 442748 AG (18 98)	Mail On Sunday
32	18	NATASHA BEDINGFIELD PHONOGENIC EPIC 1174% SONY MUSIC (17.98)	Pocketful Of Sunshine		Disney hits: Elliott Yamin	84	56 30		DEF LEPPARD BLUDSEON (IFFO, A ISLANO 011004/UME {13.98}	Songs From The Sparkle Lounge
21	7	JAMES OTTO RAYBAW WARNER BROS (NASHVILLE) 49907/WRN (13 98)	Sunset Man		(pictured),	85	89 86	50	PARAMORE FUELED BY RAMEN 159612*/AG (13 98)	RIOT!
44	29	GARTH BROOKS PEARL 213 (25 98 CD DVD)   **TOTAL CONTROL OF THE PROOF THE PRO	The Ultimate Hits	5	Colbie Caillat, Plain White T's	86	64 62	110	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse
12	4	LYFE JENNINGS COLUMBIA 07966 SONY MUSIC (11 98)	Lyfe Change		and Kate	87	91 91	114	FLYLEAF A&M OCTONE 650005 IGA (12.98) +	Flyleaf
-	2	KEITH SWEAT KEIA AICO 106556 RHINO (18 98)	Just Me	10	Voegele.	88	155 169	97	RODNEY ATKINS	If You're Going Through Hell
W	1	SOUNDTRACK CONCORD 30825 (18 98) Indiana Jones And The Kingdo	m Of The Crystal Skull	39	Vederal	89	86 76		BUCKCHERRY	15
9	3	DIERKS BENTLEY  Greatest Hits // Every Mile		Q			74 55	-	R.E.M.	Accelerate
8	3	JOSH GROBAN	Awake Live			91	82 68		WARNER BROS 418620* (18.98) ∓  ROBERT PLANT / ALISON KRAUSS	
7		143 REPRISE 412608 WARNER BROS. (27.98 CD DVD) + GAVIN DEGRAW							ROUNDER 619075* (18 98) STEVE WINWOOD	Raising Sand
		J 06391 RMG (18 98) BRAD PAISLEY	Gavin DeGraw				71 42		WINCRAFT COLUMBIA 22250 SONY MUSIC (15 98)  MUDCRUTCH	Nine Lives
41	49	ARISTA NASHVILLE 07/71/SBN (18 98)  MILEY CYRUS Hannah Montana/Miley Cyrus: The Best (	5th Gear	3	Hits package		70 53	4	REPRISE 455868 WARNER BROS (18 98)	Mudcrutch
33	11	HOLLYWOOD 0 1250 WALT DISNEY (18 98 CD/DVD) ◆			re-enters with	94	NEW		THE DRESDEN DOLLS ROADRUNNER 174 61 17 98)	No, Virginia
20	4	OUR 14000 EV (14 40)	st Hits: Limited Edition	10	a 192% gain after singer	95	77 78	9	THE RACONTEURS THIRD MAN 451060" WARNER BROS (18.98)	Consolers Of The Lonely
48	6	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		performed on	96	65 57	5	ATMOSPHERE When Life Given Phymesayers entertainment 0096*/ilg (14.98)   Output	es You Lemons, You Paint That Shit Gold
51	42	JONAS BROTHERS HOLLYWOOD 000282 (18 98) +	Jonas Brothers	5	"American Idol" finale	97	118 110	18	FLEX ASTERISCO SOAD 15221/EMI TELEVISA (13.98)	Te Quiero
4	3	CLAY AIKEN S 19 RCA 28089 RMG (18 98)	On My Way Here	4	May 21.	98	RE-ENTRY	6	GEORGE MICHAEL AEGEAN EPIG 02492/SONY MUSIC (19.98)	Twentyfive
106	56	MIRANDA LAMBERT CDLUMBIA (NASHVILLE; 78932/SBN (18.98)	Crazy Ex-Girlfriend	6		99	120 134	5	HEATSEEKER METRO STATION GRADUATE RED INK 10521/COLUMBIA (12 98)	Metro Station
29	28	ALICIA KEYS MBK 5 11513* RMG (18.98) →	As I Am	3	and the second s	100	99 93	89	JOHN MAYER	Continuum
									AWARE COLUMBIA 27976 VSONY MUSIC (18.98)	
ILI		OARD 200 ARTIST INDEX BUN-B	2 THE COOL KIDS 152 D	EATH CAB FO EF LEPPARD AVIN DEGRA	OR CUTIE .5 84 FERGIE W42 VICENTE FERNA	ANDE7	FLOE 04 FLO 58 FLYL			
N	51 1	AUGUSTANA 144 OIERKS BENTLEY 40 COLBIE CAILLAT 3	THE IMPOSTERS175 R	AHEEM DEVA	AUGHN . 120 LUPE FIASCO		18 FOO 57 FORE	FIGHTE	ERS157 JANET  'HE SICKEST MASON JENN	
	108	AVENGED SEVENFOLD141 THE BLACK KEYS136 MARIAH CAREY	7 SHERYL CROW 194 T	HE-DREAM .	1 DOLLS 94 FINGER ELEVEN	l 13	55 KID	S		S 37 MANA

# Billboard HOT 100

### HOT 100 AIRPLAY...

THIS	LAST WEEX	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS
0	1	10	LOLLIPOP  4 WICS LIL WAYNE FEAT, STATIC MAJOR (CASH MONEY/JUNIVERSAL MOTOWN)	26
0	2	12	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	27
3	3	17	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	28
4	4	15	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	29
5	5	17	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	30
6	8	8	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	31
7	6	15	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	32
8	9	9	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	33
9	7	20	LOVE SONG SARA BAREILLES (EPIC)	34
10	11	12	WHAT YOU GOT COLBY O'ODNIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	35
0	13	7	TAKE A BOW RIHANNA (SRP/DEF JAM/IOJMG)	36
12	12	10	4 MINUTES MADONNA FEAT, JUSTIN TIMBERLAKE (WARNER BROS.)	37
13	10	13	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IOJMG)	38
14	17	11	I'M STILL A GUY BRAO PAISLEY (ARISTA NASHVILLE)	39
15	14	32	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	40
16	16	14	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	41
0	27	5	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	42
18	18	5	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	43
19	15	25	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	44
20	30	4	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	45
21	19	5	LOVE IN THIS CLUB, PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	46
22	20	14	JUST GOT STARTED LOVIN' YOU  JAMES OTTO (RAYBAW/WARNER BROS (NASHVILLE)/WRN)	47
			TAKE VOLL DOWAL	

THIS	WEER	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	6	28	17	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)
27	7	22	38	NO ONE ALICIA KEYS (MBK/J/RMG)
2		31	11	EVERY DAY RASCAL FLATTS (LYRIC STREET)
29	9	21	19	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)
30	0	24	37	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE
3	)	33	7	BETTER AS A MEMORY KENNY CHESNEY (BNA)
3	)	45	6	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC EPIC)
3	3	37	13	LOVE DON'T LIVE HERE LADY ANTEBELLUM (CAPITOL NASHVILLE)
34	4	32	15	I SAW GOD TODAY GEORGE STRAIT (MCA NASHVILLE)
3	•	40	8	CARRIE UNOERWOOD (ARISTA/ARISTA NASHVILLE)
3	9	39	9	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	7	35	8	IT'S NOT MY TIME 3 DOORS OOWN (UNIVERSAL REPUBLIC)
3	3	47	6	HOME BLAKE SHELTON (WARNER BRDS. (NASHVILLE)/WRN)
3	9	50	4	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)
4	0	41	24	DON'T STOP THE MUSIC RIHANNA (SRP DEF JAM IDJMG)
4	1	36	16	YOU'RE GONNA MISS THIS TRACE ADKINS (CAPITOL NASHVILLE)
4	3	44	8	BACK WHEN I KNEW IT ALL MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
4	3	29	20	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)
4	4	49	7	SAY JOHN MAYER (AWARE/COLUMBIA)
4	5	63	2	FOREVER CHRIS BROWN (JIVE/ZOMBA)
4	6	53	3	GOOD TIME ALAN JACKSON (ARISTA NASHVILLE)
4	7	46	14	WHATEVER IT TAKES LIFEHOUSE (GEFFEN INTERSCOPE)
				TOVING TO STOR VOLID LEAVING

TRYING TO STOP YOUR LEAVING
DIERKS BENTLEY (CAPITOL NASHVILLE)

57 6 IN LOVE WITH A GIRL
GAVIN DEGRAW (J/RMG)

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
0	2	8	#1 BLEEDING LOVE 1WK LEONA LEWIS (SYCO/J/RMG)	
2	1	20	FEELS LIKE TONIGHT DAUGHTRY (RCA RMG)	
3	3	29	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)	
4	4	40	LOVE SONG SARA BAREILLES (EPIC)	
0	6	19	STOP AND STARE ONEREPUBLIC (MOSLEY INTERSCOPE)	
е	5	24	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M, OCTONE INTERSCOPE)	
7	7	33	SORRY BUCKCHERRY (ELEVEN SEVEN ATLANTIC RRP)	
8	8	15	IN LOVE WITH A GIRL GAVIN DEGRAW (J RMG)	
9	9	19	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
10	11	10	IT'S NOT MY TIME 3 DOORS OOWN (UNIVERSAL REPUBLIC)	
13	10	23	SAY JOHN MAYER (AWARE COLUMBIA)	
12	12	23	THESE HARD TIMES MATCHBOX TWENTY (MELISMA/ATLANTIC)	7
13	13	44	PARALYZER FINGER ELEVEN (WIND-UP)	
0	14	9	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	-
0	16	13	STAY BEAUTIFUL THE LAST GOODNIGHT (VIRGIN/CAPITOL)	
0	17	10	NEW SOUL YAEL NAIM (TOT OU TARO ATLANTIC)	
0	21	6	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC EPIC)	200
1	20	11	MERCY DUFFY (MERCURY/IDJMG)	
19	22	5	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	
20	18	16	IF I HAD EYES JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
3	23	9	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
22	24	9	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	-
23	26	11	ALL OVER YOU THE SPILL CANVAS (ONE ELEVEN/SIRE/REPRISE)	100
24	25	15	SAY IT AGAIN MARIE DIGBY (HOLLYWOOD)	
25	27	6	NINE IN THE AFTERNOON PANIC AT THE DISCO (DECAYDANCE FUELED BY RAMEN/RRP)	

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	110
1	1	20	JUNE SONG SARA BAREILLES (EPIC)	1
2	2	43	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
3	3	20	LOST MICHAEL BUBLE (143 REPRISE)	1
4	4	30	APOLOGIZE TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/WTERSCOPE)	1
5	6	22	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	1
6	8	7	BLEEDING LOVE LEONA LEWIS (SYCO J RMG)	
0	7	21	TATTOO JOROIN SPARKS (19. JIVE ZOMBA)	1
8	5	48	BIG GIRLS DON'T CRY FERGIE (WILL I.AMIA&MINTERSCOPE)	1
9	9	42	WHO KNEW PINK (LAFACE ZOMBA)	1
10	10	22	NO ONE ALICIA KEYS (MBK/J/RMG)	1
0	13	12	SAY JOHN MAYER (AWARE COLUMBIA)	
1	14	13	FEELS LIKE TONIGHT DAUGHTRY (RCA RMG)	
13	12	17	IN MY ARMS PLUMB (CURB REPRISE)	1
1	15	16	BUSY BEING FABULOUS EAGLES (ERC)	1
15	11	20	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER MICHAEL MCDONALO (UNIVERSAL MOTOWN)	
10	16	15	FALLING IN LOVE AT A COFFEE SHOP LANGON PIGG (RCA/RMG)	
1	17	12	FALL KIMBERLEY LOCKÉ (CURB/REPRISE)	
18	19	7	AWAKE JOSH GROBAN (143/REPRISE)	
19	18	14	FORGIVE ME CNOTE (JIKH ENT)	
20	20	7	IN GOD'S HANDS NELLY FURTADO FEAT, XEITH URBAN (MOSLEY GEFFEN INTERSCOPE)	
21	21	5	I THOUGHT I'D SEEN EVERYTHING BRYAN ADAMS (BADMAN)	
22	23	7	WHATEVER IT TAKES LIFEHOUSE (GEFFEN INTERSCOPE)	1
23	22	9	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M OCTONE INTERSCOPE)	
24	27	3	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
25	24	4	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	

### HOT DIGITAL SONGS.

LOVE IS A BEAUTIFUL THING
PHIL VASSAR (UNIVERSAL SOUTH)

THE WAY THAT I LOVE YOU ASHANT! (THE INC./UNIVERSAL MOTOWN)

TAKE YOU DOWN

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT
0	_	1	THE TIME OF MY LIFE  1WK DAVID COOK (FREMANTLE/19/RCA/RMG)	
2	3	10	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
3	1	3	TAKE A BOW RIHANNA (SRP OEF JAM IDJMG)	
0	14	3	VIVA LA VIDA COLDPLAY (CAPITOL)	
5	2	14	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	
6	4	14	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC EPIC)	
0	~	1	DREAM BIG DAVID COOK (FREMANTLE/19)	
8	5	9	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS)	
9	-	1	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR DAVID COOK (FREMANTLE/19)	
10	7	20	NO AIR JORDIN SPARKS OUET WITH CHRIS BROWN (JIVE/ZDMBA)	
0	9	5	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)	
12	6	13	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
13	17	3	I KISSED A GIRL KATY PERRY (CAPITOL)	
0	-	1	THE WORLD I KNOW DAVID COOK (FREMANTLE 19)	
15	8	15	SEXY CAN I RAY J & YUNG BERG (KNOCKQUT/DEJA 34/KOCH/EPIC)	
16	-	1.	IMAGINE DAVID ARCHULETA (FREMANTLE/19)	
W	27	7	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)	
18	11	5	FOREVER CHRIS BROWN (JIVE/ZOMBA)	
19	54	3	LAST NAME CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
50	69	43	APOLOGIZE TIMBALAND FEAT ONEREPUBLIC (MOSLEY BLACKOR UND INTERSCOPE)	3
21		1	I DON'T WANT TO MISS A THING DAVID COOK (FREMANTLE 19)	
22	12	11	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	
23	13	5	MERCY DUFFY (MERCURY/IDJMG)	
24	-	1	BILLIE JEAN DAVID COOK (FREMANTLE/19)	
25	45	0	SHAKE IT	

WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	DERT.
26	_	1	DON'T LET THE SUN GO DOWN ON ME	Ī
27	10	21	DAVID ARCHULETA (FREMANTLE 19) SAY JOHN MAYER (AWARE/COLUMBIA)	
28	-	1	IN THIS MOMENT DAVID ARCHULETA (FREMANTLE/19)	
29	-	1	ALWAYS BE MY BABY DAVIO COOK (FREMANTLE/19)	
30	20	11	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
31	32	22	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)	
32	-	1	HELLO DAVID COOK (FREMANTLE/19)	
33	24	9	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
34	37	6	HANDLEBARS FLOBOTS (UNIVERSAL REPUBLIC)	
35	23	5	A MILLI LIL WAYNE (CASH MONEY UNIVERSAL MOTOWN)	
36	19	8	IN LOVE WITH A GIRL GAVIN DEGRAW (J.RMG)	
37	21	18	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
38	16	9	TOUCH MY BODY MARIAH CAREY (ISLAND IDJMG)	
39	30	25	DON'T STOP THE MUSIC RIHANNA (SRP DEF JAM (DJMG)	
40	22	29	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
4	-	1	THE MUSIC OF THE NIGHT DAVID COOK (FREMANTLE 19)	
42	36	3	VIOLET HILL COLDPLAY (CAPITOL)	
43	18	2	LOVE IN THIS CLUB, PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE, ZOMBA)	
44	29	25	SEE YOU AGAIN MILEY CYRUS (HOLLY WOOD)	
45	42	4	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
46	38	6	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	
47	25	26	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	
48	40	9	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)	
49	33	3	IF I NEVER SEE YOUR FACE AGAIN MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	
-		1	DANGEROUS	

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	EX.	WEEK	N CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT
	PE	35		ELEANOR RIGBY	C
	9	-	1	DAVID COOK (FREMANTLE/19)	
	52	35	29	LOVE SONG SARA BAREILLES (EPIC)	2
	53	41	6	I'M YOURS JASON MRAZ (ATLANTIC)	
	54	44	35	OUR SONG TAYLOR SWIFT (BIG MACHINE)	=
	55	49	3	GET SILLY V.I.C. (YOUNG MOGUL WARNER BROS )	
	56	47	2	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
	57	43	5	CLOSER NE-YO (DEF JAM IDJMG)	
	58	31	3	MOVE SHAKE DROP REMIX DJ LAZ FEAT. FLO RIDA & CASELY (VIP)	
	59	59	2	THERE'S NOTHIN SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELUGA HEIGHTS/KOCH/EPIC)	
	60	-	1	I'M ALIVE DAVID COOK FREMANTLE 19)	
	81	51	10	YOU'RE GONNA MISS THIS TRACE ADKINS (CAPITOL NASHVILLE)	3,
	52	46	11	BREAK THE ICE BRITNEY SPEARS (JIVE ZOMBA)	
	83	26	2	SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE)	
	64	39	9	PARTY PEOPLE NELLY FEAT. FERGIE (DERRIY/UNIVERSAL MOTOWN)	
	65		1	SHOULD'VE SAID NO TAYLOR SWIFT (BIG MACHINE)	82
	66	ville	1	LITTLE SPARROW  DAVID COOK (FREMANTLE/19)	
	67	-	1	THE WORLD I KNOW COLLECTIVE SOUL (ATLANTIC	
	68	~	1	DAVID COOK (FREMANTLE, 19)	
	69	-	1	INNOCENT DAVID COOK (IREMANTLE/19)	
	70	-	1	THAT SONG IN MY HEAD JULIANNE HOUGH (MERCURY NASHVILLE)	1
	7	-	1	PRAYING FOR TIME GEDRGE MICHAEL RELEAN EPIC)	
	72	58	11	PICTURE TO BURN TAYLOR SWIFT (BIG MACHINE)	
	73	53	11	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
	74	52	17	WHATEVER IT TAKES LIFEHDUSE (GEFFEN INTERSCOPE)	
	75	56	24	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M. OCTONE/INTERSCOPE)	230

Q A		M	ODERN ROCK	м
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
1	1	6	PORK AND BEANS  4 WKS WEEZER (DGC/GEFFEN/INTERSCOPE)	位
2	2	14	RISE ABOVE THIS SEETHER (WIND-UP)	
3	4	3	HAMMERHEAD THE OFFSPRING (COLUMBIA)	山
4	3	8	HANDLEBARS FLOBOTS (UNIVERSAL REPUBLIC)	
5	5	12	GIVEN UP LINKIN PARK (WARNER BROS.)	山
6	7	8	LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)	山
7	6	5	DISCIPLINE NINE INCH NAILS (THE NULL CORPORATION/RED)	廿
8	8	9	SALUTE YOUR SOLUTION THE RACONTEURS (THIRD MAN WANTER BROS)	山
9	9	10	I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC)	廿
10	10	4	VIOLET HILL COLOPLAY (CAPITOL)	
11	14	30	PSYCHO PUODLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
12	12	9	INSIDE THE FIRE DISTURBED (REPRISE)	廿
13	13	14	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)	廿
14	11	18	FALLING DOWN ATREYU (HOLLYWOOD)	位
15	18	10	ADDICTED SAVING ABEL (SKIDDCO/VIRGIN CAPITOL)	
16	15	34	BELIEVE THE BRAVERY (ISLAND IDJMG)	
17	17	17	SO HAPPY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	山
18	21	3	DEVOUR SHINEDOWN (ATLANTIC)	
19	19	15	BEAUTIFUL 10 YEARS (UNIVERSAL REPUBLIC)	
20	16	43	THE PRETENDER FOD FIGHTERS (FLOSWELL RCA/RMG)	th
<b>a</b>	22	10	LOVE ME DEAD LUDO (REDBIRD ISLANO IDJMG)	
22	20	15	I'M NOT JESUS APOCALYPTICA FEAT, COREY TAYLOR (20-20 ENT/JIVE/ZOMBA)	Accorded
23	24	12	THE WESTERN WORLD PENNYWISE (MYSPACE)	
24	23	14	TIME TO PRETEND  MGMT (COLUMBIA)	
25	25	6	SOMEONE LIKE YOU SAFETYSUIT (UNIVERSAL MOTOWN)	

# )P Billboard

### TITLE ARTIST (IMPRINT / PROMOTION LABEL) 1 1 15 BLEEDING LOVE IF I NEVER SEE YOUR FACE AGAIN MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE) 51 5 11 LOLLIPOP LIL WAYNE FEAT, STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN) 39 5 TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG) DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) 4 14 LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA) THE MUSIC OF THE NIGHT DAVID COOK (FREMANTLE/19) LOVE IN THIS CLUB, PART II USHER FEAT. BEYDNCE & LIL WAYNE (LAFACE/ZOMBA) 26 NO AIR 35 2 55 DIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA) THE TIME OF MY LIFE DAVID COOK (FREMANTLE/19/RCA/RMG VIOLET HILL COLDPLAY (CAPITOL 54 4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.) SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC) 6 10 SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC) LOVE IS GONE DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA) 17 DAMAGED KILLA 9 13 38 17 CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL) POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC) CLOSER 8 18 50 6 ONE STEP AT A TIME LEAVIN' 10 9 JESSE MCCARTNEY (HOLLYWOOD 32 3 VIVA LA VIDA COLDPLAY (CAPITOL) ELEANOR RIGBY 62 13 28 4 I KISSED A GIRL KATY PERRY (CAPITOL) 44 12 HOLLYWOOD'S NOT AMERICA FERRAS (CAPITOL) 63 18 5 FOREVER MOVE SHAKE DROP DJ LAZ FEAT. FLO RIDA & CASELY DJ LAZ FEAT. FLO RIDA & CASELY (VIP) LOLLI LOLLI (POP THAT BODY) STOP AND STARE 15 13 26 WHAT YOU GOT COLBY D'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) 53 10 YOUR LOVE IS A LIE 19 13 16 I'M YOURS JASON MRAZ (ATLANTIC/RRP) DREAM BIG (FREMANTLE/19) SHAKE IT GET SILLY 20 11 60 4 TATION (RED\_INK/RED/COLUMBIA) UL/WARNER BROS ) SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC) SEE YOU AGAIN 19 REALIZE COLBIE CALLAT (UNIVERSAL REPUBLIC) LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC) BUZZIN' SHWAYZE FEAT. CISCO ADLER (SURETONE/GEFFEN/INTERSCOPE) 16 22 PARTY PEOPLE NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOW) 12 31 LOVE SONG SARA BARBILLES (EPIC) 13 30 13 IT'S NOT MY TIME 3 DORS ON MY TIME 3 DORS ON MY TIME CALABRIA 2008 ENUR FEAT. NATASJA (ULTR I'M ALIVE DAVID COOK (FREMANTLE/19) 73 47 21 INDEPENDENT WEBBIE FEAT. LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUMATLANTIC) 69 4 HOMECOMING I STILL HAVENT FOUND WHAT I'M LOOKING FOR 24 WITH YOU 25 15 26 KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG) TOUCH MY BODY YOU'RE GONNA MISS THIS TRACE ADKINS (CAPITOL NASHVILLE) 17 15 66 11 22 28 DON'T STOP THE MUSIC DAVID BANNER FAT. CHRIS BROWN (BLG FACE/SRCAMVERSAL MOTOWN SHOULD'VE SAID NO TAYLOR SWIFT (BIG MACHINE) GET LIKE ME ALL AROUND ME 21 20 6 MERCY DUFFY (MER LITTLE SPARROW DAVID CODK (FREMANTLE/19) THE BOSS RICK ROSS FEAT T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG) 79 26 6 BYE BYE 80 58 15 RIAN CAREY (ISLAND/IDJMG THE WORLD I KNOW HUNGRY LIKE THE WOLF INNOCENT DAVID COOK (FREMANTLE/19) IN LOVE WITH A GIRL **32** 25 15 82 SAY JOHN MAYER (AWARE/COLUMBIA) BREAK THE ICE BRITNEY SPEARS (JIVE/ZOMBA) THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT) THAT SONG IN MY HEAD 33 23 24 WHEN YOU LOOK ME IN THE EYES IMAGINE 35 DAVID ARCHULETA (FREMANTLE/19) SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP) PICTURE TO BURN THAT'S WHAT YOU GET LAST NAME Carrie underwood (arista/arista nashville) I DON'T WANT TO MISS A THING DAVID CODK (FREMANTLE/19) NINE IN THE AFTERNOON PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP) BILLIE JEAN WON'T GO HOME WITHOUT YOU 67 39 89 THERE'S NOTHIN SEAN KINGSTON FEAT ELAN & JUELZ SANTANA (BELUGA HEIGHTSEPIC) DON'T LET THE SUN GO DOWN ON ME BOYFRIEND/GIRLFRIEND C-SIDE FEAT. KEYSHIA COLE (1720/UNIVE 56 12 IT'S OVER JESSE MCCARTNEY (HOLLYWOOD BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIPIN THIS MOMENT WHAT HURTS THE MOST CASCADA (ROBBINS) LUCKY JASON MRAZ FEAT. COLBIE CAILLAT (ATLANTIC/RRP) WHATEVER IT TAKES LIFEHDUSE (GEFFEN/INTERSCOPE) HALLELUJAH JASON CASTRO (FREMANTLE/19) DAY TRIPPER DAVID COOK (FREMANTLE/19) 33 23 SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE) GUNPOWDER & LEAD MIRANDA LAMBERT (COLUMBIA (NA ALWAYS BE MY BABY LONGER DAVID ARCHULETA (FREMANTLE/19) FEELS LIKE TONIGHT I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC) HELLO DAVID COOK (FREMANTLE/ 48 98 HANDLEBARS I'M STILL A GUY BRAD PAISLEY (ARISTA NASHVILLE) AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC NEW SOUL YAEL NAIM (TOT OU TARD/ATLANTIC

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VEER	AST	VEEKS IN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	REDICT	THIS	LAST	VEEKS N CHT	TITLE ARTIST (IMPRINT / PROMQTION LABEL)
	1	14	#1 BLEEDING LOVE 6 WKS LEONA LEWIS (SYCO/J/RMG)	20	26	29	4	1 KISSED A GIRL KATY PERRY (CAPITOL)
	3	14	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)		27	26	10	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)
	2	24	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	血	28	28	6	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)
T.	4	13	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)		29	32	6	THERE'S NOTHIN SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELLIGA HEIGHTS/EPIK
	5	11	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	立	30	30	20	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)
]	6	10	4 MINUTES MADONNA FEAT, JUSTIN TIMBERLAKE (WARNER BROS.)	廿	31	27	15	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)
Ì		10	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	曲	32	11	7	SAY JOHN MAYER (AWARE/COLUMBIA)
	8	7	LOLLIPOP  LIL WAYNE FEAT. STATIC MAJOR (CASH MONEYJUNIVERSAL MOTOWN)		33	31	16	KILLA Cherish feat. Yung Joc (Sho'nuff/Capitol)
	15	9	JESSE MCCARTNEY (HOLLYWOOD)		34	37	3	MERCY DUFFY (MERCURY/IDJMG)
)	14	14	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	廿	35	35	3	SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE)
	10	21	LOVE SONG SARA BAREILLES (EPIC)	位	36	33		LOVE IS GONE DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTR.
	9	27	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)	<b>û</b>	37	40	3	BUZZIN' SHWAYZE FEAT, CISCO ADLER (SURETONE/GEFFEN/INTERSCOP
	11	25	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)		38	48	4	SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC
	12	30	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)		39	39	29	CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)
)	19	7	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		40	36	7	YOUR LOVE IS A LIE SIMPLE PLAN (LAVA/ATLANTIC/RRP)
)	17	13	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	血	41	44	2	7 THINGS MILEY CYRUS (HOLLYWOOD)
	13	23	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	血	42	38	18	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
	23	9	SHAKE IT METRO STATION (RED INK/RED/COLUMBIA)	and the	43	46	22	WHAT HURTS THE MOST CASCADA (ROBBINS)
	25	4	FOREVER CHRIS BROWN (JIVE/ZOMBA)	故		41	17	SUPERSTAR LUPE FIASCO FEAT, MATTHEW SANTOS (1ST & 15TH/ATLANTIC
	16	14	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)		45	49	2	HOMECOMING KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/DJM/
	18	17	BREAK THE ICE BRITNEY SPEARS (JIVE/ZOMBA)		46	-		IF I NEVER SEE YOUR FACE AGAIN MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE
	21	27	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG) TOLICH MY BODY	台	47	45	12	BOYFRIEND/GIRLFRIEND C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC
	20	15	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG) BYE BYE		48	50	2	THAT'S WHAT YOU GET PARAMORE (FUELED BY RAMEN/RRP)
	24	5	MARIAH CAREY (ISLAND/IDJMG) SORRY	中	49	43	13	INDEPENDENT WEBBIE FEAT. LIL' PHAT & LL' BOOSIE (TRILL/ASYLUM/ATLANTIN
9	22	25	SURKY (ELEVEN SEVEN/ATLANTIC)  4 O stations are electronically monitored 24 hour data is used to compile the Pop 100.	位	50	-	1	AMERICAN BOY ESTELLE FEAT, KANYE WEST (HOME SCHOOL/ATLANTIC)

127 mai 7 days	instrea a wee	am to	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)  p 40 stations are electronically monitored 24 hours a day data is used to compile the Pop 100.
6	A.	HO	T
	Q	5	NGLES SALES
35		EEKS N CHT	TITLE
THIS	LAS.	WEE	ARTIST (IMPRINT / PROMOTION LABEL)
0	-	1	WE ROCK TWK CAMP ROCK (WALT DISNEY)
2		1	LOLLIPOP/A MILLI
			LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I'M LETTING GO
9		1	FRANCESCA BATTISTELLI (FERVENT)
4	1	30 4	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
200	2		WATER CURSES ANIMAL COLLECTIVE (DOMINO)
6	7	1	UR SO GAY
ords.			KATY PERRY (CAPITOL)  I DON'T WANT TO GO TO SCHOOL
~		1	THE NAKEO BROTHERS BAND (NICKELODEON/COLUMBIA)
8	3	9	SHINE ANNA NALICK (EPIC)
18		4	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
	7	2	GO SPEED RACER GO
11	10	25	DOWN 4 WHATEVA
	10		LONESOME THUG LADY (OHID SOUNDLAB) RINGER
12	4	3	FOUR TET (DOMINO)
		7	THE LIFE PRODIGY (AAO/VOX)
	9	193	PAPER PLANES
15	Q	В	M.LA. (XL/INTERSCOPE) WE FLY
			AG (WRECKLESS ENTERTAINMENT) THAT GREEN GENTLEMAN
16			PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP)
1	-	10	SAVE YOUR SOUL SHE WANTS REVENGE (PERFECTIOSS/FLAWLESS/GEFFEN/INTERSCOPE)
18		1	WILL YOU DANCE WITH ME JULIANNE HOUGH (FRONTLINE)
19	23	16	IT'S RIGHT HERE
			TANIKA TURNER (KOUNTREE BOYZ) WHAT TIME IS IT
20	12	46	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
21	1/-	1	MUCH LIKE FALLING  FLYLEAF (A&M/OCTONE/INTERSCOPE)
22	14	92	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)
23	-	9	LIKE ME/STUPID S***
	1000		GIRLICIOUS (AMARU/GEFFEN/INTERSCOPE)  LITTLE BIT
24		1	LYKKE L1 (LL RECORDINGS)
25	24	8	HEY SHAWTY KING B FEAT. D.S.K. (GET IT HOW U LIVE/GUACAMOLE)

A9 43 13  AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)  See chart legend for rules and explanations. Yellow indicates recently tested title, \$\psi\$ indicates New Release.  ARTIST/Title/LABEL/(Score) Chart Rank  POP 100 AIRPLAY  COLBIE CAILLA' Realize UNIVERSAL REPUBLIC (71.9) 16  \$\psi\$ CHRIS BROWN FOREVER ZOMBA (70.6) 19  MARIAH CAREY Bye Bye 10JMG (67.4) 24  GAVIN DEGRAW In LOVE With A Girl RMG (66.3) 27  3 DOORS DOWN  It'S NOT MY Time UNIVERSAL REPUBLIC (71.0) 28  SEAN KINGSTON FEAT. THE DEY &  JUELZ SANTANA There's Nothin EPIC (69.2) 29  JOHN MAYER SAY COLUMBIA (69.7) 32  \$\psi\$ NEW KIDS ON THE BLOCK  Summertime INTERSCOPE (67.1) 35  THE SPILL CANVAS All OVER YOU REPRISE (67.8) -  \$\psi\$ KARDINAL OFFISHALL FEAT. AKON  Dangerous INTERSCOPE (65.6) -  SARA BAREILLES BOTTLE II UP EPIC (67.7) -  BOYS LIKE GIRLS THUNDER COLUMBIA (73.6) -  USHER FEAT. BEYONCE & LIL WAYNE  LOVE IN This Club, Part II ZOMBA (66.3) -  ADULT TOP 40  YAEL NAIM New SOUL ATLANTIC (66.9) 16  GAVIN ROSSOALE  LOVE REMAINS THE Same INTERSCOPE (71.7) 19  SARA BAREILLES BOTTLE II UP EPIC (65.8) 30  DELTA GOODREM IN This Life MERCURY/DECCA (65.0) -  ADULT CONTEMPORARY  PLUMB IN MY ArmS CURB/REPRISE (71.4) 13  EAGLES BUSY Being Fabulous ERC (69.2) 14  \$\psi\$ NELLY FURTADO FEAT. KEITH URBAN 18  IN GO'S HANGS WITH SCOHAPMAN  CINCERSOLE Whatever It Takes GEFFEN (70.0) 22  \$\psi\$ STEVEN CURTIS CHAPMAN  CINCERSOLE Whatever IT Takes GEFFEN (70.0) 22  \$\psi\$ STEVEN CURTIS CHAPMAN  CINCERSOLE Whatever IT Takes GEFFEN (70.0) 22  \$\psi\$ STEVEN CURTIS CHAPMAN  CINCERSOLE Whatever IT Takes GEFFEN (70.0) 31  LIKKIN PARK GIVEN UP WARNER BROS. (70.8) 5  FOO FIGHTERS LET HID IR MARKER BROS. (70.8) 5  FOO FIGHTERS LET HID IR MARKER BROS. (70.8) 5  FOO FIGHTERS LET HID IR MARKER BROS. (70.8) 5  FOO FIGHTERS LET HID IR MARKER BROS. (70.8) 5  FOO FIGHTERS LET HID IR M		1007	00	-	PARAMORE (FUELED BY RAMEN/RRP)		M
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See chart legend for rules and explanations. Yellow indicates recently tested title, \$\frac{\phi}{2}\$ indicates New Release.  ARTIST/Title/LABEU/(Score) Chart Rank  POP 100 AIRPLAY  COLBIE CAILLAT Realize UNIVERSAL REPUBLIC (71.9) 16  \$\psi\$ CHRIS BROWN Forever ZOMBA (70.6) 19  MARIAH CAREY Bye Bye 10 JMG (67.4) 24  GAVIN DEGRAW In Love With A Girl RMG (66.3) 27  3 DOORS DOWN  It's Not My Time UNIVERSAL REPUBLIC (71.0) 28  SEAN KINGSTON FEAT THE DEY & JUELZ SANTANA There's Nothin EPIC (69.2) 29  JOHN MAYER Say COLUMBIA (69.7) 32  \$\psi\$ NEW KIDS ON THE BLOCK  Summertime INTERSCOPE (67.1) 35  THE SPILL CANVAS Ali Over You REPRISE (67.8) -  \$\psi\$ KARDINAL OFFISHALL FEAT. AKON  Dangerous INTERSCOPE (66.6)  SARA BAREILLES Bottle II Up EPIC (67.7) -  BOYS LIKE GIRLS Thunder COLUMBIA (73.6) -  USHER FEAT. BEYONCE & LIL WAYNE  Love In This Club, Part II ZOMBA (66.3)  ADULT TOP 40  VAEL NAIM New Soul ATLANTIC (66.9) 16  GAVIN ROSSDALE  Love Remains The Same INTERSCOPE (71.7) 19  SARA BAREILLES Bottle II Up EPIC (65.8) 30  DELTA GOODREM IN THIS LIFE MERCURY/DECCA (65.0) -  ADULT CONTEMPORARY  PLUMB In My Arms CURE/REPRISE (71.4) 13  EAGLES BUSY Being Fabulous ERC (69.2) 14  \$\psi\$ NELLY FURTADO FEAT. KEITH URBAN IN God's Hands INTERSCOPE (76.3) 20  LIFEHOUSE Whalever II Takes GEFFEN (78.0) 22  \$\psi\$ STEVEN CURTIS CHAPMAN CINCERIL EM CINCER (81.4) -  \$\psi\$ CLAY AIKEN ON MY WAY HERE RMS (80.2) -  MODERN ROCK  THE OFFSPRING Hammerhead COLUMBIA (71.5) 3  LINKIN PARK GIVEN UP WARNER BROS. (70.8) 5  FOO FIGHTERS Let II DIE RMG (72.2) 6	_		_	_			
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See chart legend for rules and explanations. Yellow indicates recently tested title, \$\frac{\pi}{2}\$ indicates New Release.  ARTIST/Title/LABEL/(Score) Chart Rank  POP 100 AIRPLAY  COLBIE CAILLAT Realize universal republic (71.9) 16  \$\pi\$ CHRIS BROWN Forever ZOMBA (70.6) 19  MARIAH CAREY Bye Bye IDJMG (67.4) 24  GAVIN DEGRAW In Love With A Girl RMG (66.3) 27  3 DOORS DOWN  It'S NOT MY Time UNIVERSAL REPUBLIC (71.0) 28  SEAN KINGSTON FEAT THE DEY & JUELZ SANTANA There's Nothin Epic (69.2) 29  JOHN MAYER Say COLUMBIA (59.7) 32  \$\pi\$ NEW KIDS ON THE BLOCK  Summertime INTERSCOPE (67.1) 35  THE SPILL CANNAS All Over You REPRISE (67.8) \$\times\$  \$\pi\$ KARDINAL OFFISHALL FEAT. AKON  Dangerous INTERSCOPE (66.6) \$\times\$  SARA BAREILLES Bottle II Up Epic (67.7) \$\times\$  BOYS LIKE GIRLS THUNDER COLUMBIA (73.6) \$\times\$  USHER FEAT. BEYONCE & LIL WAYNE  Love In This Club, Part II ZOMBA (66.3) \$\times\$  ADULT TOP 40  YAEL NAIM New Soul ATLANTIC (66.9) 16  GAVIN ROSSDALE  Love Remains The Same Interscope (71.7) 19  SARA BAREILLES Bottle It Up Epic (65.8) 30  DELTA GOODREM In This Life MERCURY/DECCA (65.0) \$\times\$  ADULT CONTEMPORARY  PLUMB In My Arms CURB/REPRISE (71.4) 13  EAGLES 8usy Being Fabulous Era (69.2) 14  \$\pi\$ NELLY FURTADO FEAT. KEITH URBAN IN God's Hands INTERSCOPE (76.3) 20  LIFEHOUSE Whalever It Takes GEFFEN (78.0) 22  \$\pi\$ STEVEN CURTIS CHAPMAN (Inderella EMI CMG (31.4) \$\pi\$ CLAY AIKEN ON MY Way Here RMG (80.2) \$\times\$  MODERN ROCK  THE OFFSPRING Hammerhead COLUMBIA (71.5) 3  LINKIN PARK GIVEN UP WARNER BROS. (70.8) 5  FOO FIGHTERS Let It Die RMG (72.2) 6				CATA	PAOVIDED BY promosquad		
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			GN I		K Given Up WARNER BROS. (70.8)		
DISTURBED INSIDE THE FIRE REPRISE (56.2) 12							
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# Billboard, R&B/HIP-HOP

		R		B/HIP-HOP ALBUN	IS,		
THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK
0	HOT DE	SHOT But	1	BUN-B 1 WK J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18	98) II Trill		1
2	2	*		MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2		1
3	4	3	12	GREATEST RICK ROSS GAINER SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	•	1
4	3	2	4	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change		1
5	N	EW	H	DONNA SUMMER BURGUNDY 22992 SONY BMG (18.98)	Crayons	26	5
	1		2	KEITH SWEAT	Just Me		1
7	11	11	24	THE-DREAM	Love/Hate		
8	N	EW	1	FLOBOTS	Fight With Tools		
	7	7	35	UNIVERSAL REPUBLIC 011258/UMRG (13.98) KEYSHIA COLE	Just Like You		
10	9	4	27	CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)  MARVIN SAPP	Thirsty		
11	8	6	23	VERITY 09433/ZOMBA (17:98) MARY J. BLIGE	Growing Pains		IN I
12		10	19	MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕  RAHEEM DEVAUGHN	Love Behind The Melody		
	N		13	JIVE 19080/ZOMBA (17 98) THE ROOTS			591
13	10	5		DEF JAM 011138*/IDJMG (13.98) TRINA	Rising Down		
-		12	8	SLIP-N-SLIDE 72008 (18.98) ALICIA KEYS	Still Da Baddest		
15	14		28	MBK J 11513* RMG (18.98) ⊕  CHRIS BROWN	As I Am		
16	17	16	28	JIVE 12049/ZOMBA (18 98) ⊕	Exclusive		2
	119		2	CHERISH SHO'NUFF 00806/CAPITOL (18.98)	The Truth		
18	24	13	39	VERVE 008909/VG (10.98)	Lost & Found		10
		-	2	FOXY BROWN BLACK ROSES 5030/KOCH (17.98)	Brooklyn's Don Diva		
20	23	15	11	SNOOP DOGG DOGGYSTYLE GEFFEN 010835*//GA (13.98)	Ego Trippin	2017	2
	20	18	23	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	•	
22	*		1	FRAYSER BOY HYPNOTIZE MINDS 3619 (16.98)	Da Key		22
	18	21	13	<b>SHAWTY LO</b> D4L 331708/ASYLUM (18.98)	Units In The City		
24	2	27	10	ROCKO ROCKY RDAO ISLAND URBAN 010773*/IDJMG (11.98)	Self-Made		
25		1	4	ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98)	Shine	5	
26	28	20	11	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGI	MARKETING GROUP (18.98) NOW 27		
27	16	19	13	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)		
28	26	23	15	FLO RIDA	Mail On Sunday		
	. 20		200-7	POE BOY/ATLANTIC 442748/AG (18.98)	,		
29	15		2	POE BOY/ATLANTIC 442748/AG (18.98)  REGINA BELLE  P. NDILLUM 300208500 (14.98)	Love Forever Shines		15
30	15	24	2	REGINA BELLE F NDULUM 300208500 (14.98) RAY J	Love Forever Shines		15
	15		2 7 10	PEGINA BELLE PINDULUM 300208500 (14.98)  RAY J  DANITY KANE  DANITY KANE	Love Forever Shines  All I Feel  Welcome To The Dollhouse	•	15
	15	24	1	PIEGINA BELLE PINDULUM 300208500 (14.98)  RAY J  DEJA 34.KNOCKOUT EPIC 5041/KOCH (17.98)  DANITY KANE BAD BOY 444604-AG (18.98)  LUPE FIASCO	Love Forever Shines  All I Feel  Welcome To The Dollhouse		15
30	15 29 21	24 17 28	7	PEGINA BELLE P. NDULUM 300208500 (14.98)  PAY J DEAN 34.KNOCKOUT/EPIC 5041/K0CH (17.98)  DANITY KANE BAD 80Y 444604/AG (18.98)  LUPE FIASCO 15T & 15TH/ATLANTIC 368316*/AG (18.98)  BIZZY BONE	Love Forever Shines All I Feel Welcome To The Dollhouse		15
30	15 29 21 30	24 17 28	7 10 23	PIEGINA BELLE PINDULUM 300208500 (14.98)  RAY J  DEJA 34.KNOCKOUT/EPIC 5041/KOCH (17.98)  DANITY KANE BAD 80Y 444604/AG (18.98)  LUPE FIASCO  1ST & 15TH/ATLANTIC 368316*/AG (18.98)  BIZZY BONE AFTER PLATINUM 7935 (15.98)  MINT CONDITION	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool		
30	15 29 21 30 44 19	24 17 28 36 8	7 10 23	PEGINA BELLE PINDULUM 300208500 (14.98)  RAY J  DANITY KANE BAD BOY 444604/AG (18.98)  LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)  BIZZY BONE AFTER PLATINUM 7935 (15.98)  MINT CONDITION CAGED BIRD 3636/IMAGE (18.98)  WEBBIE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life		28
30 32 33	15 29 21 30 44 19	24 17 28 36 8	7 10 23 5	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2		28
32 33 35	15 29 21 30 44 19	24 17 28 36 8 37 31	7 10 23 5 3	HEGINA BELLE	Love Forever Shines All I Feel Welcome To The Dollhouse Lupe Fiasco's The Cool A Song For You E-Life Savage Life 2	2	28
32 33 35 36	15 29 21 30 44 19 31 33 34	24 17 28 36 8 37 31	7 10 23 5 3 13 63	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad	2	28
30 32 33 35 36 37	15 29 21 30 44 19 31 33 34	24 17 28 36 8 37 31 35	7 10 23 5 3 13 63	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3	2	28 8
32 33 35 36 37	15 29 21 30 44 19 31 33 34 40	24 17 28 36 8 37 31 35 30 26	7 10 23 5 3 13 63	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3	2	28 8
32 33 35 36 37 38 39	15 29 21 30 44 19 31 33 34 40 42 46	24 17 28 36 8 37 31 35 30 26 39	7 10 23 5 3 13 63	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go	2	28 8
32 33 35 36 37 38 39 40	15 29 21 30 44 19 31 33 34 40 42 46 35	24 17 28 36 8 37 31 35 30 26 39 25	7 10 23 5 3 13 63	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26	2	28 8
32 33 35 36 37 38 39	15 29 21 30 44 19 31 33 34 40 42 46 35 49	24 17 28 36 8 37 31 35 30 26 39 25 46	7 10 23 5 3 13 63	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament	2	28 8
30 32 33 35 36 37 38 39 40 41	15 29 21 30 44 19 31 33 34 40 42 46 35	24 17 28 36 8 37 31 35 30 26 39 25 46 38	7 10 23 5 3 13 63 5; 35 4 24 5	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface	2	28 8
30 32 33 35 36 37 38 39 40 41 42 43	15 29 21 30 44 19 31 33 34 40 42 46 35 35 32	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22	7 10 23 5 3 13 63	PIEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament	2	28 8
30 32 33 35 36 37 38 39 40 41 42 43 44 44	15 29 21 30 44 19 31 33 34 40 42 46 35 35 32 39	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22	7 10 23 5 3 13 63 5; 35 4 24 5	PIEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold		28 8
30 32 33 35 36 37 38 39 40 41 42 43 44 45 46	15 29 21 30 44 19 31 33 34 40 42 46 35 35 32	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22 40 43	7 10 23 5 3 13 63 5 35 4 24 5 4 24 5 13	PIEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold  American Gangster		28 8
30 32 33 35 36 37 38 39 40 41 42 43 44 45 46	15 29 21 30 44 19 31 33 34 40 42 46 35 35 32 39	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22	7 10 23 5 3 13 63 5 35 4 24 5 4 24 5 13	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold  American Gangster  Graduation		28 8 2 16 13
30 32 33 35 36 37 38 39 40 41 42 43 44 45 46 47 48	15 29 21 30 44 19 31 33 34 40 42 46 35 32 39 52	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22 40 43 42	7 10 23 5 3 13 63 5 35 4 24 5 4 24 5 13	PIEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold  American Gangster  Graduation  Prince Of The South		28 8 8 113 113 122 22
30 32 33 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49	15 29 21 30 44 19 31 33 34 40 42 46 35 35 32 39 52	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22 40 43 42	7 10 23 5 3 13 63 5 35 4 24 5 4 24 5 13	PIEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold  American Gangster  Graduation  Prince Of The South  The Odd Couple		28 8 16 13 22 14
30 32 33 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50	15 29 21 30 44 19 31 33 34 40 42 46 35 32 39 52	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22 40 43 42 -	7 10 23 5 3 13 63 5 35 4 24 5 13 5 13 5 13 5 13 13 13 13 13 13 13 13 13 13 14 15 15 15 15 15 15 15 15 15 15 15 15 15	PIEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold  American Gangster  Graduation  Prince Of The South  The Odd Couple  We The Best		28 8 8 113 113 122 22
30 32 33 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50	15 29 21 30 44 19 31 33 34 40 42 46 35 32 39 52 48 47 45	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22 40 43 42 	7 10 23 5 3 13 63 5 35 4 24 5 4 24 5 13	HEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold  American Gangster  Graduation  Prince Of The South  The Odd Couple  We The Best		28 8 16 13 22 14
30 32 33 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51	15 29 21 30 44 19 31 33 34 40 42 46 35 32 39 52 48 47 45 41	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22 40 43 42 	7 10 23 3 13 63 5: 35 4 24 5 13 5 13 5 13 13 14 24 5 13 13 14 14 15 16 16 16 16 16 16 16 16 16 16 16 16 16	PIEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold  American Gangster  Graduation  Prince Of The South  The Odd Couple  We The Best  I Am  Trey Day		28 8 16 13 22 14 33
30 32 33 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51	15 29 21 30 44 19 31 33 34 40 42 46 35 32 39 52 48 47 45 41 50	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22 40 43 42 	7 10 23 5 3 13 63 5 35 4 24 5 13 5 13 5 13 5 13 13 13 13 13 13 13 13 13 13 14 15 15 15 15 15 15 15 15 15 15 15 15 15	PIEGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold  American Gangster  Graduation  Prince Of The South  The Odd Couple  We The Best  I Am  Trey Day  Thy Kingdom Come		28 8 2 16 13 12 14
30 32 33 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51	15 29 21 30 44 19 31 33 34 40 42 46 35 32 39 52 48 47 45 41	24 17 28 36 8 37 31 35 30 26 39 25 46 38 22 40 43 42 	7 10 23 3 13 63 5: 35 4 24 5 13 5 13 5 13 13 14 24 5 13 13 14 14 15 16 16 16 16 16 16 16 16 16 16 16 16 16	REGINA BELLE	Love Forever Shines  All I Feel  Welcome To The Dollhouse  Lupe Fiasco's The Cool  A Song For You  E-Life  Savage Life 2  Back To Black  Good Girl Gone Bad  The Real Thing: Words And Sounds Vol. 3  VYP: Voice Of The Young People  Go  DAY26  The Real Testament  The Best Of Scarface  Discipline  Gives You Lemons, You Paint That Shit Gold  American Gangster  Graduation  Prince Of The South  The Odd Couple  We The Best  I Am  Trey Day		28 8 16 13 22 14 33

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING CABEE (PRICE)	Title	CERT.	DE AV
56	54	49	4	BRIAN CULBERTSON GRP 010927/VG (13.98)	Bringing Back The Funk		
57	37	33	5	PRODIGY AAO 40701/V0X (17.98) ⊕	H.N.1.C. Pt. 2	0	
58	58	53	34	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962 '/IGA (13 98)	souljaboytellem.com	Pos	
59	56	45	4	MJG REAL TALK 48 (17 98)	MJG : Pimp Tight	-12	
80	60	61	24	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		
61	<b>5</b> 5	52	18	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla		
62	64	60	11	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room		
63	63	62	56	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		
64	RE-E	NTRY	9	MARY J. BLIGE MATRIARCH (GEFFEN 871315 EX/IGA (12.98)	Mary J. Blige & Friends	8	ĺ
65	57	48	34	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac	•	
66	61	54	5	TIFFANY EVANS COLUMBIA 91004/SONY MUSIC (12.98)	Tiffany Evans		-
67	Ni	W	1	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand		
68	62	55	32	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		Name and
69	69	56	14	UM TONES	HARLEMs American Gangster		
70	77	73	28	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL	(18.98) NOW 26		The same of
71	76	72	5	PLIES STARZ 63167 (14.98)	Real Definitions		
72	74	65	43	SEAN KINGSTON BELUGA HEIGHTS/KOCH EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		STREET, ST.
73	53	-	2	KIDZ IN THE HALL MAJOR LABEL 2075/DUCK DOWN (16 98)	The In Crowd		
74	84	80	48	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		
75	70	50	3	TECH N9NE PRESENTS KRIZZ KALIKO STRANGE 45/RBC (18.98)	Vitiligo		ĺ

WEEK	LAST	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
1	2	62	#1 STEPHEN MARLEY 13 WKS GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/U	MRG MInd Contr
2)	N	EW	VARIOUS ARTISTS VP 1820* ⊕	Soca Gold 2000
3	3	47	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Budda
4	6	14	REBEL SOULJAHZ GO ALOHA 1009	Nothing To Hide
5	1	2	RICHIE SPICE VP 1809*	Gideon Boo
6	5	7	ELEPHANT MAN VP/BAD BOY 182524 AG	Let's Get Physica
	7	6	MORGAN HERITAGE VP 1779*	Mission In Progress
8	4	3	VARIOUS ARTISTS GREENSLEEVES 312	Ragga Ragga Ragga 2008
9	NI	W	CAS HALEY CARTEL DIGITAL EX	Cas Hale
10	8	35	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO	Radio
	9	50	VARIOUS ARTISTS	Reggae Gold 2007: Treasure Of The Caribbeau
12	10	28	SHAGGY BIG YARD 1793*/VP	Intoxication
13	11	15	J BOOG SDUTHPAC 60428	Hear Me Roa
14	13	9	REBELUTION HILL KID 00005/REBELUTION	Courage To Grov
10	12	3	LOS CAFRES LUAR 330011/MACHETE	Barrilete/Hombre Simple

BETWEEN THE BULLETS rgeorge@billboard.com

### **BUN B DRAWS SECOND SOLO ACE**

Bun B once again occupies the summit of Top low-up album as "Trilla" climbs 4-3 while second solo set, "II Trill." The new release

R&B/Hip-Hop Albums with the debut of his earning Greatest Gainer (up 19% at core stores). Outside its early No. 75 bow from street date violations, "Trilla"

from the Houston rapper also lands a healthy 98,000 on the Billboard 200 (No. 2), only 17% off the first-week sales of "Trill," which opened at No. 6 with 118,000 in 2005. Two steps behind Bun B, Rick Ross shows little sign of slowing down with his fol-



has spent its entire chart run inside the top four. The chart also welcomes the first top 10s for Donna Summer (No. 5) and hip-hop group Flobots (No. 8). Meanwhile, Frayser Boy earns his best debut at No. 22. —Raphael George

# R&B/HIP-HOP Billboard

Ā		R	BHIP-HOP AIRPLAY	
THIS	LAST	UVEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	1	11	#1 LOLLIPOP SWKS LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	由
0	2	12	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
3	3	7	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	1
4	7	9	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)	廿
0	8	16	LOVE IN THIS CLUB USHER FEAT, YOUNG JEEZY (LAFACE/ZOMBA)	位
6	6	14	THE WAY THAT I LOVE YOU ASHANTI (THE INC /UNIVERSAL MOTOWN)	垃
0	12	9	I LUV YOUR GIRL THE-DRAM (RADIO KILLA/DEF JAM/IDJMG)	ф
8	4	2	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
		18	TOUCH MY BODY MARIAH CARLY (ISLAND/DJMG)	क्षे
10	10	5	LOVE IN THIS CLUB, PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	क्री
11	11	18	THE BOSS	
12	13	17	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)  SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	ŵ
13	9	17	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)	रहे।
14	18	19	SEXY CAN I	
15	15	13	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH) TEENAGE LOVE AFFAIR	ŵ
16	17	30	ALICIA KEYS (MBK/J/RMG)  I REMEMBER	山山
17	14	19	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)  CUSTOMER	1
18	18	8	RAHEEM DEVAUGHN (JIVE/ZOMBA)  GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	业
19	22	35.	JUST FINE	1
20	20	33	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE) NEVER	业
21	25	36	JAHEIM (DIVINE MILL/ATLANTIC)  WOMAN	l last
22	28	6	GIRLS AROUND THE WORLD	
23	21	19	LLOYO FEAT. LIL' WAYNE (THE INC /UNIVERSAL MOTOWN)  NEVER NEVER LAND	tùr
24	19	31	LIKE YOU'LL NEVER SEE ME AGAIN	ŵ
25	30	4	ALICIA KEYS (MBK/J/RMG)  A MILLI  A CASCI MONEY/INNIFERSAL MOTOWAD	
			LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	-

ALCON			म्बर का करें के अंग्रिक की विकास करते हैं कि का स्वरूप की विकास की जाता.	
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (MPRINTER ROMOTION LABEL)	THE
26	26	17	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	
27	24	34	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	1
28	36	4	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	1
29	49	3	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/IDJMG)	
30	33	7	FOOLISH SHAWTY LO (D4L/ASYLUM)	
31	40	3	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	
32	35	14	THE RIVER NOEL GOUNDIN (EPIC)	
33	32	17	SOMETIMES ANGIE STDNE (STAX/CMG)	
34	29	8	MUSIC FOR LOVE MARIO (3RD STREET/J/RMG)	1
35	23	25	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	8.
36	34	5	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	12
37	41	31	DEY KNOW SHAWTY LO (D4L/ASYLUM)	1000
38	27	39	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	t
39	31	27	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	10000
40	43	32	INDEPENDENT WEBBIE FEAT. LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
41	39	7	CLOSER NE-YD (DEF JAM/IOJMG)	1
42		H	I'VE CHANGED  JAHEIM FEAT. KEYSHIA CDLE (DIVINE MILL/ATLANTIC)	
43	44	27	UMMA DO ME RDCKD (RDCKY RDAD/ISLAND URBAN/IDJMG)	
44	51	4	NO MATTER WHAT  I.I. (GRAND HUSTLE/ATLANTIC)	
45	46	5	THAT'S GANGSTA BUN B FEAT. SEAN KINGSTON (RAP-A-LOT 4 LIFE/ASYLUM)	
46	55	8	GET LIKE ME David Banner Feat. Chris Brown (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	07.
47	38	25	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	1
48	47	4	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY REPRISE WARNER BROS )	
49	50	29	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	SPECIAL SPECIA
50	56	3	NEED U BAD JAZMINE SULLIVAN FEAT. MISSY ELLIOTT (J/RMG)	

NEEK	AST	WEEKS ON CHT	TITLE ARTIST (MIPRINT / PROMOTION LABEL)
1	1	29	I REMEMBER 9 WKS KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
2	2	35	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)
3	3	32	NEVER JAHEIM (DIVINE MILL/ATLANTIC)
4	4	23	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)
5	6	35	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
6	ā	27	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
7	9	15	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
8	7	29	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
٠	8	23	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
	10	19	SOMETIMES ANGIE STONE (STAX/CMG)
11	13	13	THE RIVER NOEL GOURDIN (EPIC)
12	11	17	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)
13	12	18	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)
14	14	31	MY LOVE JILL SCOTT (HIDDEN BEACH)
15	16	5	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)
16	17	6	I'M CHEATIN' DWELE (RT/KDCH)
17	19	7	LET GO LALAH HATHAWAY (STAX/CMG)
18	20	8	I'VE CHANGED JAHEIM FEAT, KEYSHIA COLE (DIVINE MILL/ATLANTIC)
19	21	8	STAY WITH ME (BY THE SEA) AL GREEN FEAT, JOHN LEGEND (BLUE NOTE/CAPITOL)
20	23	16	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)
21	18	17	SUPA SEXXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)
22	22	7	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)
23	28	41	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
24	27	6	FEELS GOOD RAHSAAN PATTERSON (ARTISTRY)
25	24	10	LOVE IS YOU CHRISETTE MICHELE (DEF JAM/IDJMG)

<b>@</b>		10	
A	~	R	AP SONGS
THIS	LAST	WEEKS ON CHI	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	B WKS LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	2	11	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
3	3	17	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF.JAM/IDJMG)
4	4	10	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)
5	5	68	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)
6	11	4	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
7	10	5	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
8	6	36	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
9	9	7	GET LIKE ME DAVID BANNEN FEAT. CHRIS BROWN (B.I.G. F.A. C.E./SRC/UNIVERSAL MOTOWN)
10	7	30	INDEPENDENT WEBBIE FEAT. LIL: 800SIE (TRILL/ASYLUM/ATLANTIC)
11	12	3	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)
12	8	10	FINER THINGS DJ FELLI FEL FEAT. KANYE WEST, JERMAINE DUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG)
13	15		FOOLISH SHAWTY LO (D4L/ASYLUM)
14	13	18	I KNOW  JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)
15	14	25	DEY KNOW SHAWTY LO (D4L/ASYLUM)
16	22	3	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/IDJMG)
17	20	2	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)
18	-		GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
19			HOMECOMING KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG)
20	24		LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)
21			NO MATTER WHAT T.I. (GRAND HUSTLE/ATLANTIC)
22	16		THAT'S GANGSTA BUN B FEAT. SEAN KINGSTON (RAP-A-LDT 4 LIFE/ASYLUM)
23	17	8	LIFE OF DA PARTY SNOOP OOGG FEAT. TOO SHORT & MISTAH FA.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)
24	23	4	I LIKE THE WAY SHE DO IT G UNIT (G UNIT/INTERSCOPE)
25	18	8	PARTY PEOPLE NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN)

THIS	LAST	WEEKS ON CHT	TITLE  ARTIST (BAPRINT / PROMOTION LABEL)	HIT
1	1	10	#1 LOLLIPOP  SWISS LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	1
2	3	16	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	*
3	2	15	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	1
3	7	9	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
5	4	18	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	
3	6	12	THE BOSS	
	5	15	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG) NO AIR	**
8	8	12	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)  BLEEDING LOVE	
9	11	6	LEONA LEWIS (SYCO/J/RMG)  BYE BYE	
10	10	11	MARIAH CAREY (ISLAND/IDJMG)  DAMAGED	
11	9	15	TOUCH MY BODY	
	12	1)	MARIAH CAREY (ISLAND/IOJMG) FINER THINGS	L
12			DJ FELLI FEL FEAT. KANYE WEST, JERMAINE OUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG	
13	16	4	USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)  DANGEROUS	1
14	2		KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	t
15	14	6	CLOSER NE-YO (DEF JAM/IDJMG)	t
16	17	6	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	1
17	13	19	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	C
18	18	7	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	
19	15	37	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
20	22	4	I LUV YOUR GIRL THE-OREAM (RADID KILLA/DEF JAM/IDJMG)	4
21	23	5	LOLLI LOLLI (POP THAT BODY) THREE 6 MAPIA FEAT PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINOS/COLUMBIA)	
22	25	6	AMERICAN BOY	- Section
23	24	6	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)  THE WAY THAT I LOVE YOU  SCHOOL THE WAY THAT TO THE YOUR YOUR THAT THE WAY THE WAY THAT THE WAY THAT THE WAY THAT THE WAY THAT THE WAY THE WAY THAT THE WAY THAT THE WAY THE WAY THAT THE WAY THAT THE WAY THAT THE WAY THE W	10
24	32	2	ASHANTI (THE INC./UNIVERSAL MOTOWN) FOREVER	1
25	27	8	CHRIS BROWN (JIVE/ZOMBA)  DON'T STOP  BABY BASH FEAT. KEITH SWEAT (ARISTA/RMG)	

	HITPREDICTOR	
	DATA PROVIDED BY promosquad	
See chart legend to	or rules and explanations. Yellow indicates recently tested literal indicates New Release.	tle
ARTIST/THIE/LABEL/(S	core) Chart	R
R&B/HIP-HOP	AIRPLAY	
KEYSHIA COLE	Heaven Sent INTERSCOPE (82.1)	_
CHRIS BROWN I	ake You Down ZOMBA (80.8)	
THE-DREAM I LOV	Your Girl IDJMG (80.7)	
	ONCE & LIL WAYNE Love In This Club, Part II zomba (87.2)	
	nage Love Affair RMG (84.4)	
V.I.C. Gel Silly WARN		
	EAT. YUNG JOC Lookin Boy ZOMBA (66.9)	
RIHANNA Take A E	NDRE 3000 & RAEKWON Royal Flush ZOMBA (84.1)	
	FEAT. AKON What You Got INTERSCOPE (65.0)	
	ES Don't Touch Me (Throw Da Water On 'Em) INTERSCOPE (67.8)	
RHYTHMIC AIR	PI AY	
RHYTHMIC AIR		_
MARIAH CAREY	Вуе Вуе юзме (74.3)	
MARIAH CAREY USHER FEAT. BEY		
MARIAH CAREY USHER FEAT. BEY	Bye Bye 10JMG (74.3)  **CONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  **FISHALL FEAT. AKON Dangerous interscope (67.3)	
MARIAH CAREY USHER FEAT. BEY 位 KARDINAL OF NE-YO Closer IDJMG RIHANNA Take A B	Bye Bye 10JMG (74.3)  YONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  FISHALL FEAT. AKON Dangerous INTERSCOPE (67.3)  (73.1)  JOW 10JMG (73.9)	
MARIAH CAREY USHER FEAT. BEV ☆ KARDINAL OF NE-YO Closer IDJMG RIHANNA Take A B ASHANTI The Way	Bye Bye 10JMG (74.3)  YONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  FFISHALL FEAT. AKON Dangerous Interscope (67.3)  (73.1)  LOW IDJMG (73.9)  That I Love You Universal Motown (81.9)	
MARIAH CAREY USHER FEAT. BEY  THE KARDINAL OF NE-YO Closer IDING RIHANNA Take A B ASHANTI THE WAY THE CHRIS BROW	Bye Bye 10JMG (74.3)  **CONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  **FISHALL FEAT. AKON Dangerous INTERSCOPE (67.3)  **(73.1)  **Iow IDJMG (73.9)  That I LOVE YOU UNIVERSAL MOTOWN (81.9)  N Forever ZOMBA (69.2)	
MARIAH CAREY USHER FEAT. BEY TO KARDINAL OF NE-YO Closer IDING RIHANNA Take A B ASHANTI THE WAY TO CHRIS BROW V.I.C. Get Silly WARN	Bye Bye 10JMG (74.3)  **CONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  **FISHALL FEAT. AKON Dangerous Interscope (67.3)  (73.1)  **Iow IDJMG (73.9)  That I Love You UNIVERSAL MOTOWN (81.9)  N Forever ZOMBA (69.2)  ER BROS. (66.7)	
MARIAH CAREY USHER FEAT. BEY TO KARDINAL OF NE-YO Closer IDJMG RIHANNA Take A B ASHANTI The Way TO CHRIS BROW V.I.C. Get Silly wann CHRIS BROWN T	Bye Bye 10JMG (74.3)  **CONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  **FISHALL FEAT. AKON Dangerous Interscope (67.3)  (73.1)  10W IDJMG (73.9)  That I Love You UNIVERSAL MOTOWN (81.9)  IN FOREVER ZOMBA (69.2)  ER BROS. (66.7)  ake You Down ZOMBA (77.3)	
MARIAH CAREY USHER FEAT. BEY  THE KARDINAL OF NE-YO Closer IDJMG RIHANNA Take A B ASHANTI THE Way  THE CHRIS BROW VI.C. Get Silly WARN CHRIS BROWN TALICIA KEYS Teer	Bye Bye 10JMG (74.3)  **CONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  **FISHALL FEAT. AKON Dangerous Interscope (67.3)  (73.1)  **Iow IDJMG (73.9)  That I Love You UNIVERSAL MOTOWN (81.9)  N Forever ZOMBA (69.2)  ER BROS. (66.7)	
MARIAH CAREY USHER FEAT. BEY THE KARDINAL OF NE-YO Closer IDIME RIHANNA TAKE A B ASHANTI THE WAY THE CHRIS BROW V.I.C. Get Silly WARN CHRIS BROWN T ALICIA KEYS Teet KEYSHIA COLE	Bye Bye 10JMG (74.3)  /ONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  FISHALL FEAT. AKON Dangerous INTERSCOPE (67.3)  (73.1)  low IDJMG (73.9)  That I Love You UNIVERSAL MOTOWN (81.9)  N Forever ZOMBA (69.2)  ER BROS. (66.7)  ake You DOWN ZOMBA (77.3)  hage Love Affair RMG (82.2)	
MARIAH CAREY USHER FEAT. BEY THE KARDINAL OF NE-YO Closer IDIME RIHANNA TAKE A B ASHANTI THE WAY THE CHRIS BROW V.I.C. Get Silly WARN CHRIS BROWN T ALICIA KEYS Teet KEYSHIA COLE	Bye Bye 10JMG (74.3)  **CONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  **FISHALL FEAT. AKON Dangerous INTERSCOPE (67.3)  **(73.1)  **Iow IDJMG (73.9)  That I Love You UNIVERSAL MOTOWN (81.9)  IN FOREVER ZOMBA (69.2)  ER BROS. (66.7)  **ake You Down ZOMBA (77.3)  **nage Love Affair RMG (82.2)  **leaven Sent INTERSCOPE (82.6)	
MARIAH CAREY USHER FEAT. BEY THE KARDINAL OF NE-YO Closer IDIME RIHANNA TAKE A B ASHANTI THE WAY THE CHRIS BROW V.I.C. Get Silly WARN CHRIS BROWN T ALICIA KEYS Teet KEYSHIA COLE	Bye Bye 10JMG (74.3)  **CONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)  **FISHALL FEAT. AKON Dangerous INTERSCOPE (67.3)  **(73.1)  **Iow IDJMG (73.9)  That I Love You UNIVERSAL MOTOWN (81.9)  IN FOREVER ZOMBA (69.2)  ER BROS. (66.7)  **ake You Down ZOMBA (77.3)  **nage Love Affair RMG (82.2)  **leaven Sent INTERSCOPE (82.6)	
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# Billboard COUNTRY 7

WEEK	LAST	Z WEEKS	WEEKS OH CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK
0	1	2	14	#1 I'M STILL A GUY 2 WKS FROGERS (K LOVELACE, B. PAISLEY, L. T. MILLER)	Brad Paisley  • ARISTA NASHVILLE		1
2	2	3		LOVE IS A BEAUTIFUL THING M.WRIGHT,PVASSAR (J.STEELE,C.WISEMAN)	Phil Vassar  universal south		2
*.	3	1		JUST GOT STARTED LOVIN' YOU J.RICH (J. 0TT0.J. FEMINO.D. V. WILLIAMS)	James Otto  • RAYBAW/WARNER BROS./WRN		
3	4	6		EVERY DAY D.HUFF.RASCAL FLATTS (J.STEELE, A.MOREND)	Rascal Flatts  • LYRIC STREET		
6)	5	8		LOVE DON'T LIVE HERE PWDRLEY,V.SHAW (D.HAYWODD,C.KELLEY,H.SCOTT)	Lady Antebellum  O CAPITOL NASHVILLE		1
6	8	9		BETTER AS A MEMORY  B.CANNON, K.CHESNEY (S.CARUSOE, L.GOODMAN)	Kenny Chesney		
7	7	10		LAST NAME	Carrie Underwood  • ARISTA/ARISTA NASHVILLE		
8	11	12		M.BRIGHT (C.UNDERWOOD,L.LAIRD.H.LINDSEY)  HOME	Blake Shelton		
	10	11		BACK WHEN I KNEW IT ALL	WARNER BROS /WRN  Montgomery Gentry		
0		5		B.CHANCEY (G.HANNAN, P.O'DONNELL, T. WILLMON)  I SAW GOD TODAY	● COLUMBIA George Strait		
	6			T.BROWN.G STRAIT (R CLAWSON,M.CRISWELL W.KIRBY) TRYING TO STOP YOUR LEAVING	MCA NASHVILLE     Dierks Bentley		
N	12	13		B BEAVERS (J. BEAVERS.B. BEAVERS, D. BENTLEY)  GOOD TIME	CAPITOL NASHVILLE  Alan Jackson		
2)	13	16		K.STEGALL (A JACKSON)  PICTURE TO BURN	ARISTA NASHVILLE  Taylor Swift		
3	9	4	24	N.CHAPMAN (T.SWIFT.L.ROSE)	BIG MACHINE		
۰	14	15		SHE'S A HOTTIE T.KEITH (T.KEITH,B.PINSON)	Toby Keith  ● SHOW DOG NASHVILLE		
5	15	14		STRONGER WOMAN J.KILCHER.J.RICH (J.KILCHER.M GREEN)	Jewel		
6	18	20		GUNPOWDER & LEAD FLIDDELL.M.WRUCKE (M.LAMBERT.H.LITTLE)	Miranda Lambert  © COLUMBIA		
D	17	17		ANOTHER TRY Josh EROGERS (C.STAPLETON, J.SPILLMAN)	Turner Featuring Trisha Yearwood  • MCA NASHVILLE		
8	16	19		KRISTOFFERSON B.GALLIMORE, T.MCGRAW, D.SMITH (A.SMITH, R.NIELSEN)	Tim McGraw  © CURB		
9	20	22		I STILL MISS YOU J.STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson  © COLUMBIA		
0	22	27		PUT A GIRL IN IT T.BROWN.R.DUNN.K BROOKS (R.AKINS, D.DAVIDSON, B.HAYSLIP)	Brooks & Dunn  • ARISTA NASHVILLE		
b	19	23		EVERY OTHER WEEKEND	Reba McEntire  • MCA NASHVILLE		
	21	21		R.MCENTIRE.T.BROWN (C.HARRINGTON.S.EWING)  WE WEREN'T CRAZY	Josh Gracin		
	23	24		B JAMES (J GRACIN T.LOPACINSKI,B PINSON)  LEARNING HOW TO BEND	© LYRIC STREET Gary Allan		i
7	27	29		M WRIGHT, G.ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)  HOLLER BACK	• MCA NASHVILLE  The Lost Trailers		
75)				B.BEAVERS (S.NIELSON.T JAMES)  I CAN SLEEP WHEN I'M DEAD	Jason Michael Carroll		
4	26	26		D.GEHMAN (J.M. CARROLL, I COLLINS.R RUTHERFORD) THIS IS ME YOU'RE TALKING TO	ARISTA NASHVILLE  Trisha Yearwood		
26	25	25 SHOT	E.L.	G.FUNDIS (K.ROCHELLE, T.L.JAMES)  GREATEST ALL I WANT TO DO	●● BIG MACHINE Sugarland		
27	DE	BUT	1	GAINER B.GALLIMORE.K.BUSH.J.NETTLES (J.O.NETTLES,K.		TO COMPANY	-
28	29	32		O.MALLOY (J.COLLINS, W.MOBLEY, T.MARTIN)	• MERCURY		
29)	28	30		NOT LISTED (N.LAIRD-CLOWES.G.GABRIEL)	Feat. Little Big Town & Jake Owen		
30	30	34		DO YOU BELIEVE ME NOW J WEST D PAHANISH (J WEST D PAHANISH T JOHNSON)	Jimmy Wayne  • VALDRY		

With spins at all 108 monitored
stations on the chart panel, singer inks sixth top 10
with Michael Bublé cover (22.3 million impressions).





WEEK	LAST	Z WEEKS	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK		
31	32	33		JOHNNY & JUNE T.BROWN (H.NEWFIELD, D.BRYANT, S.SMITH)	Heidi Newfield		31		
32	33	31		IF YOU DIDN'T LOVE ME W KIRKPATRICK (G.LEVOX.W.MOBLEY.J.SELLERS)	Phil Stacey  O LYRIC STREET		28		
33	34	36	12	COUNTRY MAN J.STEVENS (L.BRYAN, J.P.MATTHEWS, G. GRIFFIN)					
34	59	-		SHOULD'VE SAID NO N.CHAPMAN (T.SWIFT)	Taylor Swift  B BIG MACHINE		34		
35	31	28		SOME THINGS NEVER CHANGE J.SHANKS (S EVANS.M.EVANS.H.LINDSEY.J.M.SHANKS)					
36	41	41		ALL I EVER WANTED M POWELL, D. HUFF (C. WICKS. M. POWELL. A. WILSON)	Chuck Wicks  © RCA		31		
37	35	37		GOOD FRIEND AND A GLASS OF WINE D.HUFF (L.RIMES.D.BROWN,B.DALY)	LeAnn Rimes  ● ASYLUM-CURB		3		
38	39	42		DON'T THINK I DON'T THINK ABOUT IT EROGERS (D RUCKER,C MILLS)	Darius Rucker  O CAPITOL NASHVILLE		31		
39	37	44		RELENTLESS M.KNOX (J.P.WHITE.J.LEBLANC)	Jason Aldean  • BROKEN BOW		3		
40	40	40		I'M DONE J.FLDWERS,J.O.MESSINA (J.D.MESSINA,J.FLOWERS,M.POWELL)	Jo Dee Messina © CURB		3		
41	36	43		YOU CAN LET GO S.HENDRICKS (C.BATTEN.K.BLAZY.R.L.FEEK)	Crystal Shawanda  • RCA		3		
42	42	39		ROCKS IN YOUR SHOES J.STOVER (E.WEST, D.BERG, A. TATE)	Emily West  GAPITOL NASHVILLE		3		
43	43	45		IN COLOR THE KENT HARDLEY PLAYBOYS (J.JOHNSON,L.T.MILLER,J.OTTO)	Jamey Johnson  • MERCURY		4		
44	38	38		MIDNIGHT SUN A.REYNOLDS (J.L.NIEMAN, R.BROWN, G.BRODKS)	Garth Brooks PEARL/BIG MACHINE		3		
45	45	46		INVISIBLY SHAKEN T.HEWITT.R.ATKINS (R.ATKINS,B.KIRSCH)	Rodney Atkins  Ocurs		4		
46	48	54		LOVE REMEMBERS PO'DONNELL, C.MORGAN (C.MORGAN, PO'DONNELL)	Craig Morgan		4		
47	44	43		WHEN IT RAINS J.J. LESTER,E.HERBST (J.YOUNG)	Eli Young Band  REPUBLIC SOUTH/UNIVERSAL SOUTH		4		
<b>4B</b>	47	49		I'M ABOUT TO COME ALIVE F.LIDDELL.M.WRUCKE (P.MONAHAN, J.STAFFORD, S. UNDERWOOD, C. COLIN, R. H.	David Nail OTCHKISS.C.BENNETT)		4		
49	46	47		HIS KIND OF MONEY (MY KIND OF LOVE)  J.JOYCE (E.CHURCH, C.BEATHARD, S. MINOR)	Eric Church  O CAPITOL NASHVILLE		4		
60	50	51		PLL WALK M.A.MILLER,D.OLIVER (B.A. WILSON,L L.FOWLER)	Bucky Covington  • LYRIC STREET		5		
51	51	55	6	BEST MISTAKE I EVER MADE B.CHANCEY (K.FOWLER B POUNDS)	Kevin Fowler  • EQUITY		5		
<b>52</b>	54	52		CRAZY DAYS B.ALLEN,K.FOLLESE (A.GREGORY,L.BRICE,K.JACOBS,J.LEATHERS)	Adam Gregory NSA/MIDAS/NEW REVOLUTION		5		
53	52	58	3	NO AIR N.CHAPMAN (J.E.FAUNTLERDY II, E.R.GRIGGS, H.J. MASON, JR., S.L.RUSS	Rissi Palmer ELL,D.E.THOMAS) 0 1720		5		
54	53	50		LET ME LOVE YOU LONESTAR, J. NIEBANK (C. WISEMAN, D. MATKOSKY)	Lonestar ● LDNESTAR/C05		5		
65	56			SOUNDS SO GOOD B.CANNON (A.SHEPERD)	Ashton Shepherd  MCA NASHVILLE		5		
56	N	EW	1	DON'T YOU KNOW YOU'RE BEAUTIFUL C.LINDSEY (C.LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler  BNA		5		
57	57	53	8	NO LOVE SONGS S.HENDRICKS C CAGLE (G.G.TEREN III, C.WISEMAN)	Chris Cagle  © CAPITOL NASHVILLE		5		
58	55	-		OUT THE WINDOW B.GALLIMORE (M.GREEN.A.MAYO,C.LINDSEY,H.LINDSEY)	Ashley Gearing © CURB		5		
59	60	-		ALL SUMMER LONG KID ROCK R CAVALLO (R.J.RITCHIE.M.SHAFER,R VAN ZANT, G ROSSINGTON.E.KING,L.MA	KID ROCK RINELL,R.WACHTEL,W.ZEVON) TOP DOG/ATLANTIC		9		
60	N	EW		VOICES J STROUD (C.YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young		6		

### **☆ HITPREDICTOR**

DATA PROVIDED BY



M IIIII KEDIOTOR		promosquati					
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) Cha	art Rank		
COUNTRY		DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL HASHVILLE (88.2)	11	GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	2		
BRAD PAISLEY I'M Still A Guy ARISTA NASHVILLE (91.8)	1	☆ ALAN JACKSON Good Time Arista NaShville (86.9)	12	TRISHA YEARWOOD This Is Me You're Talking To BIG MACHINE (85.8)	20		
PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	2	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	16	JIMMY WAYNE Do You Believe Me Now valory (81.5)	3		
RASCAL FLATTS Every Day LYRIC STREET (91.4)	4	JOSH TURNER FEAT, TRISHA YEARWOOD Another Try MCA NASHVILLE	(79.2) 17	DARIUS RUCKER Don't Think I Don't Think About It Capitol Nashville (88.1)	3		
KENNY CHESNEY Better As A Memory BNA (84.8)	6	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	19	JO DEE MESSINA I'm Done CURE (83.3)	4		
CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	7	☆ BROOKS & DUNN Put A Girl In It ARISTA NASHVILLE (80.6)	20				
BLAKE SHELTON Home WARNER BROS. (81.5)	8	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	21				
MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	9	JOSH GRACIN We Weren't Crazy Lyric Street (80.5)	22				

Don't miss another important

# R&R COUNTRY DAILY UPDATE

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### RadioandRecords.com

HOT COUNTRY SOMSS: 108 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Aprower 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 Medie, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations

BETWEEN THE BULLETS wjessen@billboard.com

### **'WANT' NOT: SUGARLAND'S BEST SONG BOW**

On the heels of the song's premiere on the May 18 Academy of Country Music Awards, Sugarland swipes the Hot Shot Debut and a career-high bow at No. 27 on Hot Country Songs with "All I Want to Do."

The duo's previous best start was when "Want To" popped on at No. 36 in the Aug. 12, 2006, issue. The track became Sugarland's first chart-topper, spending two weeks at No. 1 that December.

The new single starts with 6.5 million



initial audience impressions at 77 of the 108 stations monitored for the chart, good for this issue's Greatest Gainer. Timed to appeal to tempo-hungry radio programmers as the warm months approach, the effervescent "Do" introduces the duo's third album, "Love on the Inside," due July 22. Sugarland won trophies for single and song of the year for "Stay" at the ACM shindig, which will rerun starting June 4 on GAC.

---Wade Jessen

Julieta Venegas SONY BMG NORTE 50

47

18

14

55

# ATIN Billboard

# HOT LATIN SONGS

			-	ш			
	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT		Artist IMPRINT / PROMOTION LABEL	
	1	1	1	29	TE QUIERO  SWKS I.DOMINGUEZ (F.DANILO GOMEZ)	Flex EMI TELEVISA	1
	2	2	2		SI NO TE HUBIERAS IDO FOLVERA (M A SOLIS)	Mana WARNER LATINA	1
1	3	3	3		DONDE ESTAN CORAZON  C PAULAR, E IGLESIAS (E IGLESIAS O SOROKIN)	Enrique Iglesias UNIVERSAL LATINO	1
	0	7	7		TE LLORE C PRIMAVERA (R BARBA)	Conjunto Primavera	2
	5	5	10		HASTA EL DIA DE HOY D.CASTRO (G. RAMIREZ FLORES)	Dareyes De La Sierra	_
-	6	8	6		CADA QUE NOT LISTED (NOT LISTED)	Belanova UNIVERSAL LATINO	6
1	7	6	4		GOTAS DE AGUA DULCE G.SANTAOLALLA.JUANES (J.E. ARISTIZABAL)	Juanes UNIVERSAL LATIND	1
	8	9	5		ME ENAMORA G.SANTAOLALLA, JUANES (J.E.ARISTIZABAL)	Juanes UNIVERSAL LATINO	1
1	9	4	13		PEGADITO T TORRES.D WARNER, L.LEVIN (T.TORRES)	Tommy Torres WARNER LATINA	4
	10	11	8		LA DERROTA J. SEBASTIAN (L. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	8
1	11	10	9		AHORA ES NOT LISTEE (J L MORERA LUNA.L. VEGUILLA MALAVE, E. F. PAO(LLA.V. MARTIN)	Wisin & Yandel  MACHETE	5
	12	13	11		SIN TU AMOR O URBINA JR. R. URBINA. R. AVITIA (J LUGARDO DEL TORO O. SANCHEZ)	Alacranes Musical UNIVISION	9
1	13	14	21		AMANTES ESCONDIDOS L.E PAYAN (W CASTILLO)	German Montero	13
	14	12	12		SOBRE MIS PIES R.CAMACHO (I THAVET ESPINOZA PAZ)	La Arrolladora Banda El Limon DISA /EDIMONSA	3
ı	0	17	18		A PUNTO DE LLORAR NOT LISTED (M X.MUNOZ G FLORES)	Los Rieleros Del Norte FONOVISA	15
	1	16	14		TOMAME O DEJAME A LIZAFRAGA I C CALDERON)	Banda El Recodo FONOVISA	8
	17	15	16		ESTOS CELOS J.SEBASTIAN J.R. CAROENAS (J.SEBASTIAN)	Vicente Fernandez SDNY BMG NORTE	3
	18	23	24		INOLVIDABLE NOT LISTEO (I.CHAVEZ ESPINOZA PAZ)	Jenni Rivera FDNOVISA	18
1	19	25	22		SITUTE ATREVES L MIGUEL M ALEJANDRO (M.ALEJANDRO)	Luis Miguel WARNER LATINA	19
	20	20	15		EL VASO DERRAMA EL POTRO DE SINALOA (I CHAVEZ ESPINOZA PAZ)	El Potro De Sinaloa MACHETE	12
	2	24	30		TU ADIOS NO MATA R MUNOZ R MARTINEZ (O VILLARREAL)	Intocable EMI TELEVISA	10
	22	19	17		YO NO SE PERDONARTE L FONSEN SCHAJRIS (L FONSEN SCHAJRIS C.BRANT)	Victor Manuelle KIYAVI /VM	17
I	23	22	20		POR QUIEN ME DEJAS Los Creadorez Del Pasito Du A RAMIREZ CORRAL (C SANCHEZ)	iranguense De Alfredo Ramirez DISA /EDIMONSA	9
	24	26	26		PERMITAME M.MASIS (T FELICIANO, L. VEGUILLA MALAVE, M.E. MASIS)	Tony Dize WY /MACHETE	24
	25	21	23	ilin	YO QUIERO M DOMM TEMAS (M DOMM,E.GRENCI)	Camila SONY BMG NORTE	12



# TOP LATIN ALBUMS

THIS	LAST	2 WEEKS	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
0	2	04	36	VICENTE FERNANDEZ Para Slempre	2	1
2	3	3		MANA Arde El Cielo WARNER LATINA 481788 (17 98) ⊕		1
3	1	1		LUIS MIGUEL Complices WARNER LATINA 503996 (18.98)		1
4	5	E	19	GREATEST FLEX TE Quiero GAINER ASTERISCO/SDAD 15221/EMI TELEVISA (13,38)		1
5	4	4		ENRIQUE IGLESIAS 95/08  UNIVERSAL LATINO 010974 (14.98) ⊕	2	1
6	6	7		MARCO ANTONIO SOLIS FONOVISA 353133116 (10 98)  La Mejor Collection		2
7	8	8		WISIN & YANDEL Wisin Vs. Yandel: Los Extraterrestres	2	1
8	7	6		JUAN GABRIEL & ANA GABRIEL Los GabrielCantan A Mexico SONY BMG NORTE 24734 (14.98)	fi	3
9	10	9		VICENTE FERNANDEZ Historia De Un Idolo DISCOS 605 07405/SONY BM6 NORTE (16.98)		1
10	11	12		AVENTURA Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605 PREMIUM LATIN 17634/SQNY BMG NORTE (16.38) +	f	3
11	9	10		CAMILA Todo Cambio SONY BMG NORTE 78272 (14.98) ⊕	0	1
12	16	20		A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ Planeta Kumbia EMI 1ELEVISA 08677 (14.98)		4
13	14	1€	20	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6 98) Mejores Cantos Religiosos		13
14	12	11		JUANES La Vida Es Un Ratico UNIVERSAL LATINO 010159 (17.98)   On Maria Mari		1
15	HOT DEI	SHO" BUT	1	VARIOUS ARTISTS Banda #1s		15
16	13	13		CUISILLOS Vive Y Dejame Vivir		13
0	NE	W		PEPE AGUILAR La Historia Mis Exitos VENEMUSIC 653#11/UNIVERSAL LATIND (14,98)		17
18	17	18		TONY DIZE WY 010736, MACHETE (14.98)  La Melodia De La Calle		8
19	29	29		DUELO Historias De Va ientes UNIVISION 311263 UG (12 98)		19
20	15	14		JUAN GABRIEL & ANA GABRIEL Los Gabriel Simplemente Amigos DISCOS 605 17489/SONY BMG NORTE (14.98)		9
21	19	30		GRUPO MONTEZ DE DURANGO Vida Mafiosa DISA 721161/UG (12.98)		19
22	27	32		AVENTURA K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CO.DVD) €	2	2
23	23	25	4.7	VARIOUS ARTISTS Bachata # 1s		6
24	22	22		LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12 98) #		14
25	NE	W	TO TO THE PERSON OF THE PERSON	WILLY CHIRINO EVENTUS/LATINUM 20101/SONY BMG NORTE (13.98)  Pa'Lante		25

District Control		"			_	- 2			19/21	_		_
THIS	LAST	Z WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	PEAK	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST THE	CERT.
26	18	21		AKWID La Novela UNIVISION 311070/UG (12.98)	0	10	51	55	-		GRUPO MONTEZ DE DURANGO Agarrese! DISA [24115]UG (12 98)	
27	21	26		K-PAZ DE LA SIERRA En Vivo Desde El Auditorio Nac DISA 7 06 17 96 (14 98 CD/DVD) +		1	52	71	67		LOS TUCANES DE TIJUANA La Mejor Coleccion: De Corridos UNIVISION 311110 US (10.98)	
28	NI	EW		DIANA REYES Grandes Exitos MACHETE 112820 (11.98)		28	53	50	46		LOS TEMERARIOS Recuerdos Del Alma AFG SIGMA FDN. VISA 352162 UG (12 98)	
29	35	17		PEDRO FERNANDEZ Dime Mi Amor		17	54	53	55		EL TRONO DE MEXICO Fuego Nuevo SKALONA 009532 UNIVERSAL LATINO (11.98)	
30	25	19		LOS TIGRES DEL NORTE Raices		1	55	43	42		ALEJANDRO FERNANDEZ 15 Anos De Exitos DISCOS 605 17948/SONY BMG NORTE (16 98) **	
31	24	15		LUPILLO RIVERA Tiro De Gracia ASL 730081/MACHETE (12.98)		15	56	RE-E	NTRY		LOS CAMINANTES La Historia Lo Mas Chulo, Chulo, Chulo SONY BMG NORTE 05302 (12.98) 🕁	
32	74	74	6	PACE LA APUESTA 10 Exitos De Oro SETTER SERCA 6865 (11.98)		32	57	72	52		JOSE ALFREDO JIMENEZ Tesoros De Coleccion: 30 Grandes Canciones SONY BMG NORTE 06009 (10.98)	
33	26	36		LA ARROLLADORA BANDA EL LÍMON Y Que Quede Claro DISA 721127/UG (12.98)		9	58	52	63		VARIOUS ARTISTS 18 Exitos: Sonidero Hits Vol. 3	
34	30	34		EL TRONO DE MEXICO Cruzando Fronteras DBC 6701 (11 98)		9	59	46	70		EL CHAPO DE SINALOA 15 Autenticos Exitos	
35	28	33		DIANA REYES Insatisfecha DBC 8700 (11 98)		2	60	51	65		LOS CREADOREZ DEL PASTIO DURANGUENSE DE ALFREDO RAMIREZ LISTOS Montados Y Armados DIS A 724121/UG (12.98)	
36	34	28		K-PAZ DE LA SIERRA Capaz De Todo Por Ti DISA 721130 UG (12 98)		1	61	RE-E	NTRY		LOS PRIMOS DE DURANGO Voy A Convencerte ASL 73(1)20 MACHETE (10.98)	
37	37	41		LOS TUCANES DE TIJUANA 20 Aniversario UNIVISION 311175 UG (13 98)		12	62	47	45		CONJUNTO PRIMAVERA FONOVISA 353487 UG (12.98) Que Ganas De Volver	
38	36	35		CAIFANES/JAGUARES De Caifanes A Jaguares SONY BMG NORTE 27877 (14.98)		30	63	NE	W		GERMAN MONTERO Pensando En Ti UNIVISION 311260/FONODISA (11.98)	
39	32	-		JERRY RIVERA Amores Como El NuestroLos Exitos DISCOS 605 29496,SONY BMG NORTE (14 98) ⊕		32	64	63	68		EL POTRO DE SINALOA Los Mejores Corridos MACHETE 008497 (11 98)	0
40	40	59		DAREYES DE LA SIERRA Con Banda DISA 721149 UG (11.98)		40	65	NE	W		MILLY QUEZADASolo Faltas Tu VENEMUSIC 653410/UNIVERSAL LATINO (13.98)	
41	39	50		VARIOUS ARTISTS 30 Corridos: Muy Perrones FDN0VISA 353170/UG (10.98)		24	66	62	-		K-PAZ DE LA SIERRA 15 Autenticos Exitos DE A 729 13 (16 (8.98)	
42	31	27		MJ Mi Sentimiento		25	<b>#17</b>	69	60		IVY QUEEN Sentimiento UNIVISION 311140 UG (13.98)	0
43	41	47		LOS BUKIS 30 Recuerdos Inolvidables FONOVISA 353283/UG (10 98)		12	68	70	-		DON OMAR King Of Kings VI 006662 MACHETE (15.98)	•
44	33	40		LOS HOROSCOPOS DE DURANGO Ayer Hoy Y Siempre UNIVISION 311271:UG (12 98)	0	8	69	RE-E	NTRY		ANGEL & KHRIZ Showtime VI 010757/MACHETE (14.98)	ě
45	38	37		ALACRANES MUSICAL Ahora Y Siempre UNIVISION 311054/UG (12 98)	2	1	70	54	66		BELANOVA Fantasia Pop UNIVERSIAL LATINO 009868 (13.98)	
46	45	58		TIERRA CALI Grandes Exitos Originales VENEMUSIC 653349/UNIVERSAL LATINO (12.98) +		45	7	RE-E	HTRY	10	LOS RAZOS DE SACRAMENTO Y REYNALOO EI Dueno Del Perico SONY BMG NORTE 16391 (12 98)	
47	48	57		ESPINOZA PAZ El Canta Autor Del Pueblo ASL 73/0073 MACHETE (10.98)		47	72	66	61		RICARDO ARJONA Quien Dijo Ayer: Special Edition SONY BMG NORTE 16225 (14 98)	
48	42	44		MARC ANTHONY EI Cantante (Soundtrack) SONY BMG NORTE 11824 (16.98)		1	73	68	73		VARIOUS ARTISTS 30 Bachatas Pegadítas: Lo Nuevo Y Lo Mejor 2007 MOCK & ROLL 60201/SONY BMG NORTE (13.98)	
49	59	54		ALEXIS & FIDO Sobrenatural SONY 6MG NORTE 06187 (14.98)		11	74	57	64		LA ARROLLADORA BANDA EL LIMON  SIAN EMIG NORTE 21574 (12 98) ★	
50	44	53	II	CARDENALES DE NUEVO LEDN 25 Aniversario: Edicion Limitada DISA 724120/UG (12.98)		22	75	NE	w		BANDA MACHOS El Proximo Tonto SONY BMG NORTE 23155 (12 98)	
											and the second s	

EL PRESENTE

# Billboard DANCE

# LATIN AIRPLAY

### POP

PHIS	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SI NO TE HUBIERAS IDO MANA (WARNER LATINA)
2	2	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	4	CADA QUE BELANOVA (UNIVERSAL LATINO)
4	3	TE QUIERO FLEX (EMI TELEVISA)
	6	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
6	5	PEGADITO TOMMY TORRES (WARNER LATINA)
0	8	SI TU TE ATREVES LUIS MIGUEL (WARNER LATINA)
8	7	ME ENAMORA JUANES (UNIVERSAL LATINO)

9	11	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
10	9	ALGUIEN SOY YO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
11	10	YO QUIERO CAMILA (SDNY RMG NORTE)

11	10	CAMILA (SDNY BMG NORTE)
12	16	PERDONO Y OLVIDO PEPE AGUILAR (EMI TELEVISA)
-	1	ENREDAME

14	13	AHORA ENTENDI YURIDIA (SONY BMG NORTE)
15		ESTA SOLEDAD

### TROPICAL

MEE'S	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	5	DONDE ESTAN ESOS AMIGOS EL CHAVAL (MAS)
2	di	TE QUIERO FLEX (EMI TELEVISA)
3	3	PA'LANTE WILLY CHIBINO (EVENTUS/LATHIUM)
4	6	YO NO SE PERDONARTE VICTOR MANUELLE (KIYAVI/VM)
	4	SIN PERDON HECTOR ACOSTA (VENEMUSIC)
6	2	EL PERDEDOR AVENTURA (PREMIUM LATIN)
7	7	EL DIA DE TU SUERTE (HOY) N'KLABE (NU LIFE/MACHETE)
8	9	AMOR DESPERDICIADO FRANK REYES (M.P./JVN/J & N)
	15	ELLA MENEA NG2 (SONY BMG NORTE)
10	8	CONTEO REGRESIVO GILBERTO SANTA ROSA (SONY BIMG NORTE)
0	20	EL MILAGRO DE TU AMOR KEVIN CEBALLO (M.P./JVN/J & N)
12	16	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
13	18	COMO YO JUAN LUIS GUERRA Y 440 (EMI TELEVISA)
14	21	ME ENAMORA JUANES (UNIVERSAL LATIND)

### REGIONAL MEXICAN.

10 AHORA ES WISIN & YANDEL (MACHETE)

THES	LAST WEEK	TITLE ARTIST (IMPRINT &PROMOTION LABEL)
1	1	HASTA EL DIA DE HOY DAREYES DE LA SIERRA (DISA)
2	5	TE LLORE CONJUNTO PRIMAVERA (FONDVISA)
	2	LA DERROTA VICENTE FERNANDEZ (SONY BMG NORTE)
	4	SIN TU AMOR ALACRANES MUSICAL (UNIVISION)
0.1	6	AMANTES ESCONDIDOS GERMAN MONTERO (UNIVISION)
6	3	SOBRE MIS PIES LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
7	8	A PUNTO DE LLORAR LOS RIELEROS DEL NORTE (FONOVISA)
8	7	TOMAME O DEJAME BANDA EL RECODO (FONOVISA)
9	12	INOLVIDABLE JENNI RIVERA (FONOVISA)
10	10	EL VASO DERRAMA EL POTRO DE SINALOA (MACHETE)
0	13	TU ADIOS NO MATA INTOCABLE (EMI TELEVISA)
12	11	POR QUIEN ME DEJAS  LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
13	18	VIVE Y DEJAME VIVIR CUISILLOS (MUSART/BALBOA)
4.0	0	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS

9 FL CHAPO DE SINALDA (DISA 15 17 TE QUIERO MUCHO PATRULLA 81 (DISA)

### LATIN ALBUMS

	POP <sub>m</sub>						
THIS	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)					
1	2	MANA ARDE EL CIELO (WARNER LATINA)					
2	1	LUIS MIGUEL COMPLICES (WARNER LATINA)					
3	3	ENRIQUE IGLESIAS 95/08 (UNIVERSAL LATINO)					
4	4	MARCO ANTONIO SOLIS LA MEJOR COLECCION (FONOVISA/UG)					
5	5,	CAMILA TODO CAMBIO (SONY BMG NORTE)					
6	9'	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STAR. PLANETA KUMBIA (EMI TELEVISA)					
7	7	GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)					
8	6	JUANES					

		LA VIDAL. ES UN NATIGO (UNIVENSAL CATINO)
9	8	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG
10	10	CAIFANES/JAGUARES DE CAIFANES A JAGUARES (SONY BMG NORTE)
11	11	ALEJANDRO FERNANDEZ 15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
1:	12	BELANOVA FANTASIA POP (UNIVERSAL LATINO)

NORTE)

ļ	13	15	RICARDO ARJONA QUIEN DIJO AYER: SPECIAL EDITION (SONY BMG NORTE)
Ì	14	13	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
I	15	14	SIN BANDERA

### TROPICAL

ARTIST
TITLE (IMPRINT / DISTRIBUTING LABEL)

į		33	TITLE (IMPRINT / DISTRIBUTING LABEL)
	2	1	AVENTURA  KINGS OF BACHATA' SOLD DUT AT MADISON SQUARE GARDEN (DISCOS OTG PFREMUM LATHYSONY BAIG NORTH
	2	3	AVENTURA K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
	3	2	VARIOUS ARTISTS BACHATA # 1S (LA CALLE/UG)
	4	-	WILLY CHIRINO PA'LANTE (EVENTUS/LATINUM/SONY BMG NORTE)
	5	4	JERRY RIVERA AMORES COMO EL NUESTROLOS EXITOS (DISCOS 605/SONY BMG NORTE
	6	5	MARC ANTHONY EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
	0	-	MILLY QUEZADASOLO FALTAS TU (VENEMUSIC/UNIVERSAL LATIND)
	8	9	VARIOUS ARTISTS 30 BACHATAS PEGADITAS: LD NUEVO Y LD MEJOH 2007 (MOCK & ROLL/SONY BING NOR
	9	7	GILBERTO SANTA ROSA CONTRASTE (SONY BMG NORTE)
	10	6	JUAN LUIS GUERRA Y 440 LA LLAVE DE MI CORAZON (EMI: TELEVISA)
	11	11	DLG RENACER (LA CALLE/UG)
	12	10	EL CHAVAL YA ME CANSE (MAS)
	13	13	ALACRANES MUSICAL & XTREME URBANDS UNIDOS (LA CALLE/UG)
	0	16	VARIOUS ARTISTS

### **REGIONAL MEXICAN**

15 12 HECTOR ACOSTA
MITAD/MITAD (VENEMUSIC/MACHETE)

2 MET 1	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)
2	2	JUAN GABRIEL & ANA GABRIEL LOS GABRIELCANTAN A MEXICO (SONY BMG NORTE)
	3	VICENTE FERNANDEZ HISTORIA DE UN IDDLO (DISCOS 605/SONY BMG NORTE)
4	-	VARIOUS ARTISTS BANDA #1S (FONOVISA/FONDDISA)
5	4	CUISILLOS VIVE Y DEJAME VIVIR (MUSART/BALBOA)
6	*	PEPE AGUILAR LA HISTORIA MIS EXITOS (VENEMUSIC/UNIVERSAL LATINO)
7	12	DUELO HISTORIAS DE VALIENTES (UNIVISION/UG)
8	5	GRUPO MONTEZ DE DURANGO VIDA MAFIOSA (DISA/UG)
9	7	LOS CUATES DE SINALOA PUROS EXITOS CHACAS (SONY BMG NORTE)
10	6	K-PAZ DE LA SIERRA EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)
0	-	DIANA REYES GRANDES EXITOS (MACHETE)
12	16	PEDRO FERNANDEZ DIME MI AMOR (MACHETE)
13	9	LOS TIGRES DEL NORTE RAICES (FONOVISA/UG)
14	8	LUPILLO RIVERA TIRO DE GRACIA (ASL/MACHETE)
	-	LA APUESTA

4		10 D/	T ANCE CLUB PLAY				
TARK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL.
0	3	7	BREAK THE ICE BRITNEY SPEARS JIVE/ZOMBA	26	32	5	CRAZY CHANTAL CHAMANDY NINEMUSE
2	4	10	DANCE LIKE THERE'S NO TOMORROW PAULA ABDUL & RANDY JACKSON OREAM MERCHANT 21/CMG	27	33	6	EVERYTHING IS BEAUTIFUL STATIC REVENGER FEATURING TAJ BELL D-DUB/SOLMATIC
3	5	10	LEAVIN' JESSE MCCARTNEY HOLLYWOOD	28	36	3	GREAT DJ THE TING TINGS COLUMBIA,
(4)	6	8	DISCO LIES MORY MUTE	=	26	11	WORK IT DJ KILD CARRILLO MUSIC
<b>5</b> 5	2	7	4 MINUTES MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.	30	34	4	SET U FREE PLANET SOUL STRICTLY RHYTHM
6	1	9	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD PHONOGENIC/EPIC	31	38	3	HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
7	9	6	WHAT'S DONE IS DONE TRACY YOUNG FEATURING CEEVOX FEROSH	32	35		SPICE UP YOUR LIFE 2008 SPICE GIRLS VIRGIN
8	8	10	THIS IS NOT REAL LOVE GEORGE MICHAEL & MUTYA EPIC	33	17	15	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC
9	12	6	JUST DANCE LADY GAGA FEAT, COLBY ODONIS STREAMLINE/KONLIVE/INTERSCOPE	34	40	3	KILL 100 x-PRESS 2 SILVER LABEL/TOMMY BOY
1	16	3	SAME OLD FUCKING STORY CYNDI LAUPER EPIC	35	37	5	LOVE REVOLUTION LEE GENESIS BERGER PLATTERS/MUSIC PLANT
11	13	8	TURN IT UP MARK PICCHIOTTI PRESENTS BASSTOY BLUEPLATE	36	45	2	FALL KIMBERLEY LOCKE CURB/REPRISE
	7	12	WANNA BE STARTIN' SOMETHIN' 2008 MICHAEL JACKSON WITH AKON LEGACY/EPIC	37	44	3	WHERE THE MUSIC TAKES YOU ARI GOLD FEATURING SASHA ALLEN GOLD 18/CENTAUR
13	11	8	BLEEDING LOVE LEDNA LEWIS SYCO/J/RMG	38	39	٠	I GOT AWAY RANDY FREISS HMSP
14	19	20	RELAX, TAKE IT EASY MIKA CASABLANCA/UNIVERSAL REPUBLIC	39	49	2	LITTLE MISS OBSESSIVE ASHLEE SIMPSON WITH TOM HIGGENSON GEFFEN/INTERSCOPE
15	18	9	THE RIGHT LIFE SEAL WARNER BROS.	40	47		MY LIFE CHRIS THE GREEK PANAGHI DJG/JRA
16	22	7	ALL I SEE KYLIE FEATURING MIMS ASTRALWERKS/CAPITOL	41	23	15	LOVELIGHT ROBBIE WILLIAMS EMI
Total	15	14	DAYLIGHT KELLY ROWLAND FEAT. TRAVIS MCCOY MUSIC WORLD/COLUMBIA	42	31	12	A&E GOLOFRAPP MUTE
18	10	10	TOUCH MY BODY MARIAH CAREY ISLAND/IDJMG	43	HOT	SHOT	GIVE PEACE A CHANCE ONO MIND TRAIN/TWISTED
19	21	8	FUNPLEX THE B-52S ASTRALWERKS/CAPITOL	44	29	13	DROP THAT BEAT TWISTED DEE HAMMER
20	25	5	ROCK WITH U JANET ISLAND/IDJMG	45	28	15	BREAKAWAY  DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS
21	24	6	SHAKE IT ANANE FEAT TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY	46	41	8	I FEEL UPSIDE DOWN THE ONES A TOUCH OF CLASS/PEACE BISQUIT
			THE LONGEST BOAD	- 600h	100	1	WORK IT

NEW

47

48

WORK IT GIDEON JAMES

RIDE
CARY BROTHERS PROCRASTINATION/BLUHAMMO

	23	27	4	MR. TIMOTHY FEATURING INAYA DAY SILVER LABEL/TO
	24	20	11	ME TAMIA SILVER LABEL/PLUS 1/IMAGE/TOMMY BOY
ı	25	48	2	POWER STAMP YOUR FEET DONNA SUMMER BURGUNDY
		42.	377	
	Mp-"			ELECTRONIC
	10		ГО	ELECTRONIC
		A	$\mathbf{A}$	BUMS.
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	#2	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
	0	2	36	METRO STATION  METRO STATION RED INK 10521/COLUMBI
ı	2	1	10	GNARLS BARKLEY THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/
П	3	3	4	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN
		4	7	NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26*
П		6	40	M.I.A. KALA XL/INTERSCOPE 009659*/IGA
		5	17	HANNAH MONTANA HANNAH MONTANA 2: NON-STOP: DIANCE PARTY WALT DISNEY 00111
	7	N	EW	KASKADE Strobelite seduction ultra digital ex
	8		EW	RICHIE RICH & TREVOR SIMPSOI ULTRA.WEEKEND 4 ULTRA 1696
	9	8	8	MOBY LAST NIGHT MUTE 9383*

27 4 STAND BY ME
MR. TIMOTHY FEATURING INAYA DAY SILVER LABEL/TOMMY BOY

14 14 THE LONGEST ROAD MORGAN PAGE FEATURING LISSIE NETTWERK

	AST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CENT.
0	2	36	METRO STATION METRO STATION RED INK 10521/COLUMBIA	
2	1	10	GNARLS BARKLEY THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG	The state of the s
3	3	4	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN	
	4	7	NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26*	
1	6	40	M.I.A. KALA XL/INTERSCOPE 009659*/IGA	
	5	17	HANNAH MONTANA HANNAH MONTANA 2: NON-STOP (DANCE PARTY WALT DISNEY 001106	
7	NI	W	KASKADE Strobelite seduction ultra digital ex	
8		W	RICHIE RICH & TREVOR SIMPSON ULTRA.WEEKEND 4 ULTRA 1696	
9	8	8	MOBY LAST NIGHT MUTE 9383*	
10	12	18	VARIOUS ARTISTS ULTRA.DANCE 09 ULTRA 1636	a i
11	7	3	ARMIN VAN BUUREN IMAGINE ARMADA 1666/ULTRA	
12	9	6	M83 SATURDAYS=YOUTH MUTE 9384	
13	HI	EW	LADYTRON VELOCIFERO NETTWERK DIGITAL EX	
14	11	20	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
15	10	7	CUT /// COPY IN GHOST COLOURS MDDULAR 050	
16	13	23	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089	
17	15	7	JASON NEVINS THRIVEMIX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 90782/THRIVE	
18	14	5	VARIOUS ARTISTS ULTRA.TRANCE 08 ULTRA 1669	
19	22	12	CASCADA PERFECT DAY ROBBINS 75079	
20	18	25	DAFT PUNK ALIVE 2007 VIRGIN 09841	PHIP
21	17	4	PUSCIFER V IS FOR VIAGRA: THE REMIXES PUSCIFER 9	
22	19	8	KYLIE MINOGUE X ASTRALWERKS/CAPITOL 14780	8
23	21	46	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE	,84
24	20	10	CRYSTAL CASTLES CRYSTAL CASTLES LIES 200962/LAST GANG	
26	ı	EW	TIESTO ELEMENTS OF LIFE: REMIXED MAGIC MUZIK DIGITAL EXVILTRA	
MAN TO SERVICE STATE OF THE PARTY OF THE PAR	_	_		

50	NE	W	CITIES IN DUST JUNKIE XL ARTWERK/NETTWERK
9900 (YE			
6	)	40	
A			ANCE AIRPLAY
(39)			
是基	WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
0	2	10	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE WARNER BROS.
2	1	10	BLEEDING LOVE LEONA LEWIS SYCO/J/RMG
(3)	3	7	POCKETFUL OF SUNSHINE
843	6	17	NATASHA BEOINGFIELD PHONOGENIC/EPIC  I CAN'T HELP MYSELF
350			DAMAGED
5	4	6	DANITY KANE BAD BOY/ATLANTIC  BREAK THE ICE
90	5	7	BRITNEY SPEARS JIVE/ZOMBA
	7	15	NOW YOU'RE GONE BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS ULTRA
8	8	30	LET ME THINK ABOUT IT IDA CORR LIFTED/KICK/DISCO:WAX/WARNER BROS.
	9	29	ANTHEM FILO & PERI FEATURING ERIC LUMIERE ULTRA
10	14	11	DEEP AT NIGHT ERCOLA VS. HEIKKI L. NERVOUS
11	15	3	JUST DANCE LADY GAGA FEAT, COLBY O'DONIS STREAMLINE/KONLINE/INTERSCOPE
12	12	5	ROCK WITH U JANET ISLAND/IDJMG
13	10	6	DISCO LIES
	11	15	MOBY MUTE  HANDLE ME
			ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE  LOVE SWEET SOUND
15	16	13	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM TOCA'S MIRACLE 2008
16	13	6	FRAGMA ULTRA TAKE A BOW
17	18	2	RIHANNA SRP/DEF JAM/IDJMG
18	19	3	FIX ME VELVET ROBBINS
19	23	2	LEAVIN' JESSE MCCARTNEY HOLLYWOOD
	17	11	TOUCH MY BODY MARIAH CAREY ISLAND/IDJMG
21	24	2	LOLLIPOP LIL WAYNE FEAT, STATIC MAJOR CASH MONEYJUNIVERSAL MOTOWN
22		εW	BACK TO ZERO ROBBIE RIVERA JUICY
23	21	4	CLOSER
24	1	EW	DANCEFLOOR
445A			CRYSTAL WATERS VS. SPEAKERBOX BIG
200	HE	ENTRY	KIM SOZZI ULTRA
(SAV. T.			The state of the s

# HITS OF WORLD Billboard

# (SOUNDSCAN JAPAN) MAY 27, 2008 DREAMS COME TRUE (FIRST LTD VERSION) HEY! SAY! JUMP J-STORM HEY! SAY! JUMP J-STORM DREAMS COME TRUE HEY! SAY! JUMP J-STORM PRISONER OF LOVE (CD/DVD) HIKARU UTADA EMI NIJI AQUA TIMEZ EPIC ROCKET SNEAKERS/ONE X TIME (CD/DVD) AI OUTSUKA AVEX TRAX EIGHT BEET (FIRST LTD VERSION) SHIAWASE NO MONOSASHI/URESHIKUTE SHIUCHISIN (CD/DVD) SHIUCHISIN PONY CANYON DON'T U EVER STOP KAT-TUN J-STORM

	FRANCE								
	SINGLES								
THIS	LAST	(SNEP/IFOP/TITE-LIVE) MAY 24, 2008							
0	1	TIRED OF BEING SORRY (LAISSE LE DESTIN L'EMPORTER) ENRIQUE IGLESIAS & NADIYA INTERSCOPE							
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.							
3	4	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA							
4	3	C'EST CHELOU ZAHO CAPITOL							
5	5	MERCY DUFFY A&M							
6	6	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ WARNER							
7	NEW	DANS L'ESPACE BEBE LILLY HEBEN							
8	8	RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC							
9	7	HE, BILOUTE! MONTE L'SON! HEIN!							
10	9	TANT BESOIN DE TOI MARC ANTOINE HOSTILE							

	ITALY										
	DIGITAL SONGS										
THIS	LAST	(FIMI/NIELSEN) MAY 26, 2008									
1	1	A TE Jovanotti universal									
2	3	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKÉ WARNER BROS.									
3	5	IL CENTRO DEL MONDON LIGABUE WARNER									
4	4	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC									
5	2	VIVA LA VIDA COLOPLAY PARLOPHONE									
6	6	MERCY DUFFY A&M									
7	18	IN ITALIA FABRI FIBRA UNIVERSAL									
8	9	BETTER IN TIME LEONA LEWIS SYCO									
9	11	VIOLET HILL COLDPLAY PARLOPHONE									
10	12	EROE (STORIA DI LUIGI DELLE) CAPAREZZA VIRGIN									

		NORWAY 🚟
		SINGLES
THIS	LAST	(VERDENS GANG NORWAY) MAY 24, 200%
1	4	LOST ERLEND BRATLAND NAIVE
2	1	SCARED OF HEIGHTS ESPEN LIND UNIVERSAL
3	8	MOLD ON BE STRONG MARIA HAUKAAS STORENG BÖNNIER
4	5	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
5	6	I'M YOURS JASON MRAZ ELEKTRA
		ALBUMS
1	NEW	MORTEN HARKET LETTER FROMM EGYPT POLYDOR
2	1	KURT NILSEN RISE TO THE OCCASION RCA
3	2	VASSENDGUTANE XO VASS
4	5	MARIA HAUKAAS STORENG HOLD ON BE STRONG BONNIER
5	7	IRON MAIDEN SOMEWHERE BACK IN TIME BEST OF 1980-1989 EMI

UNITED KINGDOM <b>***</b>				
		SINGLES		
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) MAY 25. 2008		
1	2	TAKE A BOW RIHANNA SRP/DEF JAM		
2	1	THAT'S NOT MY NAME THE TING TINGS COLUMBIA		
3	3	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
4	4	HEARTBREAKER WILL.I.AM FT. CHERYL COLE INTERSCOPE		
5	6	BLACK & GOLD SAM SPARRO ISLAND		
6	5	WEARING MY ROLEX WILEY ASYLUM		
7	13	WARWICK AVENUE DUFFY A&M		
8	7	LOVE IN THIS CLUB USHER FT. YDUNG JEZZY LAFACE/ZOMBA		
9	10	CRY FOR YOU SEPTEMBER HARD2BEAT		
10	8	VIOLET HILL COLDPLAY PARLOPHONE		

	AUSTRALIA 📆				
	SINGLES				
THIS	LAST	(ARIA) MAY 25, 2908			
1	1	SWEET ABOUT ME GABRIELLA CILMI MUSHROOM			
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS			
3	3	LOW FLO RIDA FEAT. T-PAIN JIVE/ZOMBA			
4	7	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC			
5	16	NO AIR Jordin Sparks Ft. Chris Brown 19/Zomba			
6	5	DREAM CATCH ME NEWTON FAULKNER ICH + ICH			
7	9	PERFECT VANESSA AMOROSI UNIVERSAL			
8	8	LOVE IN THIS CLUB USHER FT. YOUNG JEZZY LAFACE/ZOMBA			
9	6	BETTER IN TIME LEONA LEWIS SYCO			
10	13	TAKE A BOW RIHANNA SRP/DEF JAM			

		SPAIN 🔼
	-	SINGLES
THIS	LAST WEEK	(PROMUSICAE/MEDIA) MAY 28, 2008
1	1	THE ONLY ME THE CURE UNIVERSAL
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	3	BE MINE THE CAST OF HIGH SCHOOL EMI
4	NEW	BABY LET'S PLAY HOUSE ELVIS PRESLEY RCA
5	4	ESTA NO SERA OTRA CANCION LA HABITACION ROJA MUSHROOM PILLOW
6	6	MAR DE DUDAS FALSAMARMA BOA
7	9	EUROPA Monica Naranjo sony BMG
8	5	DEJA DE LLORAR MANGO DE OZ ORO
9	8	THE AGE OF THE UNDERSTATEMENT THE LAST SHADOW PUPPETS DOMINO
10	7	CASANOVA GISELA VALE

		DEWINATUR
		SINGLES
WEEK	LAST	(IFPI/NIELSEN MARKETING RESEARCH) MAY 27, 2008
1	1	SHOW THE WORLD MARTIN SONY BMG
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	5	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
4	4	DOWNTOWN BOYS INFERNAL BORDER BREAKERS/CLOCKWISE ONL)
5	6	BETTER IN TIME LEONA LEWIS SYCO
		ALBUMS
1	1	MADONNA HARD CANDY WARNER BROS.
2	2	AMY MACDONALD THIS IS THE LIFE VERTIGO
3	3	AMY WINEHOUSE BACK TO BLACK ISLAND
4	4	RUNRIG Year of the Flood: Live at Loch Ness Recart
5	8	DUFFY ROCKFERRY A&M

DENMARK =

GERMANY 📒					
	SINGLES				
THIS	LAST	(MEDIA CONTROL) MAY 27, 2008			
1	1	SUMMER LOVE MARK MEDLOCK SONY BMG			
2	3	MERCY DUFFY A&M			
3	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.			
4	4	SO SOLL ES BLEIBEN ICH + ICH POLYDOR			
5	6	VALERIE MARK RONSON FT. AMY WINEHOUSE COLUMBIA			
6	5	LOVE IN THIS CLUB USHER FT. YOUNG JEZZY LAFACE ZOMBA			
7	NEW	AUGEN AUF/HALT DEIN MAUL SIDD UNIVERSAL			
8	8	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC			
•	9	BEGGIN Madcon Bonnier			
10	NEW	ELLA ELLE L'A KATE RYAN UNIVERSAL			

		CANADA [*]
	BII	LBOARD CANADIAN HOT 100
THIS	LAST	(NIELSEN BDS/SOUNOSCAN) JUNE 7, 2008
V	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS./WARNER
2	NEW	THE TIME OF MY LIFE DAVID COOK FREMANTLE/19/RCA/SONY BMG
3	3	BLEEDING LOVE LEONA LEWIS SYCO/J/SDNY BMG
4	2	TAKE A BOW RIHANNA SRP/DEF JAM/UNIVERSAL
5	4	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD PHONOGENIC/EPIC/SONY BMG
6	7	NEVER TOO LATE HEDLEY UNIVERSAL
7	6	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/SONY BMG
8	41	DON'T CALL ME BABY KREESHA TURNER EMI
9	5	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/SONY BMG
10	14	LOLLIPOP LIL WAYNE FT. STATIC MAJOR CASH MONEY/UNIVERSAL

		SINGLES
THIS	LAST	(MEGA CHARTS BV) MAY 23, 200
•	3	THIS IS THE LIFE AMY MACDONALD VERTIGO
2	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	2	WIT LICHT MARCO BORSATO UNIVERSAL
4	6	MODERN WORLD ANOUK EMI
5	5	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
		ALBUMS
1	1	KANE EVERYTHING YOU WANT UNIVERSAL
2	4	AMY MACDONALD THIS IS THE LIFE VERTIGO
3	2	MADONNA HARD CANDY WARNER BROS.
4	5	NICK & SIMON VANDAAG ARTIST & COMPANY
5	3	AMY WINEHOUSE BACK TO BLACK ISLAND

PORTUGAL			
		ALBUMS	
THIS	LAST		MAY 24, 2008
1	1	CAMÂNE SEMPRE EM MIM EM!	
2	4	KIZOMBA BRASIL KIZOMBA BRASIL FAROL/VIOISCO	
3	NEW	MOONSPELL Night eternal steamhammer	
4	3	MADONNA HARO CANDY WARNER BROS.	
5	5	FRANK SINATRA NOTHING BUT THE BEST REPRISE	
6	2	MARCO PAULO O MELHOR DE MIM FAROL/IPLAY	
7	9	POLO NORTE 15 ANOS FAROL	
8	15	DOCEMANIA 2+2 MERCURY	
9	7	AMY WINEHOUSE BACK TO BLACK ISLAND	
10	6	MAFALDA VEIGA	

		EURO SoundScan
D	IG	ITAL SONGS
MEEK	AST	
	100	(MIELSEN SOUNDSCAN INTERNATIONAL)  JUNE 7, 21  4 MINUTES
1	1	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
•	3	THAT'S NOT MY NAME THE TING TINGS COLUMBIA
•	2	TAKE A BOW RIHANNA SRP/DEF JAM
4	4	MERCY
5	F	AMERICAN BOY
	۷	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC HEARTBREAKER
6	8	WILL.LAM WILL.LAM/INTERSCOPE
7	7	VIOLET HILL COLDPLAY PARLOPHONE
8	6	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
9	9	BLACK AND GOLD SAM SPARROW ISLAND
10	14	LOVE SONG SARA BAREILLES EPIC
11	13	WARWICK AVENUE
12	NEW	CLOSER NE-YO DEF JAM
13	10	WEARING MY ROLEX
		WILEY ASYLUM/WARNER CRY FOR YOU
14	ff	SEPTEMBER CATCHY TUNES/FAMILY TREE
15	11	FLO RIDA FT. T-PAIN POE BOY/ATLANTIC
16	NEW	LOVE IS YOU THOMAS GODOJ SONY BMG
17	16	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA
w.	19	BETTER IN TIME LEONA LEWIS SYCO
19	18	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE
20	RE	FASCINATION ALPHABEAT COPENHAGEN
		THE RESERVE OF THE PARTY OF THE

_	FRANCE				
		DIGITAL SONGS			
WEEK	LAST	(NIELSEN SOUNOSCAN INTERNATIONAL) JUNE 7, 20			
1	1	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC			
2	3	HALLELUJAH JEFF BUCKLEY COLUMBIA			
2	2	NO STRESS LAURENT WOLF FT, ERIC CARTER DARKNESS/WOLF PROJECT/COLUMBIA			
4	6	TIRED OF BEING SORRY (LAISSE LE DESTIN L'EMPORTI Enrique iglesias & Nadiya Interscope			
R.	4	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.			
6	10	SHUT UP AND LET ME GO THE TING TINGS COLUMBIA			
7	5	MERCY DUFFY A&M			
	NEW	BANG, BANG (MY BABY SHOT ME DOWN) NANCY SINATRA BOOTS/REPRISE/RHINO			
9	NEW	JUST THE TWO OF US Benjamin siksou benjamin siksou			
10	RE	LES LIMITES JULIEN DORE SONY BMG			

		SINGLES
WEEK	LAST	(AUSTRIAN IFPI/AUSTRIA TOP 40) MAY 26,
1	1	MERCY DUFFY A&M
2	2	SO SOLL ES BLEIBEN
3	3	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
4	5	SUMMER LOVE MARK MEDLOCK SONY BMG
5	4	DENIAL Sugababes island
		ALBUMS
1	9	SCHNUFFEL ICH HAB' DICH LIEB SONY BMG
2	1	AMY WINEHOUSE BACK TO BLACK ISLAND
3	2	DUFFY ROCKFERRY A&M
4	NEW	NIK P Freudentraenen sony BMG
5	5	ICH + ICH VOM SELBEN STERN POLYDOR

# nielsen SoundScan

# Billboard ALBUNS 7/2008

### **EUROCHARTS**

EURO

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		SINGLE SALE <b>S</b>
THIS	LAST	EUROCHARTS ARE COMPILEO BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 28, 2008
1	1	4 MINUTES MADONNA FT. JÚSTIN TIMBERLAKE WARNER BROS.
2	2	MERCY DUFFY A&M
3	7	TAKE A BOW RIHANNA SRP/DEF JAM
4	3	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
5	6	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
6	4	LOVE IN THIS CLUB USHER FT. YOUNG JEZZY LAFACE/ZDMBA
1	10	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA
8	5	THAT'S NOT MY NAME THE TING TINGS COLUMBIA
9	8	SUMMER LOVE MARK MEDLOCK SONY BMG
10	9	VIOLET HILL COLDPLAY PARLOPHONE
11	12	HEARTBREAKER WILLIAM FT. CHERYL COLE WILLIAMINTERSCOPE
12	11	C'EST CHELOU ZAHO CAPITOL
(62	14	SO SOLL ES BLEIBEN ICH + ICH POLYDOR
14	19	BLACK & GOLD SAM SPARRO (SLAND
15	45	LOVE SONG SARA BAREILLES EPIC

		ALBUMS	
THIS	LAST		MAY 28, 2008
1	1	MADONNA HARO CANOY WARNER BROS.	
2	2	DUFFY ROCKFERRY A&M	
	3	AMY WINEHOUSE BACK TO BLACK ISLAND	
4	4	NEIL DIAMOND HOME BEFORE DARK COLUMBIA	
	NEW	THE TING TINGS WE STARTED NOTHING COLUMBIA	
6	5	PORTISHEAD THIRD ISLAND	
7	NEW	BAP RADIO PANDORA CAPITOL	
8	9	AMY MACDONALD THIS IS THE LIFE VERTIGO	
	10	ICH + ICH VOM SELBEN STERN POLYDOR	
10	7	SCOOTER JUMPING ALL OVER THE WORLD SHEFFIELD TUNES	
11	12	LEONA LEWIS SPIRIT SYCO	
12	15	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA	
10	NEW	GAROU PIECE OF MY SOUL COLUMBIA	
14	11	FRANK SINATRA NOTHING BUT THE BEST REPRISE	
18	17	IRON MAIDEN SOMEWHERE BACK IN TIME BEST OF 1980-1989 EMI	

		RADIO AIRPLAY
THUS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EURDPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL MAY 28, 2008
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
2	2	MERCY DUFFY A&M
2	3	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
4	4	LOVE SONG SARA BAREILLES EPIC
	5	WITH YOU CHRIS BROWN JIVE/ZOMBA
6	6	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
1	7	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE
8	8	VIOLET HILL COLDPLAY PARLOPHONE
	11	RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC
10	12	BETTER IN TIME LEONA LEWIS SYCO
11	10	I'LL BE WAITING LENNY KRAVITZ VIRGIN
12	13	TOUCH MY BODY MARIAH CAREY ISLAND
13	9	BLEEDING LOVE LEONA LEWIS SYCD
14	18	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA
15	15	BUBBLY Colbie Caillat Universal Republic

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	1	JA	TH TH
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	56	MICHAEL BUBLE  51 WKS CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.
2	3	35	CHRIS BOTTI ITALIA COLUMBIA 07606/SONY MUSIC ⊕
3	4	12	MELODY GARDOT WORRISOME HEART VERVE 010468/VG
4	2	4	MICHAEL BUBLE A TASTE OF BUBLE (EP) 143/REPRISE 462716 EX/WARNER BROS.
5	7	36	DIANA KRALL THE VERY BEST OF DIANA KRALL VERVE 009412/VG ⊕
6		*	YELLOWJACKETS FEATURING MIKE STERN LIFECYCLE HEADS UP 3139
7	8	54	PINK MARTINI HEY EUGENET HEINZ 3*
8	10	6	VARIOUS ARTISTS  JAZZ SIGNATURES: GREAT PERFORMANCES BY JAZZ MASTERS UNIVERSAL SPECIAL MARKETS 009387 EXISTABLICKS
9	6	6	DIANNE REEVES WHEN YOU KNOW BLUE NOTE 89658/BLG
10	9	35	QUEEN LATIFAH TRAVILIN: LIGHT FLAVOR UNIT/VERVE 009203/VG
0	RI	EW	JAMES CARTER PRESENT TENSE EMARCY 010985/DECCA
12	12	35	TONY BENNETT TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15320/SINNY BMG
13	5	2	BILL FRISELL HISTORY, MYSTERY NONESUCH 435964/WARNER BROS.
13	N	EW	JOHN MCLAUGHLIN FLOATING POINT ABSTRACT LOGIX
TH	11	6	VARIOUS ARTISTS MILES FROM INDIA: A CELEBRATION OF THE MUSIC OF MILES DAVIS FOUR QUARTERS 1808
16	14	2	SIMONE SIMONE ON SIMONE HIGH PRIESTESS MELODIES 4494/KOCH
17	N	EW	STANLEY JORDAN STATE OF NATURE MACK AVENUE 1040
18	15	3	BRIAN BLADE FELLOWSHIP SEASON OF CHANGES VERVE 010696/VG
19	17	9	BRAD MEHLDAU TRIO LIVE NONESUCH 376252/WARNER BROS.
20	N	EW	DAVID SANCHEZ CULTURAL SURVIVAL CONCORD PICANTE 30562/CONCORD
23)	RE-I	ENTRY	PAUL ANKA CLASSIC SONGS: MY WAY DECCA 008707/UNIVERSAL CLASSICS GROUP
22	19	8	LIONEL LOUEKE KARIBU BLUE NOTE 02465/BLG
23	16	3	KELLI O'HARA WONDER IN THE WORLD GHOSTLIGHT/SH-K-BOOM 83309/RAZOR & TIE
24	ı	i (f	AVISHAI COHEN TRIO GENTLY DISTURBED RAZDAZ 4607/SUNNYSIDE
25	25	13	VARIOUS ARTISTS  UPPRIGHT, GRANID AND ALL RIGHT, MASTERS OF JAZZ PAMO UNIVERSAL MUSIC SPECIAL MARKETS 008144 DASTARBUCKS

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N-11				الم
WEEK	LAST	WEE ON C	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
0	5	11	3WKS BACH: THE ART OF FUGUE DG 010765/UNIVERSAL CLASSICS GROUP	No. of the Control of
2	涉	7	HILARY HAHN/SWEDISH RADIO SYMPHONY DRCHESTRA (SALONEN) SCHOENBERG: VIOLIN CONCERTOS DG 010858/UNIVERSAL CLASSICS GROUP	
3	9	7	ANDRE RIEU ANDRE RIEU IN WONDERLAND DENON 17698/SLG	
4	8	16	LANG LANG THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP	
5	4	72	YO-YO MA	
6	2	2	PLACIDO DOMINGO	S S S S S S S S S S S S S S S S S S S
ÿ	7	17	JUAN DIEGO FLOREZ ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO)	
8	12	27	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA VIVALDI: THE FOUR SEASONS ORPHEUS/EMI CLASSICS 94431/BLG	
9	RE-E	NTRY	DAVID RUSSELL AIR ON A G STRING: BAROQUE MASTERPIECES TELARC 80693	
0	17	2	WIENER PHILHARMONIKER (POLLINI) MOZART: PIANO CONCERTOS K. 414 & 419 DG 010994/UNIVERSAL CLASSICS GROUP	
D	22	7	EMERSON STRING QUARTET BACH: FUGUES DG 010855/UNIVERSAL CLASSICS GROUP	No.
12	6	5	ROLANDO VILLAZON CIELD E MAR DG 010871/UNIVERSAL CLASSICS GROUP	
13	11	3,7	SOUNDTRACK ND RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
14	3	3	WILLIAM KAPELL KAPELL REDISCOVERED. THE AUSTRALIAN BROADCASTS RCA RED SEAL 68560/SONY BMG MASTERWORKS	
15	18	30	ROLANDO VILLAZON & ANNA NETREBKO DUETS DG 008845/UNIVERBAL CLASSICS GROUP €	
16	23	11	JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (ARMILIATO) ROMANTIC ARIAS DECCA 010837/UNIVERSAL CLASSICS GROUP	
17	24		NATALIE DESSAY ITALIAN OPERA ARIAS VIRGIN CLASSICS 14365/BLG	
В	20	31	ANDRE RIEU MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
19	19	38	ANDRE RIEU RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG ⊕	
20	21	28	CECILIA BARTOLI MARIA DECCA 009989/UNIVERSAL CLASSICS GROUP €	
21	10	4	INGRID FLITER Chopin: Recital Emi Classics 14899/BLG	
22	NI	EW	ANDRAS SCHIFF RETHOUGH THE PAND SONATAS VOLUME VI. SONATAS OPP. SA. 57, 78, 79 & 8TA FOM NEW SEPRESEON DIVISIAL UNIVERSAL CLASSICS GROUP	
23	RE-E	HTRY	YO-YO MA'THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HART 1-BEDOYA) NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SDNY BMG MASTERWORKS	
24	25	2	CINCINNATI POPS ORCHESTRA (KINZEL) RAVEL: BOLERO/BORODIN: MUSIC FROM KISMET/BIZET: SUIETS FROM CARMEN TELARC 80703	
25	RE-E	NTRY	ANNA NETREBKO Russian album dg 008153/universal Classics Group	
	22 3	5 2 1 8 9 8 5 4 6 2 7 8 12 17 17 17 17 18 18 19 19 19 19 19 19 19 19 19 19 19 19 19	S	PIERRE-LAURENT AIMARD  SACH: THE ART OF FUGUE OG 010765/UNIVERSAL CLASSICS GROUP  HILARY HAHN/SWEDISH RADIO SYMPHONY DRCHESTRA (SALONEN) SCHOENBERG: VIOLIN CONCERTOS OG 010858/UNIVERSAL CLASSICS GROUP  ANDRE RIEU APPASSIONATO SOMY CLASSICAL 02668/SONY BMG MASTERWORKS  PLACIDO DOMINGO PASION ESPANOLA OG 010989/UNIVERSAL CLASSICS GROUP  7 17 JUAN DIEGO FLOREZ ACCADEMIA NAZIONALE DI SANTA CECLIA (MBBADO) VOCE DITALIA: ARIAS FOR RUBINI DECCA 010302/UNIVERSAL CLASSICS GROUP  8 12 27 SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA VIVALDI: THE FOUR SEASONS ORPHEUS/EMI CLASSICS 94431/BLG  17 2 2 SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA VIVALDI: THE FOUR SEASONS ORPHEUS/EMI CLASSICS 94431/BLG  17 2 WIENER PHILHARMONIKER (POLLINI) MOZART: PIANO CONCERTOS K. 414 & 419 OG 010994/UNIVERSAL CLASSICS GROUP  10 22 7 BACH: PUGUES DIG 010855 UNIVERSAL CLASSICS GROUP  11 22 7 EMERSON STRING QUARTET BACH: PUGUES DIG 010855 UNIVERSAL CLASSICS GROUP  12 6 5 ROLANDO VILLAZON CIELO E MAR DIG 01087 I/UNIVERSAL CLASSICS GROUP  3 WILLIAM KAPELL KAPEL ROSCOVERED. THE AUSTRALIAN BRODACASTS RCA RED SEAL 68505 SOM BMG MASTERWORKS  15 18 30 DUETS DIG DO8845/UNIVERRAL CLASSICS GROUP  NATALIE DECSAY 11 JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (AFMILIATO) ROMANTIC ARIAS DECCA 100937/UNIVERSAL CLASSICS GROUP  NATALIE DECSAY 11 JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (AFMILIATO) ROMANTIC ARIAS DECCA 100937/UNIVERSAL CLASSICS GROUP  NATALIE DECSAY 11 JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (AFMILIATO) ROMANTIC ARIAS DECCA 100937/UNIVERSAL CLASSICS GROUP  NATALIE DECSAY 11 JONAS KAUFMANN/PRAGUE CLASSICS GROUP DIA MASTERRIPICES PHILLIPS 0009134/UNIVERSAL CLASSICS GROUP  NATALIE DECSAY 11 JONAS KAUFMANN/PRAGUE CHARMONIC ORCHESTRA (AFMILIATO) ROMANTIC BERLO DECCA 1009389/UNIVERSAL CLASSICS GROUP DIA MASTERRIPICES PHILLIPS 0009134/UNIVERSAL CLASSICS GROUP  10 4 INGRID FLITER CH

WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	35	HERBIE HANCOCK 28 WKS RIVER: THE JONI LETTERS VERVE 009791/VG
a	3	4	BRIAN CULBERTSON BRINGING BACK THE FUNK GRP 010927/VG
3	10	2	ESPERANZA SPALDING
4	2	16	ESPERANZA HEADS UP 3140 KENNY G
			RHYTHM & ROMANCE STARBUCKS 30670/CONCORD ⊕  MINDI ABAIR
5	5	3	STARS 23 PEAK 30637/CONCORD PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ
6)	NE	W	TOKYO DAY TRIP LIVE EP NONESUCH 467580 WARNER BROS.
	4	4	EARL KLUGH THE SPICE OF LIFE 861 4500/KOCH
8	6	12	MARCUS MILLER MARCUS 3 DEUCES/CONCORD JAZZ 30264/CONÇORD
9	7	16	PAUL HARDCASTLE HARDCASTLE 5 TRIPPIN 'N' RHYTHM 24
10	9	8	VICTOR WOOTEN
11	8	13	PALMYSTERY VIXLIX 3135/HEADS UP LIZZ WRIGHT
12	14	10	THE ORCHARD VERVE FORECAST 010292/VG THE SAX PACK
	MACO	10	THE SAX PACK SHANACHIE 5159  PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ
13	11		DAY TRIP NONESUCH 376828 WARNER BROS JESSY J
14	13	12	TEQUILA MOON PEAK 30499/CONCORD
15	12	3	HAROLD RAYFORD ALWAYS THERE TYSCOT 984167/TASEIS
16	17	17	AL JARREAU Love songs reprise/warner bros. 401532/Rhino
17	RE-E	NTAY	DAVE KOZ AT THE MOVIES CAPITOL 11405
18	15	4	STANTON MOORE TRIO EMPHASIS! (ON PARENTHESIS) TELARC 83681
19	18	39	RICK BRAUN & RICHARD ELLIOT
20	19	12	RNRARTIZEN BOB BALDWIN
20	24	41	NEWURBANJAZZ.COM NUGROOVE 2001 NAJEE
×			RISING SUN HEADS UP 3129  JIMMY SOMMERS
22	N	EW	SUNSET COLLECTIVE GEMINI 00101
23	22	15	MACEO PARKER ROOTS & GROOVES HEADS UP 3134
24	RE-E	NTRY	CHRIS STANDRING LOVE AND PARAGRAPHS LILTIMATE VIBE 001
25	16	33	VARIOUS ARTISTS THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230

	4		LASSICAL CROSSOVER	TM
WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
0	N	EW	SOUNDTRACK 1WK INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL CONCORD 3082	25
2	1	3	JOSH GROBAN AWAKE LIVE 143/REPRISE 412668/WARNER BROS. ⊕	
3	2	81	JOSH GROBAN AWAKE 143/REPRISE 44435/WARNER BROS. ⊕	2
4	3	17	ANDREA BOCELLI VIVERE: LIVE IN TUSCANY SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP &	
		30	ANDREA BOCELLI THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP ®	
6	5	18	SARAH BRIGHTMAN SYMPHONY MANHATTAN 46078/BLG	
0	6	10	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSDP/WILBERG)	

2	1	3	AWAKE LIVE 143/REPRISE 412668/WARNER BROS.	
3	2	81	JOSH GROBAN	2
4	3	17	AWAKE 143/REPRISE 44435/WARNER BROS. ⊕  ANDREA BOCELLI	
			WIVERE: LIVE IN TUSCANY SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP ⊕  ANDREA BOCELLI	
100		30	THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP   THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP	
6	5	18	SARAH BRIGHTMAN SYMPHONY MANHATTAN 46078/BLG	
0	6	10	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSDP/WILBERG) CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
8	7	36	PAUL POTTS ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC	
9	8	29	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/SIENTE 653534/UNIVERSAL LATINO	
10	NE	w	WILLIAM JOSEPH BEYOND 143/REPRISE 455228/WARNER BROS.	
11	10	79	IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	
12	14	2	THE CITY OF PRAGUE PHILHARMONIC ORCHESTRA THE INDIANA JONES TRILOGY: NEW RECORDINGS OF THE CLASSIC SCORES SILVA CLASSICS 3018	
13	9	53	SOUNDTRACK LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG	
14	12	34	JOSH GROBAN NOEL 143/REPRISE 231548/WARNER BROS. ⊕	
15	11	8	AHN TRIO LULLABY FOR MY FAVORITE INSOMNIAC RCA RED SEAL 27208/SONY BMG MASTERWORKS	
16	13	11	ROYAL PHILHARMONIC ORCHESTRA  DRIGINAL AMERICAN CLASSICS: THE MOST BEAUTIFUL LOVE SONGS DIRECT SOURCE SPECIAL PRODUCTS 9194	
17	18	15	THE ROYAL SCOTS DRAGOON GUARDS SPIRIT OF THE GLEN UCJ 597/FONTANA INTERTATIONAL	
18	15	6	RYANDAN RYANDAN BECCA 010849/UNIVERSAL CLASSICS GROUP	
19	21	35	THE BRIAN SETZER ORCHESTRA WOLFGANG'S BIG NIGHT OUT SURFDOG 211388/WARNER BROS.	
20	20	12	THREE GRACES THREE GRACES DEGGA 009914	
21	16	8	VARIOUS ARTISTS ANDREW LLDYD WEBBER: A CLASSICAL TRIBUTE DECCA 010909/UNIVERSAL CLASSICS GROUP	
22	17	1	JOHN BAYLESS CIRCLE OF LIFE: THE MUSIC OF ELTON JOHN IN THE SYTLE OF BACH ANGEL 34970/BLG	
23	19	9	MIKE OLDFIELD MUSIC OF THE SPHERES DECCA 010925/UNIVERSAL CLASSICS GROUP	
24	23	62	HAYLEY WESTENRA CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
25	25	68	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP) SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	

# **CHARTS** LEGEND

### ALBUM CHARTS

SoundScan, Sales data for R&B/hip-hop retail charts is compiled by Niels SoundScan from a national subset of core stores that specialize in

Albums with the greatest sales gains this week.

Where included, this award indicates the title with the chart's largest unit increase.

Where included, this award indicates the title with the chart's biggest percentage growth.

Indicates album entered top 100 of The Billboard 200 WEATSERKER Indicates album entered top 16 d GRADUATE and has been removed from Heatseekers chart

### PRICING/CONFIGURATION/AVAILABILITY

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (a) after price indicates album only available on DualDisc.
CD/DVD after price indicates CD/DVD combo only available. (b) DualDisc available.
CD/DVD combo available. (i) 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

### SINGLES SALES CHARTS

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

① CD single available. ② Digital Download available. ③ DVD single available.
① Vinyl Maxi-Single available. ② Vinyl single available. ② CD Maxi-Single available. Configurations are not included on all singles charts.

Indicates title earned HitPredictor status in that particular format based on III 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

### AWAIRD CHRIMENHES

 Recording Industry Assn. Of America (RIAA) certification for net shipment of © Recording industry Assn. Of America (RIAA) certification for net shipment of 1 million units (Diatinum). 

© RIAA certification for net shipment of 1 million units (Diatinum). 

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). 

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 (Platfium). 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 of 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 plathrum 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

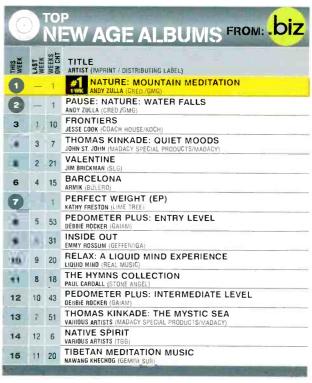
# 7 ALBUNS

(		10 D(	OP CATALOG	
	applica ha			i
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	
0	3	24	#1 GREATEST VARIOUS ARTISTS SWKS GAINER ICAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (19.98)	
2	2	945	BOB MARLEY AND THE WAILERS LEGEND THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98)	
3	1	248	MICHAEL JACKSON	2
0	6	218	THRILLER 25 LEGACY/EPIC 17986*/SONY BMG (19.98) GUNS N' ROSES	
-			GREATEST HITS GEFFEN 001714/IGA (16.98)  JOURNEY	4
5	5	759	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98) MICHAEL JACKSON	_
6	7	61	NUMBER ONES MJJ EPIC 88998/SONY MUSIC (18.98/12.98)	
7	4	172	MICHAEL BUBLE IT'S TIME 143 REPRISE 48946/WARNER BROS. (18.98) €	
8	10	<b>6</b> 9	ORIGINAL BROADWAY CAST RECORDING JERSEY BOYS THING 73271 (18 98)	
0	15	258	JIMI HENDRIX Experience Hendrix: The Best of Jimi Hendrix experience Hendrix 111671*/UME (18.98/12.98)	
10	11	112	RASCAL FLATTS ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)	
11	13	274	BON JOVI	
12	12	588	CROSS ROAD MERCURY 526013/UME (18.98/11.98)  CREEDENCE CLEARWATER REVIVAL	-
estion.			CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)  AC/DC	1
13		828	BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98) ®  ELVIS PRESLEY	_
1.8	24	193	ELV1S: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	į
15	9	65	LIL WAYNE THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124"/UMRG (13.98)	
16	22	732	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	
17	16	392	THE BEATLES  1 APPLE 29325 CAPITOL (18.98/12 98)	
18	19	704	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16 98)	1
19	14	201	JOSH GROBAN	
20	8	197	CLOSER 143 REPRISE 48450/WARNER BROS. (18.98) ⊕  MICHAEL BUBLE	100
	ŭ		MICHAEL BUBLE 143 REPRISE 48376/WARNER BROS. (18.98) DEF LEPPARD	-
21		480	VAULT GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)  KENNY CHESNEY	
22	38	262	GREATEST HITS BNA 67976/SBN (18.98/12 98)	
23	17	EU.	CELINE DION ALL THE WAYA DECADE DF SOMG_550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	
24	HOT: DES	SHOT	THE BEATLES LOVE APPLE 79808*/CAPITOL (18 98) ⊕	
25	20	161	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/DECCA (18.98)	Ì
26	32	96	USHER CONFESSIONS LAFACE 63982/ZOMBA (18.98/12.98)	Total Control
27	27	842	METALLICA	Ì
28	25	167	METALLICA ELEKTRA 61113*/AG (18.98/11.98) LYNYRD SKYNYRD	2000
29		640	TOM PETTY AND THE HEARTBREAKERS	
			GREATEST HITS MCA 110813 UME (18.98.12.98) DISTURBED	
30)	34	85	TEN THOUSAND FISTS REPRISE 49433/WARNER BROS (18.98) €	
31	23	159	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFRE/UNIVERSAL REPUBLIC 004149 * JUMRG (13.98)	
32	41	224	BROOKS & DUNN THE GREATEST HITS COLLECTION ARISTA NASHVILLE 18852/SBN (18.98/12.98)	
33	47	40	NIRVANA NIRVANA IIGC GEFFEN 493507/UME (18.98)	100 miles
34	28	119	EVANESCENCE FALLEN WIND-UP 13063 (18.98)	-
35	29	. 15	CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ⊕	ĺ
36	30	89	JUSTIN TIMBERLAKE	
37	RE-EI	-	FUTURESEX/LOVESOUNDS JIVE 88062*/ZOMBA (18 98) ⊕ KORN	
-			GREATEST HITS VOL. I IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕ PINK FLOYD	Table 1
38	31 1		DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98) BRUCE SPRINGSTEEN	No.
39	50		GREATEST HITS COLUMBIA 67060"/SONY MUSIC (10.98 EQ/17.98)	
40	33	314	LINKIN PARK (HYBRID THEORY) WARNER BRDS. 47755 (18.98/12.98)	
41	35	03	SOUNDTRACK HANNAH MONTANA WALT DISNEY 861698 (18 98) +	1
42	NE		TOM PETTY AND THE HEARTBREAKERS GREATEST HITS GEFFEN 010327/UME (13 98)	
43	HE		U2 U218: SINGLES ISLAND/INTERSCOPE 008027/IGA (13.98) ⊕	
44	37	130	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDDR/A&M 527116/UME (18.98/12.98)	1
45	36	AA	POISON	
	RE-EN	TRV	THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98) ⊕  LYNYRD SKYNYRD	
46		I K	THE BEST OF LYNYRIO SKYNYRIO 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA 11194/A.R.E. (11.986.98)	1
47	49	33	GREATEST HITS LEGACY/EPIC 67622/SONY MUSIC (11.98)	1000
	RE-EN		THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98)	1
48)				
48 49	RE-EN	TRY	VAN HALEN BEST OF VOLUME 1 WARNER BROS. 46332 (18.98) ⊕	J

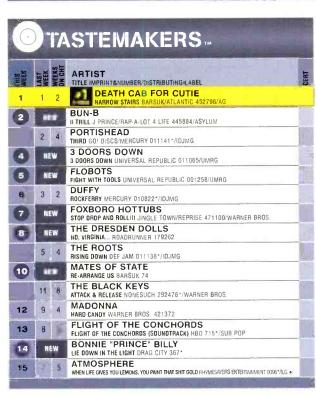
onth-old titles that have fallen below No. 100 on The all Weeks column reflects combined weeks title has catalog Albums. TOP INTERNET: Reflects physical ased on data collected by Nielsen SoundScan. Catalog as a complete album bundle through dates do

17	TO		
	D	GITAL	
THIS	LAST WEEK WEEKS ON CHT	ARTIST Title IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING CEBT
1	NEW	3 DOORS DOWN 3 Doors Down	i
2	1 2	DEATH CAB FOR CUTIE Narrow Stairs BARSUK/ATLANTIC /AG	5
12	2 2	JASON MRAZ We Sing. We Dance. We Steal Things.	11
4	3 2	DUFFY Rockferry MERCURY /IDJMG	8
5	NEW	JULIANNE HOUGH MERCURY NASHVILLE/UMGN	3
6	5 2	SOUNDTRACK The Chronicles Of Narnia: Prince Caspian WALDEN MEDIA /WALT DISNEY	31
7	NEW	BUN-B    Trill J PRINCE/TRILL/RAP-A-LOT 4 LIFE /ASYLUM	2
8	NEW	FOXBORO HOTTUBS Stop Drop And Roll!!!!  JINGLE TOWN/REPRISE/WARNER BROS	21_
9	NEW	JESSE MCCARTNEY Departure	16
10	RE-ENTRY	ONEREPUBLIC Dreaming Out Loud	24 •
11	6 4	MADONNA Hard Candy WARNER BROS.	9
12	14 6	FLOBOTS Fight With Tools UNIVERSAL REPUBLIC /UMRG	15
13	8 22	SOUNDTRACK Juno FOX/RHINO AG	23
14	NEW	THE TING TINGS We Started Nothing COLUMBIA	147
15	NEW	THE COOL KIDS The Bake Sale	152

WEEK	LAŠT WEEK	WEEKS ON CHT	ARTIST IMPRINT & NUMBER/ DISTRIBUTING LABEL	Title	BB 200 RANKING
1	NE	W	3 DOORS DOWN 1WK UNIVERSAL REPUBLIC 011065/UN	3 Doors Down	1
2	4	2	DUFFY MERCURY 010822*/IDJMG	Rockferry	8
70	2	3	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC	Home Before Dark	10
4	3	2	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 452796/AG	Narrow Stairs	5
5	7	4	MADONNA WARNER BROS 421372	Hard Candy	9
6	NE	W	JULIANNE HOUGH MERCURY NASHVILLE 011052	Julianne Hough	3
7	5	2	FRANK SINATRA REPRISE 438652/WARNER BROS.	Nothing But The Best	4
8	NE	W	SOUNDTRACK Indiana Jones And Th	ne Kingdom Of The Crystal Skull	39
9	NE	w	DONNA SUMMER BURGUNDY 22992/SONY BMG	Crayons	17
10	RE-E	NTRY	VARIOUS ARTISTS I Can Or	ıly Imagine: Platinum Edition	_
11	8	7	LEONA LEWIS SYCOLO 02554 RMG	Spirit	
12	NE	w	THE DRESDEN DOLLS ROADRUNNER 179262	No, Virginia	94
13	NE	w	JESSE MCCARTNEY HOLLYWOOD 001942	Departure	14
14	1	2	JASON MRAZ We Sing.	We Dance. We Steal Things.	11
15	12	4	MUDCRUTCH REPRISE 455868/WARNER BROS	Mudcrutch	93



### HEATSEEKERS. Title ¥ ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE) LABEL & NUMBER / DISTRIBUTING LABEL (PRICE SCARLETT JOHANSSON TWK ATCO 454524/RHING (49 cg) BER / DISTRIBUTING LABEL (PRICE) PURENRG 26 RE-ENTRY pureNRG Anywhere I Lay My Head -CURB 887017/WARNER BROS. (7.98) GREATEST FIVE FINGER DEATH PUNCH FIRM 70116 (12.98) LIGHTS Lights (EP) 27 NEW The Way Of The Fist 0 6 43 DIGITAL EX (3.98) SAVING ABEL CUISILLOS Vive Y Dejame Vivir 3 Saving Abel 28 21 3 BOA (15.98) THE LAST SHADOW PUPPETS MASON JENNINGS 10 3 The Age Of The Understatement In The Ever NEW WARREN BARFIELD MGMT 30 Worth Fighting For Oracular Spectacular 10 5 18 19512\*/SONY MUSIC (11.98) MATES OF STATE Holly 27 3 6 Re-Arrange Us NEW TOKYO POLICE CLUB Elephant Shell We Started Nothing 32 20 5 7 NEW ARMIN VAN BUUREN THE COOL KIDS 8 The Bake Sale 12 3 Imagine NEW COLATE INDUSTRIES (9.98) CHRIS SLIGH ISLANDS ANT: 900 19 3 Running Back To You 34 9 NEW Wires And The Concept Of Breathing ANOTHER BLACK DAY Another Black Day 35 10 NEW PITAPH (15 98) BOONDOX M83 Saturdays=Youth 36 25 6 11 1 2 Krimson Creek 4400 (12.98) KASKADE THE MYRIAD only set will be With Arrows, With Poise 37 13 2 12 Strobelite Seduction CORY MORROW FRAYSER BOY 38 Vagrants & Kings Da Kev 13 physically on-KIDZ IN THE HALL LADYTRON 39 NEW Velocifero 14 9 2 The In Crowd TAL EX (9.98) ADELE SONNY LANDRETH 40 19 From The Reach 15 NEW A DIGITAL EX/SONY MUSIC (9 98) EMMURE VICTORY 449 (13.98) CUT /// COPY In Ghost Colours 41 28 7 4 2 The Respect Issue 16 DEICIDE WE THE KINGS 11 2 Till Death Do Us Part We The Kings 42 16 25 NICK SWARDSON DRAGONFORCE 43 42 31 17 74 Inhuman Rampage ENTRAL 0056 (15.98 CD/DVD) . UNNER (17.98) 🏵 NO AGE 26 3 CAROLINA LIAR Nouns Coming To Terms 19 NEW 772\* (13.98) LUDO GRUPO NUEVA VIDA You're Awful, I Love You 37 13 45 Mejores Cantos Religiosos 20 24 20 ISLAND 009497/IDJMG (9 98) CINEMATIC SUNRISE 8 2 BON IVER A Coloring Storybook And Long Playing Record (EP) 46 For Emma, Forever Ago 21 38 14 15\* (14.98 iPod TV ad com-BONNIE "PRINCE" BILLY AIRBOURNE 47 RE-ENTRY 22 Lie Down In The Light solely from 963 (13.98) digital and vinyl 9TH WONDER & BUCKSHOT 48 Snazzv The Formula 14 4 23 LOS CUATES DE SINALOA THE BLACK ANGELS ım. The CD 40 15 Puros Exitos Chacas Directions To See A Ghost 49 NEW ESPERANZA SPALDING 25 Pa'lante I/SDNY BMG NORTE (13.98)



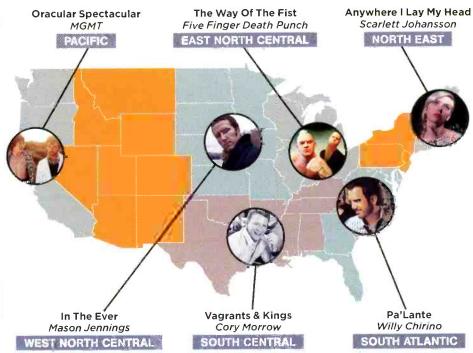
### BREAKING & ENTERING

Comedy/hip-hop trio Hot Stylz, the first group signed to rapper Yung Joc's Swagg imprint, laughs all the way to No.

28 on the Hot R&B/Hip-Hop Songs chart with debut single "Lookin Boy." Find out more about Hot Stylz at billboard.com/breaking.



### REGIONAL HEATSEEKER \*1s



### PROGRESS REPORT

### Metro Station, "Metro Station"

As the band's single "Shake It" climbs 71-64 on Hot 100 Airplay, the act's album rises 120-99 on the Billboard 200, thus graduating from the Heatseekers chart. The set, released in September, has its best sales week yet, shifting nearly 7,000.

HEATSEEKERS: The best-selling all

Five Finger Death Punch The Way Of The Fist

Mason Jennings In The Ever

Stick To Your Guns

Boondox

Saving Abel

Grave Plott Plott Thickens

A Skylit Drive Wires And The Concept Of Breathing

Scarlett Johansson

The Cool Kids

Another Black Day

9th Wonder & Buckshot

Scarlett Johansson

The Ting Tings

MGMT

Oracular Spectacular

El Chaval

The Cool Kids The Bake Sale

Mates Of State

A Skylit Drive Wires And The Concept Of Breathing

Kidz In The Hall

Five Finger Death Punch

# SINGLES & TRACKS

Billboard

16 @ WAR (Songs Of Peer ASCAP/March 9th Publish-ing, ASCAP/2082 Missic Publishing, ASCAP/WB Music, ASCAP/WBM RBH 53 4 MINUTES (Webb Gill Publishing, ASCAP/WB Music, ASCAP/Wigin Beach, ASCAP/Panjaheng Music, ASCAP/Wigin Beach, ASCAP/Panjaheng Music, ASCAP/Wigin Beach, ASCAP/Panjaheng Music, ASCAP/Wigin Beach, ASCAP/Panjaheng Music, ASCAP/Universal Music, 2 Tunes, ASCAP/I, HL/WBM, H100 B, PDP 7

AHORA ENTEND

State of the state

46 AMANTES ESCONDIDOS (J. & N. ASCAP) LT 13 AMERICAN BOY (will i.am Music, BM/VCherry River, RM/VChrysalis Sonos, BM/VPlease Gimme My Publish AMERICAN BOY (will: am Music, BM/C/Dierry River, BM/C/Drysalts, Songs, BM/Please Girme My Publish-ing, BM/EMI Blackwood, BM/Larry Leron Music, BM/Speir Music, BM/Copyright Control), CLM/HL, H100 55, PO 50; RBI 64 AMIGA POR FAVOR (Warner/Chappell Mexico S.A.), LT 34

AMNESIA (SHortman Syndrome, SESAC/Tashira Publish inn. ASCAP/Spira Publishing, ASCAP) RBH 81

oija Publishing, ASCAP) RBH 81
a. ASCAP) LT 40
(EMI April, ASCAP/Sea Gayle Music.
sai Music Corporation. ASCAP/Songs Ol
(GAP). HL. CS 17
EMI Blackwood, BMVEMI Denmark,
Musicales MVO/EMI Columbia.

APOLOGIZE (Virginia Beach, ASCAP/Midnight Miracle
Micic, ASCAP/Sony/ATV Tunes, ASCAP), HI, H100 18

BACK WHEN I KNEW IT ALL (Chobe: BMI/Dathil Music, BMI/Dathil Music, BMI/Dathil Music, BMI/Dathil Music, BMI/Dathil Music, BMI/EMI April, ASCAP/New Sea Gave, ASCAP/Lay Blue Dog Wusic, ASCAP/Pil, CS 9, H100 BS BEST MISTAKE I EVER MADE (Revin Fowler Music, BMI/Three Aces Music, ASCAP/CS 51
BEST THING (UR-I/M Music, ASCAP/PilA April, ASCAP/Saman) Cymone Music, ASCAP/Naves Music, ASCAP/SacAP, ASCAP/Chrysatis, Music, Publishing, ASCAP/SacA, D. Music, ASCAP/Murevas Music Corporation, ASCAP/Carer Boys Publishing, ASCAP/SacAP (SacAP) (ASCAP) (AS

BETTER AS A MEMORY (Gravitron, SESAC/Carnival Music Group, SESAC, Midwest Midnight, BMI/Carniva

Music Group SESAC Midwest Midrogin, BM/Camival Music Group BM/J CS.6 H 100 54 gm, BM/Camival Music Group BM/J CS.6 H 100 54 gm, BM/J Migac Music BM/J BM/J BM/J CS.6 H 100 54 gm, BM/J Mijac Music BM/J BM/J H 100 74 P 29 39 BLEEDING LOVE White 2 Live ASCAP/Kobalt Music Publishing ASCAP-Seven Bask Music. ASCAP/Jambijion Music ASCAP 94 H 100 2 P 07 H 18 H 76 T 14 B 0SS (4 Blurist Lt Al Once, BM/Pissi N Gold, BM/J Music BM/J Mappyp Music, BM/J Music BM

POP'80, RBH 11

BOYFRIEND/GIRLFRIEND (Power Pen Publishing,

ASCAP/lare Sonn Music, ASCAP/Marvelous J. ASCAP)

POP 90

BREAK THE ICE (W.B.M Music, SESAC/Danjahandz Muzik, SESAC/Millennium Kid Music Publishing

Muzik, SESAC Millennium Kid Music Publishing ASCAP, Universal Music Corporation, ASCAP/Kenoley Music, ASCAP/Salma Music, ASCAP, HLWBM, H100 62, PDP 34

THE BUSINESS (Unav. First Publishing, ASCAP/I Want Music Publishing, ASCAP) RBH 85
BUSI TI BABY PART 2 (\*TRST N Gold, BM/Jonathan Potern Music, BM/Sonoy/ATV Songs, BM/Souger Sayin Publishing, BM/Linkersal, Music, 2- Songs, BM/EM/MISH, H100 14 PCP 42, BBH, Survey College, BM/Swarego Music, BM/Swarego BM/Surveyze, BM/Swarego Music, BM/Swarego GM/Vinversal, Music, 2- Tontes, ASCAP/Sony/ATV funes, ASCAP/Salma Music, BM/Songs Of Universal, BM/Vinversal, Music, 2- Tontes, ASCAP/Sony/ATV funes, ASCAP/Salma Music, BM/Songs Of Universal, Music, ASCAP Music, BM

CADA QUE... (Not Listed) LT 6
CALABRIA 2008 (EMI Denmark, BMI/EMI Blackwood)

BMM HL 070772

CASH FLOW IA McColister Publishing Designee,
ASC APPLI Mitaled, BMM/Tac, N-Fied Intertainment,
BMM/Noting Date Songs, ASCAPFrist N Gold UnitBMM/Sony/ATV Songs, BMM/Rappypub Music, BMM/Interversal Music, 2 Songs, BMM/PM Music, BMM/InterTamerane Publishing, BM/) HL/WBM, BBH 59

COSEA (Homeral Mixing, 2 Timps, BSCQB/SONWATV

COSEA (Homeral Mixing, 2 Timps, BSCQB/SONWATV

COSEA (Homeral Mixing, 2 Timps, BSCQB/SONWATV

CONSTRUCTION OF TIME ASCAPANIA TO TIME AS

ike Curb Music, BMI/Sweet Hysteria Songs ASCAP/Jacobsong ngs, ASCAP/Jacobsong. Irs The Bold, ASCAP/Adam Greoon

HL, BBH 38
CUSTOMER (Universal Music - Z Songs, BM/Ahmad's World, ASCAP/Inversal Music Corporation, ASCAP Nivrac Tyee ASCAP/Hesh Paint Music, ASCAPA ASCAPHC, ASCAPA CONTRACT ON THE MUSIC ASCAPA CONTRACT OF THE ASCAPA CONTRACT OF THE MUSIC ASCAPACIA CONTRACT OF THE MUSIC ASCAPA

SESAC). HL, H100 11", POP 9

IANGEROUS (One Man Music, ASCAP/Byetall Music,
ASCAP/Sony/ATV Harmony, ASCAP/C, Bahamonde,
SOCAN/O Sales, ASCAP), HL, H100 51; POP 53; RBH

89

DAY TRIPPER (Sony/ATV Tunes, ASCAP/Beatles, ASCAP), HL, POP 95

DEY KNOW 1041; XI, Music, ASCAP/Gangsta Groopy, SESA/JERdedic, SESA/JERD Agni, ASCAP), HL, RBH 37

DIO YOU WRONG (Wind Lised) RBH 86

DONDE ESTAN CORPAZION (Finnque Iglesias Music, ASCAP/Warmer Chappell, SGAE), HL-WBM, LT 3

DONDE ESTAN ESDA SMIGGS (Not Listed) LT 27

DONK (Sourja Boy Music, BMV/Coomstacular Music, BMV/Ehmert 19 Hip Hop, BMV/Earin Care Of Business, BMV, RBH 61

DON'T LET THE SUN GO DOWN ON ME (Universal-LACCAP) HI AWBM, H100 58;

PO-241

DON'T STOP THE MUSIC (EMI April, ASCAP/Sony/ATV

Tunes ASCAP/Frankie Storm, BM/VSony/ATV Songs,

RMI-Miliac Music, BMI Wamg-Tamerlane Publishing.

DON'T THINK I DON'T THINK ABOUT IT (Cadaja Publishing, ASCAP/MXC Music, ASCAP/Shill Working For The Woman, ASCAP/ICG Alliance ASCAP) CS 38
DON'T TOUCH ME (THROW DA WATER ON "EM) (Not

Listed) RBH 97
DON'T YOU KNOW YOU'RE BEAUTIFUL (Moonscar

Music, BMJ) CS 56.

Do YOU BELEVE ME NOW (SonyATV Tree, BMU/Song For MY Good Girl, BMV/Totally Wrighteous Music, BMV/The Bigger They Are, SESAC/S 15 Songs, SESAC), HE SS 09.

DREAM BIG (Copyright Control) H100 15, POP 17.

OUNN, DUNN (Bom Immaculate Music, BMI) RBH 66.

### E

ESTOS ECLOS dulanala Musica, BMI) ET 7.

EVERY DAY (Jelfrey Steele, BMI/BPJ, BMI/My) Own Pasade, BMI/BMJ BMI/BMJ, BMI/My) Own Pasade, BMI/BMJ BMI/BMJ, BMI/MY Own Pasade, BMI/BMJ, BMI/MY OWN BMI/MY BMI/M

FALSETTO (2082 Music Publishing, ASCAP/WB Music. ASCAP/Songs Of Peer, ASCAP/March 9th Publishing,

ASCAP) WBM, BBH 35
FEELS LIKE TONIGHT (Maratone AB, STIM/Kobalt Music Publishing, ASCAP/Kasz Money Publishing, ASCAP/V.2 Music Publishing Limited, PRS/SonyATV Songs, BMI), HI. H100 45, POP 47 danous A Jordan Publishing Designee, BMI) RBH 30 s Of Universal PARIA

GAME'S PAIN (BabyGame, BMI/Sony/ATV Songs, BMI/PACO Pride Publishing, BMI/She Wrote II. ASCAP/Inversal Music - MCB Songs, ASCAP/Inversal Music - MCB Songs, ASCAP/Inversal Music - MCB Songs, ASCAP/Inversal Music - MCB Songs in Ascap/Inversal Music - MCB - MCB

H100 53 PDP 68, RBH 18
GIRLS AROUND THE WORLO (Goldie's Playhouse Publishing, BM/Pretty
Girls And Big Love Songs, BM/VBig Love Music,
BM/Songs Of Universal, BM/VBerman Dog Music,
ASCAP/Young Money Publishing, BM/), HL/WBM, H100
ASCAP/Young Money Publishing, BM/), HL/WBM, H100
ASCAP/Young Money Publishing, BM/), HL/WBM, H100
ASCAP

ASC47 HL CS 12; H100 87
GOTAS OE AGUA DULCE (Peermusic III, BMI/Songs Of

Carraleon BMI) LT7 Money Publishing, BMI/Warner-Tametlane Publishing, BM/Wappypub Music, BM/Uni-versal Music. - Z Songs BM/Play N Skiliz Music, ASCAP/Skiliz For Skills And Pay Music, ASCAP/Skiliz April, ASCAP, HL/WBM, RBH 67 GUNPOWDER & LEAD (Son/AVT Tire, BMI/Nashville Star, BMI/Titlawhirr Music, BMI/Carnwal Music Grup, BM/Bluewaler Music, BMI), HL CS 16: H100 78; POP 96

HASTA EL DIA DE HOY (Maximo Aguirre, BMI/Pacific

Latin, ASCAP, LT.5.

HEAVEN SENT (She Wrote It, ASCAP/Universal Music—MGB Songs, ASCAP/J, Wibe Publishing, ASCAP/As Pro-lect Publishing, ASCAP), HL/WBM, H100 57; RBH 3-HELLO (Brenda Richie, ASCAP/Brockman, ASCAP) H100 73; POP 48

73: POP 48
HERE I AM (4 Blunts Lit At Once, BMI/First N' Gold,
RMI/Young Drumma, ASCAP/Jackie Frost, ASCAP/Hon

BM/Young Drumma, ASCAP/Jackie Frost ASCAP/Ho esi Ave Music, SCAPI RBH 79 HE VENIDO (Not Listed) LT 38 HI HATER (5 To 15 Publishing, BM/Associ Publishing, BM/ Universal Music Corporation, ASCAP/Gaucho

BMILLIPIUM AUGUS CON CONTROL OF LOVE) (Eric Number of Money (MY KIND OF LOVE) (Eric Number of MY KIND OF LOVE) (Eric Number of MY

Church Fublishing Designer, BM/Sony/ATV Aculf Rose, BM/Sony/ATV Aculf Rose, BM/Sony/ATV Aculf Rose, BM/Sony/ATV Aculf Rose, BM/Shane Mirror Music, BM/), H., CS, Advancio, BM/Shane Mirror Music, BM/), H., CS, Advancio, BM/Shane Mirror Music, BM/III, HWBM, CS, 24 MOLLYWOOD'S NOT AMERICA (Crown And Scapter Music, AS/AT/Inversial Music, Careers, BM/Caren Cristy Songs, BM/Gary Clark-Publishing Designer, BM/Songs, ASCAP/Scott Spock Songs, BM/), HLWBM, H. 100, 95, PO 63, BM/Songs, ASCAP/Scott Spock Songs, BM/), HLWBM, H. 100, 95, PO 63, BM/Songs, ASCAP/Scott Spock Songs, BM/), HLWBM, H. 100, 95, PO 63, BM/Songs, ASCAP/Scott Spock Songs, BM/), HLWBM, H. 100, 95, PO 63, BM/Songs, ASCAP/Scott Spock Songs, BM/), HLWBM, H. 100, 95, PO 63, BM/Songs, OI Universal, BM/JA/Morest Dictiber Songs, BM/Songs OI Universal, BM/JA/MAROST Dictiber Songs, BM/Songs OI Universal, BM/JA/MAROST Dictiber Songs, BM/JA/MAROST Dictiber Songs,

72 ne My Publishing BMI/EMI fusic - MGB Songs, ASCAP, EMI April, ASCAP).

HURT AGAIN (Mary J. Blige. ASCAP/Universal Music Corporation, ASCAP/Dirty Dre Music, ASCAP/Lil Vida

Music, ASCAP/Bryan Sledge Publishing, ASCAP/EMI Blackwood, BMI/Uncle Bobby Music, BMI), HL/WBM BRH 83

### I CAN SLEEP WHEN I'M DEAD (Universal Music -

I DON'T WANT TO MISS A THING (Realsongs, ASCAP),

WBM H 100 42 POP 38

IF I NEVER SEE YOUR FACE AGAIN (Universal Music-careurs BM/February Twenty Second, BM/Valentine Valentine, ASCAP/Chrevssal Music - MGB Songs, ASCAP I H, WBM H 100 76 POP 51

IF YOU DIDN'T LOVE ME SonyATV Cross Keys, ASCAP III, H, WBM H 100 76 OF 1091, ASCAP/Cherry Lane, ASCAP/Warner-farmertane Publishing, BM/VThis Is HI, ASCAP/Warner-farmertane Publishing, BM/VThis Is ASCAP Magic Mustaing, BM/VToy D Songs, ASCAP - Chargic Mustaing, BM/VToy D Songs, ASCAP - Charles WBM/VToy - Charl

ACCAP Song Di Pere, ASCAP/Mach 3 SCAP/Song Name 1 LL WALK (Southcasts By Huishing ASCAP/Bewisens Control of the Southcast By Ascap (Southcast By A

Music ASCAP, Songs Of Peer, ASCAP/March 9th Publishing ASCAP) WBM, H100 43, RBH 7

I'M ABOUT TO COME ALIVE (EMI April ASCAP/Blue LASCAP), H1 CS 48 (EMI Blackwood BMI/Lenono, BMI), HL, H100

H00 97 FO'73

M CHEATIN (Dwele Music, ASCAP)916, BMVMissing
Link Music, BMVBMP Productions, BM) BBH 71

M DDME (Dreambound Whiters Group, BMVUniversal
Music Corporation, ASCAP/Lanark Village Tunes,
ASCAP) HLWBM, CS 40

MISS YOU (Till Productions, ASCAP/MB Music
MISS YOU (Till Productions, ASCAP/MB Music

MUSIc Corporation. ASCAP/Tariark village funes. ASCAP/HA/WM. CS 40 IMISS YOU (fill PWMM. CS 40 IMISS YOU fill PWMM. CS 40 IMISS YOU fill Pwolphisma. ASCAP/Parenda Richie. ASCAP/Brockman. ASCAP/Third Andreson Publishing Designee. ASCAP/Philip Lawrence. ASCAP/Music Famarianem. ASCAP/PBH B2 IMIST AMBREA CASCAP/PBH B3 ABCAP/PBM B3rdAWOAL BWM/SWES ASCAP/PBM B3rdAWOAL BWM/SWES ASCAP/PBM B3rdAWOAL BWM/SWES ASCAP/PBM B3rdAWOAL BWM/SWES BWM/SWES IMIS 60 IMIST BASSED HIITE BOAL BWM/SWES ASCAP BWM/SWES IMIST BASSED HIITE BASSED HI

INDEPENDENT (Trill Productions, ASCAP/WB Music, ASCAP) WBM POP 74; RBH 40

HBH 96
I SAW GOD TODAY (Big Red Toe, BMVExtremely Loud, BMVR of Burks, RMVSteel Wheels, RMVR and

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

BMI). HL/WBM, CS 19 IT'S NOT MY TIME (Songs Of Universal, BMI/Escatawpa Songs, BMI). HL/WBM, H100 17, POP 23

BMVB-Uneek Songs, ASCAP) POP 91
Ve CHANGED (Divine Mill Music, ASCAP/WB Music, ASCAP/Dynamite Soul Music, ASCAP/Sony/ATV Songs BMVAlmo Music, ASCAP/Sopy/Banap Brana Music, ASCAP/She Wrote II. ASCAP/She Wisersal Music, ANGAP/She Wrote II. ASCAP/She Wisersal Music, ANGAP/She Wise

H. WBM FBH 42: IWILL POSSESS YOUR HEART (EMI Blackwood BMI/Whare I'm Calling From Music, ASCAP/Please Pass The Song. ASCAP/Shove It Up Your Songs. BMI/Giant Beat Songs. ASCAP). HL. H100 91, F0P/98

JOHNNY & JUNE (Big Hit Makers Music, BMI/Rainy Gr ham, BMI/Amylase Music, ASCAP/Tell Texas Tunes III. ASCAP/Copyright Solutions, ASCAP/SoulJet Music,

RBH 78
IUST FINE (Mary J. Blige, ASCAP/Universal Music Cor-

HBH 19 JUST GOT STARTED LOVIN' YOU (Elderotto, BM/Fez-songs, ASCAP-Wame-Tameriane Publishing, BM/Woon Maker, BM/Keith's Wild Bunch, BMI), WBM, CS 3; H100 49

KILLA (Rage I Righard Music, BM/Don Vito Publishing House ASCAP/Tashira Publishing, ASCAP/Solia Pub-lishing, ASCAP/Lip Gloss Publishing, ASCAP/Lip Gloss Holshing, ASCAP/Grainny Man Publishing, BM/Walik-Mekin Music, BM/Basement Funk South, BM/I POP 59 KRISTOFFERSON (Ilving, BM/Inventor OI The Wheel; ASCAP/Single Tack, BM/Songs DI Windowell Pacific.

LA DERROTA (Not Listed LT 10 LA IMAGEN DE MAL VERDE (Garmex BMI) LT 35 LAST HAME (Garne-Dee Music BMI/Land Road Music, ASCAP (Invested Music - MGB Songs ASCAP/Rayleme Music, ASCAP/DR Administration, ASCAP) - HLWBM.

CS7 H HID 19 POP 37
AST TIME ADVIS Boy MUXER BM/Marner-Tamertane
Publishing, BM/MB Music, ASCAP/Songs in The Key Of
BFIat, SESAC/Moonthine South, SEAC/MEM Music,
SESAC/ME Dearn List, SESAC/December Fist Publishing Group, SESAC/Morn Avenue, ASCAP/EM Black,
wood, BM/Musician and Answer Publishing, ASCAP).

ASCAP/Sebastian Publishing, ASCAP) LT 41 **LEARNING HOW TO BEND** (Crystal Beach, BMI/Third Tier Music. BMI/House Of Fame, ASCAP) CS 23 Ter Music. BM/House Of Fame, ASCAP) CS 23
LEAVIN (Holy Corron Music, ASCAP/Linversal Music-MGB Songs, ASCAP/Move B Songs, BM/Song Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP)—HOUSE CSCAP)—HOUSE C

62 LET ME LOVE YOU (Mrs. Lumpkins Poodle, ASCAP/Big Loud Bucks. BMI/Universal Music - MGB Songs, ASCAP Karles Music, ASCAP/Robal Music Publishing.

ASCAP) HL/WBM CS 54 LIFE IN A NORTHERN TOWN (Warner-Tameriane Pub-

LIKE YOU'LL NEVER SEE ME AGAIN (Lellow Produc-tions, ASCAP/FMI April, ASCAP/Rook Of Daniel

ASCAP. HL RBH 24 LITTLE SPARROW (Velvet Apple, BMVGelfand, Rennerl 8. Saldman, RMM PAR 70 & Feldman BMH POP 79
LLEGASTE TU :WB Music, ASCAP) LT 47
LOLLI (POP THAT BODY) (Tetnoise Publishing
BMI/Bug, BMI/Amatek Publishing, SESAC) H100 75;

LOLLI VICE (POP HARI BODY) (lefnoise Publishing, BMMPaig, BMMPaigh Rhibishing, SESAC) HOO 75-POP 85 (Publishing, BMMParner-Tamer and Publishing, BMMPerpalicious Music, ASCAPP/Bimpub BMMPath Blackwood, BMMParee Nails And A Crown, ASCAPP/BMP Music, ASCAPP-BMP Music

LONGER (EMI April. ASCAP/Hickory Grove, ASCAP), HL.

Songs, SESAC/Iniversal lunes, SESAC), HLZWISM, U.S. 5 H100 63 LOVE IN THIS CLUB (UR IV Music, ASCAP/EMI April, ASCAP/EMI April, ASCAP/EMI April, ASCAP/EMI April, ASCAP/EMI ASCAP/EMI ASCAP/EMI ASCAP/EMI ASCAP/EMI ASCAP/EMI ASCAP/EMI ASCAP/EMI ASCAP/EMI THIS CLUB PART II (UR-IV Music, ASCAP/EMI AND ASCAP), HLWBM H1016 P. GPQ 4. RBH 5. ASCAP/EMI ASCAP/EMI ASCAP/EMI THIS CLUB PART II (UR-IV Music, ASCAP/EMI AND ASCAP/EMI THIS CLUB PART II (UR-IV Music, ASCAP/EMI AND ASCAP/EMI ASCAP/EMI THIS CLUB PART II (UR-IV Music, ASCAP/EMI EMI ASCAP/EMI ASC

LOVE IS GONE (Square Rivoli Publishing, ASCAP/Whistling Angel Music, ASCAP/Riester Prod. ASCAP) POP 58

LOVE REMEMBERS (Magic Mustang, BMI/Tripple
Channel BMI Immokalee Music, BMI/Oaphil Music, BMI)

CO 46 LOVE SONG (Tiny Bear Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, HT00 20: PDP 22 LOW (E-Class, BM/f0p Quality, BM/Music, BM/Univer-sal Music - 2 Songs, BM/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMII), HLWBM, H100 24; POP 21

BM/Wrunch Ime Music, BMI) PDP 93 LIV (Rodney Jerkins Productions, BM/EMI Blackwood, BM/Dernst Mile 11, BMI/International Music, Publishing, BM/Taiored 4U Music, BMI/LaShawn Danie's Produc-tions, ASCAP, EMI April, ASCAP), H. RBH 88

MAGIC (Not Listed) RBH 90
ME ENAMDRA (Songs Of Carnaleon, BMI/Peermusic III,

RBH 25
MOVE SHAKE DRDP (Pilbull's Legacy Publishing,
BM//Songs Of Universal: BM//E-Class Publishing,
ASCAP/Diaz Brothers Music. BM//Soni/ATV Latin,
BM//Limp-a-lof Publishing, BM//Soni/ATV Songs. BM/,
LL LL 10 A B DDD 2-6

BMYLTHD6-For Fundaming Child Company, ASCAP/Int LH100 85, PDP 64
IUSIC FOR LOVE (Sura Music Company, ASCAP/Int Explosive Publishing, ASCAP/Universal Music Corporation, ASCAP/W Beach Music Publishing, ASCAP).

20
NEVER NEVER LAND (Lyfe in Publishing
ASCAP/Sony/ATV Tunes, ASCAP). HL, RBH 23
NEVER WOULD HAVE MADE IT (Maryin L. Sapp Music
BMI Ministel Productions, BMI) RBH 26
NEW SOUL (Lili Louise Musique, SACEM-WB Music,
ASCAP, WBM, POP 100

NEW SOUL, Lill Louise Musique, SACEMWB Music, ASCAP MINE IN THE AFTERNOON (Sweet Chin Music, ASCAP Mine IN THE AFTERNOON (Sweet Chin Music, ASCAP Mine IN ACCAP Mine IN ACCAP MINE IN MUSIC, MISS ASCAP MINE IN MUSIC, ASCAP MINE IN MUSIC, ASCAP MINE IN MUSIC, ASCAP MINE IN MUSIC, MISS ASCAP MINE IN MUSIC, ASCAP MINE IN MUSIC, MISS ASCAP MINE IN MUSIC, ASCAP MUSIC, ASCAP MINE IN MUSIC, ASCAP MUSIC, ASCAP MUSIC

NO TE VAYAS (CAPURI ASCAP) IT 46

ONE STEP AT A TIME (Z Style Music: ASCAP/Laurel Krown Music: ASCAP/Cinsstown Songs: ASCAP/Murlyn Songs: ASCAP/Curlather Publishing, BM/Warner-Tamer.

lane Publishing, BMI), WBM, POP 61 OUR SONG (Sony/ATV Tree, BMI/Taylor Swift Music,

Bith Hi H100 48
OUT HER GRINDING (Not Listed) RBH 73
OUT THE WINDOW (Name: Tameriane Publishing
BWU/Investal Music - MGB Stonp, ASCAP/Angic
Farming Music, ASCAP/Linkersal Music - Gapers,
BWI/Silversals, BWI/Silverse Music - ASCAP/BPJ Admistration, ASCAP), HLVMBM, GS 58

PA'LANTE (BN Tune, BMI) LT 49
PARA SIEMPRE (Julianita Musical, BMI) LT 42
PARTY PEOPLE (Jacké Frost, ASCAP/Aniversal Musical, BMB Songs, ASCAP/Songs Of Universal, BMI/MV Diet Starts Tomorow, BMI/Team S Dot Publishing, BMI/HIV Music BMI/Songs Of Windswelp Faciling, BMI/HIV Music BMI/Songs Of Windswelp Faciling, BMI/HIV BMI/SONGS OF WINDSWELP (TIRE TO THE PUBLISHING, ASCAP/EM April, ASCAP), HUWBM HIVO 80 POP TI, BRH 70
PEGADITO (Mostly Sad Songs, ASCAP/WB Music, ASCAP), HUWBM HIVO 80 POP TI SHE TO THE ASCAP), HUWBM HIVO 80 POP TI SHE TO THE ASCAP, HUMBM HIVE ASCAP,

PERMITAM UNION AND UDINGS. AGAIN THE MUSIC.
PERMITAME UNIVERSAL MUSICA DICA. BMI) LT 32
PERMITAME UNIVERSAL MUSICA DICA. BMI) LT 24
PICTURE TO BURN (SON) ATV TIER. BMI/Tai/to Swift
Music, BMI/Sony ATV TIERS. ESSAC/HILSON VAIIEY.
SESACI HILCS 13 HID 07 1 POP 86
POCKETFUL OF SUNSHINE SEM BECKWORD. BMI/Caton
Baly, BMI/EMI/April, ASCAP/Sony/ATV TURES. ASCAP).

HUWBM, H100 9 P0 P10
POR QUIEN ME DEJAS (Peer International, BMI) LT 23
POSE (Not Listed) LT 30
EL PRESENTE (Lofen Music, BMI/EMI Blackwood, BMI)

T. 50.

A PUNTO IDE LLORAR (MASIMO Aguire, BM) IT 15

PUTA GIRL IN IT (BM) Blackwood, BM/IR Hallnack
Music, BM/IRB MILLS, BM/IVB MILLS,
Music, BM/IRB MILLS, BM/IVB MILLS,
ASCAP/Mellssqs Money Music, ASCAP/Get A Load Of
This Music, ASCAP) H. MWBM CS 20

PUT ON (Young Jeany Music Inc. BM/IYOung Dumma,
ASCAP/MB Misic, ASCAP/Bease Gimme My Aphlishing, BM/IVBM Blackwood, BM), HL/WBM, RBH 29

QUIEN DIJO AMIGOS (Fonsi, ASCAP/Sony/ATV Discos. ASCAP/Naria Matuca, SESAC) LT 45

POP 20
RELENTLESS (EMI April, ASCAP/Chief Black Cloud.
ASCAP. House Of Fame, ASCAP), HL, CS 39
RIDER PT 2 (50 Cent Music, ASCAP/Lipiversal Music

H100 100
THE RIVER (Divine Mill Music, ASCAP/WB Music, ASCAP/Rady And A Tramp, ASCAP/Noel Gourdin Publishing, ASCAP/Mable's Girl Music, ASCAP/Universal-PolyGram International Tunes, SESAC), HL/WBM, RBI-

ROCKS IN YOUR SHOES (MGB Songs, ASCAP/Des Nemoirs Music, ASCAP/Universal Music - MGB Songs

SAY (Sony/ATV Tunes, ASCAP/Specific Harm, ASCAP), HL H100 27, POP 33 SEE YOU AGAIN (Tondolea Lane Music Publishing, BMI/Seyes Summits, BMI/Addonna Songs

BM/Stewty Reed Songs, ASCAP/EMI Apm, ASUAP, H. HBH 49
SEYY CAN I (Stop Trying To Copy My Music, BMI/Draw Fist Publishing, ASCAP/Intor's Caraway Publishing, ASCAP Mintor's Caraway Publishing, ASCAP H. H. H. 00 35, POP I STAPP MINTOR ASCAP; H. H. 00 35, POP I SMISC, BMI/Colione And Rock Publishing, ASCAP/BM Misc, BMI/Colione And Rock Publishing, BMI/, H.VMBM, H.100 4, POP 57, RBJ, H. VMBM, H.100 57, POP MINTOR MINTOR

Imme BMIIboobys Song And Salvage, BIM/I CS 14, H00.79
SHOULDVE SAID NO (Sony,ATV Time BMV/Taylor Swift Music, BM), File, CS 36 H100 84 PDP 78
SIN OTE HUBIERAS IDO (Meiro, ASCAP) LT 2
SIN PERDON John, ATV DISSON, ASCAP (LT 3
SIN TU AMON HORSE) Reid, SESAC) LT 12
SIN 11 EARTH SEES (Universit Music — MGB Songs.

ASCAP) LT 19
ASCAP) LT 19
SOBRE MIS PIES (Arga, BMI) LT 14
SOME THINGS NEVER CHANGE (Universal Music Careers, BM/Gingerdog Songs, BM/EMI Blackwood, BMI/Uncle Matt Songs, BM/Raylene Music, ASCAP/BP, Administration, ASCAP/WB Music, ASCAP/John Shants Music, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, CS

36.

SOMETIMES: Soul insurance, BM/Universal Music, Casers: BM/Willies Pudgle Music, BM/Bro Wayne, BM/Stampad Music, ASCAP). It WBM, IRBH 33.

SORHY (Gash and Carry Music, ASCAP). Into the Star Music, ASCAP/Daigh Red Music, ASCAP/Daigh Red Star Music, ASCAP/Sourbe Music, ASCAP/Sourbe Star Music, ASCAP/Murits (Music, ASCAP).

ASCAP/Numbise Music, ASCAP/Senna Sienna Songs. SDCANI WBM, POP 36 SOUNDS SO GROW GIF ROAD BMI) CS 55 SOUNDS SO GROW GIF ROAD BMI) CS 55 SOUNDS SO GROW GIF ROAD FAIL TO SUPPLY SOUNDS SO

STAY DOWN (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/W.B.M. Music, SESAC/Songs in

Windswept Facilic 8MI). HL/WBM, BBH 99.

STILETIOS (Lee Car Publishing Designee). BMI/Sony/ATV Melody BMI/Da Maestin Music. BMI/Sony/ATV Songs BMI/Penn. State. BMI/Son/bble Scrabble Publishing. BMI/Penn. State. BMI/Urban. Legendt. BMI/Penn. State. BMI/Urban. SCACAP/BIA. BMI/Penn. ASCAP/Midpile. Miracle Music. ASCAP/BIA. ScACAP/BIA. ASCAP/JL. FUI-Distina Company. ASCAP. HL + HO(0.25 PDP 15.

STRONGER WOMAN. (EMI April. ASCAP/Wiggly Tooth Music. ASCAP/Wiggly Tooth Music. ASCAP/Wiggly Tooth Music. ASCAP/BMIP. BMI/SVARINGE CARRON MUSIC. BMI/J. HL/WBM. CS. 15.

SUFFOLATE: (Songs Of Peer. ASCAP/March 9th Publishing. ASCAP/Mommingstebrail. ASCAP/ZBB. Music. Publishing. ASCAP/Mommingstebrail. ASCAP/ZBB. Music. Publishing. ASCAP/Mommingstebrail. ASCAP/ZBB. Music. Publishing. ASCAP/Mommingstebrail. ASCAP/ZBB. Music. Publishing. ASCAP/BMIP. BMI/STRONGER. BMI/ST

lishinit ASCAP) RBH 27 SUFRIRAS (Ser-Ca. BMI) LT 34

SUGA SUGA SUGA (Universal Lingo, ASCAP/Sweat Snop Publishing, ASCAP/PTy, BMT, RBH 52 SUMMERTIME (Sony/ATV Harmony, ASCAP/Three Piece Publishing, ASCAP/Donnie D Publishing, ASCAP), HL Jung 82-7400 KE

H100 83:TPO SUPA SEXXY SUPERSTAR

TAKE A BOW (Universal Music – Z Songs, BMI Pen In The Ground Publishing, ASCAP/Universal Music – Z Tunes, ASCAP/Sony/ATV Harmony, ASCAP/EMI April, ASCAP), HLWBM, H100 4, POP 3: RBH 54 TAKE YULI POMWI (Scape of Universal Districtions)

Beyond Ur Experience Publishing, BMI/hirst Avenue Music, PRS/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April ASCAP/Almo Music, ASCAP/Strange Motel Music. ASCAP/Underdogs West Songs, ASCAP), HL/WBM. H100 56: RBH 4

ing, BMII, HL, H100 89; RBH 15
TE LLORE (Universal Musica, Inc., ASCAP/Primavera Worldwide Music, ASCAP) LT 4
TE QUIERD (Editorial San Angel S.A. DE C V.) H100 94.

THAT SANGSTA (2 Titl Enterprises AS CAP/Eyes Above Water, ASCAP/Breightsmusic, ASCAP/SonyATV Tures, ASCAP/Jonarlan Rötern Music, BM/SanyATV Songs BM/Linversal Music, 2 Tunes, ASCAP/Primp My Pan international ASCAP) HL/WBM, RBH 45 THAT SONG IN MY HEAD (1900-N-Cal) BM/USexy Tractor Music, BM/Cal V, Enterlainment, BM/Wamer-Tamerane-Publishing, BM/Factarying Tably, BM/SonyATV Tire, BM/Cold Watch, BMI), WBM, CS 28, H100 88: POP 84

THAT S WHAT YOU SET (W. Musr., ASCAP) Sur Father.

THAT S WHAT YOU SET (W. Musr., ASCAP) Sur Father.

Warn To Sing Music. ASCAP, Josh's Music.

ASCAP She fine for Sing Music. ASCAP, Josh's Music.

ASCAP She fine for Sing Music.

THERE'S NOTHIN Eyes A Love Wale.

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BVI/SouthSub Independent Music. BVI/Height Sucker's

Not. Kidd Music. BWI/Beluga Height Music. BVI/Height Global Songs. BMI/Sony/ATV Tunes. ASCAP) H100 70,

POP 40. Bill Sur Sing Music.

Working For The Man Music, BMI). HL, CS 26

THE TIME OF MY LIFE (19 Music Ltd., ASCAP) H100 3; TOMAME O DEJAME (SGAE, ASCAP/Universal Musica TOMORROW (Rock BDB, BMI/Young Drumma, ASCAP)

RBH 94

TOUCH MY BODY (Rye Songs, BMI/Songs 0f Universal BMI/Songs 0f Peer, ASCAP/March 9th Publishing, ASCAP/WB Music, Publishing, ASCAP/WB Music, TRYING TO STOP YOUR LEAVING (Cake Taker.

UMMA DO ME (Rock BDB, BMI/Young Drumma, ASCAP)

EL VASO DERRAMA (Arpa. BMI) LT 20 VIOLET HILL (Universal Music – MGB Songs. ASCAP), HI. WBM. H100 66; P0P 56 VIVA LA VIOL (Universal Music – MGB Songs. ASCAP), HLW. M. H100 10, P0P 12 HIVMAN H100 10, POP 12
VIVE Y DEJAME VIVIR (Not Listed) LT 26
VOICES (Runnin' Behind Publishing, ASCAP/EMI April, ASCAP/Big Loud Shirt Industries, ASCAP) CS 60

MOUIT DAY BAND CS 22

WHATEVER IT TAKES Jason Wade Music. BMI/Jeseth

PMI/JESETH HIND 59: POP 44

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ASCAP: H. MyBM, 'BBH 21 WOVT GO HOME WITHOUT YOU (Universal Music Careers. BM/February Twent) Second, BM/Watentine Valentine, ASCAP/Universal Music. - MGB Songs. ASCAP, 'POP SACAP, 'POP THE WORLD I KNOW (WB Music, ASCAP/Sony/ATV Melody, BMI/Sugarfuzz, BMI), HL/WBM, H100 28: POF

LT 25
YOU CAN LET GO (I Want To Hold Your Songs,
BM/Words To Music, BM/Dimensional Music Of 1091
ASCAP/A Sling And A Prayer, ASCAP/Cherry Lane.

ASCAP: HL H100 48 F0P 76 
YOU'RE THE ONLY ONE (India B. Music, BM/Songs Of 
Universal PolyGram International, BM/Demontes Music 
Publishing, BM/Paratise Forever Music, BM/B RBH 48 
YOU'R LOVE IS A LIE (WB Music, ASCAP/High-Maintenance, SOCAI/Wet Wheelie, SOCAI/Lami Tunes.

CHARTS LEGEND on Page 68

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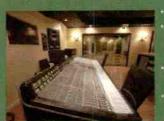
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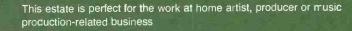
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PECOPD COMPANIES: BMG Label Group names Dan Zucker executive VP of business and legal affairs. He was executive VP of business and legal affairs at Zomba Label Group.

Zomba Gospel promotes Mark Michel to VP of national sales, Damon Williams to senior director of marketing and Tamar Poole to promotions representative. Michel was senior director, Williams was director, and Poole was promotions coordinator.

Italian major labels representative body FIMI names Enzo Mazza president. He is also president of the country's antipiracy organization FPM.

Provident Music Group elevates Amy O'Neal to digital operations coordinator in the company's production department and ups Alison Larkin to senior staff accountant. O'Neal was a part-time production assistant, and Larkin was a staff accountant.









PUBLISHING: Stage Three Music names Sara Kapuchinski creative director. She was director of A&R at Chrysalis Music

BMI promotes Porfirio Piña to senior director of Latin music. He was director.

Chrysalis Music Group taps JR Lindsey as creative director of urban A&R. He was A&R scout at BMG Music Publishing.

TOURING: The Artists Organization taps Rich Schaefer to oversee touring, tour marketing and work on day-to-day management of the company's roster. He was a manager at Hoffman Entertainment.

MEDIA: MTV Networks Music and Logo Group's Program Enterprises division appoints Nancy Bennett to the newly created position of senior VP of creative and content development, She was Logo VP of creative and multiplatform.

RELATED FIELDS: Rocket Science/Adrenaline Music Group appoints Bob Catania senior VP of promotion and Jimmy Fay VP of promotion. Catania was senior VP of promotion and marketing at Chime Records, and Fay was regional promotional manager at Geffen/Interscope Records.

-Edited by Mitchell Peters

## GOODWORKS

### **TYRELL GIVES BACK IN WIFE'S HONOR**

Proceeds from an all-star version of "What the World Needs Now Is Love," which is featured on "Back to Bacharach," the forthcoming album by singer/songwriter Steve Tyrell, will be donated to the National Colorectal Cancer Research Alliance. The song is in remembrance of Tyrell's wife and music collaborator, Stephanie, who passed away five years ago from colon cancer. "Every cent that this recording will ever earn from any source will go 100% to the NCCRA," says Tyrell, who was married to Stephanie for 25 years.

Along with Tyrell, the track—originally composed by Burt Bacharach, with lyrics by Hal David—features guest appearances by Rod Stewart, James Taylor, Martina McBride and Dionne Warwick. "The artists have donated their services and Koch will be giving a pro-rated share of the album's profits to the NCCRA," Koch Records VP of jazz/adult Chuck Mitchell says

"Back to Bacharach," a collection of Bacharach/David songs that Tyrell has been recording since 2002, will be available June 24 via New Design Records/Koch.



de and 15.7 feet high

Capitol Music Group chairman/CEO Jason Flom was the guest of honor at City of Hope's third annual Music and Entertainment Industry Roast May 21 at Tavern on the Green in New York. The event, attended by 300 Industry leaders, raised \$300,000 for City of Hope, a biomedical research and treatment institution for cancer and other life-threatening diseases. Stand-up comic and Friars Club celebrity roast master Jeffrey Ross served as the event's MC, while Twisted Sister frontman Dee Snider, hip-hop artist Fat Joe, Hits magazine president Todd Hensley and Epic Records president Charlie Walk joined in as celebrity roasters. The evening also featured a performance by singer/songwriter Jill Sobule.

**LEFT:** RCA Music Group executive VP of promotion **Richard Palmese**, left, and Capitol Music Group chairman/CEO **Jason Flom**, holding his City of Hope Ambassador Award.

BELOW: RCA Music Group executive VP of promotion Richard Palmese, multiplatinum Terror Squad artist Fat Joe, Capitol Music Group chairman/CEO Jason Flom, Twisted Sister's Dee Snider, Epic Records president Charlie Walk, singer/songwriter Jill Sobule, Hits magazine president Todd Hensley and celebrity roaster Jeffrey Ross.



### INSIDE TRACK

### CRASH AND BURN

The Germs biopic "What We Do Is Secret" will hit U.S. theaters in August thanks to a newly signed distribution deal with Peace Arch Entertainment, Track has learned. Screenings will be held in New York (Aug. 8), Chicago (Aug. 15) and Los Angeles (Aug. 23). Co-writer/director Rodger Grossman spent 10 years trying to get the movie made, ultimately convincing the mother of late Germs frontman Darby Crash to give her approval. Actor Shane West portrays Crash, who died of a heroin overdose at age 22 in 1980. The other actors who play the Germs' members were taught to play instruments by Pat Smear, the band's original guitarist and music producer on

the film, and their recordings were used in the movie The surviving members of the band actually toured with West as lead singer in recent years. For Peach Arch, "Secret" joins upcoming U.S. theatrical releases such as the sports drama "Goal II" and "The Go-Getter," starring

Zooey Deschanel and Jena Malone.

### **BELLE OF THE BALL**

A&R vateran Teresa LaBarbera Whites, who worked closely with Destiny's Child and Jessica Simpson at Sony BMG, has launched her own imprint,



BellaSonic, with Jive/Zomba. The first signing is Amie Miriello, whose debut, "I Came Around," is due Sept. 2. Songs were produced by Rob Wells, David Hodges and Mitch Allan, while the material was co-written by Miriello with band member Jay Dmuchowski.

BACKBEAT

Composer Christopher Young, left, with director





# 2008 BMI POP AND FILM/TV AWARDS



EDITED BY KRISTINA TUNZI

BMI held its 56th annual Pop Awards and Film/TV Awards ceremonies May 20-21 in Los Angeles at the Beverly Wilshire Hotel. Daryl Hall and John Oates were named 2008 BMI Icons at the Pop Awards, while Polow Da Don was named songwriter of the year, Hinder's ubiquitous "Lips of an Angel" garnered song of the year honors and EMI-Blackwood Music was named publisher of the year. At the Film/TV Awards, composer Christopher Young won the Richard Kirk Award for significant contributions to film and TV music. Peter Golub was honored with the Classic Contribution Award for his direction of the the Sundance Institute's Film Composers Lab. The Pop Awards were hosted by BMI president/CEO Del Bryant and BMI VP/GM-Los Angeles Barbara Cane, while Bryant and VP of film/TV relations Doreen Ringer Ross hosted the Film/TV Awards. PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM UNLESS OTHERWISE NOTED









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