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Billboard



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**BREAKING DOWN THE BLOG
BUZZ OF VAMPIRE WEEKEND** >P.30

**HOW TO: GET ON TV,
SELL YOUR MERCH,
BUILD YOUR BIZ TEAM** >P.26

WIRELESS WOES >P.29

SUB POP TURNS 20 >P.25

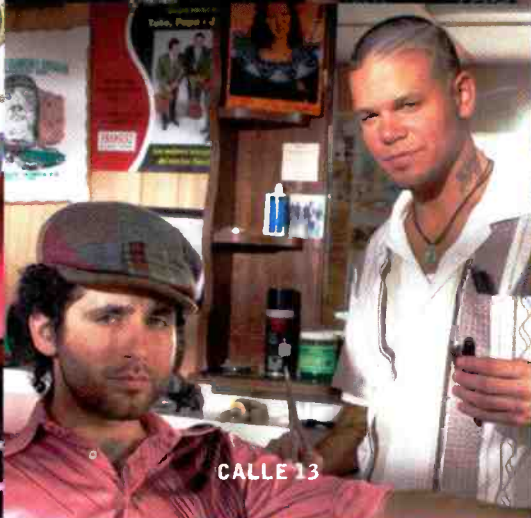
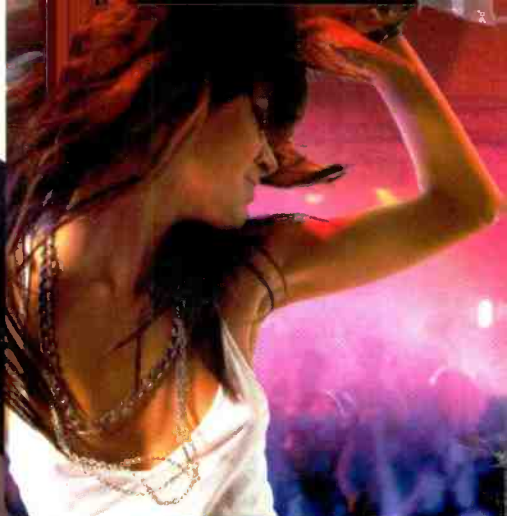
10 MUST-HEAR ALBUMS >P.34



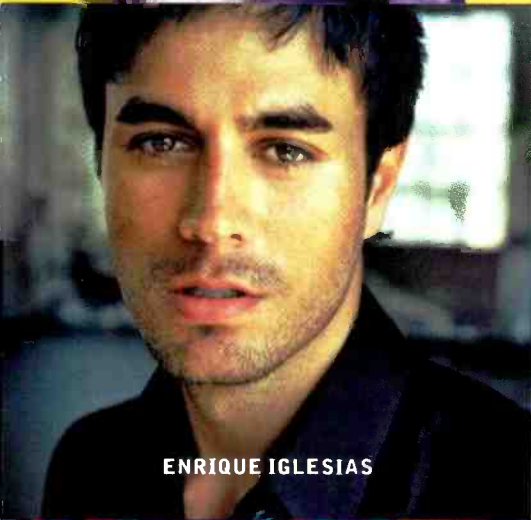
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No. 1

ON THE CHARTS

ALBUMS	PAGE	ARTIST / TITLE
THE BILLBOARD 200	66	LIL WAYNE / THA CARTER III
TOP BLUEGRASS	74	THE INFAMOUS STRINGDUSTERS / THE INFAMOUS STRINGDUSTERS
TOP BLUES	71	JAMES HUNTER / THE HARD WAY
TOP CHRISTIAN	79	JEREMY CAMP / BEYOND MEASURE
TOP COUNTRY	74	TAYLOR SWIFT / TAYLOR SWIFT
TOP DIGITAL	80	LIL WAYNE / THA CARTER III
TOP ELECTRONIC	77	DJ SKRIBBLE / TOTAL CLUB HITS
TOP GOSPEL	79	MARVIN SAPP / THIRSTY
TOP HEATSEEKERS	81	TYGA / NO INTRODUCTION
TASTEMAKERS	81	LIL WAYNE / THA CARTER III
REGIONAL HEATSEEKERS	81	MID ATLANTIC: TYGA MOUNTAIN; MC MAGIC
TOP INDEPENDENT	80	JOURNEY / REVELATION
TOP LATIN	76	VICENTE FERNANDEZ / PARA SIEMPRE
TOP R&B/HIP-HOP	71	LIL WAYNE / THA CARTER III
TOP WORLD	80	CELTIC THUNDER / CELTIC THUNDER: THE SHOW

SINGLES	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	69	SARA BAREILLES / LOVE SONG
ADULT TOP 40	69	LEONA LEWIS / BLEEDING LOVE
HOT COUNTRY	75	KENNY CHESNEY / BETTER AS A MEMORY
HOT DANCE CLUB PLAY	77	CYNDI LAUPER / SAME OLD FUCKING STORY
HOT DANCE AIRPLAY	77	LEONA LEWIS / BLEEDING LOVE
HOT DIGITAL SONGS	69	COLDPLAY / VIVA LA VIDA
HOT 100	68	COLDPLAY / VIVA LA VIDA
HOT 100 AIRPLAY	69	LIL WAYNE FEATURING STATIC MAJOR / LOLLIPOP
HOT SINGLES SALES	70	CAMP ROCK CAST / WE ROCK
HOT LATIN SONGS	76	FLEX / TE QUIERO
MODERN ROCK	69	WEezer / PORK AND BEANS
POP 100	70	LEONA LEWIS / BLEEDING LOVE
POP 100 AIRPLAY	70	LEONA LEWIS / BLEEDING LOVE
HOT R&B/HIP-HOP	73	KEYSHIA COLE / HEAVEN SENT
HOT R&B/HIP-HOP AIRPLAY	72	KEYSHIA COLE / HEAVEN SENT
HOT RAP SONGS	72	LIL WAYNE FEATURING STATIC MAJOR / LOLLIPOP
R&B/ADULT	72	RAHEEM OEAUGHN / WOMAN
RHYTHMIC	72	LIL WAYNE FEATURING STATIC MAJOR / LOLLIPOP
HOT RINGMASTERS	#1	LIL WAYNE FEATURING STATIC MAJOR / LOLLIPOP

VIDEOS	PAGE	ARTIST / TITLE
HOT VIDEOCLIPS	70	RIHANNA / TAKE A BOW
TOP MUSIC VIDEO SALES	70	JIMMY BUFFETT / SCENES YOU KNOW BY HEART

THIS WEEK ON .biz	ARTIST / TITLE
TOP CLASSICAL	#1 THE CISTERCIAN MONKS... / CHANT: MUSIC FOR THE SOUL
TOP CLASSICAL CROSSOVER	#1 JOSH GROBAN / AWAKE LIVE
TOP INTERNET	#1 LIL WAYNE / THA CARTER III
TOP JAZZ	#1 MICHAEL BUBLE / CALL ME IRRESPONSIBLE
TOP CONTEMPORARY JAZZ	#1 SERGIO MENDES / ENCANTO
TOP POP CATALOG	#1 JOURNEY / JOURNEY'S GREATEST HITS
TOP REGGAE	#1 VARIOUS ARTISTS / SOCA GOLD 2008
TOP DVD SALES	#1 SEMI-PRO
TOP TV DVD SALES	#1 WEEDS: SEASON THREE
TOP VIDEO RENTALS	#1 SEMI-PRO
TOP VIDEO GAME RENTALS	#1 X360: GRAND THEFT AUTO IV



36

CONTENTS

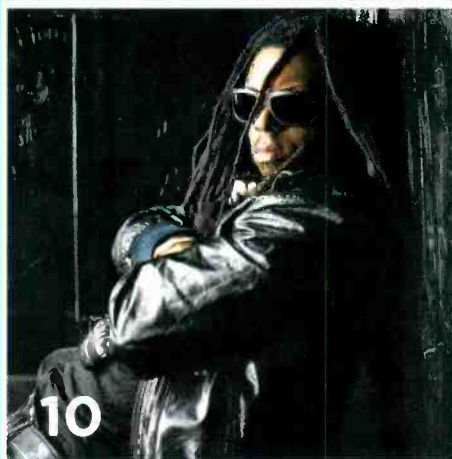
VOLUME 120, NO. 26



20



34



10

15 THE INDIES ISSUE

16 THE VISIONARIES

Ten innovators taking risks and reaping rewards.

22 THE INDIE WORLD New tactics in three emerging markets.

23 FEIST ALMIGHTY Arts & Crafts beefs up after scoring hit.

24 HOSTESS WITH THE MOSTEST

Japanese label snags Radiohead, Nine Inch Nails.

25 Q&A Sub Pop's Jonathan Poneman on the label's first 20 years.

26 HOW TO . . . Sell merch . . . Get on TV . . . Score synchs.

PLUS: Hiring a top-shelf team.

28 RETAIL TRACK Retail, music discovery trends favor indies.

29 TOUGHER THAN THE REST Tackling the challenges of mobile.

30 BEHIND THE BUZZ Inside Vampire Weekend's meteoric rise.

31 LATIN NOTAS Family-owned label finds stability.

32 ON THE ROAD Accounting brush-up could aid indie bands.

33 LEGAL MATTERS Nashville publishers ponder lobbying.

34 10 ALBUM PREVIEWS DragonForce, Conor Oberst, the Hold Steady and more. PLUS: The best of the rest.

FEATURES

STARS

41 FOREIGNER A re-energized band moves its hitmaking legacy forward.

51 AGAINST THE ODDS

Regional Mexican dominant Latin genre despite market adversity.

UPFRONT

7 FREE AGENTS Rap stars weigh their options as record deals end.

12 6 Questions: Roberto Medina

MUSIC

61 THE FAST AND THE FURIOUS Labels work quickly to bring new Sigur Rós album to market.

62 6 Questions: LL Cool J

63 Reviews

IN EVERY ISSUE

- 4 Opinion
- 65 Over The Counter
- 65 Market Watch
- 66 Charts
- 83 Marketplace
- 84 Mileposts
- 85 Executive Turntable, Backbeat, Inside Track

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360 DEGREES OF BILLBOARD

HOME FRONT

Events

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REGIONAL MEXICAN

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

Online

VIDEO

U.K. sensation Adele stopped by the Billboard offices in New York for an intimate performance while in town to promote her Columbia debut, "19." Check out the live tracks and an interview at billboard.com/adele.



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OPINION

EDITORIALS | COMMENTARY | LETTERS

A Fifth Voice

Indies Are Well-Positioned In Today's Business

BY RICH BENGLOFF

Now is the time for independent music labels and their artists. As music goes digital, economic and traditional radio and retail barriers to entry become less important due to this economy shift, and the opportunity for independent labels to thrive has never been greater. But it won't happen without fairness, equity and transparency in this new marketplace.



BENGLOFF

Radio is a perfect example. Currently, indies get only 10%-11% of traditional terrestrial radio play, in a medium stuck with a 168-hour playlist, experiencing more competition for audience than ever. But as the nonterrestrial sources of listening grow (satellite, webcasters and cable TV, for example) there are many more opportunities for independent music listening. Sure enough, the independent share of this listening is approaching 40% of total nonterrestrial audience impressions. Pandora even reports that independent music exceeds 50% of audience impressions.

The key for everyone in the industry, artists and all labels—including the majors—is to make sure we monetize this shift to ensure that this new economy can support music creation and that we are all compensated for the music that is created by our artists and invested in by our labels. As independent labels and artists put out more than 80% of new releases, the new Long Tail access to music provides us with additional hope for the future—in fact, indie label music sales now exceed 30% of Nielsen SoundScan when based upon label ownership, rather than distributor.

Now is the time for all music industry constituencies, major labels, artist groups and other trade organizations to ensure that third parties like the digital media companies, consumer electronics companies and telecoms pay music creators fairly and don't just use the content to build their businesses. But it has to be in a way that makes sense and helps the music community grow.

The American Assn. of Independent Music (AAIM) has a unique—and independent—voice in this dialogue. In some cases, like advocating for a performance royalty at traditional terrestrial radio, we are aligned with the RIAA and artist groups. In some cases, like the Copyright Royalty Board hearings on future mechanical royalty rates, we are aligned with the RIAA and the artist organizations are on the other side.

And in some cases, such as the web-casting rate discussions and proposed Orphan Works legislation, we find ourselves more aligned with the artist

groups. We recognize the importance of the pure-play webcasters that support indie label artists and don't want to see them put out of business. We're strong advocates of Net neutrality. We work with the Future of Music Coalition to ensure that while the old barriers to entry are coming down, we're not setting up new barriers for the future.

On the occasion of Independents Day we'd like to challenge our partners and friends in the music community to recognize that in addition to the four major labels, there's a fifth voice. Independent labels—via trade organizations like

AAIM in the United States and AIM in the United Kingdom and through membership with Merlin via its distributors and aggregators—are better organized and prepared than ever before. This level playing field is the cornerstone for everything that is exciting about the future of our industry.

We're celebrating Independents Day alongside the global independent community for the upcoming Fourth of July weekend. Being independent is an exciting choice, and let's make certain it remains that way for 2009 and beyond.

Rich Bengloff is president of indie label trade group the American Assn. of Independent Music (a2im.org).

THE OTHER INDEPENDENTS DAY

WIN Gets Serious On A Global Level

The international independent music community is expecting fireworks July 4, when a chorus line of compilations will be unveiled in celebration of the first global Independents Day campaign.

Trade body the Worldwide Independent Network (WIN) is organizing the event, and founding president Alison Wenham says the pieces are falling nicely into place for what she describes as a "monumental step up" for indies.

Some leading indie lights have donated tracks for the albums, which are individually tailored for each participating market, including the United States, the United Kingdom, Japan, Italy, Australia, Spain and France.

In the United Kingdom, the Prodigy, the Charlatans and José González are among the acts that have donated tracks for a special double-CD and vinyl release, "Independents Day—IDO." The physical album will have a shelf life of just three days, while a digital version will be available online for a month.

In the States, the American Assn. of Independent Music has set up a digital-only collection of rarities and live material, while the Australian Independent Record Labels Assn. will deliver an album, auction and poll of the country's all-time favorite independent albums.

Wenham says retailers eMusic, Amazon and Play are all committed to promoting Independents Day, while MTV, U.K. modern rock radio network Xfm and national U.K. TV network Channel 4 will dedicate programming to it.

"My bigger hope is that it enables independents to have a closer relationship with retailers and creates media exposure," Wenham says.

Also culminating on the July 4 weekend will be a charity eBay auction. A mixed bag of goodies has already proved popular at the U.K. site, with bids for a test pressing of Arctic Monkeys' "Favourite Worst Nightmare" and an original quarter-inch master tape of Tubeway Army's "That's Too Bad" already exceeding £150 (\$300) at press time.

Wenham says the seeds for Independents Day were sown at WIN's inaugural meeting in January 2007—not when Billboard launched its unrelated, inaugural Independents Day issue last year—and she hopes the event will become an annual fixture.

"It is primarily designed to establish a profile for the independents," she says. "So often as an industry we suffer from gloomy headlines. It isn't all true or appropriate. We think this will create a good, positive story." —Lars Brandle

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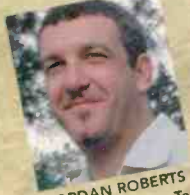
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**>>> ALLEGED
NEW GUNS N'
ROSES TRACKS
HIT THE WEB**

Nine purported "mastered, finished" tracks from Guns N' Roses' 14-years-in-the-making album "Chinese Democracy" were leaked online June 18 by Web site Antiquiet.com, prompting a quick cease-and-desist order from the band's handlers and the removal of the links. Six of the songs have already leaked in one unfinished form or another. The three previously unheard songs are "Rhiad and the Bedouins," "If the World" and a track whose title is unknown.

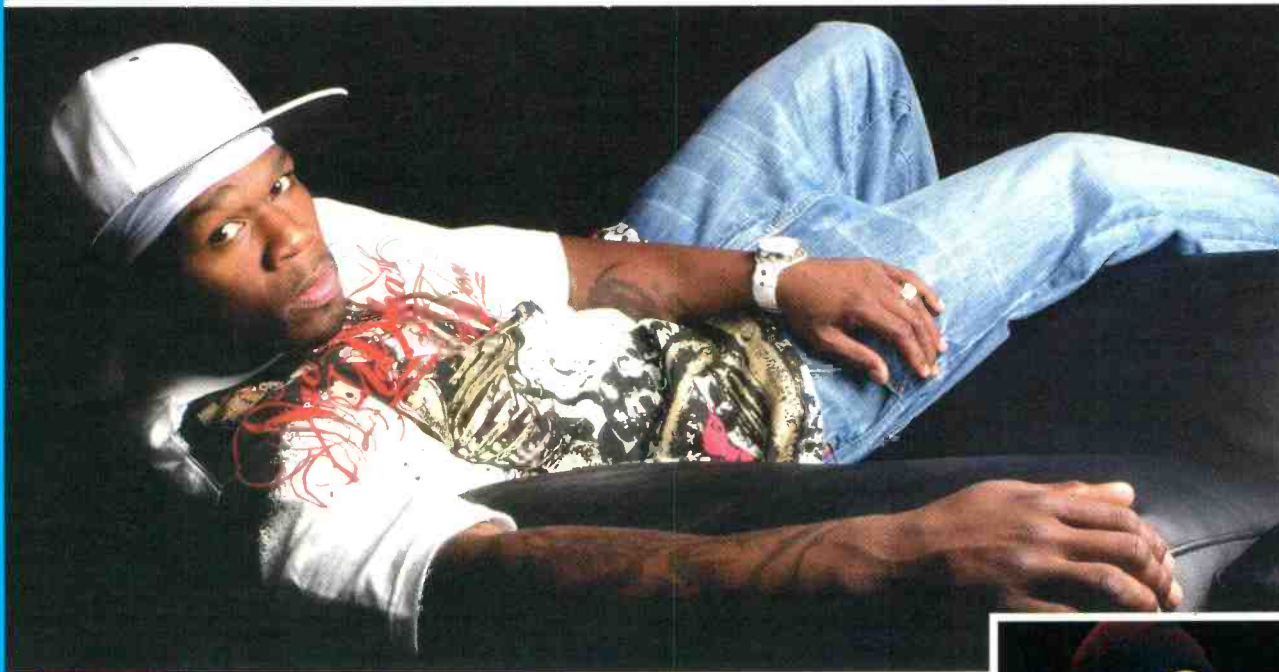
**>>> UMG,
LAST.FM
STRIKE
VIDEO DEAL**

Universal Music Group has agreed to license its music video catalog for streaming on Last.fm, covering thousands of UMG videos from the likes of Jay-Z, Nirvana, Amy Winehouse, the Killers and Kanye West. Universal Music and the featured artists will receive an unspecified cut in revenue for each stream. Last.fm heralds the pact as its first major video partnership.

**>>> ITUNES
PASSES 5
BILLION MARK**

Apple's iTunes Music Store has burst through the 5 billion-song download sales milestone, according to the company. The store boasts a licensed catalog of more than 8 million songs, more than 20,000 TV episodes and in excess of 2,000 film titles. The company also reports that its customers are renting and purchasing more than 50,000 movies per day.

UP FRONT



50 CENT and LL COOL J, inset, will soon fulfill their contract obligations to Interscope and Def Jam, respectively.

be mostly aimed at helping aspiring artists get exposure, the veteran rapper says that "it's definitely going to play a big part in my musical future."

What role Boomdizzle will play isn't clear. "I'm not looking for another deal, but I wouldn't be uninterested either," he says.

Signing with an indie label is the best option for hip-hop stars nearing the end of their deals, says Alan Grunblatt, GM/executive VP of Koch Records, which has charted with Jim Jones, DJ Khaled and Yung Berg.

"With a major you'd get an advance, no masters and the deal would be based strictly on royalties," Grunblatt says.

"Koch would do a licensing and/or a P&D deal."

Selling music independently via such distribution partnerships has appeal, but majors are creating those partnerships too. In 2007, rap duo the Clipse signed a joint-venture deal with Columbia Records and retained ownership of its masters.

Atlantic Records A&R executive Jean Nelson says not to discount the majors, arguing that 50 Cent, LL Cool J and OutKast would all be appealing signings.

"It's about how much a label can support you, not the advance money," Nelson says.

Additional reporting by Keith Caulfield, Ed Christman and Raphael George.

HIP-HOP BY HILLARY CROSLY

FREE AGENTS

Rap Stars Weigh Their Options As Record Deals End

As a string of high-profile hip-hop artists near the end of their record contracts, a question looming over their pending free agency isn't which major label they'll sign with but whether they should sign with a major.

One prominent rap artist has already jumped ship: Jay-Z signed a long-term recording, publishing and management deal earlier this year with Live Nation. A Def Jam spokeswoman says Jay-Z has one album left on his contract with the label, but Def Jam head Shakir Stewart said recently that "we're still working it out" (Billboard, June 14).

While few rappers can match the pull and marketability of the former Def Jam president, big names like 50 Cent, LL Cool J and OutKast will soon be on the market as well. Although they may ultimately re-sign with major labels, their camps

have indicated that they are at least contemplating the possibility of a future without a major-label deal.

LL Cool J will complete his three-album deal with Def Jam with the Aug. 5 release of "Exit 13." By the end of the year, 50 Cent is expected to put out "Before I Self Destruct," the fourth and final album on his Interscope deal. OutKast owes LaFace/Zomba three more albums under the duo's four-album contract, with all three releases expected out later this year and next year. Representatives for Def Jam, Interscope and LaFace/Zomba declined to comment on the contracts.

Tiphonie Watson, co-manager for OutKast's Big Boi, says the duo hasn't decided yet whether to seek another deal with a major, but adds, "It's much more beneficial to do it on your

own. For an artist with an established fan base, there's more than one way to come up with strategic branding."

Notwithstanding Lil Wayne's first-week platinum sales for "Tha Carter III," a contemporary rap album is lucky to sell an average of 35,000 copies in its first week. As of June 8, year-to-date U.S. sales of rap albums were down 25% from the same period last year, compared with an 11.4% drop in overall album sales, according to Nielsen SoundScan. Meanwhile, unauthorized mixtapes, which have recently been among the most buzzworthy releases in hip-hop, have been reaching audiences through independent channels.

While hip-hop's roots are steeped in a DIY aesthetic, could that spirit represent the future of the genre's big stars? Certainly some of the music's



leading players have long exhibited a strong entrepreneurial streak, personified by the diversified business interests of Sean "Diddy" Combs, Jay-Z and 50 Cent, and newer stars like Young Jeezy.

50 Cent's holdings, which already include an apparel line, videogames and his Interscope-distributed G-Unit record label, expanded earlier this year with the launch of a branded online social network and content platform ThisIs50.com.

Meanwhile, LL Cool J, who keeps busy with TV and movie projects, tells Billboard (see story, page 62) that he has more on his mind these days than securing a new record deal. He, too, recently launched a digital distribution platform, Boomdizzle.com. While the site will

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>>> BMG LAUNCHES NEW HIP-HOP LABEL

BMG Label Group has opened the doors to a new hip-hop label, Battery Records. Newly appointed BMG senior VP/GM Neil Levine will head the imprint, which will serve as an independent arm for RCA and Zomba, servicing hip-hop acts as well as overseeing the development of several J and Jive Records artists. Battery will limit its signings and hire its own small staff. However, the label will still share the distribution and marketing resources of RED, Sony BMG's independent distribution arm, which primarily focuses on rock acts.

>>> IMPALA TILTS AT EC AGAIN

European independent labels' trade association Impala has launched another appeal with the European Commission's Court of First Instance in Luxembourg, contesting regulators' clearance of the Sony-BMG merger. In its new appeal, Impala argues that in reaching its decision, the EC made "errors of law, assessment and reasoning in relation to collective dominance in the recorded-music market." A timetable has not yet been set for the appeal.

>>> SPAIN A 'PIRATE'S PARADISE'

A new report claims Spain has become a "paradise for digital piracy," with 8.8 million of the country's 44 million population downloading music and movies illegally. The GfK Emer report was commissioned by newly launched watchdog group Coalition of Creators and Content Industries, based on more than 2,000 interviews with Spaniards ages 16 and older that were conducted April 7-21. It claims that when physical piracy is included, 11.5 million Spaniards—more than one-quarter of the country's population—regularly download or purchase illegal music and video content.

UPFRONT

LABELS BY ANN DONAHUE

A CELLARFUL OF NOISE?

Biz Lines Up Against Proposed Development Near Capitol Records Tower

The fate of the recording studios at Hollywood's iconic Capitol Records tower could hang in the balance as members of the Los Angeles City Council prepare to vote on a nearby condominium development.

The construction project has sparked a furor among Los Angeles music unions and preservationists, who fear the proposed development—which includes 85 residential units, 15,000 square feet of office space and an underground parking garage—will damage the acoustics at Capitol Studios, where the likes of Nat "King" Cole, Frank Sinatra, the Beach Boys, Celine Dion and Green Day have recorded.

The Los Angeles City Planning Commission approved the condo development in December. The City Council's three-member planning and land use management committee is scheduled to meet June 24 to vote on EMI's appeal of the planning commission decision. The committee could ask the developer for further mitigation efforts to ease community concerns about the project, or it could approve it and forward it to the full City Council for final authorization to build.

EMI no longer owns the tower. The company agreed in September 2006 to sell the property to Argent Ventures of New York for \$50 million and has been leasing back the building under a long-term deal.

In the meantime, the studios still represent a steady source of income, something EMI/Capitol is keen to preserve. The company's arguments against the condo project are twofold: first, that recording at Capitol Studios would have to be halted for six to eight months while construction is under way; and second, that noise from the development's underground parking structure would disrupt recording sessions at the studios.

The development is proposed for 6230 Yucca St., near the Capitol Tower, the Welton Becket-designed Hollywood landmark shaped like a stack of vinyl records that opened in 1956. The unusual subterranean echo chambers beneath the recording studios, which many musicians believe give Capitol's Studios A and B a rich, warm sound, would be located about

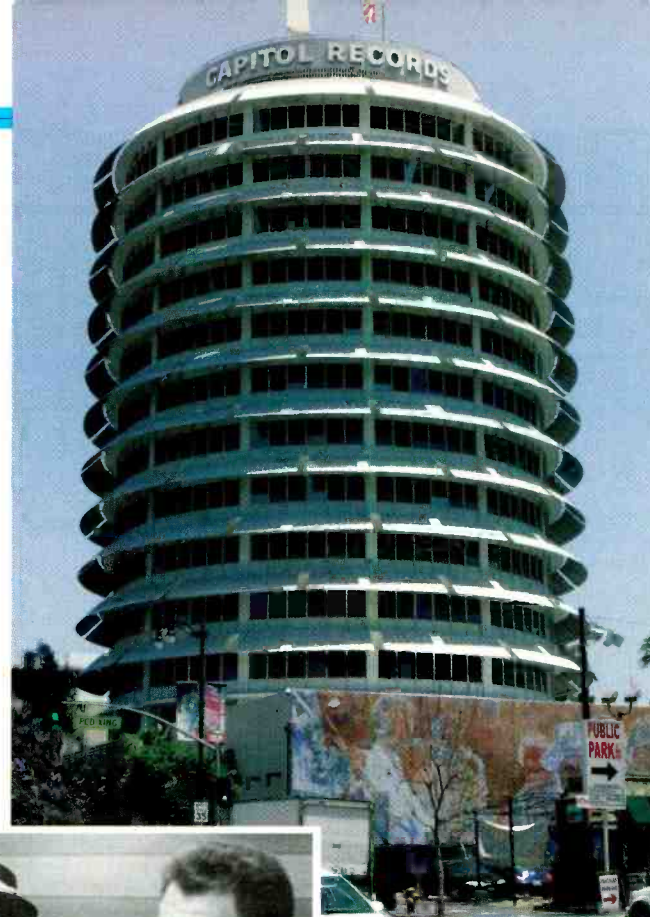
15 feet away from the underground garage planned by the condo developer, Second Street Ventures of Marina del Rey, Calif.

Aside from a regular stream of pop artists, the location's unique acoustics attract an eclectic variety of other clients as well. Foley artists—the sound effects creators for film and TV—frequently use the studios. And the orchestra that performs during the annual Academy Awards show records a backing track every year at Capitol Studios for use in case anything goes wrong during the live ceremony. Studios A and B can be opened up into one large studio that can accommodate a full-size orchestra, one of a dwindling number of recording facilities with that capacity.

Among those who have sent letters to the City Council arguing against the development of the site are Recording Academy president/CEO Neil Portnow, AFTRA national executive director Kim Roberts Hedgpeth, Society of Composers and Lyricists president Dan Foliart and Vincent Trombetta, VP of professional musicians for Local 47 of the AFM.

Parties on both sides of the issue agreed recently to third-party testing of the impact of construction on the studios, including the adjacent use of a jackhammer and backhoe on recording quality. Sources opposed to the condo development say the results of those tests indicate that construction noise would impair operation of the studios.

"Although certainly we live in an era of great technology where a lot of recording is done at home, the type of recording that gets done at Capitol is quite unique



View of the Capitol Records building. Inset: FRANK SINATRA, left, and his arranger NELSON RIDDLE during a session at Capitol Records, circa 1953.

from an audio and sonic perspective," Portnow says. "It isn't something where you can go down to the local audio store and buy an echo chamber that's going to be quite like what exists there. All of the engineers

and producers we've spoken to just shudder at the thought of anything that would disturb it."

Second Street Ventures said in a statement to Billboard that it is working with EMI/Capitol and city officials to address the label's concerns and that "we remain strongly committed to ensure that our project meshes with the fabric of the Hollywood community."

Development in Hollywood has been a hot-button issue in Los Angeles in recent years as upscale bars, clubs and restaurants have popped up in the area. While some projects occasionally come at the expense of mom-and-pop businesses, most have been focused on preserving historic buildings in the area. One example: the Avalon—which was originally known as the Hollywood Playhouse when it opened in 1927 and hosted radio shows by Fanny Brice and Lucille Ball—has now become a performance venue, restaurant and club.

HOME FRONT

360 DEGREES OF BILLBOARD

NEW SENIOR EDITOR

Louis Hau has been named a senior editor at Billboard, where he will edit the magazine's Upfront section. Hau will manage day-to-day coverage of the business of music, including recorded-music sales, touring, publishing, merchandising, branding and digital distribution. He will report to executive editor Bill Werde.

Hau, who is based in New York, was a media writer at

Forbes.com, where he wrote about the music industry, newspaper companies and digital media. He has also been a business reporter at the St. Petersburg (Fla.) Times, a staff writer and Seoul bureau chief for Dow Jones Newswires, and a staff writer at the Press of Atlantic City (N.J.). He began his career in journalism as a stringer in the South Jersey bureau of the Philadelphia Inquirer.

Hau grew up in Lancaster, Pa., and graduated from the University of Pennsylvania with a degree in political science. He also earned a master's degree in political science from the University of California in Berkeley.



WHAT TEENS WANT

Teenage rock quartet Push Play will sit down for an exclusive keynote interview at Nielsen's multibrand What Teens Want Conference, set for June 25-26 at the Times Center in New York.

The What Teens Want marketing conference covers the "how to" of reaching teens via social networking, gaming and mobile devices. The Long Island, N.Y., band will be interviewed by Billboard

group editorial director Tamara Conniff and then perform acoustically.

The group—members CJ Baran, 18; Derek Ries, 19; Nick Deturris, 18; and Steve Scarola, 17—have achieved rare DIY success. Without a label or radio hits, but with a dedicated legion of teen fans sporting homemade Push Play T-shirts, the band has received national media attention. It is the first unsigned act to take the stage at New York's Nokia Theatre.

For more information on What Teens Want, go to whateenswant.com.

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>>> NIELSEN, AT&T MOBILITY PARTNER

AT&T Mobility has agreed to provide Nielsen RingScan with point-of-sale data on its mobile music sales. The deal means AT&T will now provide ringtone and ringback sales data that will be included in Billboard's Hot Ringtones and RingMasters charts. RingScan will introduce a weekly ringback sales chart later this year. Nielsen RingScan is owned by Billboard parent the Nielsen Co.

>>> ONE-STOP STEP FOR SONY/ATV, GEMA

Sony/ATV Music Publishing and German authors rights society GEMA have agreed to establish a "one-stop" Pan-European licensing framework covering all digital authors' rights for the Anglo-American repertoire owned, controlled or administered by Sony/ATV. Beginning July 1, the three-year agreement will create a single Pan-European license for mobile and digital music. GEMA represents some 60,000 composer, lyricist and music publisher members. Sony/ATV owns or administers more than 600,000 copyrights.

>>> BECK, BLACK CROWES ONBOARD FOR STREET SCENE

Beck and the Black Crowes have been tapped to headline the 24th annual Street Scene festival, which returns to its roots in downtown San Diego Sept. 19-20. Approximately 40 acts will perform at the fest, including Justice, Tegan & Sara, Spoon and TV on the Radio. Tickets for the festival went on sale June 16 via street-scene.com.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Jonathan Cohen, Hillary Crosley, Howell Llewellyn and Mitchell Peters.

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RETAIL BY ED CHRISTMAN

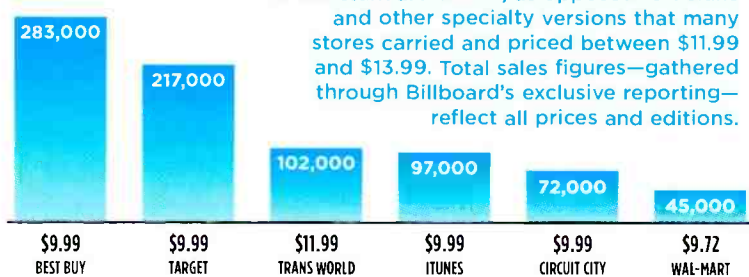
Lil Wayne, Big Numbers



Dissecting The Data On The Industry's First Million-Selling Week In More Than Three Years

SKU-ING HIGH

Below are the top retail outlets for first-week sales of "Tha Carter III," along with each store's price point. Prices reflect sales of the standard album, as opposed to deluxe and other specialty versions that many stores carried and priced between \$11.99 and \$13.99. Total sales figures—gathered through Billboard's exclusive reporting—reflect all prices and editions.



A MILLION TO 12

The complete list of acts that have sold 1 million albums in one week in the Nielsen SoundScan era.

ARTIST	TITLE	WEEK ENDING	SALES
'N SYNC	"No Strings Attached"	3/26/2000	2,416,000
'N SYNC	"Celebrity"	7/29/2001	1,880,000
EMINEM	"Marshall Mathers LP"	5/28/2000	1,760,000
BACKSTREET BOYS	"Black & Blue"	11/26/2000	1,591,100
EMINEM*	"The Eminem Show"	6/2/2002	1,322,000
BRITNEY SPEARS	"Oops!... I Did It Again"	5/21/2000	1,319,000
THE BEATLES*	"1"	12/24/2000	1,259,000
50 CENT	"The Massacre"	3/6/2005	1,141,000
BACKSTREET BOYS	"Millennium"	5/23/1999	1,134,000
USHER	"Confessions"	3/28/2004	1,096,000
GARTH BROOKS	"Double Live"	11/27/1998	1,085,000
SOUNDTRACK*	"The Bodyguard"	1/3/1993	1,061,000
LIMP BIZKIT	"Chocolate Starfish and the Hot Dog Flavored Water"	10/22/2000	1,055,000
NORAH JONES	"Feels Like Home"	2/15/2004	1,022,000
LIL WAYNE	"Tha Carter III"	6/16/2008	1,005,000

*The million-plus records sold in a week were not sold in its first week.

A MATTER OF FAITH

Everyone knew that Lil Wayne's "Tha Carter III" was going to sell well, but translating that faith into purchase orders involved some behind-the-scenes maneuvers. A number of retailers initially under-ordered the album, which came out June 10.

After initial orders were placed, Universal Music Group Distribution and Universal Records, which distributes Lil Wayne's Cash Money label, were knocking on doors. "We had a lot of salespeople pushing a lot of buttons," UMGD senior VP of sales Joy Slusarek

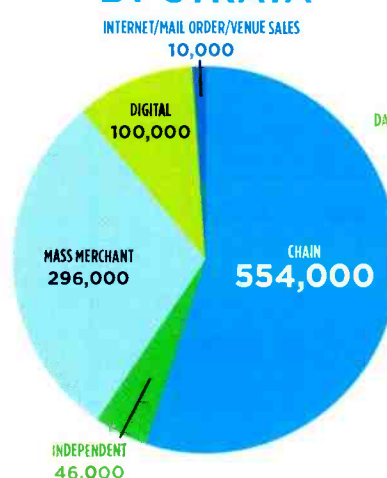
says. "We told them, 'If we could pick one album to swing for the fences, this is it.'"

Still, some accounts didn't up orders the way Universal expected, so the label had to go the extra mile: It waived any return penalties on the album, Universal Records executive VP of sales and field marketing Pat Monaco says. Usually, that tactic is reserved for developing artists, not established acts. Universal Records even approved air freight so the albums could be shipped overnight in instances where stores experienced shortages or outages.

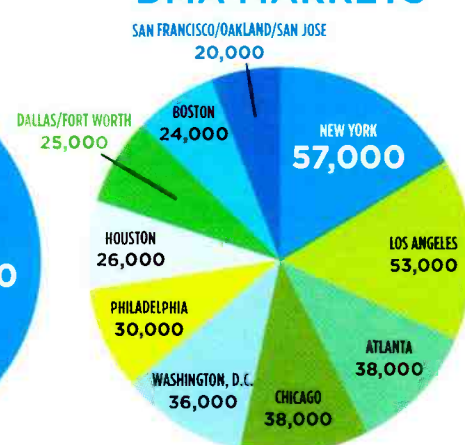
The label initially shipped

nearly 1.5 million units and was up to 1.8 million by June 18. Meanwhile, shipments included about 290,000 deluxe versions of the album. "We sold way beyond our expectations," says Value Music VP of merchandising Brian Poehner, who adds that his chain is now replenished. "I was pulling the trigger and reordering by Tuesday morning [on the June 10 release date] at 11 a.m. We had stores in shape for the weekend, but we had a fair number of outages by the time Monday morning [June 16] rolled around."

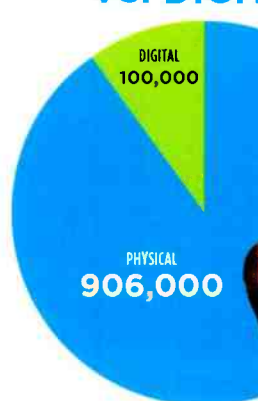
SALES BY STRATA



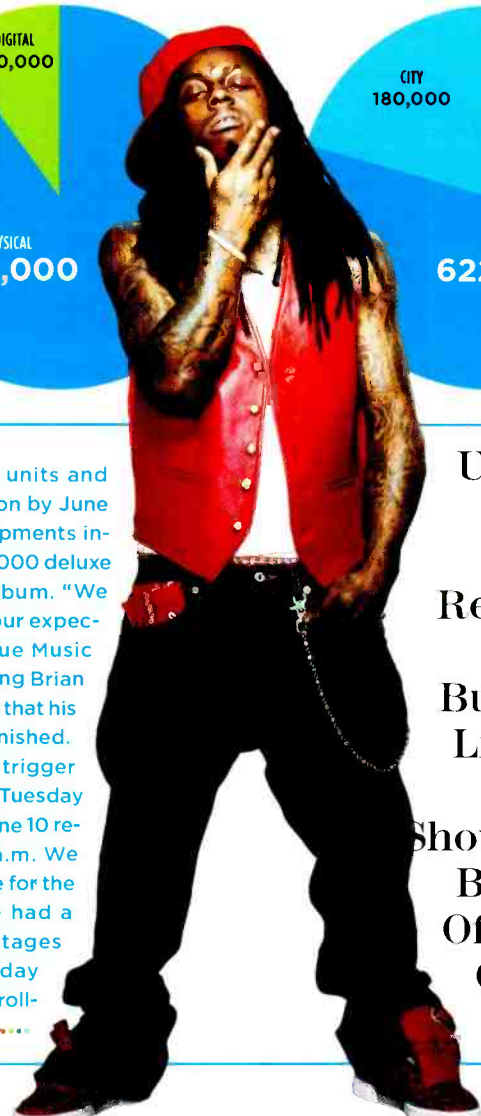
TOP 10 DMA MARKETS



PHYSICAL VS. DIGITAL



CITY VS. SUBURB VS. RURAL



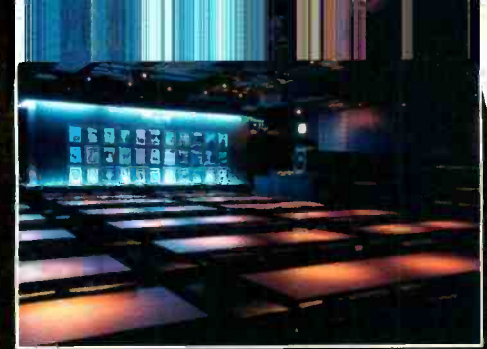
Universal Motown Made Retailers—Not As Bullish On Lil Wayne As They Should Have Been—An Offer They Couldn't Refuse.



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	Tokyo	Osaka	Fukuoka
Omarion & Marques Houston	2008/6/27-7/1(6.29OFF)	2008/6/24-25	-
Third World	2008/7/3-5	2008/7/7-8	2008/7/1
RAY GOODMAN & BROWN / HAROLD MELVIN'S BLUE NOTES ~70'S SWEET SOUL JAM~	2008/7/7-9	2008/7/5	2008/7/10
James Cotton	2008/7/11-12	2008/7/14	2008/7/8-9
Kenny Garrett	2008/7/16	2008/7/15	2008/7/14
Belinda Carlisle	2008/7/17-19	2008/7/21-22	2008/7/15
Mint Condition	2008/7/25-26	2008/7/23	-
Stacie Orrico	2008/7/30-31	2008/7/28	2008/7/29



Stacie Orrico



Marques Houston



Omarion

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artists performed at Billboard Live Japan :

Steely Dan / Joe feat. Algebra / Sa-Ra / Henri Salvador / Rickie Lee Jones
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,088,667 \$102/\$94/\$74/ \$54	KENNY CHESNEY, KEITH URBAN, LEANN RIMES & OTHERS Heinz Field, Pittsburgh, June 14	45,770 50,136	North Shore Entertainment Works, The Messina Group/AEG Live
2	\$2,435,020 \$95/\$75	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Wachovia Center, Philadelphia, June 5-6	27,664 two sellouts	Live Nation
3	\$2,016,283 (\$2,063,282 Canadian) \$244.31/\$73.29	LEONARD COHEN Sony Centre for the Performing Arts, Toronto, June 6-9	12,591 four sellouts	Goldenvoice/AEG Live
4	\$1,599,970 (\$818,935) \$68.38/\$34.19	BOYZONE M.E.N. Arena, Manchester, England, June 13-14	25,698 26,400 two shows	3A Entertainment
5	\$1,334,645 \$89/\$15	IRON MAIDEN, ANTHRAX, LAUREN HARRIS Verizon Wireless Amphitheater, Irvine, Calif., May 30-31	29,193 32,265 two shows one sellout	Live Nation
6	\$1,242,745 \$135/\$35	THE CURE, 65DAYSOFSTATIC Hollywood Bowl, Hollywood, May 31	16,947 sellout	Andrew Hewitt Co./Bill Silva Presents
7	\$1,224,434 (\$620,718) \$69.04/\$34.52	BOYZONE NEC Arena, Birmingham, England, June 10-11	19,399 19,560 two shows	3A Entertainment
8	\$1,071,960 (\$541,167) \$69.33/\$64.38	WESTLIFE Odyssey Arena, Belfast, Northern Ireland, May 27-28	15,522 two sellouts	Aiken Promotions
9	\$962,247 (\$486,623) \$64.27/\$34.60	BOYZONE Cardiff International Arena, Cardiff, Wales, May 29, June 6-8	16,273 16,968 four shows	3A Entertainment
10	\$932,005 \$125/\$30	R.E.M., MODEST MOUSE, THE NATIONAL Hollywood Bowl, Hollywood, May 29	13,543 16,878	Andrew Hewitt Co./Bill Silva Presents
11	\$918,633 \$94.50/\$25	JAM'N 94.5 SUMMER JAM: LIL' WAYNE, RAY J & OTHERS Comcast Center, Mansfield, Mass., May 31	19,900 sellout	Live Nation
12	\$905,687 \$75/\$15	SCHAEFFER EYE CENTER CRAWFISH BOIL: 3 DOORS DOWN & OTHERS BJCC Arena, Birmingham, Ala., May 2-3	32,114 two sellouts	Red Mountain Entertainment
13	\$893,510 \$125/\$85/\$49.50/ \$39.50	ALICIA KEYS, JORDIN SPARKS, NE-YO HP Pavilion, San Jose, Calif., May 10	13,593 sellout	AEG Live
14	\$882,745 \$248.50/\$48.25	JAY-Z, MARY J. BLIGE HSBC Arena, Buffalo, N.Y., May 1	9,710 13,400	Live Nation, Haymon Entertainment
15	\$846,474 \$86/\$30	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO Comcast Center, Mansfield, Mass., May 15	17,374 19,900	Live Nation
16	\$810,893 \$149.50/\$79.50/ \$49.50	VAN HALEN Arena at Gwinnett Center, Duluth, Ga., May 11	7,151 sellout	Live Nation
17	\$800,446 \$123/\$77.50/ \$47.50	VAN HALEN Bradley Center, Milwaukee, April 28	8,482 sellout	Live Nation
18	\$793,862 \$125/\$75/\$49.50	VAN HALEN RBC Center, Raleigh, N.C., May 5	8,092 sellout	Live Nation
19	\$790,895 \$199.50/\$155.50/ \$125.50	VAN HALEN Mohegan Sun Arena, Uncasville, Conn., May 20	4,727 sellout	Live Nation
20	\$769,080 \$100/\$35	WISIN & YANDEL Staples Center, Los Angeles, May 30	12,779 13,403	Goldenvoice/AEG Live, SBS Entertainment
21	\$767,736 \$123/\$77.50/ \$47.50	VAN HALEN 1st Mariner Arena, Baltimore, May 15	7,716 sellout	Live Nation
22	\$766,932 \$98.50/\$68.50	VAN HALEN Verizon Wireless Arena, Manchester, N.H., May 28	8,739 sellout	Live Nation
23	\$760,823 \$149.50/\$79.50/ \$49.50	VAN HALEN Van Andel Arena, Grand Rapids, Mich., June 2	7,065 sellout	Live Nation
24	\$756,800 \$85/\$65/\$37.50	R.E.M., MODEST MOUSE, THE NATIONAL United Center, Chicago, June 6	10,925 sellout	Jam Productions
25	\$748,216 (\$377,355) \$69.40/\$34.70	BOYZONE, USS Wembley Arena, London, June 1	11,198 sellout	3A Entertainment
26	\$747,815 (\$379,860) \$68.90/\$34.45	BOYZONE Nottingham Arena, Nottingham, England, June 3-4	11,888 12,804 two shows	3A Entertainment
27	\$743,815 \$175/\$79.50/ \$59.50/\$39.50	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO Palace of Auburn Hills, Auburn Hills, Mich., May 22	13,874 sellout	Live Nation, Palace Sports & Entertainment
28	\$731,446 \$172.25/\$45.25	VICENTE FERNÁNDEZ, SHAILA DÚRCAL Selland Arena, Fresno, Calif., May 30	8,519 sellout	Ralph Hauser Promotions, MG&S Productions
29	\$730,902 \$80/\$41.75	KENNY CHESNEY, LEANN RIMES Amphitheater in Clark County, Ridgefield, Wash., June 3	11,848 16,766	Live Nation, The Messina Group/AEG Live
30	\$709,428 \$149.50/\$79.50/ \$49.50	VAN HALEN Giant Center, Hershey, Pa., May 18	6,483 sellout	Live Nation
31	\$689,596 \$97.50/\$67.50/ \$47.50	VAN HALEN Dunkin' Donuts Center, Providence, R.I., May 25	8,257 sellout	Live Nation
32	\$687,932 \$72.50/\$37.50	HANK WILLIAMS JR., LYNRYD SKYNYRD, JUSTIN MOORE CenturyTel Center, Bossier City, La., April 26	10,979 sellout	Red Mountain Entertainment, Blue Deuce Entertainment
33	\$681,708 \$55/\$32.50	RADIOHEAD, LIARS Cruzan Amphitheatre, West Palm Beach, Fla., May 5	17,121 19,236	Live Nation
34	\$642,568 \$58.50/\$48.50	KATT WILLIAMS DAR Constitution Hall, Washington, D.C., May 8-9	12,932 13,436 four shows one sellout	Live Nation
35	\$638,211 \$91.35/\$44.10	RUSH The Gorge, George, Wash., May 31	10,450 14,482	Live Nation Global Touring

6 QUESTIONS
with **ROBERTO MEDINA**
by **HOWELL LLEWELLYN**

More than 20 years after its invention as a promotional event for Brazilian beer brand Brahma, the Rock in Rio festival is on the expansion trail, with China a likely target.

Up next is Rock in Rio's debut in Spain with five days of music June 27-28 and July 4-6. Sponsored by such major corporations as Philips and Toyota as well as Spanish public TV network TVE, this year's lineup includes Neil Young, Jack Johnson, Alanis Morissette, Shakira, Amy Winehouse, the Police and Bob Dylan performing in Arganda del Rey, 17 miles outside of Madrid.

Then-advertising executive Roberto Medina launched the event in 1985 in Rio de Janeiro, Brazil, and remains very much hands-on as its promoter. To date, Medina says, more than 4.5 million people have attended Rock in Rio festivals in Rio de Janeiro (1985, 1991 and 2001) and Lisbon, Portugal (2004, 2006 and 2008), with TV coverage of those events having been seen by a claimed total of 1 billion viewers.

Medina spoke to Billboard about his plans to extend the brand and the event's proposed return to its country of birth.

1 Spain is the third country to stage Rock in Rio. What's next?

We'll return to Rio in 2014 to coincide with the soccer World Cup in Brazil. Our arrival in Lisbon also coincided with the 2004 European soccer cup in Portugal. Soccer is a total passion in Brazil and a perfect companion for music festivals. But before 2014, we'll stage two more festivals in Madrid [2010 and 2012] and at least one other country, probably Italy or China.

2 With some 90 festivals in Spain this summer, will Madrid's Rock in Rio have sufficient pull to attract up to 100,000 fans per day during its five-day run?

I will never be bothered about competition from other festivals. There will always be demand for summer festivals in a climate like Spain's. I am confident of between 350,000 and 400,000 people altogether. Rock in Rio already attracted 385,000 fans to Lisbon [in] 2004, which was a smaller site than Madrid. Headliners Shakira [July 4] and the Police [July 5] will sell out.

3 What's happening with international broadcast coverage of the event?

I hold the international rights and am still negotiating transmissions. TVE has the television transmission rights for Spain, as does [national commercial AC network] Cadena Cien for radio.

4 How will fans view the festival's commitment to combating climate change that you've emphasized in the buildup to Rock in Rio in Madrid?

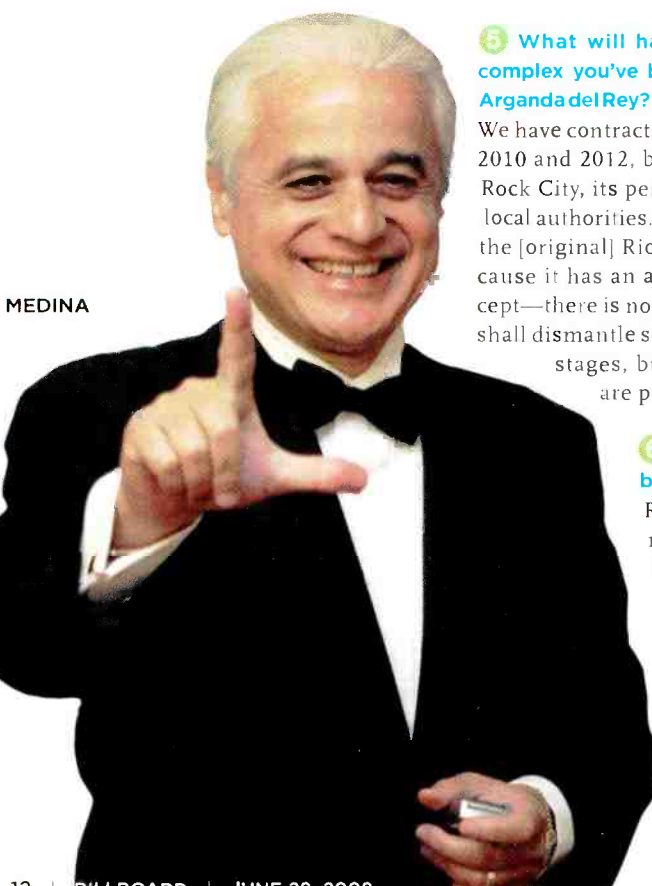
Since 2006, our cause has been a clean environment. The fans know music is an element of communication to reach moments of emotion and unity, which includes social commitment to a worthy cause. At Rock in Rio 2001, we opened with a three-minute silence [for peace and a better world] that was also observed across Brazil. The same philosophy crossed the Atlantic to Lisbon in 2004 and will continue in Madrid. Everybody concerned with the festival is focused on keeping CO2 emissions to a minimum.

5 What will happen to the Rock City complex you've built at the festival site in Arganda del Rey?

We have contracts with Arganda del Rey for 2010 and 2012, but the [final] decision on Rock City, its permanence or use, is up to local authorities. It's more impressive than the [original] Rio de Janeiro structure, because it has an amazing theme park concept—there is nothing else quite like it. We shall dismantle some things, including the stages, but the basic installations are permanent.

6 Is Rock in Rio a Brazilian brand in a European market?

Rock in Rio is now an international brand, not just Brazilian. It is a communication project like no other in the world that brings brands to the public, spurs the local economy and tourism industry, creates employment and, through its social aspect, contributes to creating a better world.



MEDINA



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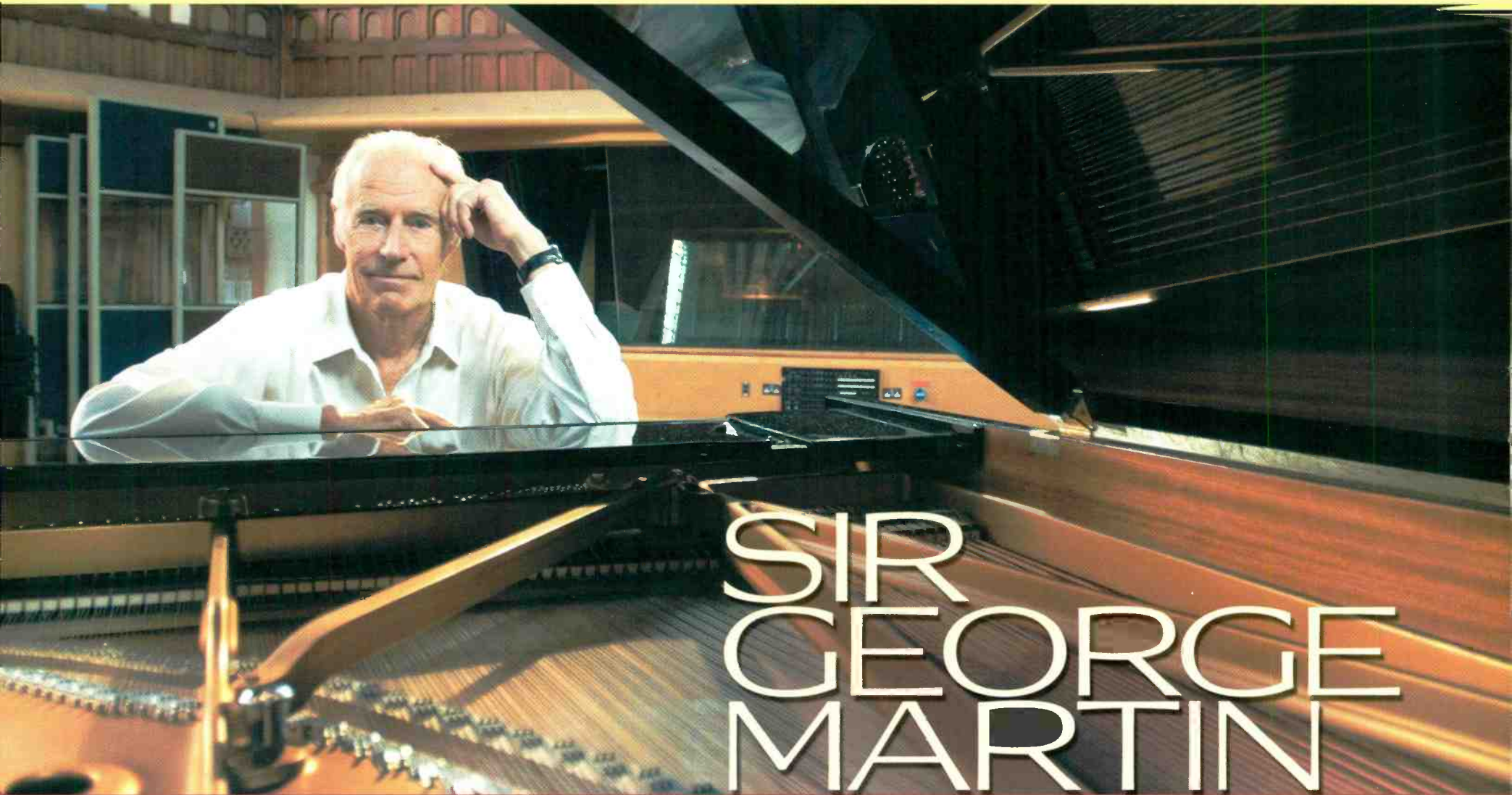
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Billboard's Second Annual Look
At The Artists, Business Models,
Ideas, Albums, Trends And More
Burning Brightest In The Indie Realm

16

Visionary
Thinkers

25

Sub Pop's 20th
Anniversary

26

How To Do
What Matters

30

Cracking The
Buzz Code

34

Album
Preview

The
Indies
Issue

THE VISIONARIES

Billboard brings you **10** indie innovators who are taking risks and reaping the rewards



TOURING TITAN Tom Windish

When Tom Windish formed the Windish Agency in 2004 in Chicago after years with the Billions Corp., he was seeking independence and the freedom to sign whichever acts he was interested in.

Now there are 150 acts on the Windish roster, booked by Windish and four other agents. The overwhelming majority of these acts are indie bands, including Aphex Twin, Chromeo, Hot Chip, Justice, Jose Gonzalez and Low. Windish has built a rep for beating the bushes and finding buyers and venues under the radar of many, if not most, agents.

In the live indie/underground world, there are challenges Windish doesn't necessarily see as challenges. "I don't expect any of my bands to be played on commercial radio, ever," he says. "In a lot of ways I think that's kind of a blessing. These people are independent, they don't need to worry about making a radio station happy or playing a certain radio show. We work with all sorts of venues, all over North America, from the places where people play like the Fillmore and the Bowery Ballroom, to some unique places like the Guggenheim Museum or the Getty Museum."

Windish cites Matthew Dear, Chromeo, RJD2, Girl Talk, the Books, Jamie Lidell, Earlimart, El Guincho and Peanut Butter Wolf as bands that have benefited from playing alternative spaces. But he adds that availability is "a big issue" in these venues.

"They don't do many events that incorporate music [so] production, i.e., technical specs, is usually lower quality than a venue like Bowery Ballroom," he says, noting that fans respond well to unusual venues. "People like going to museums and unique spaces. They can see art and see a new musician at the same time." —Ray Waddell



BANDA BOUNDARY BREAKER Diana Reyes

Regional Mexican singer Diana Reyes is not the first major Latin artist to do things independently. But in recent years, no other woman—or man, for that matter—has achieved independence so successfully in the Latin sphere after splitting with her label.

Reyes sings duranguense music—the danceable blend of traditional banda and electronic instruments—and is known as much for her raspy vocals as for her washboard abs and the accordion tattoo that graces her navel. Now, she can also be found wearing a business suit.

Reyes was originally signed to Musimex, an indie licensed via Universal Music Latino; her past three releases nudged the 100,000 sales mark, according to Nielsen SoundScan. But frustrated at not seeing royalty figures, Reyes decided to go solo last year. In partnership with former Universal executives Gabriel Fregoso and Enrique Ortiz, she dug into her own pocketbook and launched DBC records. Distributed through indie Select-O-Hits, DBC houses marketing, promotion, pressing and production under one roof and works in partnership with Reyes' concert promoters. (Reyes plays an average of three shows per weekend.) Its structure allows DBC to quickly turn around albums and ancillary merchandise, like calendars and dolls. DBC also develops other acts, including El Trono de Mexico, which hit the top 10 of Billboard's Top Latin Albums chart earlier this year.

"I'm obviously new at this," Reyes said at a business panel during this year's Billboard Latin Music Conference. "But everyone is involved in an artist's career today, and in this case, my albums come out under a label I'm also a part of. So, we're all focused on one thing."

Her DBC debut, "Insatisfecha," has moved 26,000 copies in the United States since its April release, according to Nielsen SoundScan. —Leila Cobo



DIGITAL DANCE DUKES Beatport

In the old days of dance music retail, DJs paid upwards of \$6 for a domestically produced 12-inch and \$10 or more for a more exclusive import. Today, Beatport—the download site started by a group of friends in Denver that is credited with singlehandedly saving the dance music business—employs a tiered pricing structure. The site charges \$1.49 for back catalog content, \$1.99 for new releases and classics and \$2.49 for exclusives. All content is available in 320kbps MP3 format, as well as 192kbps M4A for an extra \$1. Its customer base, estimated at 70% professional DJs and 30% casual fans, bears the higher costs gladly.

"Old-school DJs have memories of paying a lot of money for vinyl singles, only to play one single track on the release. Beatport is cost-effective when you consider quality, selection and the ability to buy the tracks that really interest you as a DJ," founder/CEO Jonas Tempel says. "Any DJ who is committed to his or her craft is constantly looking for new music to add to their sets. Customers accept that stores like Beatport need to charge slightly higher prices to do what we do."

The formula is definitely working. While the site is keeping mum about most of its numbers, Beatport has grown from three to 46 servers in its four years, hosts more than 8,000 labels and recently launched Beat-source, a similar site for hip-hop DJs.

—Cortney Harding

'People like going to museums and unique spaces.'
—TOM WINDISH

FREE FIGHTERS
Pennywise

Take one venerable punk band, add a pioneering social networking site, throw cash from a text messaging service in to the mix and what do you get? Quite possibly the most successful monetization of free music to date.

Pennywise initially went to MySpace Records because it wanted to utilize the site's networking functions, according to

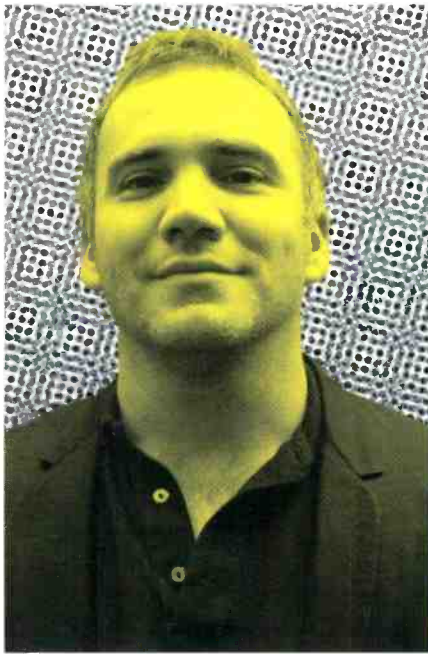
guitarist Fletcher Dragge. But when label GM J Scavo threw out the idea of giving away the band's new album for free with support coming from mobile billing and music delivery service Textango, Pennywise jumped at the chance to try something new.

To date, 630,000 people have signed up with Textango to receive a promo code to download the record, and 400,000 of them actually did so. That's the same number of people who purchased the band's highest-selling record, "Full Circle," released in

1997. The new album has also yielded the band's highest-charting single, "The Western World," which peaked at No. 22 on Billboard's Modern Rock chart.

According to Scavo, the band has seen its live show guarantees rise by 20%, and merch has gotten a boost, too." Scavo adds that Textango was pleased with the number of new subscribers it signed up, and even the band's former label, Epitaph, gave its blessing. "Epitaph realized this was a great opportunity for us," Dragge says. "It worked out for everyone." —CH





MANAGEMENT MAVEN

Ian Montone

In the year-end issue of this magazine, we predicted that the Shins would sign to a major label now that their contract with Sub Pop had expired. But the band's manager, Ian Montone, has a different plan. "We anticipate that James Mercer and the Shins will self-release their next record through James' label called Aural Apothecary," he says. "The goal would be to own our masters and, in addition to the marketing tools we have at our own disposal, team up with a label partner that will assist with additional marketing, radio and various costs. The deal will be more of a P&D deal than a traditional record deal. That partner could very well remain Sub Pop, who have done a remarkable job with the band and have a great staff of people who really love music. All of this is being determined. The first goal is to make the record and see where that takes us."

If anyone can make this happen, it's Montone, a former music lawyer and the man behind the Raconteurs and White Stripes deals, where the bands own their masters and strike short-term deals with label partners around the world. Montone is the first to admit that his model isn't for everyone. "It requires a bit more work and responsibility, but when all is said and done, you know that you are in control of your career," he says. "This isn't perfect for every artist. But for artists that are willing to take on the extra responsibility, it can make sense." —CH



COOPERMAN

MOBILE MASTERS

Wind-Up

In a mobile space that proves generally hostile to the independent world, Wind-up Records has succeeded brilliantly.

It is the only independent label in the United States to have a licensing and billing relationship directly with a major operator in Verizon Wireless. It also enjoys a deep marketing relationship with other mobile operators like AT&T Mobility and Sprint.

Wind-up has achieved this rarefied position by focusing on a small roster of mainstream hits and exploiting them with targeted marketing campaigns. While Wind-up doesn't have the massive catalogs that major labels do, such acts as Evanescence, Finger Eleven and Seether have achieved the same level of popular success as their major-label counterparts.

As a result, Wind-up COO Jim Cooperman says that while the company may not be a major label, it tries to act like one and uses its smaller size as a weapon.

"We are competing with the majors day in and day out," he says. "Because we only have 20 acts on our roster and 10 releases in a given year, we're able to focus at a great level of granularity with regard to marketing."

The company is currently negotiating about 30 digital deals and has completed more than 100 in all, and additional mobile surprises are on the way.

"In some respects [the majors] have bigger departments and more people, but the reality is that they're also managing many more relationships than we are," Cooperman says. "Because we're independent, we can think a bit outside the box."

—Antony Bruno

'We're able to focus at a great level of granularity with regard to marketing.'

—JIM COOPERMAN



PHOTOGRAPH BY LARISSA UNDERWOOD

TopSpin CEO IAN ROGERS wants to give artists the tools they need to sell and market music without a label.

INTERNET INNOVATOR

TopSpin

Just a few blocks west of the sprawling office buildings housing Yahoo, Universal Music and Sony BMG Music Entertainment in Santa Monica, Calif., a new company is setting up shop in decidedly more modest accommodations.

At first glance, one could confuse the small office for a rehearsal space. There's not one, but two drum kits, a dual turntable hooked up to massive speakers next to metal album storage cases and guitars resting upright on various stands. But then the hints of a real business appear—a recently assembled conference table and polycarbonate file cabinets waiting to be filled and a rectangular table supporting six workstations where developers in various stages of scruffiness are buried in their work.

This is the new home of TopSpin, a company just emerging from stealth mode that could only exist in today's uncertain, chaotic music industry. Its first product, until now kept a closely guarded secret, is what's called the TopSpin Manager—a turnkey suite of technologies and services that provides all the content management and customer relationship tools artists need to distribute and market music directly to fans.

"We've been going through a period of technology-driven innovation that has disrupted the music industry's business models, but the new model to replace it hasn't appeared yet," co-founder/chairman Peter Gotcher says. As CEO of Digidesign, Gotcher led the creation of the ProTools computer software that revolutionized how music is recorded and produced.

He and the rest of the TopSpin team—which includes former Yahoo Music GM Ian Rogers as CEO and former MusicMatch product strategy executive Shamil Ranasinghe as chief product officer—believe that new model is a vastly decentralized one where artists mainstream and niche can directly engage with fans without the help of a label, if given the right tools.

Such tools include:

- A content management system that hosts and organizes artists' music, photos, videos and other media, along with a rights management interface that lets them determine how their content is made available. That includes a commerce engine that facilitates all sales and fulfills all orders, as well as the ability to set prices and usage rules. (E.g., some songs might be given away, streamed indefinitely, expire after a set period of time or be made available only to fan club members.)

- A fan management system that collects and organizes information like e-mail, location, age, birth date and sales history, as well as data on how many times a fan streams music from TopSpin-enabled Web sites, shares music with other friends and what other artists they listen to.

- A product creation tool that lets artists develop special offers from their content, such as premium membership subscriptions, bundled ticket/track products or special e-mail offers—basically any way artists want to offer their catalog to their fans.

- A reporting feature that tracks all of the aforementioned tools in granular detail, such as site visits, song streams and downloads with the associated user detail behind each and all of it available in customized charts.

These are the full spectrum of tools the TopSpin Manager provides, in return for a percentage of all revenue made via the platform. And unlike services offering similar tools, such as ReverbNation or Tagworld, TopSpin is not marketing itself as a customer-branded service. It's a completely business-to-business offer, meaning artists can incorporate the platform into any Web site or social-networking page.

The desired result is to empower what Rogers calls the "middle class" of artists—those either past

'The revolutionary thing for me is creating a new market out of the artists who have sort of been below the radar in the past.'

—IAN ROGERS

their commercial prime or too new to enjoy the marketing support of a major label.

"We're helping artists build their brand through a technology platform," he says. "We want to focus on the technology, demand generation and marketing."

For instance, an artist the company declined to name is planning to use TopSpin to give away a new track from an upcoming album to fans in return for their e-mail address. That artist also plans to sell a number of singles in digital and physical formats, as well as the full album, a number of bundled products at various prices, PDFs, lyrics and more, all using TopSpin's technology but via his own Web site and social-networking widgets.

Others like David Byrne, Jubilee and the Dandy Warhols are using TopSpin to offer fans a subscription package with a host of content either exclusively or before wider release for around \$20.

Individually, none of these ideas are in any way new. Radiohead and Nine Inch Nails have popularized the direct-to-fan download model as well as the format bundle. Former Throwing Muses frontwoman Kristin Hersh and L7's Donita Sparks established CASH Music as an attempt at a subscription model. But what's revolutionary about TopSpin is how it aggregates all the tools needed to pursue any of these strategies into one easy-to-use platform, which the founders hope will inspire other artists and their managers to attempt the same in

greater numbers.

"Look at all the established artists going direct to fan, or talk to managers, and the trend is trying to go away from the traditional label model," Gotcher says. "If you have professional management and any access to capital, do a 360 deal with yourself. It's all about optimizing multiple revenue streams and keeping as much as possible from them."

Gotcher first conceived the TopSpin idea seven years ago as a potential extension of what was then MusicMatch, but sat on it because he didn't feel the market was ready for such a step.

"One of the lessons you learn as an investor is that being early is just as bad as being wrong," he says.

Since then, several important milestones have occurred to pave the way. The increase in broadband Internet penetration led to fans consuming more media online. Social networks created an easy outlet for artists to engage with fans directly. Music discovery began moving from radio to online channels like Internet radio and MP3 blogs. And album sales began their ongoing downward spiral.

At the same time, technology like ProTools made it easier for almost anyone to record music without a major studio or producer. This led to a surge in new content emerging at a time when labels, struggling from the decline of the CD market, began focusing more narrowly on instant hits and either dropping artists that were not carrying their weight or never signing others that didn't have the potential for blockbuster sales.

Just as ProTools brought the process of recording music out of the expensive studios and into the garage, TopSpin hopes to take the marketing process away from the labels and into the hands of artists and managers.

"All the marketing done by majors is broad-brush marketing, not very focused or tailored to the specific customer," Gotcher says. "There are a lot of industries that do that well, but the music industry is not one of them."

Yet all of this is only phase one. TopSpin has a grander goal in mind—not just managing artists' existing fans, but using the platform to help them find new ones. The company is keeping mum on exactly how it plans to do that, only pointing to an eventual rollout of new services at year's end or early in 2009. But based on conversations with the founders, it's clear the strategy is to leverage the fan bases of different TopSpin artists so that one can drive traffic to the other.

"If you sound like Elvis Costello, how do we get you in front of Elvis Costello fans?" Rogers asks. "Those are the kinds of things we'll be addressing."

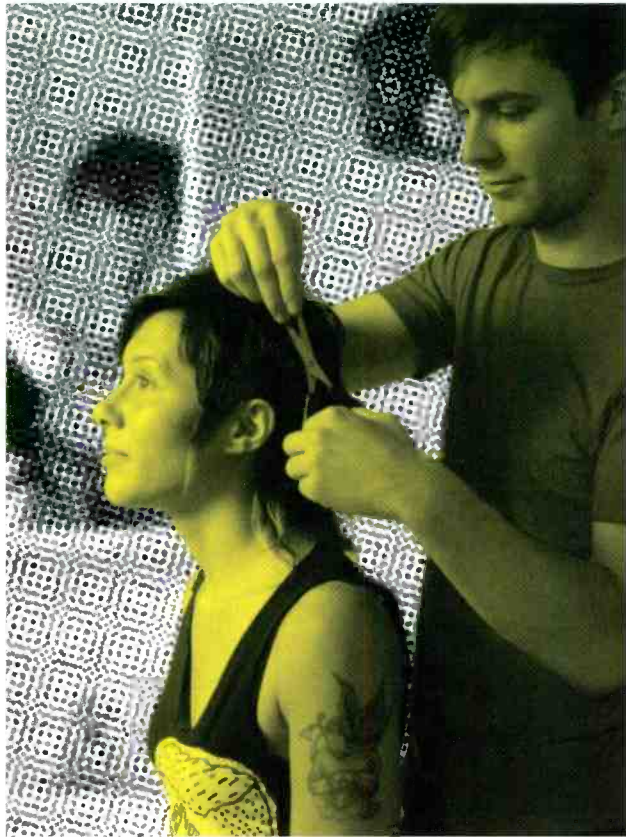
To do this effectively, a critical mass of artists would have to adopt the TopSpin platform in order for it to share recommendations among them, and that's a big gamble. But if the company's founders are right about the music industry's future, TopSpin is well-positioned to capitalize on it.

"The revolutionary thing for me is creating a new market out of the artists who have sort of been below the radar in the past," Rogers says. "It's a good thing for culture in general when this happens."

So perhaps it's only fitting that the TopSpin offices lay just a bit further west than those of the established old guard, just that much closer to the ocean's edge. Perhaps an artist-controlled future is the manifest destiny of the music industry. And if that's true, then the secret to achieving it may just lie somewhere in the boxes still being unpacked at this small startup's new digs.

—AB

MONTONE: MARY ELLEN LOC; COOPERMAN: GARY HE/AP IMAGES; RODGERS: GROOMING BY ARTEMIS FOR CRYSTAL AGENCY; STYLING BY HOLLIE ANDERSON FOR CRYSTAL AGENCY; SUIT BY WILKE RODRIGUEZ; SHIRT BY TED BAKER



PUNK PRODUCT PLACERS

Matt & Kim

Dance punk duo Matt & Kim might have sold only 6,000 copies of its self-titled 2006 Iheartcomix release, according to Nielsen SoundScan, but its music has been featured in a flurry of ads ranging from Virgin Mobile in Canada to the trailer for the DVD release of Academy Award-winning film "Juno." Additionally, a two-page print campaign from Converse made by New York agency Anomaly uses a picture of the two, and, on top of their current campaign, Matt & Kim have a red Converse shoe scheduled to debut this fall.

Besides the placements they've scored, Matt & Kim set themselves apart by being tour monsters with a ferocious live show. "Some bands are great live but their music doesn't synch well, [while] others have great music for synchs but don't have a great live show and die-hard fans out there. M&K is the full package. They have a huge following as well as lots of fans in the synch community," says Sanne Hagelsten, founder/head of Zync in New York.

When reached while putting the final touches on their next album and preparing for an upcoming tour sponsored by Vice magazine and Colt 45, Matt Johnson says, "We're sort of rapping the purity, but if you look at the audience, is it bad to have brands on the wall?"

Band manager Kevin Patrick says the duo has managed to participate in the commercial culture yet retain its indie patina because "there was never any plan to avoid or embrace branding, it just happened. Kim [Schifino] always says, 'I would never align myself with a company that made or did something that I don't use in my everyday life.' If it's something they use, they're happy to talk about it and be involved in it." —*Kamau High*

'Is it bad to have brands on the wall?'

—MATT JOHNSON



From left: A-TRAK, art director DUST-LA ROCK and CATCHDUBS

HIPSTER HOPPERS

Fool's Gold

Thanks to acts like Kid Sister, independent label Fool's Gold is making inroads in monetizing hipster-hyped music. The label was co-founded in April 2007 by DJ Nick Catchdubs and Kanye West's DJ, A-Trak, and has since grown to a roster of 15 artists whose active touring habits are perfect for keeping the party going.

Sensing a void in the marketplace, A-Trak and Catchdubs were at first simply looking to distribute music they'd heard in their electro-hip-hop-pop club circuit. Inspired by boutique labels like Nervous and Sleeping Bag, they began releasing singles and EPs digitally and on vinyl.

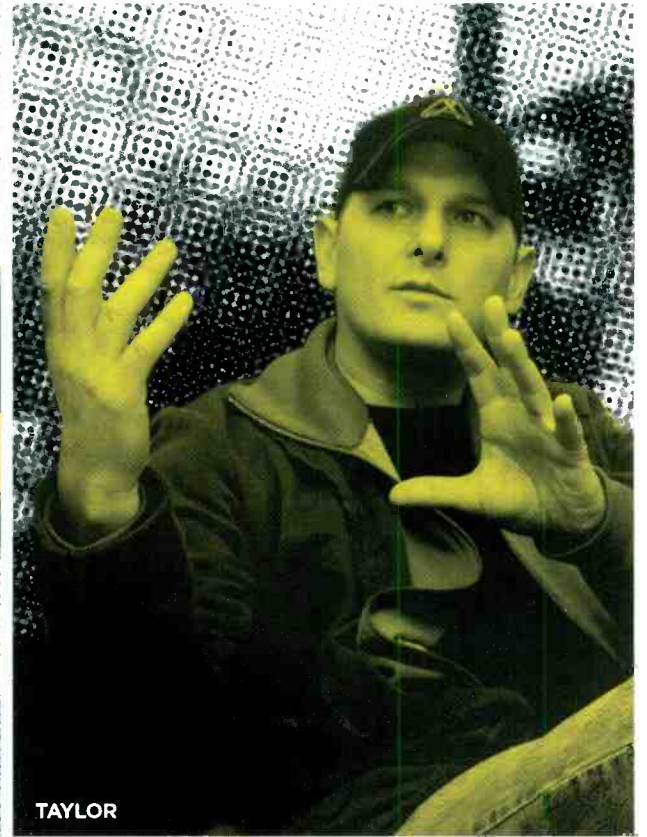
The duo utilized the music A-Trak crafted with his girlfriend, MC Kid Sister, for their first release. Dropping in May 2007, Kid Sister's "Control" got off to a slow start and has shifted only 5,000 copies in the United States, according to Nielsen SoundScan. But later that month, West remixed and added the track "Pro Nails" to his highly popular mixtape "Can't Tell Me Nothing," igniting the buzz.

With a potential hit on its hands, Fool's Gold pooled its resources and hired Rob Fleischer, creator of MTV's reality-based sitcom "Rob & Big," to shoot a "Pro Nails" video. MTV eventually added the clip in December, and its popularity helped secure Kid Sister a deal with Downtown Records.

Of late, the label has been routinely approached by companies like Scion, T-Mobile and Red Bull to build branding partnerships like A-Trak's new Nike "Running Man" mixtape.

"It sounds so improbable, because the label is run by two guys with laptops," Catchdubs says. "But it just seemed like the natural thing to do."

—*Hillary Crosley*



TAYLOR

VINYL VISIONARY

Last Gang

Last Gang Records is less a label than it is a music business depot. The Toronto-based company has its hands in publishing, licensing, multi-format releases, management and legal, pushing forward-thinking, progressive dance and alternative acts.

Its vertical approach to releasing music has a lot to do with co-founder Chris Taylor, who was a pro musician until he was 30 and decided instead to become an entertainment lawyer. After shopping Canadian rock act Metric without any takers, he and partner Don Tarlton released the band's "Old World Underground, Where Are You Now?" in 2003 through Last Gang. Then came efforts from Death From Above 1979, MSTRKRFT and Chromeo, all of which achieved international notoriety.

With investment from Canadian music publisher ole, Last Gang has experienced plenty of success in the international licensing sector, particularly with its newest crown jewel, dance/experimental duo Crystal Castles. That group has also benefited from Last Gang's emphasis on vinyl. When Crystal Castles signed to Last Gang in May 2007, there had already been a handful of vinyl singles circulating through labels like Merok in the United Kingdom and Young Cubs in the United States. Rather than suppressing the singles, Last Gang teamed with the other labels to keep interest boiling until the release of a full-length album this year. Similarly, MSTRKRFT issued a 12-inch single to select specialty shops to tide over fans while the group finalized licensing deals with Modular (United Kingdom) and PIAS (Europe).

"Since the launch of the label in 2003, we've used vinyl as a marketing tool and as a 'thank you' to the music nerds who love this stuff, since most of our records start in this community," Taylor says. Though most production runs of vinyl (with help from U.S. distributor Fontana) sit around the 1,000 mark, he says some worldwide runs can exceed 5,000. —*Katie Hasty*

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THE INDIE WORLD

Three Emerging Markets Use Innovative Strategies To Foster Growth

South Africa Indies Provide Vital Outlet For New Talent By Diane Coetzer



JOHANNESBURG—Africa remains woefully underserved by the major labels—but its thriving indie scene continues to gain vital exposure for the continent's artists.

With piracy rampant—estimates suggest such product represents 95% of sales in some countries—and legit retail outlets few and far between, none of the majors have operations on the continent outside of South Africa, although some have appointed agents in other countries. But a new wave of African talent is nonetheless emerging through a network of tiny independent labels.

Insiders say a good barometer of African indies' growing influence is the increased volume of new artists aired on Johannesburg-based Pan-African satellite music TV channel Channel O. GM Yolisa Phahle says companies like Nigeria's Storm Records, Kennis Music and Mozambique's Bang Entertainment "are doing amazing things."

"In reality a lot of these companies are run as a passion with the profits of other businesses," she says. "The [managing directors] of these companies are working hard amid piracy so they can provide an income for the artists and composers."

Solomon Sonaiya, outgoing head of Lagos, Nigeria-based Storm Records—home to "the first lady of African hip-hop," Sasha, and part of the wider entertainment group Storm Media Group—acknowledges the difficulties piracy causes.

"The majors will not want to do business here until government deals effectively with the pirates," he says, noting that pirated albums sell for as little as \$1. "You can have a song debut on the radio and five days later it will be on the streets."

Consequently, many indies look to other areas of the business to make money, with artist deals frequently also encompassing live earnings. Windhoek, Namibia-based label Ogopa Butterfly Entertainment says its biggest success has come through booking its acts for shows in Uganda, Tanzania, Kenya and Nigeria, while Sonaiya has just established a Lagos-based management and eventing company, Afrozilla Entertainment, to take advantage of the thriving live scene in Nigeria.

While the thriving South African market offers possibilities for



GAL LEVEL

many African labels, others are looking further afield.

"Our vision from the start was to expose our artists to the whole of Africa and get them distribution deals with major labels in Europe and America," Ogopa Butterfly Entertainment managing director Suleiman Kyababa says. "And we are headed in the right direction." Ogopa Butterfly is currently negotiating a European distribution deal for Namibian duo Gal Level.

Some indies set up a base overseas while using their local arms to undertake A&R functions. Grafton Entertainment, home to hip-hop act De Indispensables, operates out of Nigeria and the United Kingdom, with De Indispensables scoring hits at home and also picking up club play in Britain.

India Beyond Bollywood: Indian Indies Offer Break From Usual Soundtrack Fare By Nyay Bhushan



NEW DELHI—In a local scene dominated by Bollywood soundtracks, India's independent labels are providing a vital outlet for niche genres.

According to local IFPI affiliate the Indian Music Industry, which counts more than 100 indie labels among its 130 members, Bollywood and

regional film soundtracks have an 80% market share of the Indian music market.

No indie label can compete with the Bollywood giants or major labels, but IMI general secretary Savio D'Souza says the importance of the sector will increase in the coming years, "because indie labels can offer innovative content and use emerging technologies."

Growing numbers of tech-savvy listeners "are demanding a change from formulaic fare," he says.

Mumbai-based Phat Phish Records is one such label, "driven by India's rich folk traditions," according to founder Anand Surapur. It only releases debut albums and then allows artists to move elsewhere. The label's 2004 release "Rabbi" by male vocalist Rabbi Shergill



SHERGILL

has clocked more than 175,000 units, according to the label, which executives say compares favorably with typical sales of around 250,000 units for a successful Bollywood release.

Chennai-based Earth Sync Records, another indie label, was established four years ago with an agenda to nurture folk, tribal and native music. The label's 2007 debut release, "Laya"—featuring musicians from the 2004 tsunami-affected regions—sold more than 3,000 units, according to director/CEO Sonya Mazumdar.

Earth Sync plans to release five new albums this year. Mazumdar adds that the label has recently inked a domestic distribution pact with Mumbai-based EMI Music India.

Elsewhere, acclaimed female classical vocalist Shubha Mudgal and her tabla player husband, Aneesh Pradhan, established New Delhi-based Underscore Records in 2003 "with a mission to empower artists to own and share their music globally" through a mix of online and direct marketing.

"In most cases, copyrights rest with the artists, who get an 80% share of their online sales revenues," Mudgal says.



ATKINS

China Looking West, Indies Turn To Foreign Producers, Live Shows By Berwin Song



BEIJING—China's independent music scene is showing healthy growth as labels bring in foreign producers to work with local bands and move into the live biz.

"This is one of the top five music scenes in the world," says Michael Pettis, owner of Beijing-based indie Maybe Mars.

Maybe Mars launched in September 2007 with three releases, including Beijing industrial rock act Snapline's debut set, "Party Is Over, Pornostar," produced by Chicago-based British musician Martin Atkins (Pigface, PiL).

Atkins traveled to Beijing in 2006, with the Maybe Mars team showcasing several bands per night to him at its D-22 Club.

"I was reminded of my kids playing in a sand pit," Atkins says of the shows. "There was no strategy about their careers—just experimentation, openness and a desire to communicate. It reminded me of London [in the] late '70s, New York City early '80s—awesome."

In April, the label released a second batch of albums, including Beijing-based punk band Demerit's "Bastards of the Nation," produced by Public Enemy bassist Brian Hardgrove.

Maybe Mars says it has yet to turn a profit from these releases but has sold out the 2,000-copy first pressing of "Party Is Over, Pornostar"—a respectable figure in China's fledgling biz—and plans to press more soon.

Meanwhile other local indie labels are setting up their own festivals to promote their acts. October's Modern Sky Festival at Beijing's Haidian Park honored the Modern Sky label's 10th anniversary, while another indie, 13th Month Records, is holding its festival June 27-29 at Beijing's 3,000-capacity Exhibition Center.

A third Beijing-based indie, Tag Team Records, is preparing for the third annual edition of its Ch+Indie festival, which is being held June 20-21 at Beijing club 2 Kolegas. "We try to promote local bands that usually don't get much exposure otherwise," label head Matt Kagler says.

This year's festival will spotlight Ourselves Beside Me (signed to Maybe Mars Records) and Guai Li. Tickets will cost 55-65 yuan (about \$8-\$9.40), of which 5 yuan (approximately 15 cents) from each ticket will be donated to local education nongovernmental organization Souleiaida.

Additional reporting by Tom Ferguson in London.

Feist Almighty

Arts & Crafts Beefs Up After Scoring Hit By Robert Thompson

TORONTO—Canadian indie Arts & Crafts may be enjoying the biggest hit of its six-year existence, but label co-founder/president Jeffrey Remedios says he'll never change his "quality over quantity" business mantra.

The Toronto-based label has seen Feist's "The Reminder" become a runaway hit, shifting more than 200,000 copies in Canada since its May 2007 release, according to Nielsen SoundScan.

"It has allowed us to build out our infrastructure," Remedios says. "We now have all

the tools at our disposal that any much larger label has. We can do things that were previously outside our scope."

Remedios points to increases in the label's publicity, marketing and retail abilities in recent months as a demonstration of Arts & Crafts' rise in stature.

The album has proved a worldwide hit, selling more than 600,000 copies in the United States, according to Nielsen SoundScan, although A&C only has the rights for Canada. The label anticipates "The Reminder" will continue to sell, with a Canadian arena tour slated for the fall.

Such dizzy heights seemed a long way away when Remedios founded the label with Broken Social Scene frontman Kevin Drew in 2002 to put out BSS' debut, "Feel Good Lost."

The subsequent success of the band's second album, "You Forgot It in People," raised the label's profile, and with Leslie Feist singing on several BSS songs, Remedios got a preview of the tracks that would later appear on her solo breakthrough, "Let It Die."

Despite major labels pursuing her in Europe and America, Feist signed to A&C in Canada because of the organic nature of the label, Remedios says.

"When people heard 'Let It Die,' bidding wars ensued," he says. "But before any of that happened, Leslie was deep in with our

camp. She wanted to work with us and was intensely loyal."

"Let It Die," released in 2003, eventually went platinum in Canada. According to Nielsen SoundScan, it sold more than 115,000 copies, and it also shifted 190,000 in the United States on Interscope imprint Cherrytree Records.

But it's "The Reminder," with its Apple synch deals, Grammy Award nods and five Juno Award wins, that has helped Arts & Crafts build its team. The label, which has released 33 titles, now has 14 full-time employees, double the staff from two years ago.

Its A&R policy also seems to have changed, given its recent signings of established bands like former Sub Pop act the Constantines and Montreal's the Stills, previously signed to Vice Records.

Remedios won't be drawn on whether he expects either to emulate Feist's sales. Tim Baker, head buyer at Canadian retail chain Sunrise Records, says it won't be easy.

"Feist has opened herself up to a wider audience," he says. "But I wonder if those fans are going to be willing to test out other acts on the label."

Meanwhile, Remedios maintains that such signings are entirely in line with the label's founding principles.

He says, "Our goals remain the same: to look for amazing musicians [and] continue to bring out their music in the most honest way we can."

A clip from FEIST'S '1234' video; inset: JEFFREY REMEDIOS



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Hostess With The Mostest

The Japanese Home For Radiohead, NIN Snares Big Licensing Pacts By Steve McClure

TOKYO—Innovative indie Hostess Entertainment is shaking up the conservative Japanese biz.

In recent months, Tokyo-based Hostess has scored several coups, from securing the December release of Radiohead's album "In Rainbows" to striking deals with Nine Inch Nails and Beck.

Company president Andrew "Plug" Lazonby founded Hostess in 2000 after moving to Japan from his native Britain, where he had been a classical percussionist.

Initially, Lazonby worked for a local music publisher, where, he says, "I found the alternatives for international product here were based on licensing—it was a very primitive structure."

Lazonby launched Hostess after receiving inquiries from British acts or labels seeking Japanese licensing deals that let them retain some control over how their product was marketed.

With most label deals, he says, Japanese companies "would pick up the big releases and dump everything else." In contrast, Lazonby positioned Hostess as "a local-services company. We've never been a record label per se.

"Going direct to fans via a local sales and marketing company like Hostess gives the artist unprecedented direction and control over how the release is presented and delivered in a very rigid, structured market," he says.

The first sizable Hostess representation deal was struck with Pan-European distributor/label group PIAS in 2003.

Hostess' "way of doing business and the range of services they offer is very similar to the way we operate," Brussels-based PIAS Entertainment Group international director Edwin Schroter says.

Lazonby's local service approach, Schroter says, remains unique in Japan, where the scale and importance of the market is countered by it being "very difficult to understand" for overseas labels. He says PIAS alternative acts Mogwai, Dinosaur Jr, Enter Shikari and Little Barrie have particularly benefited from the partnership.

Lazonby's company began drawing serious attention within the Japanese biz when it licensed the Arctic Monkeys' debut album, "Whatever People Say I Am, That's What I'm Not," in January 2006 from hip U.K. indie Domino Records.

Nielsen SoundScan Japan says the album has sold close to 110,000 copies, as has the band's 2007 sophomore set, "Favourite Worst Nightmare."

Sources suggest that one Japanese label hurt by Hostess' aggressive sourcing of international repertoire is Sony Music Entertainment (Japan), which is reportedly seeking third-party deals. SMEJ was unavailable for comment.

However, other Japanese labels have cast approving glances at the Hostess operation. Kentaro Kojima, head of promotion at Tokyo-based indie label Wess Records, says Lazonby is "very good at finding the right market for artists. He knows how to pass the right impression of the artists' coolness to the audience and media."

Warner Music Japan international division director Hana Tabata adds, "I am impressed by the speed and antenna Hostess has in acquiring quality artists."

Such respect has also taken physical form. In March, Hostess



'Going direct to fans via a local sales company gives the artist unprecedented direction and control.'

—ANDREW LAZONBY

signed a deal with Tokyo-based BMG Japan, which now provides the indie with back-end distribution management services plus nationwide sales and broadcast media promotion support.

BMG Japan president Daniel DiCicco praises Lazonby's development of a "strong alternative channel" for international artists. "Plug is proactive and aggressive," DiCicco says. "He and I share many perspectives on the importance of keeping things simple, artist-focused and swift-footed."

That approach was notably deployed for Radiohead's "In Rainbows," when Hostess set up a system that allowed local fans to pay for the album via their mobile-phone accounts instead of credit cards, which are less widely used in Japan than in other major markets.

"In Rainbows" has sold some 100,000 copies in Japan, according to Nielsen SoundScan Japan.

And the deals keep on coming. A January licensing agreement with Universal Music Group's V2/Cooperative Music was followed in May by a distribution, marketing and promotion deal for Nine Inch Nails' "Ghosts I-IV" in Japan. And on June 3, Hostess confirmed it would handle Beck's as-yet-untitled new album in Japan.

Hostess is "performing at least as well as a major would with their acts," one Tokyo-based industry consultant says. "With more and more labels releasing on short notice in the U.K. and the U.S., mostly due to piracy concerns, it is very hard for traditional Japanese majors to keep up," the consultant adds. "Everyone is noticing [what Hostess is doing], but it isn't that easy to change the system." ...

Additional reporting by Mark Sutherland in London.

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Jonathan Poneman

Sub Pop Founder Takes Stock Of The Last 20 Years And Plans For The Future By Cortney Harding

Venerable indie label Sub Pop has been declared dead twice in its 20 years on Earth: first in 1991, with a Seattle Weekly cover that asked, "Is Sub Pop About to Pop?," and again in 1998, when Rolling Stone said, "Its future looks bleak." But despite predictions to the contrary, the label that has taken its lickings kept on ticking, right up to the present day. One of its latest releases, an album by comedy-folk duo Flight of the Conchords, entered the Billboard 200 in late April at No. 3 and has sold more than 130,000 units, according to Nielsen SoundScan.

According to co-founder/label president Jonathan Poneman, he started the label as "a blindly ignorant music fan." And after breaking Nirvana, helping birth emo with Sunny Day Real Estate and changing lives with the Shins, Poneman is a savvy businessman but not a cynic. "Fandom always drives what we do," he says. "When you get down to it, we're all a bunch of music nerds."

What's been the key to keeping the label in business for 20 years?

Loving music. At the end of the day, it's been the fact that we are all music fans. It's certainly not our massive CD sales [laughs], although our digital sales are growing nicely.

As you take stock of the last two decades, what have been the best and worst business decisions you've made?

Not to be too cynical, but I would say hiring a good attorney has been one of the [best]. For us, the key has been signing bands that we didn't expect to perform initially and giving them the space to grow and develop. When we started, we didn't have yearly projections or budgets, but as we matured as a label, we learned a lot more about the value of making modest sales projections and then being happy when the bands exceeded our expectations.

In terms of the worst, we've signed artists whose expectations have been too grand and were too impatient to realize that it takes a lot of time to build success. That impedes our ability to form a good, long-term partnership with those acts.

Where does your joint venture with Warner Music Group fit in on the best-to-worst scale? I've read interviews with you where you say the deal has worked out, but if you could go back and do it over, you wouldn't do it.

First off, the people who work at Warner are all good people, and I think very highly of them as individuals. But the thing is, Sub Pop comes from a culture that is



very independent, and that does not do well inside a certain system. It is a huge conglomerate, and while we wish them well, we also realize that Sub Pop operates best in our own community. When the deal first went down, there was a lot of culture shock, and now it seems to have settled down. The deal does not last in perpetuity and will end sometime in the next decade.

Lots of people buy albums just because they are released by Sub Pop. How have you built this up during the life of the label?

The first time we really thought consciously about this was in the early '90s. We were thinking about signing non-grunge acts, and the debate over it lasted about five minutes before we realized we'd be fools not to. In a way, I think we reflect the collections of most music fans; unless you are a hardcore genre aficionado, your collection is probably diverse. We were much more regimented early on, but now I think we are just focused on quality and making an impact.

When Nirvana broke, the thought of the band in a car ad was absurd, and now Band of Horses is in Wal-Mart commercials. How have the changes in attitudes about this affected Sub Pop?

We see Sub Pop as being a platform for artist success above all else, and we see our role as being a counsel to our bands when it comes to making decisions about licensing. The final decision is up to the band and their comfort level; we only give them advice when they ask for it.

I also think the debate about "selling out" is incomplete if you don't also look at whether an artist

“We see Sub Pop as being a platform for artist success above all else.”

is being played on radio. Historically, radio has been driven by ads, and if your song is on radio bookended by five minutes of commercials, then you really have no room to protest. Being on TV or in film accomplishes the same thing, only artists are compensated for their work.

Our film and TV licensing staff are very good at what they do, and while an individual placement might not pay a lot, it does add up. We have one artist who doesn't sell a lot of records but has had many placements and has managed to not only recoup his initial costs but make a nice living for himself.

In terms of other revenue streams, does Sub Pop have any sort of 360 deals with artists? Or are you still focused on selling music?

Most of our revenue comes from CD, digital and vinyl sales. Licensing and merch both do well, but music is king. We don't do any type of 360 deals with our bands; occasionally, we'll commission some exclusive T-shirt decisions, but we are pretty much a record company.

When you break down the sales, what percentage of them are from the catalog and what percentage is newer material?

This has been a very robust year for us, so the bulk of our 2008 sales are more recent stuff. The Postal Service is still selling, and Nirvana is always going to sell. There are kids today who were born after Kurt Cobain passed away and they are still discovering Nirvana and buying "Bleach."

Your connection to the Seattle sound in the early '90s played a huge role in the development of the label and your brand. Nowadays, it seems like bands are more associated with labels or genres or Web sites than the city they reside in. Has this affected Sub Pop?

While the advent of MySpace and the Web certainly changed the way people view local music, I think we are in for a re-emergence in localism in music. The spike in oil prices has put a big dent in our migratory culture, and while the Web remains, it's going to become increasingly hard for bands to travel. We are in for some hard times economically, and people are going to have to stay home and build local scenes out of necessity.

Speaking of the Web, while Sub Pop has a digital store and your bands all have MySpace pages, you have not embraced the Web as much as some labels that cater to younger fans. What is your digital strategy going forward?

I still represent an old-guard mentality, but I think I do it in a more sophisticated way than some other people. I still cling to the perspective that the medium is not always the message, and we have gotten bogged down in all these discussions about file sharing and downloading and CD burning and legality. It's really about asking the question, What does the music mean to you? You can get everything you want right away, and that is not going to change. If every label, including Sub Pop, were to disappear tomorrow, music would remain. I'd much rather spend my time talking about music and its impact than music and its business practices.

Where will you be in 20 more years? Still signing bands?

If I'm not pushing daisies, I'll be planting them. I've gotten to the place where I'm comfortable with the fact that it is all out of my control.

HOW TO...

Billboard Picked The Brightest Brains In The Business To Put Together This Handy Cheat Sheet

Sell Your Merchandise

With gas prices up and record sales down, a developing indie act still has one place to turn for profit: merchandise. While many young bands rely on concert guarantees to pay for basic touring expenses, merch sales on the road and off are more important than ever. Here are five tips to help keep your merch sales on track and profitable.

—Mitchell Peters

OWN IT

Matchbook Romance bassist Ryan Kienle—who also serves as production manager at Glamour Kills Clothing—has one key piece of advice for upstart indie acts: “Don’t sell your merchandise rights.” Admitting that “all of the money [Matchbook Romance] personally saw” came from merchandise sales, Kienle says that signing a 360-type deal that gives record companies a cut of that revenue could ultimately kill your band. “That will start eating into your actual paycheck as a musician,” he says.

SELL ONLINE

Offering products online is “such an overlooked thing, because [bands] don’t realize how much money it can generate,” Epitaph/Hellcat/Anti- Records director of merchandising Mike Fontaine says. “If you’re a band in Southern California and you don’t leave California, there could be a kid in Iowa that likes your band. Where else are they going to get your shirt except for an online store?” Selling merchandise online can be as simple as setting up a PayPal account via your band’s Web site, Fontaine says.

KEEP IT SIMPLE

When designing a band logo, think the Ramones or Danzig. MerchDirect owner Beck says. “Those guys have sold a million shirts and it was one film and one screen,” he says, noting that a one-color logo can save artists big bucks. “You’re not Versace. Put a logo on a shirt and call it a day.” If done properly and incorporated onto enough products, a logo “becomes subconscious,” Kienle says. “People start to associate it.”

SIZE MATTERS

When ordering T-shirts or sweatshirts for an upcoming tour, consider the physique of your fan base. “I’ve had artists that were adamant about wanting an outrageous number of a huge size,” says Chris Esterbrooks, manager of Ink Tank Merch, a division of Saddle Creek Records. “I’ll say, ‘You’re an indie rock band. Hipster kids and indie rock kids wear small and medium T-shirts. You’re never going to move these.’” A medium-sized Fruit of the Loom T-shirt (50% cotton) is “definitely the most popular shirt I move,” he adds.

SEASONAL PRODUCTS

Trying to sell long-sleeve hoodies during the summertime in Texas probably isn’t a wise move, Esterbrooks says. Instead, touring acts should be “conscious about what time of year you’re out and what the weather is like,” he adds. In summer 2005, during its time on the Vans Warped tour, Matchbook Romance made a killing from selling water guns. “They cost us 25 cents apiece to make,” Kienle says, “and we were selling them for \$2.”

A slim fan models a Bright Eyes tee.



Get A Good Synch Deal

Let’s face it: You and every other band in the world think you have the perfect bitch-tastic song to play on “Gossip Girl.” But how do you make your dream placement a reality? Razor & Tie director of music licensing Manny Lorenzo gives the scoop.

—Ann Donahue

BE FLEXIBLE

“There are productions that have great music budgets, and then there are some that don’t have as big of a budget,” Lorenzo says. The trick is to work with the music supervisor to get more bang for your buck. “I would definitely consider licensing the song if they had an ad card at the end of the show with a picture of the CD and a voice-over . . . I had a show where they may not have had a big budget, but there was the opportunity for an onscreen performance by the artist. That’s huge.”

GO WIDE

Don’t quit when you don’t get your dream synch. There are plenty of other outlets out there. “When we get advances of an artist’s music, I’ll service

them to music supervisors in film, TV, trailer houses and videogames,” Lorenzo says. The flip side to this, of course, is to do your research and don’t spam the music supervisors with songs that don’t fit their shows. Maybe your old-school jungle track would work somewhere better than on MTV’s “The Hills”?

FOLLOW UP

“I do a monthly newsletter on behalf of [the] record label and the publishing company for Razor & Tie,” Lorenzo says. “It’s an HTML e-mail, and it has links to stream the new songs on the album . . . I send out updates if we have a great sales week, and I let music supervisors know if we charted high on a radio chart, if we charted high on Billboard or on a sales position, including the single on iTunes.”



Not to pressure you, indie artists, but choosing the right people for your business team is one of the most important decisions you’ll ever make. Rely on your inexperienced friends, and you could be stuck in the garage forever.

It’s not easy figuring out who to hire or what to ask them. Sometimes even a person who recommends a business rep can be sending you down the dark path. Often the best referral comes from someone who’s been on the other side of the bargaining table.

Billboard asked five experts to share some tips on hiring players for your team.

—Susan Butler

Hire A Good Team

PERSONAL MANAGER

Ruta Sepetys says: Go for the person with solid international contacts who can generate business overseas and at home simultaneously. Verify the manager’s experience with guerrilla marketing, new media, music publishing, corporate sponsorships, cross-promotions and licensing for film and TV. Be convinced that the person will work 24/7 to make it happen for you. Test the commitment by asking for the manager’s outline of a comprehensive career plan with artistic and financial goals.

Ruta Sepetys founded Sepetys Entertainment Group.

If You’ve Got The Money, Honey

Billboard asked the experts how much you should expect to pay—and be paid—for these services.

Personal Manager:

15% for a band,
20% for a solo artist

Publisher:

\$15,000-\$50,000 deal, plus \$15,000-\$50,000 record deal and 25% of y



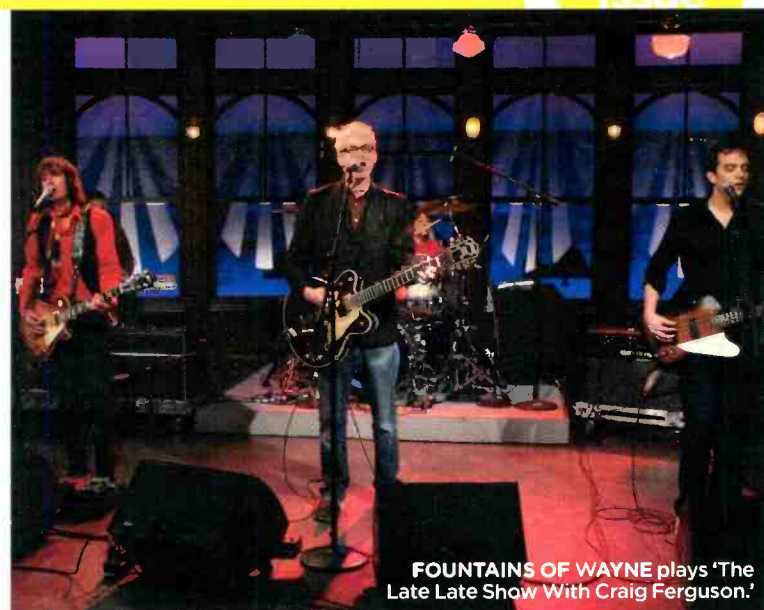
"Some favor the follow-up phone call, some favor the follow-up e-mail . . . It's one of those things you need to feel out." Be judicious: Don't spam every single music supervisor you've Googled with an e-mail containing a link to a particular song. A cautionary tale: In early June, hundreds of film and TV music supervisors received an e-mail with the subject line "Song for Whip It," with a pitch for an upcoming Drew Barrymore project. Alas, the movie is in turnaround, and the e-mail chain soon became a contest between the supervisors as to who could come up with the most wise-ass response.

TARGET WISELY

"When I'm in L.A., I set up meetings to speak with the music supervisors and see them face to face," Lorenzo says. "I meet with the music executives at the studios because they pretty much oversee all the music supervisors for their shows." And getting to know the music supes has an additional benefit: You're less likely to tick them off. "There are certain music supervisors that want me to send music via e-mail; others want CDs," Lorenzo says.

SAMPLE IT

There can be strength in numbers. Get your work on a sampler CD that's distributed to supervisors. They are inundated with submissions and providing them with one-stop shopping for a certain kind of music is an efficient use of their time. "Some of them are new-artist samplers, some of them are theme samplers, like classic hits or the '80s," Lorenzo says. "Even samplers like 'Love and Relationship' music, things of that nature."



FOUNTAINS OF WAYNE plays 'The Late Late Show With Craig Ferguson.'

Get On A Late-Night Show

So if you haven't yet napalmed the bridge with a late-night booker, there are some strategies that performers can employ to boost their chances of being selected for a spot on such a talk show. Billboard received five key tips from Cole Wilson, music booker for CBS' "The Late Late Show With Craig Ferguson." —Ann Donahue

MUSIC PUBLISHER

Kenny MacPherson says: Connect with ASCAP, BMI or SESAC. Hit their events to meet publishers. Do your homework and check out the publisher's roster of songwriters, artists and producers. Call them or their managers if you can. Ask what their relationships are like with the publishers. Then meet with the publishers in their offices. Check out the people who work there to get a sense of who they are as human beings. Make sure you would enjoy breaking bread with them.

Kenny MacPherson is president of Chrysalis Music Group USA.

ONLINE MARKETING REP

Fred Croshal says: Stay away from cookie-cutter plans. Expect a tailored marketing plan that accentuates your brand, drives traffic to your Web pages and involves everything from chat rooms and blogs to Internet press. Look for a plan that evolves through stages, beginning well before a release, peaking at the sweet spot the week of the release and maintains the interest afterward. Make sure this team coordinates well with all your other team players.

Fred Croshal is owner of Croshal Entertainment Group.

LAWYER

Dan Hoffman says: Find someone with a strong understanding of the economics of the music business. Avoid lawyers who are just learning the ropes; they'll get lost negotiating the variety of income streams and get bested by the other side. Go for people with the most experience as long as they also understand the indie world. Find out which lawyer will handle your work at a firm; it may not be the person you met. Stay away from lawyers who run up fees by overnegotiating deals or fighting over minor problems.

Dan Hoffman is executive VP of business and legal affairs at Razor & Tie and a former attorney for Tommy Boy and RCA Records.

PUBLICIST

Kathryn Frazier says: Do your homework on who they have broken. Ask other artists, peers and managers repped by the company what they think and if they'd recommend them. Find out if you will still be maintained and cared for once the regular project monthly fee is over. Ask them for a pitch—if they can't talk easily and passionately, then it will likely not be worked to the best of its potential. Make sure they do their research. Ask them to see an example of their reports. It's best to see detailed work so you know what is being done on your behalf.

Kathryn Frazier is owner of Biz 3 Publicity.

GET ONLINE

"I listen to a lot of CDs, but new media is a huge help," Wilson says. "Now that the whole model is changing, I can hear a band on MySpace, see them on YouTube and read fan comments, which really help. The whole model is changing. It's not the old-boy networking it used to be that if you're on a big-time record label, you're definitely going to get on TV. There's really a chance for bands to get in on the ground level and make a relationship on talent."

PLAY LIVE

This is especially important in New York and Los Angeles, where the bookers for the late-night shows are based. Wilson's out seeing shows six nights per week. "I always try to get a band when they're going to be in L.A. around a show," she says. "I'm really sensitive about budgets, and usually they can just fold the expense of a hotel room into their touring budgets."

BE DIFFERENT

Never forget the promotional power of being off-kilter. Being different from the norm is a recipe for great TV. Do you play an unusual instrument that makes for a great visual? Bust it out, Wilson says. "We want to give the best performance to our audience. If you're sitting there on a stool and singing, it may sound great, but it's tough to look at for three minutes."

PLAY TO THE CROWD

It's not just Wilson you have to win over. It's the entire talent department for the show. "I do have to play everything for a jury of my peers," she says. "It is subject to all of us. It's nice to have the counsel of the talent department and Craig, because that's like a little mini TV audience." And show them how you can win over people in different environments. Wilson says her ideal is telling the jury, "Even though this group is known for playing bigger rooms, here's a clip on YouTube I found of them playing it to a crowd on a street corner



WILSON

with just a guitar and a bongo." Another tip on how to win friends and influence people: Ferguson likes country music, and as a result "The Late Late Show" winds up booking more country acts than its competitors.

DROP THE DIVA ACT

Yes, yes, it's national TV. But don't think that your being under consideration for late night suddenly equates to making outrageous demands. "The thing that's so great about having musicians on—people that have to live in [an] Econovan most of the year touring—is that they're so excited to be on television," Wilson says. "They know the audience they're going to get is bigger than any stadium they could play." The nightmare? "There are [a] few people—the 'no green M&Ms' people—that really need to be hand-held."

1,000 to strike an initial deal when you sign a publishing royalties	Lawyer: No more than \$5,000 for a deal	Online Marketing: No more than \$3,000 per month	Publicist: No more than \$3,000 per month
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Opportunity Knocks

Retail, Music Discovery Trends Favor Indies

The dawn of the Nielsen SoundScan era gave independent labels a big boost by demonstrating that their reach among consumers was far greater than previously thought.

Now, the Internet, satellite radio and other alternatives to traditional terrestrial radio could provide indies with another chance to flex their muscles.

Before SoundScan began tracking U.S. recorded-music sales in 1991, indie labels—that is, labels that do not sell their music through a major distribution company—accounted for an estimated 7%-10% of album sales. But during 1992, the first full-year tracked by SoundScan, their market share turned out to be a far more substantial 13.6%.

The numbers were a revelation for retailers, who scrambled to improve their selection of independent releases, thereby providing a further boost to indies' fortunes. Helped also by the growing popularity of hip-hop, which at the time was still mostly an indie phenomenon, the independent sector's share of U.S. album sales climbed to 14.6% in 1993, 16% in 1994 and 19.2% in 1995. Although the majors eventually co-opted the rap genre, indie market share has continued to hover around 20% ever since.

Today, indies face a similar growth opportunity thanks to the declining influence of terrestrial radio as a means of music dis-

covery and the growing number of ways that consumers can access music.

According to the annual "Infinite Dial" study released in April by Arbitron and Edison Media Research, 13% of the U.S. population age 12 and older listens to Internet radio on a weekly basis, up from 6% in 2002. And 25% of those surveyed said the Web was the medium they turned to first to learn about new music, up from 9% in 2002. Those who said that traditional radio was their first source of information on new music slipped to 49%, down from 63% in 2002.

Meanwhile, data collected by SoundExchange reveals that independent music—based on a definition that includes independently controlled labels distributed by majors—accounts for 39% of audience impressions for nonterrestrial radio, compared with 11% for terrestrial radio, according to **Rich Bengloff**, president of the American Assn. of Independent Music and a SoundExchange board member.

And while independent labels account for 33.7% of CD sales, they account for a somewhat greater 37.2% of digital download sales, based on SoundExchange data compiled by AAIM. Why? The unlimited shelf space of the Web provides a more level playing field and allows for Long Tail sales to emerge.

As digital sales gradually account for a greater share of overall recorded-music sales and as consumers increasingly turn away from terrestrial radio to learn about new music, indies stand to benefit enormously, Bengloff says.

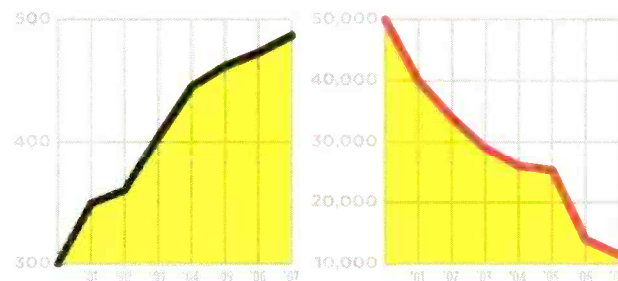
That's not to say that indies aren't being hurt by the decline in CD sales. The disappearance of retail chains like Tower Records and the reduction in space at stores like Borders, which has gone from 50,000 music SKUs in 2000 to 11,500 SKUs as of February, clearly hurt physical sales for indie labels too.

"The chains will tell you they don't want to deal with indie labels because inventory turns are low and vendors have too many

SKU'd Numbers

The number of Borders stores has surged since 2000 . . .

. . . while music SKUs at the retail chain have plunged.

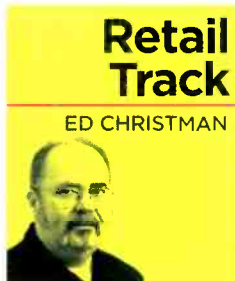


out-of-stock issues," Bengloff says. "Our response is, 'You don't have to sell our music for \$9.99, you can sell it for \$13.99 and get a better margin to offset the lower turns.'"

If brick-and-mortar merchants don't want to stock deep catalog, there are indie niches they can exploit to produce incremental sales that will help them compete against big-box merchants, according to Tommy Boy president **Tom Silverman**. That's not unlike what independent retailers have done all along, differentiating their stores by specializing in certain genres or by selling vinyl records and other merchandise.

As massive pop hits become increasingly rare and drive fewer sales, the big boxes' domination of physical music sales could weaken, Silverman speculates.

"I think there will be a resurgence for indie retailers if the big guys continue to ignore niche genres," he says. "Who knows, maybe this will roll the marketplace back to 1978 when there was a bunch of indie stores and not too many loss leaders selling music."



Retail Track

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- PERFORMING SONGWRITER

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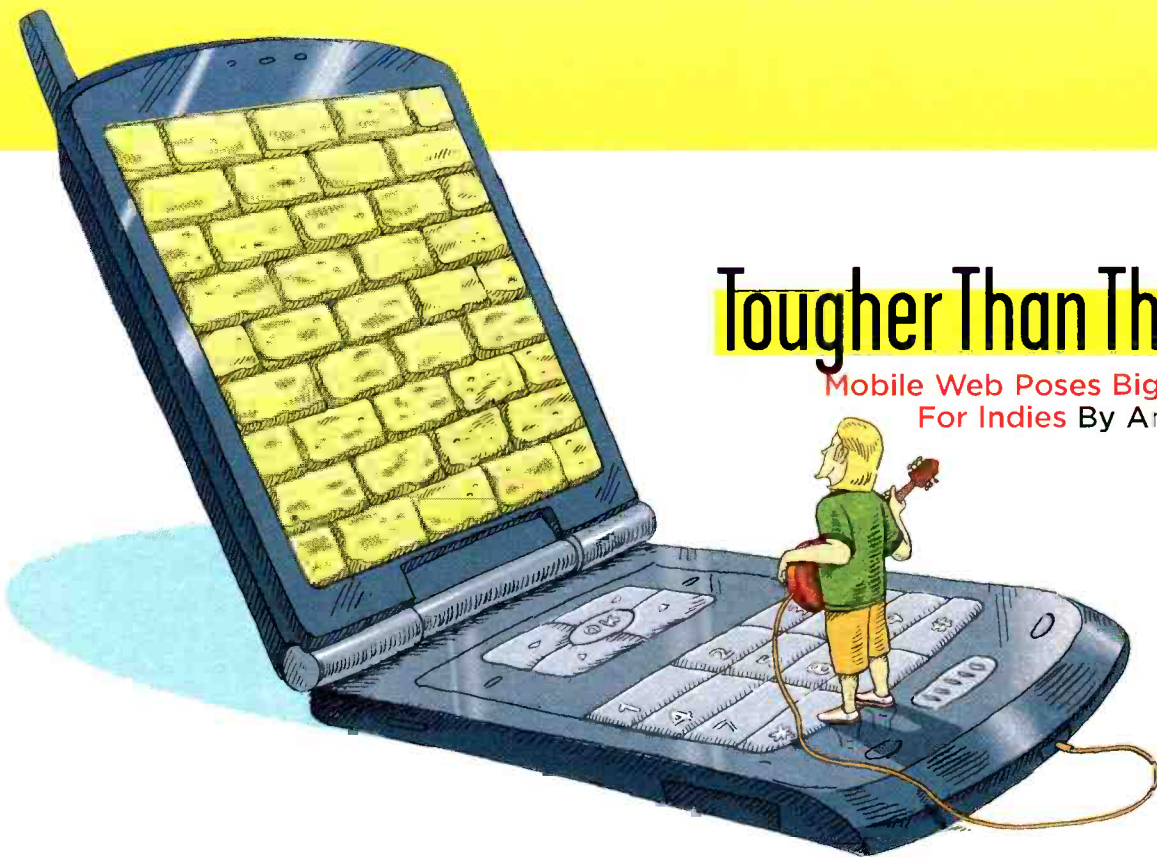
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Tougher Than The Rest

Mobile Web Poses Big Challenges For Indies By Antony Bruno

If mobile phones are indeed the future of the music industry, then independent artists have a lot to be worried about.

Whereas the Internet is an open-access bonanza of opportunity for anyone from home-bound bloggers to indie singer/songwriters to find an audience for their message, the wireless Internet is a bottlenecked system of expensive tollbooths guarded by powerful wireless operators. While the former has freed independent artists from the traditional music industry labyrinth by allowing them to speak to fans directly, the latter only exasperates it.

In the United States, Wind-up Records is the only independent label that has successfully landed a direct billing and licensing deal with a major wireless operator, Verizon Wireless. All other indies must work through aggregators like the Orchard and the Independent Online Distribution Alliance. From the operator's perspective, it's just too difficult to negotiate licensing deals for ringtones, ringback tones and full-song downloads with every label outside of the majors, and as such prefer to work with aggregators to streamline the process.

However, from the indie label perspective, aggregators are just another party with which they have to share revenue.

"I'd like to think at the end of the day there'd be a better margin if there wasn't a middleman," Wind-up COO Jim Cooperman says.

And by all accounts, the mobile music maze is getting more complicated. Operators domestically and internationally have turned to mobile content platform providers like LiveWire or 9Squared to manage large chunks of their media interests, in some cases exclusively. Not only indie labels, but even the indie-focused digital aggregators must now negotiate with these platform providers rather than the operator to make their content available.

The result is an even thinner slicing of the mobile music revenue pie. While major labels can split revenue between themselves and the wireless operators, indie labels have to share them with not only the operator, but with digital aggregators and the platform provider as well. What's more, this system cramps indie labels' ability to negotiate for pricing on par with major-label content.

"I could care less how they choose to organize themselves internally," the Orchard CEO Greg Scholl says. "What I care about is who's our billing relationship with and what are the rates."

Verizon trails iTunes and AmazonMP3 as the Orchard's third-largest account among all the digital services it provides content to, so adding other mobile operators to that list is an ongoing priority.

Compounding the challenge for indie artists is the type of content typically purchased via mobile phones—hits. The Long Tail opportunity that has benefited independent artists online is virtually nonexistent on the mobile phone. Ringtone sales are driven almost exclusively by radio airplay or those titles featured on the operators' "what's hot" menu.

The ringtone for Finger Eleven's "Paralyzer," for instance, sold more than a half-million units since its release last year, according to Nielsen SoundScan.

Although provided by indie label Wind-up, it hardly qualifies as a typical indie artist offering. The song was also a popular radio hit, reaching No. 1 on Billboard's Modern Rock chart and No. 6 on the Billboard Hot 100.

"The reality was that 'Paralyzer' was a No. 1 radio record," Cooperman says. "It was huge. You could make the argument that it was a huge-selling ringtone because it was such a radio hit."

Indie-focused digital music service eMusic, which started selling full-song downloads through AT&T Mobility last year, says it sees similar trends. Of the 66 million songs downloaded from eMusic since the AT&T partnership was announced, only "a small percentage" originated from a mobile phone.

"The makeup of our downloads varies from our Web-based service to our mobile service," VP of consumer marketing Reid Genauer says, pointing out that mobile eMusic users tend to buy more urban acts and current artists, while users of the PC-based service download a more diverse range of genres from a broader range of music and eras.

Additionally, only 1.1% of eMusic Mobile users had an existing eMusic subscription prior to signing up for the mobile service.

"It's a different user group," Genauer says. "I think it's a younger audience."

But that's not to say there isn't an opportunity for the waiting-to-be-discovered indie singer/songwriter to break big on mobile. Genauer points to mobile phone manufacturers like Nokia and Sony Ericsson as potential allies. Phone manufacturers often look to preload content onto their phones prior to sale to show off their multimedia capabilities. While both phone makers have struck deals with major-label artists like Ne-Yo and Usher for such purposes, indie artists who are more willing to take chances—as well as accept lower licensing rates in return for the exposure—can benefit as well.

"As the hardware becomes more and more like an iPhone, there's going to be more and more demand for preloaded promotional material," Genauer says. "When you see new technology and promotional opportunities evolve, it tends to be the indie artists that raise their hands."

Additionally, major and indie labels are expecting the evolution of mobile social networking to play a major role in helping mobile users discover new content. But ultimately, mobile operators will have to embrace the niche music tastes of their broad subscriber base and begin marketing less mainstream fare to them before indie music can really take hold on a mobile platform.

"They're in a logical position to untap a lot of latent demand that exists for product that traditionally has been difficult for certain groups of people to get because of the constraints of the logistics of traditional distribution," Scholl says. "The first operator who really takes this seriously and marries a sophisticated customer segmentation with a very analytical understanding of what music is selling to who and uses that as a tool for retention and acquisition . . . you'll start driving a lot of enterprise value. That's a world we're still waiting to see emerge."

'When you see new opportunities evolve, it tends to be the indie artists that raise their hands.'

—REID GENAUER

NetWorth Savvy independent artists have found the Internet rife with promotional and distribution opportunities. Cyberspace is literally teeming with new music services popping up almost weekly to offer unknown acts and emerging artists ever-expanding tools to aid their career. Billboard breaks down which services are the most helpful and those to avoid.

THE GOOD

DISTRIBUTION SERVICES:

Any online service that can distribute your music to today's most popular digital music retailers for a reasonable price is a useful

ally. Rising to the top of this category is TuneCore, which charges a flat-rate annual fee rather than a percentage of sales.



FAN OUTREACH: Many services offer various tools to grow and manage a struggling artist's fan base, through e-mail databases, widgets and touring re-

sources. The honorable mention here is ReverbNation, which offers a suite of six online features in its Artist Toolbox, from its TuneWidget to the newly released GigFinder.



MOBILE MADNESS: With wireless carriers manning the gates, an unknown artist will

have a hard time reaching music fans on their cell phones. But several sites offer an easy way for budding acts to make and distribute ringtones without major operator deals. Bubbling up here is Myxer, which enables artists to create their own ringtones and provides a shortcode that they can use to promote them during shows.



THE BAD

ONLINE "BATTLE OF THE BANDS": While there are certainly exceptions—such as those backed by a known brand with real distribution and brand reach—it's best to avoid contributing to newly launched online music services that hold online "American Idol"-like contests. Most offer dubious promises of a "label deal" or production assistance, but few have the reach, the traffic or the clout to make a real impact on an artist's career and instead are just seeking free content.

"TIP JAR" SERVICES: Online fan-funding efforts certainly sound like a grass-roots and democratic way to launch a career, but the few bands that can actually motivate enough fans to make donations to their recording effort probably don't need the help.

FAKE FRIEND/SPIN SERVICES: A handful of companies will add fake friends to bands' MySpace profiles or artificially inflate the number of streams their posted songs receive. This is a waste of money on two counts. First, they're easy to spot by the trained eye and will cast users in an unflattering light when discovered. Second, labels are quickly growing skeptical of the importance of such data anyway. It may work today, but in six months these stats will be meaningless. —AB

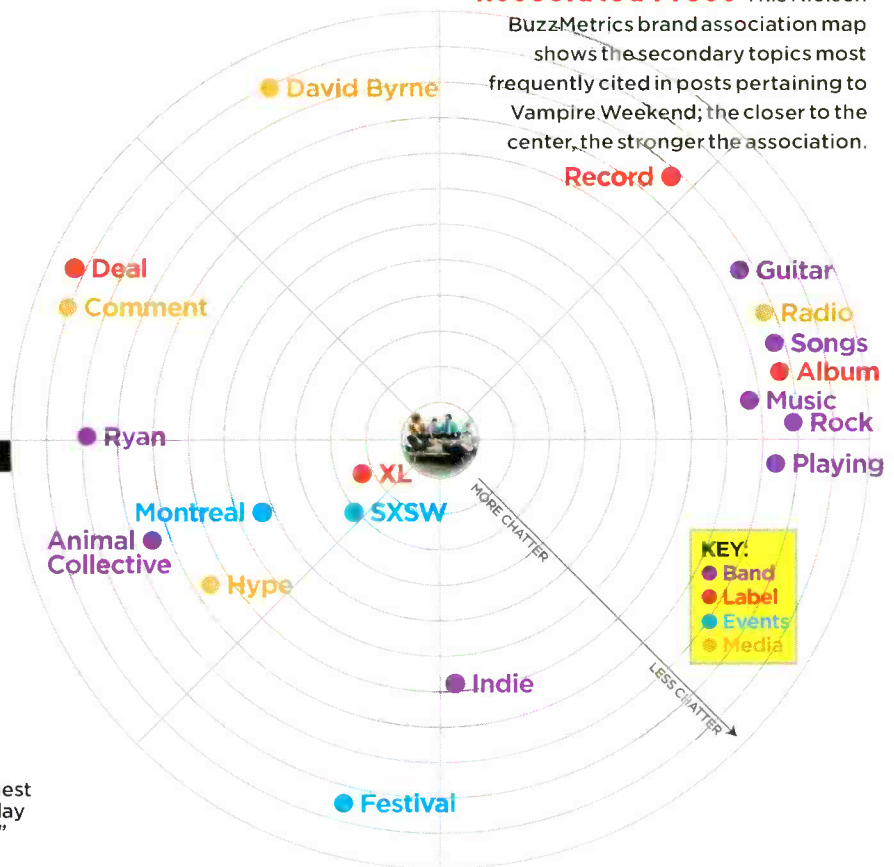
BEHIND THE BUZZ Vampire Weekend

THE BUZZ

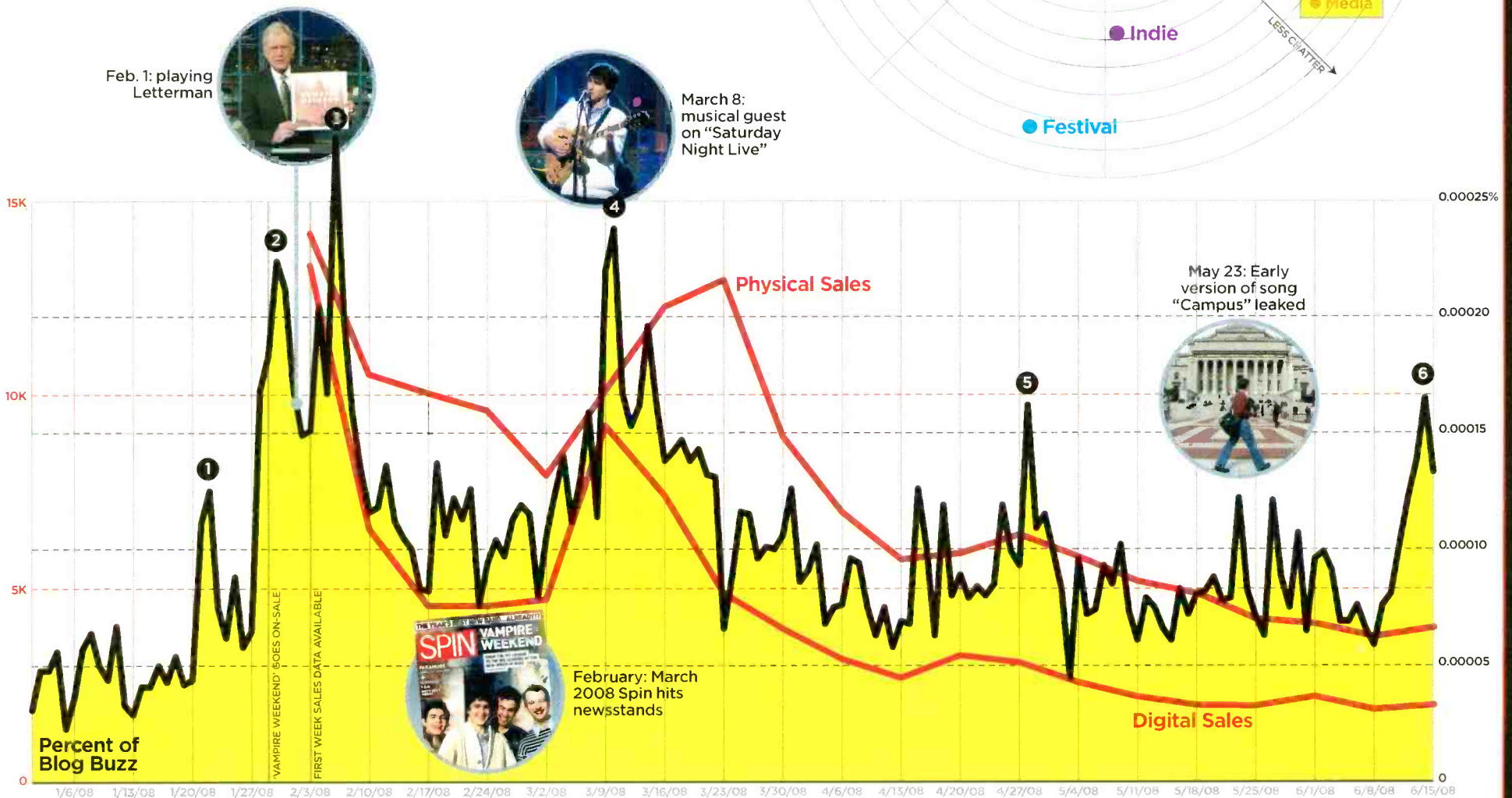


Vampire Weekend has been saddled with the “blog buzz band” tag since day one, but breaking down the data behind those posts reveals more than idle chatter. Who knew that an obscure Wisconsin-based blog drove early interest, or that David Byrne and Animal Collective were the two acts most frequently included in posts about the preppy Columbia grads? Below, Billboard runs the numbers behind the hype.

Associated Press This Nielsen BuzzMetrics brand association map shows the secondary topics most frequently cited in posts pertaining to Vampire Weekend; the closer to the center, the stronger the association.



Net Gains Do blogs drive sales? It's impossible to say, but increased chatter certainly offers positive correlation. Below, blog posting volume is plotted against real world events and physical and digital sales.



Tastemakers Revealed Each spike in chatter (above) was driven by the following blogs with the most linkbacks. As the band becomes more mainstream, fewer—and more predictable—blogs drive the buzz.

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| <p>1 1/22/08 Bloggers chat about album leaks
 1. stereogum
stereogum.com
 2. Dane101: The Collaborative Blog for Madison, Wisconsin
dane101.com
 3. SFist
sfist.com</p> | <p>2 1/31/08 Chat about the album's proper release
 1. A VC
avc.blogs.com/a_vc
 2. Double-Tongued Dictionary
doubletongued.org
 3. Jonathan Coulton
jonathancoulton.com
 4. stereogum
stereogum.com</p> | <p>3 2/06/08 Tickets for upcoming shows go on sale
 1. stereogum
stereogum.com
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brooklynvegan.com</p> | <p>4 3/10/08 Band plays "Saturday Night Live"
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SOURCE: Physical and digital sales data from Nielsen SoundScan. Blog volume from Nielsen BuzzMetrics. Buzz volume is depicted as a percentage of messages occurring between Jan. 1 and June 15. For more information on BuzzMetrics, see nielsenbuzzmetrics.com.

Long-Term Leverage

Family-Owned Serca Finds Stability With New Label

At a time when most labels are either cutting back their operations or diversifying from their core recording business, Serca has taken the opposite approach.

After more than 40 years as a successful management/concert promotion operation, the Monterrey, Mexico-based, family-owned company diversified in the other direction, opening its own label, Serca Music, in 2005. Three years later, Serca acts have begun to hit the Billboard charts.

In the past six months, albums by **Los Invasores de Nuevo Leon** and **Cardenales de Nuevo Leon** hit Nos. 37 and 22, respectively, on Top Latin Albums. Recently, **La Apuesta** climbed to No. 29 on the same chart with "10 Exitos de Oro," up from its entry at No. 55 on the May 3 tally. More telling, however, is La Apuesta's sales trajectory. In its second week of release in November, "10 Exitos" sold 200 copies, according to Nielsen SoundScan. During the week ended June 8, it moved more than a 1,000.

The jump underscores Serca's different approach to the record business in general and to selling albums in particular.

"Many big labels were no longer signing new acts or keeping those that didn't achieve a certain level of sales," says **Servando Cano Jr.**, who runs Serca Music and the well-established Serca Publishing. "But we're not looking at short-term sales. We're looking at artists who will be stable, long-term acts."

Frustrated with the way labels marketed and promoted many

small and midsize acts, Cano says he and his father **Servando Cano** (who runs the company's management and booking business) had long talked about starting their own label. They finally took the plunge in 2005, picking up acts like Los Invasores, who'd been dropped by EMI, and **Priscila y Sus Balas de Plata**, formerly with Platino. The Serca roster is now 12 strong.

Serca invested in a state-of-the-art recording studio and what Cano considers basic promotional tools, like a video for each single. But buildup was slow, due mostly to a lack of expertise in promotion.

A year ago, the label switched from Sony distribution to indie distributor Select-O-Hits, and with this smaller, more personalized approach, started revving up sales.

"They're a family-run and -owned company, and they remind me of how our company was," Nashville-based Select-O-Hits VP **Johnny Phillips** says. When Phillips and Cano met last year, Select-O-Hits was distributing only a handful of regional Mexican titles. Now, it also distributes DBC titles (**Diana Reyes'** label) and is finalizing agreements with other regional Mexican labels.

Select-O-Hits' approach as an indie, Phillips says, serves indie labels particularly well. "You never give up. Major labels, if after a month nothing happens, they go to the next thing. With us, as long as they want to work, we work with them," he says.

With La Apuesta's "10 Exitos," for example, Wal-Mart initially purchased only a small number of copies, "only because we'd had success with Los Cardenales," Phillips says.

La Apuesta, which plays a variation of duranguense, had a following in Mexico but was little known here, having sold its albums only independently at its shows. Yet, despite limited airplay, buzz began to build, with the group accruing more performances—which Serca controls—along with record sales. Then,



LA APUESTA

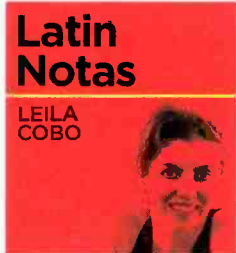
some three months ago, Phillips says, Wal-Mart began placing large orders of "10 Exitos," while Latin one-stops started buying 150-300 copies per week.

Although La Apuesta's single "Por Ti" spent only three weeks on the regional Mexican airplay chart, to date Select-O-Hits has shipped close to 50,000 copies of the album, Phillips says. According to Nielsen SoundScan, sales stand at 13,500, but, Phillips says, roughly 50% of his numbers come from indie accounts that do not report to SoundScan. In Mexico, sales are at 40,000, according to Cano, and of course, any songs Serca publishes also generate revenue.

Still, Cano says, although the label covers its expenses, it doesn't make money, and may never do so.

"Music is going through a rough patch, but it will always be good business, regardless of the format," he says.

And what if Serca Music were to start losing money? "We'd find a way to be more efficient," he says. "But we won't turn back on this."

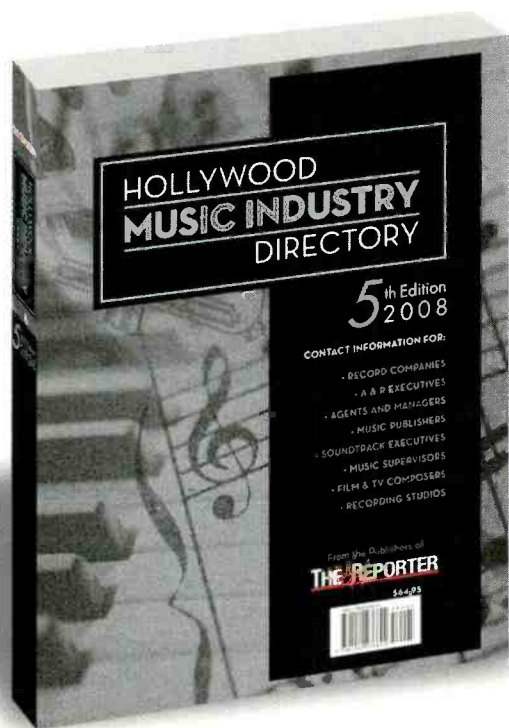


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Add It Up

Indie Bands Should Brush Up On Their Accounting Skills Before They Hit The Road

In tough economic times, the little guys always feel more heat, and that's as true in the touring world as much as anywhere.

So we're happy to give indie bands access to a few of the best tour accounting and travel minds in the business. This advice is worth at least a tank of gas in the van.

With little if any label money to rely on, "even a small financial mishap can wipe out an entire tour's profits," says **Bill Zysblat**, partner in RZO Productions, whose clients include **David Bowie**,

the **Police** reunion tour and **the Rolling Stones**.

First and foremost, indie bands need to understand that they are on the road to promote themselves, Zysblat says.

"Financially speaking, it's usually not as much about making money as it is about breaking even," he adds.

In fact, **Chris Hughes**, rocker-turned-business manager at Flood Bumstead McCready & McCarthy, offers this tough love: "Get a job. Most musicians think it's against the rules to be in a band and have a job, but it's the only way to pay the bills while your band is growing."

Touring fiscal responsibility begins, obviously, with a transportation/accommodation analysis. "Living cheaply is not always about finding the least expensive motel," Zysblat says. "A tour bus, which might seem out of reach to an indie band, can often accommodate the entire band and crew as well as double as a hotel for several nights a week. Many venues have shower facilities, so crunch the numbers. Vans and motels may be more expensive than a very comfortable alternative."

Veteran touring travel agent **Nick Gold** of Entertainment Travel says he advises most baby bands to book a "cheap but clean driver room" near the gig on show days and either a couple of "cleanup

rooms" on off days or sleeping on the bus.

"We keep the rooms anywhere from \$50 to \$80, which will usually work," Gold says. "That's about all we do to get them on the road, and the nice thing is that they are not winging it from day to day and then getting stuck in a sold-out town with no hotel, or having to stay a long way from the gig, making it harder for the driver."

In booking hotels, car rentals and airfare, Zysblat suggests not only being cost-conscious but also seeking companies with affinity programs. "Get your points and use your points," he says. "If you're using hotel rooms, try the discount chains that give you free rooms after a certain number of nights booked."

In lieu of hotels, Hughes suggests that bands make friends. "Another band's couch or a fan's spare bedroom is much cheaper than a hotel room," he says. "It's also a sure-fire way to find the best places to party in those towns."

One can never underestimate the value of "routing, routing, routing," Zysblat says. "The price of fuel plus wear and tear on the body makes logical routing more important than ever. Traveling an extra five hours to make an extra \$500 may make no sense," he says. "If you have an agent, question the routing from a cost benefit point of view. Gross isn't everything. In fact, it's nothing. Net is everything."

In crunching numbers, the cost of per diems should be weighed against actual expenses of the crew. "Per diems have become additional wages in the minds of many people," Zysblat says. "The point of per diems is so the band and crew do not

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have to go out of pocket while on the road. But if the venue is supplying one meal and you're springing for pizza after the show, it may save you money to pay for breakfast, laundry and toothpaste instead of parting with per diems for everyone."

Hughes suggests that bands "raid the catering" at shows. "If you are lucky enough to be opening for someone who has a backstage with catering, see if they'll let you take whatever is left over after the show," he says. "Most bands started out where you did, so they'll understand and would be much happier knowing the food was being eaten rather than thrown away."

When bands do spend money, Zysblat says it's well worth the effort to keep receipts. "The only thing worse than spending money is not getting a tax deduction for it," he says. "Fill out those petty cash envelopes every night. If you wait until the end of the week, you won't remember what the receipt was for. Be vigilant and let Uncle Sam pick up 35% of the tab."

Sell "anything and everything," Zysblat says. "For an indie band, most CDs are bought on impulse. You must sell your CDs on the road. You can't rely on the crowd to find the store near them that is carrying your product."

Hughes adds, "Those shirts might look odd to you, but there are plenty of fans who haven't seen them yet. Don't be too quick to order new merchandise when you have older stock that you can sell." ■■■

A Music Row?

Nashville Publishers Ponder Lobbying

After the Copyright Royalty Board sets compulsory-license rates for compositions this fall, digital media and music industry trade groups will ramp up lobbying efforts as they prepare for what will likely be another attempt next year at revising the process for obtaining compulsory licenses. But with that agenda may come a new voice. A splinter group of independent music publishers in Nashville is rumbling about forming a new purely indie group if they feel the National Music Publishers' Assn. isn't fully representing their interests.

Their concerns about the NMPA emerged after a bill revising the compulsory license (section 115 of the Copyright Act) came close to passing Senate and House judiciary subcommittees in 2006. Under the Section 115 Reform Act, the Harry Fox Agency, a subsidiary of the NMPA, would have been the primary administrator of a new blanket license for digital uses of all compositions under the compulsory license. According to several publisher sources, this prompted some publishers to believe that their interests

weren't properly represented by the NMPA, which helped draft the bill.

"There has always been a feeling that the major labels have influence over [their sibling] publishers," one of the Nashville publishers says. "Up to this point, there haven't been the kind of world-changing decisions that are about to be made [by Congress and judges]. Let's be sure that the pure indie voice is at the table when these huge decisions are made."

Nashville "is the last bastion of the way publishing used to be," another publisher says. "Writers come into the office and write a song. We have a unique perspective on songwriting and publishing that some other indies that represent catalogs or [primarily collect royalties] don't have."

These independent Nashville publishers warn that if an administrator for a blanket license could hold royalties for a long time or change quarterly payments to semiannual payments, the resulting delay in their cash flow could put them out of business.

Some of their concerns about the NMPA are rooted in misperceptions about how the group operates. For instance, one publisher says he heard that the major publishers control who is elected to the NMPA board, that many board members serve at the majors'

pleasure rather than holding a secure seat and that the same people hold most board seats for many years.

For NMPA president/CEO **David Israelite**, clearing up such misunderstandings is one of his top priorities. According to NMPA bylaws, the number of votes an NMPA member has to elect a board member depends on the amount of that publisher's revenue collected through the Harry Fox Agency, Israelite says. But the number of votes is capped so that most midsize and large independents have the same number of votes as any major publisher.

There are 18 board seats, four of which are held by major publishers. Board member votes are not weighted; each member has one vote on NMPA issues. In addition, nearly one-half of the NMPA board comprises members who've joined during the past few years, Israelite says.

Whether the NMPA will be able to hold on to the splinter group of indie Nashville publishers remains to be seen. But all the publishers I spoke with agree that a single united voice will be more powerful on Capitol Hill.

"I hope that the NMPA can carry the flag for 100% of the publishers," one publisher says. "It just has to be in a way that indie publishers can feel secure." ■■■

Legal Matters

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A LOOK AHEAD

Billboard Highlights **10**
Indie Artists Poised
To Make An
Impact In 2008



Kid Sister

(July, Downtown Records) Burgeoning Chicago rapper Kid Sister has gone from underground upstart to the next face of hip-hop in record time.

The 27-year-old, who started rapping a mere three-and-a-half years ago, made a splash last year when her Kanye West-assisted single, "Pro Nails," made the rounds on the Internet and the radio. She later signed to Downtown Records (Gnarls Barkley, Spank Rock) and is now slated to release her debut album, tentatively titled "Koko B. Ware," in late July.

The set features production by her DJ/producer/boyfriend A Trak, Diplo, XXXChange, the Count and Sinden, Infamous, Trackademicks, Gant-Man, Yuksek, Sean C. and others. Nina Sky and West make the sole guest appearances. A follow-up single to "Pro Nails," most likely "Down Ass Jaws," is expected by the middle of summer.

"We're still really in the process of working 'Pro Nails' on radio. There's still a lot of life left in that track," Downtown president/CEO Josh Deutsch says.

Now, Kid Sister, born Melissa Young, has not only been nominated in the best female hip-hop artist category at this year's BET Awards, but she's also just signed a promotional deal with McDonald's, recently filming a commercial for the fast food franchise.

In addition, Kid Sister is working on a clothing collaboration with designer Erin Featherstone that will be available at Target stores nationwide. A branding deal with nail salon products inspired by "Pro Nails" is in the works, as well as various promotional radio nail salon events.

"Kid Sister is so easily embraced wherever she goes in large part because she's so extremely personable, which is why we're so positive about her career," Deutsch says. "The team has done a great job with all outlets, but it is all possible because we are dealing with an artist that is so charismatic."

Downtown is hoping that personality translates to such summer live appearances as the Rock the Bells festival tour, Lollapalooza and New York's Central Park Summer Stage.

"Are these people on crack? I'm like, 'Why?' The absurdity of the whole thing is nuts," Kid Sister jokes of her recent accolades. "But I'm so super excited and appreciative. Things are definitely going good. I can't believe any of it, still."
—Mariel Concepcion

DragonForce

U.K. Metal Phenomenon Looks To Extend U.S. Inroads By Christa Titus and Tom Ferguson

Last Christmas, Roadrunner director of A&R Mike Gitter and his wife were leaving a mall movie theater when they passed a Wii kiosk where shoppers could play videogames. There, Gitter recalls, the couple spotted "a little girl who couldn't have been more than 10 years old, wailing away at 'Guitar Hero,' flawlessly going through 'Through the Fire and Flames.'"

The sight of a tween happily jamming to the most complicated song on "Guitar Hero III: Legends of Rock" is proof that Gitter has done his job well. After all, he's the man who licensed DragonForce, the U.K. band behind the little girl's sound of choice, from Sanctuary for North America.

Preteens playing DragonForce indicate the band's cultural impact, crossover effect and career liftoff in the United States. On paper, the group is far from a first-round pick for the metal act with the best mainstream potential. Its progressive songs are over-the-top, technically proficient epics that fly at light speed—much too long and complicated for radio. Gitter describes the band's stage show thusly: "There are trampolines. There are keytars. There are ballads. There are leather pants." These aren't the sort of things that usually attract the "Hannah Montana" demographic.

But DragonForce inadvertently stumbled on a cross-marketing platform with "Guitar Hero." Because families play the game together, people of all ages are discovering the band, thereby exposing it to audiences beyond the usual metal-loving male. "It's everyone from hipsters to heshers," Gitter says. "It's Death Cab for Cutie fans to death metal fans." The videogame's—and DragonForce's—pop culture presence was verified when Ellen DeGeneres had an 11-year-old boy on her talk show to demonstrate his expertise in whipping through the song.

DragonForce was already building a U.S. fan base by 2006, between having a viral video hit for "Flames" on YouTube and doing an 11-date U.S. headlining tour, followed by joining 2006's Ozzfest and then a jaunt with Killswitch Engage. Placement on 2007's "Guitar Hero III" was the tipping point. DragonForce's 2006 album "Inhuman Rampage" has sold 289,000 copies, according to Nielsen SoundScan. "Flames" defied radio convention with its lengthy running time, dizzying speed and guitar acrobatics, managing to peak at No. 86 on the Billboard Hot 100. It also reached No. 42 on the Hot Digital Tracks chart, selling 540,000 downloads and earning gold certification.

In the United Kingdom, "Inhuman Rampage" has sold 75,000 units, according to the Official U.K. Charts Co., where it peaked at No. 70. The album also hit No. 54 on Sweden's GLF chart. (London-based manager Stuart McTaggart considers the States and the United Kingdom, respectively, to be DragonForce's biggest markets, followed by Japan, Canada and Australia.)

DragonForce has toured internationally behind "Inhuman Rampage" for two years, only leaving the road when McTaggart felt it was time to record a new album, "Ultra Beatdown." The set is due Aug. 20 in Japan on JVC, Aug. 26 in the United Kingdom and Aug. 27 in the States on Roadrunner, followed by the rest of the world.



(In other international markets, DragonForce is signed to Universal's Helsinki-headquartered metal imprint Spinefarm, having been assigned there after Universal's summer 2007 acquisition of Sanctuary.)

The eight-track "Ultra Beatdown" features plenty of DragonForce's "extreme power metal," as the band calls its music. The first single, "Heroes of Our Time," demonstrates the act has gained some polish and smoothed the transitions between the breakneck passages in its music.

Guitarist Herman Li says that as one of the performers, it's hard to describe how "Beatdown" differs from "Rampage." However, he explains that the band tried to retain DragonForce's established sound while adding new twists. "It's got elements that we haven't done before, and it's got the element that we're good at, that we've done on the previous album, but [done in a] different way. On this album, there are songs [that aren't] super fast for us—it's almost kind of midtempo and mixed quite differently."

The road remains the linchpin to Roadrunner's campaign to elevate "Beatdown" beyond the No. 103 Billboard 200 peak that "Rampage" reached. McTaggart says

the band will tour "all the way through 2010. The touring is already booked up until the end of February 2009."

DragonForce returns to the States July 9 for the inaugural Rockstar Energy Mayhem tour that runs through August, sharing the main stage with Slipknot, Disturbed and Mastodon. Following the U.S. shows, the band launches a 14-date U.K./Ireland tour Sept. 25 in Oxford, England, running through Oct. 13. Shows in Japan and Australia immediately follow, and then a European tour begins in late January 2009.

The focus on touring is largely dictated by DragonForce's lack of broadcast opportunities internationally. "Because the songs come in at about seven minutes," McTaggart says, "when we do edits, we might edit a single lead track to under five minutes. But that's still too long for a lot of radio stations."

While the main weight of the band's marketing is very much behind the "old-school" approach of heavy touring, other channels will be utilized. Because of the lack of radio play in Europe, the majority of the act's marketing is print media-driven.

To capitalize on the publicity that "Guitar Hero" has

generated in the States, Roadrunner director of marketing Chris Brown says the label is partnering with game manufacturer Activision to release a download expansion pack on street date that will include "Heroes of Our Time," "Operation Ground and Pound" and "Cry for Eternity" from "Inhuman Rampage." It will be available through the "Guitar Hero III" in-game store for Xbox and PlayStation.

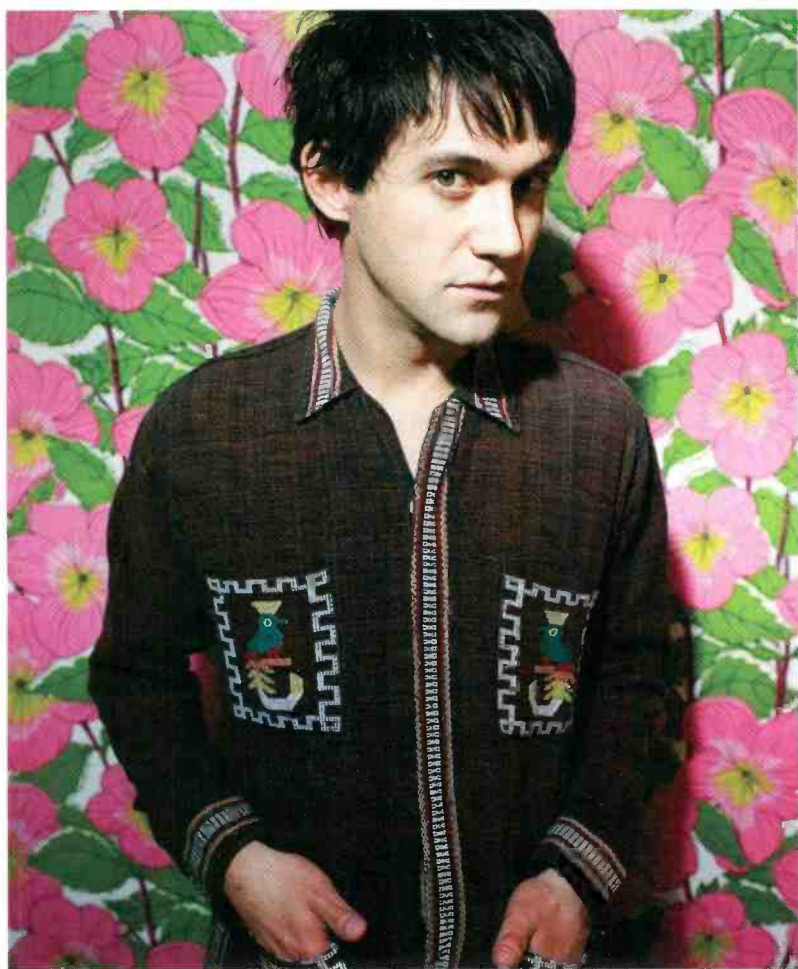
"We're also using WEA's college reps and our street team to cover not only the competitive metal tours that are going out this year, but to also make sure we're hitting [Vans] Warped tour," Brown continues, noting that Warped has a younger demographic "that Mayhem may be missing a little bit."

Asked if "Ultra Beatdown" could cross DragonForce over from metal band to top 40 act, Brown says he thinks that transition has already begun, what with "Through the Fire and Flames" penetrating the Hot 100.

"It's almost becoming a cultural thing because of ['Guitar Hero']... It's stepped beyond metal," he says. "We don't look at it as a metal band. It's DragonForce. It's its own thing." **(Aug. 27, Roadrunner)**

'There are keytars. There are ballads. There are leather pants.'

—MIKE GITTER



Conor Oberst

(Aug. 4, Merge) Like many young, hip kids nearing the end of their 20s, Conor Oberst is slightly torn, a little jaded and mighty contemplative. "I look back on the good old days with fondness, for sure," he says over a beer at a bar in Manhattan's East Village. "That type of freedom doesn't exist now—rolling into town and playing at some kid's house, that's an amazing thing. But on the other hand, it is nice to get paid."

Of late, Oberst has been channeling his quarter-life crises into another thoughtful, slightly melancholy album. Hailed as the second coming of indie rock in the early 2000s, Oberst never quite managed to become the next Bob Dylan, but he didn't do too badly for himself, either. (His albums have sold 1.7 million copies combined in the United States, according to Nielsen SoundScan.) And after all, there are worse ways to spend a winter than holed up in Mexico recording an album for respected indie label Merge.

When asked why he chose to split from Saddle Creek, the label that had been his home since he was a teen, Oberst cites a need to give something new a whirl, and that because he signs deals on an album-by-album basis, he had the freedom to switch things up. "I've admired Merge for a long time," he says. "The Saddle Creek folks are all still my friends, and I'm still involved with [sister label] Team Love."

Oberst also decided to record the new, self-titled album without the help of long-time collaborator Mike Mogis. "The record is a solo record and not a Bright Eyes record because Mike isn't on it," Oberst says. "His absence changes the sound." Oberst recorded instead with the Mystic Valley Band, whose members include Jason Boesel and Nik Freitas. While Oberst's vivid narratives are front and center as usual, the record borders on country territory at points, especially on the foot-stomping "NYC-Gone, Gone."

After the album is released Aug. 4, the band plans to hit the road and stay there through the end of 2008.

Oberst claims to love touring, but part of his road warrior attitude comes from a recognition of the new realities of the music business. "I've had the good fortune to see it from all sides and over a long period of time," he says. "I'd never begrudge people the ability to hear music, but artists still need to get paid, and the industry is really struggling with this. The key to success is managing your expectations, and knowing you are not going to sell as many copies of a new record as you would have 10 years ago."

With that in mind, Merge plans to push the album at commercial triple A radio, but Oberst doesn't really care if he tops the charts. "I've always tried to ignore the hype and keep everything in perspective," he says. "I know that nothing I do is going to please everyone. In the end, I respect my audience, but I don't value them over my vision." —Cortney Harding

CSS

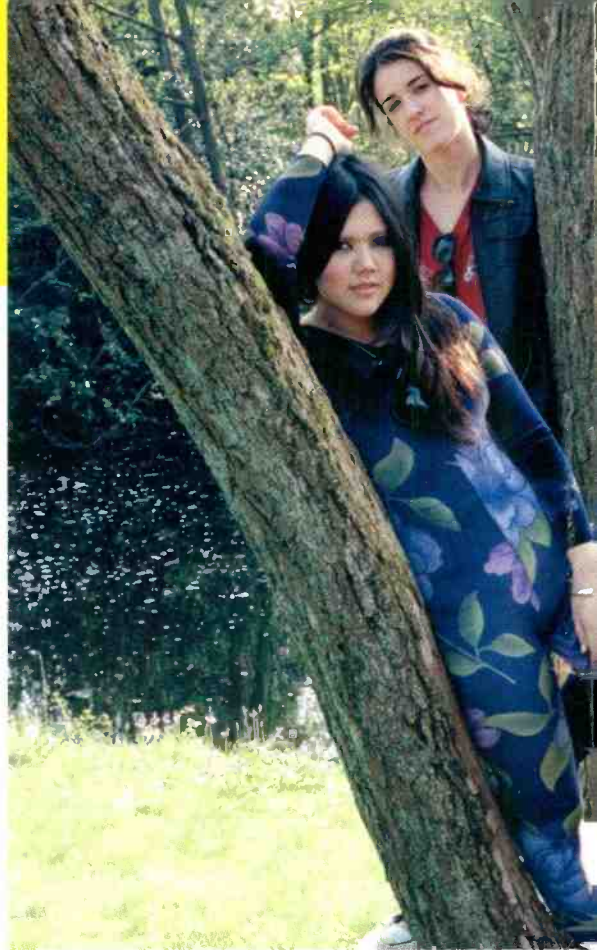
(July 22, Sub Pop) A few years ago, the members of Brazilian band Cansei De Ser Sexy (CSS) were combating day job boredom by writing jokey songs about celebrities and chatting online for hours. Now, seated in a hotel lobby a few hours before they all board planes for various corners of the globe, they all agree that being bored is the last thing on their minds.

"We've been living like gypsies for the last two years," vocalist Lovefoxx says. "We were on tour for ever and ever, and we had to deal with all the turmoil of firing our manager and growing into ourselves."

The result of all that activity is the band's second record, "Donkey," due July 22 via Sub Pop. The set comes a year after the CSS song "Music Is My Hot Hot Sex" was used in an iPod TV commercial, resulting in 231,000 track downloads, according to Nielsen SoundScan.

According to bassist Adriano Cintra, "The record marks a new beginning for us. We're much more self-aware than when we first started, and we know how to protect ourselves." From a practical standpoint, "Donkey" was the first time CSS worked in what guitarist Carolina Parra calls "a proper studio."

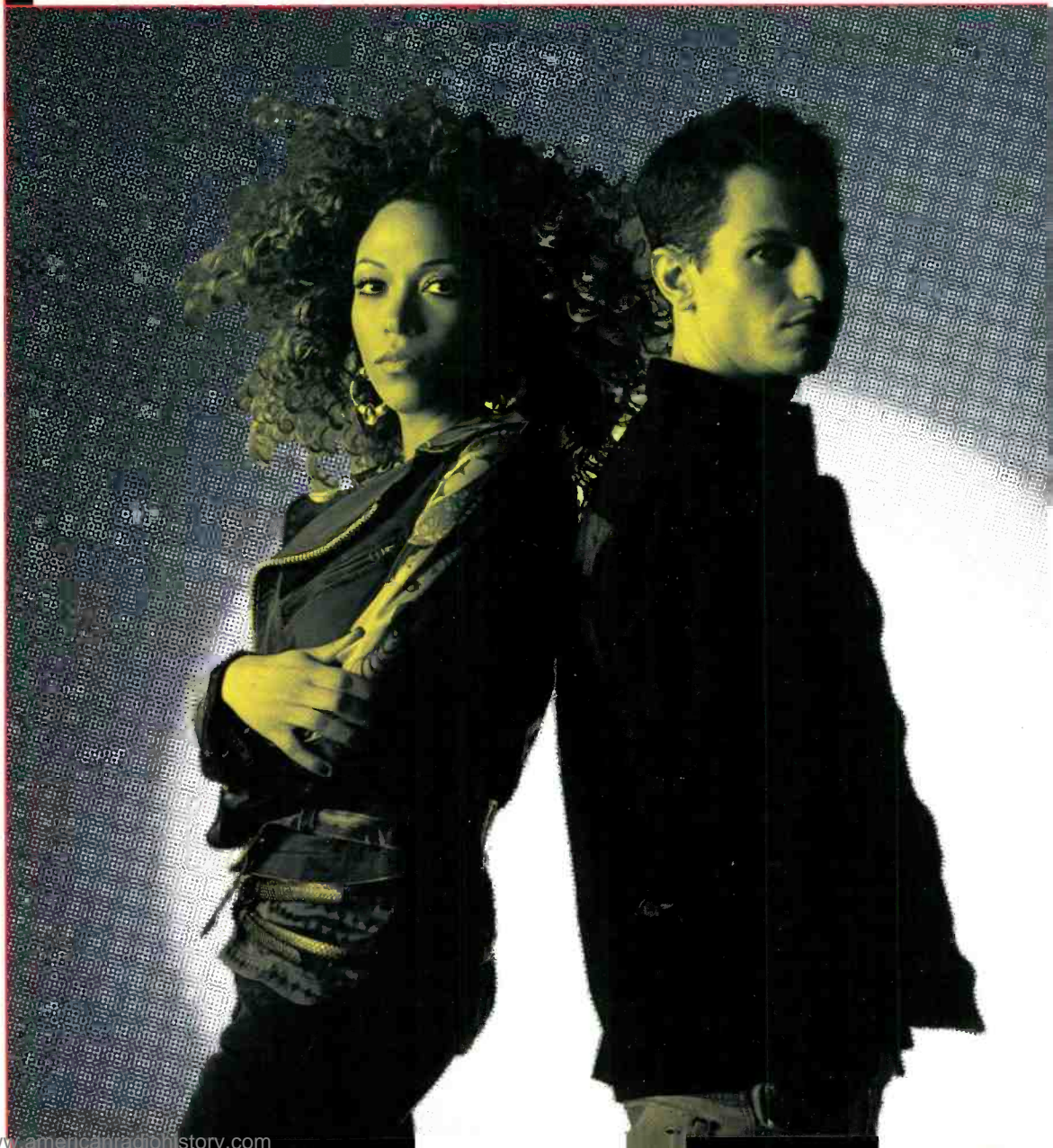
The result is another dose of sexy dance grooves and uptempo pop balanced with propulsive indie



rock, the latter exemplified on the single "Rat Is Dead (Rage)."

Sub Pop head of A&R Tony Kiewel says a video for the track was shot with Nima Nourizadeh (Santogold, Hot Chip), and additional viral video content is planned for use on CSS' YouTube channel.

Alternative radio will be serviced with "Rat" this month, and Kiewel hopes the response to "Music Is My Hot Hot Sex" encourages programmers to give the new tune a try. The band will





also release the track "Left Behind" as a single, with a cover of the Breeders' classic "Cannonball" as the B-side.

In a sign that CSS' appeal is diffuse, guitarist Luiza Sá admits the band seems to be more popular in random countries like New Zealand than in Brazil. "In terms of our biggest countries, I'd say we do the best in France, the U.K. and Japan," she says.

With that in mind, CSS is touring internationally through late July, including festival dates like Japan's Fuji Rock and headlining shows. A hand-

ful of North American dates follow, including slots at Lollapalooza in Chicago and All Points West in Jersey City, N.J. More North American shows are on tap for September, concluding at the Austin City Limits Festival. While the band members are excited about the big fests, they admit they still love playing tiny venues.

"It's nice for us to be able to look out and see a totally packed, excited crowd," Cintra says. "Plus, we get kind of an ego boost when people tell us that it was hard to get into the show." —CH

Little Jackie

Coppola Returns To Pop With New Project By Mikael Wood

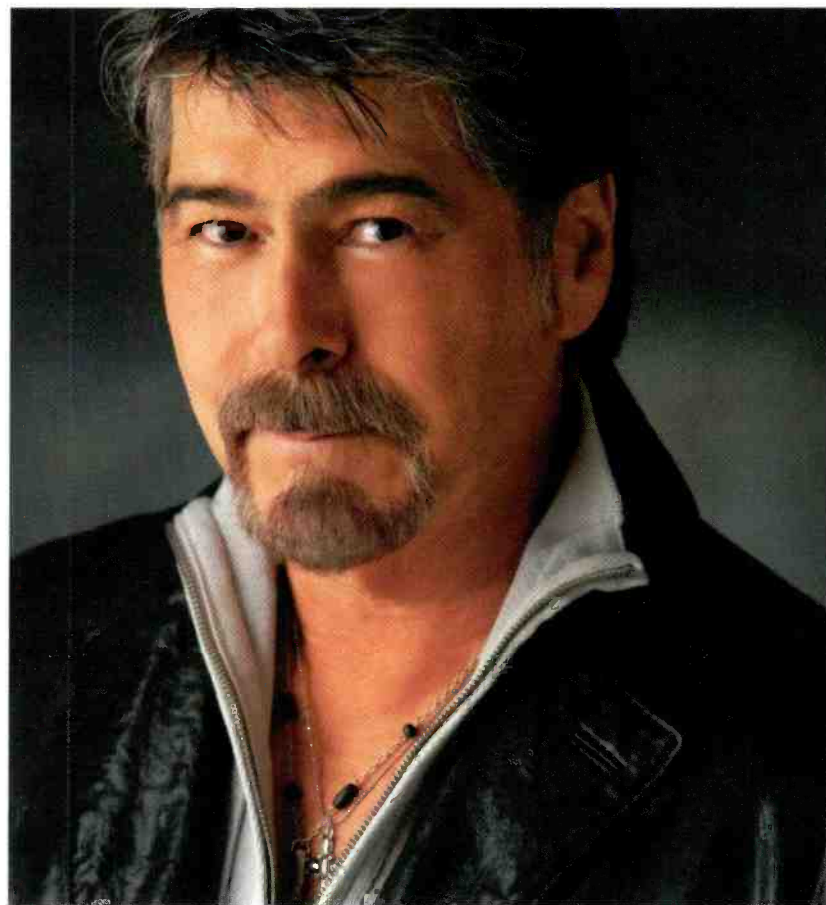
Imani Coppola admits that the story behind her forming Little Jackie with multi-instrumentalist Adam Pallin is "really not very exciting at all": She was in the studio last year working on tracks with producer Mike Mangini (who helmed Coppola's 1997 debut, "Chupacabra," with its left-field Billboard Hot 100 hit "Legend of a Cowgirl") when Mangini suggested that she try writing with Pallin, his go-to programming guy. "And that's it," Coppola says with a laugh.

Despite its ho-hum origins, the duo's debut is anything but pedestrian. A high-spirited mash-up of funky hip-hop grooves and swinging Motown melodies, "The Stoop" (due July 8 from S-Curve) finds Coppola holding forth animatedly about everything from the charm of her Brooklyn neighborhood to partying like a white girl.

Coppola and Pallin (the latter recently worked on "American Idol" alum Elliot Yamin's debut) recorded the album separately, a setup that Pallin says created a juicy juxtaposition "between what the music suggests and what she does lyrically. It probably wouldn't have come together the way it did if we had worked in the same room together."

S-Curve president Steve Greenberg compares Little Jackie to Gnarlz Barkley, another off-kilter producer-singer collaboration. Though he points out that Coppola has been steadily releasing records since "Chupacabra"—last year she made one for former Faith No More frontman Mike Patton's label Ipecac—Greenberg acknowledges that "to most of the world" Little Jackie will be an unproven act.

Making a name for the duo is a job he's well into. Lead single "The World Should Revolve Around Me" will be the theme song for the upcoming season of VH1's "I Love New York," while tracks from "The Stoop" have already earned play on Nic Harcourt's tastemaking KCRW Santa Monica, Calif., radio show "Morning Becomes Eclectic." Additionally, on street date, Little Jackie is booked to perform on "Late Night With Conan O'Brien." "I'm a big fan of Imani's," Greenberg says. "Anything she does, I'm interested in." (July 8, S-Curve)



Randy Owen

(Nov. 11, Broken Bow) Former Alabama frontman Randy Owen says his return to a solo career four years after the band last toured is due to two things. The first is that he realized that as spokesman for St. Jude Children's Research Hospital in Memphis, he needed to have a platform on which to stand. "It's something that played heavily on my mind," he says. "I wanted to be part of the current solution of working with the kids. Having a new record would help that cause."

Secondly, he realized people still wanted to hear him sing. "That was really a huge part of the decision, too," he says. After starting to record his solo project with John Rich, Owen hit the road. "I did big shows, small shows, and after I came back I was completely convinced that the public still wanted to see me play music. I came back totally energized and excited about the project and we finished it up."

Due Nov. 11, Owen's solo debut, "One on One," will be released on Nashville independent Broken Bow. An autobiography, tentatively titled "Born Country," will also be released on that date by HarperOne, an imprint of Harper Collins.

Shawn Pennington of Dale Morris & Associates, Owen's management company, says the project wasn't shopped to any other label, major or otherwise, besides Broken Bow. "They're great at creating radio hits and our company is really good at building brands," he says. "It's a perfect match. All the tools are there."

The I-didn't-her-wrong single "Like I Never Broke Her Heart" is at radio, but

it's not the first release from the project. "Braid My Hair," which was released to radio in the spring, is a touching tune about a younger cancer victim who wants for nothing more than to be able to braid her hair. All publishing proceeds of the song go to St. Jude.

"Heart" is already garnering airplay in Philadelphia; Washington, D.C.; Seattle; and Cincinnati, among other markets.

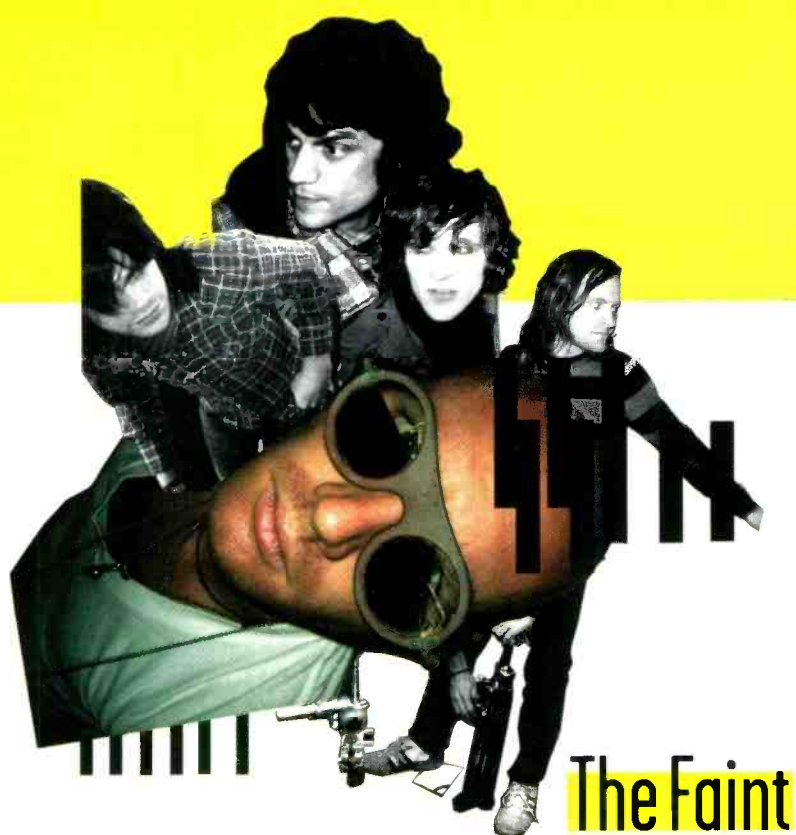
Broken Bow GM Brad Howell says that because of his stature, Owen, who has recently been honored with an Ellis Island Medal of Honor, as well as the Paul G. Rogers Public Service Award and the National Assn. of Broadcasters Service to America Award for his work with St. Jude, is in demand on the TV, radio and print circuit. "There are going to be some unique opportunities with the album and the book coming out the same day," he says.

While marketing plans are still being formulated, Owen is confirmed to appear on American Public Television's "Legends & Lyrics" in December with Kris Kristofferson and Patty Griffin.

"We're looking for corporate alliances," Pennington says, citing past deals between clients Kenny Chesney and Corona as well as Big & Rich's Chevy partnership as examples of what the company has in mind for Owen.

And even though Alabama charted two singles via tiny independent MDJ before the group signed with RCA, Owen says there's no comparison between that label and full-service Broken Bow. "That was an independent label but not of this category," he says. "Broken Bow is the king of kings. This is one to be excited about."

—Ken Tucker



(Aug. 5, blank.wav) The Faint has always been a hands-on band, from booking its own tours, setting up its own lighting, making its own videos and ensuring its brand of electronic rock sounded little like anything else out there. Now, the Faint is taking the DIY ethic even further by breaking ties with longtime home Saddle Creek and starting its own label, blank.wav.

The band's new album, "Fascinatiion," arrives Aug. 5 on the imprint, with distribution via Redeye.

The Faint had long pondered starting its own label but finally pulled the trigger after deciding financial sustainability was possible. Plus, "Our relationship with Saddle Creek turned more into a business relationship. There became a division between bands and label. The sense of 'we're all in this together' went away," guitarist/bassist Joel Petersen says.

So the group purchased and renovated its own Omaha, Neb.-based studio, Enamel, where it wrote, recorded and produced without deadline constraints. "It seemed like the right move that we weren't paying a studio day rate [and] paying the producer," Petersen says.

The Faint is counting on its fan base, which includes everyone from indie rockers to club kids, to stick with it throughout the changes. The group's 2001 breakthrough, "Danse Macabre," has sold 139,000 copies in the United States, according to Nielsen SoundScan, while 2004's "Wet From Birth" is at 117,000.

"This is all ours now," Petersen says. "At the end of the day, we don't hand it over to anybody." —Katie Hasty

Chester Gregory

(July 8, No Commercial Music) A five-year fixture on Broadway, Chester Gregory just wrapped a stint in the Tony Award-nominated "Cry Baby." And he's already rehearsing a new role: Donkey in the Broadway-bound version of "Shrek."

However, the musical theater vet is celebrating something else. Gregory (aka Chess Gregory) will release his first album, "In Search of High Love," July 8. Three years in the making, the recording marks the culmination of a long-held dream—and Gregory's unwavering vision.

Collaborating with songwriter/producer Dave

Liang (whose credits include Ryan Leslie), Gregory initially envisioned the project as his final attempt at preparing a demo for label execs. "We put together what I thought was a strong demo," he recalls. "But I got some requests to be more like Usher. And I was like, 'I can't be Usher. This is who I am.'"

Opting to scrap all but two songs from the original demo, Gregory let the rest of the album "ooze out of me." As did the telling name he gave his label, No Commercial Music.

"I do want people to buy my music," he says. "The name reflects the fact that my music isn't formulated to simply fit what's out there."

"In Search of High Love" is a colorful project that

captures the Gary, Ind., native's arresting, five-octave range and progressive take on the tenets of R&B/soul. An example of the latter is the updated groove coursing through his cover of the Flamingos' 1959 doo-wop classic, "I Only Have Eyes for You." Gregory's vocal technique is showcased on the original composition "High Love," one of the two holdovers from his aborted demo. Lead single "Say It's Over" interpolates Kenny Loggins' 1979 hit "This Is It."

Gregory penned three songs on the album, which he describes as "a journey through the ups and downs of love, ultimately ending in self-realization." In addition to Liang, he worked with producers Dave Tozer, AFTA-1, PJ Morton, Chandler and J. Most.

Beyond his other stage roles in "The Jackie Wilson Story," "Hair-spray" and "Tarzan," Gregory has become a fixture on the New York club circuit. Through appearances at S.O.B.'s, Joe's Pub and the Blue Note, he has established a strong following that includes Sugar Bar owners Ashford & Simpson. The R&B legends are on the guest list for Gregory's July 7 release party at Crash Mansion. Then Gregory plans to take his own show on the road before "Shrek" hits Broadway in November. —Gail Mitchell



BEST OF THE REST

RZA (BOBBY DIGITAL), "DIGI SNAX" (July 1, Koch) The Wu-Tang Clan founder's third album under his Bobby Digital alter-ego "is simply fun hip-hop. It's a perfect blend of reality, fiction, sci-fi and martial arts," he says. Inspectah Deck and David Banner are among the contributors.

TICKLE ME PINK, "MADELINE" (July 1, Wind-up) This Fort Collins, Colo.-based rock quartet jumps to Wind-up

after independently releasing two EPs. The band will be out on the Vans Warped tour this summer, where its angsty tunes about girls and goodbyes should sound mighty fine blasting out into the throngs.

PATTI SMITH AND KEVIN SHIELDS, "THE CORAL SEA" (July 8, PASK) This double-disc set chronicles Patti Smith's June 22, 2005, and Sept. 12, 2006, spoken-word performances of "The Coral Sea" in London, her homage to the late

Robert Mapplethorpe. My Bloody Valentine's Kevin Shields provides guitar accompaniment.

THE VINES, "MELODIA" (July 12/Australia, Ivy League) After spitting with Capitol, the Australian band returns on its own label with what frontman Craig Nicholls calls "the best album we've done so far." Songs like "MerryGoRound," "True As the Night" and "He's a Rocker" conjure "a lot of punk, death metal, pop music [and] screaming."

DR. DOG, "FATE" (July 22, Park the Van) This concept piece sports repeating motifs like trains and clocks and is sequenced like one long unending track, with the songs bleeding into one another. Throughout, the Philadelphia-based band lives up to its hype as one of indie rock's most lovably odd combos.

HAWTHORNE HEIGHTS, "FRAGILE FUTURE" (Aug. 5, Victory) Following the death of guitarist Casey Calvert

last year, the Dayton, Ohio-based rock act resolved its well-publicized feud against Victory Records and completed this new album for the label. Its predecessor, 2006's "If Only You Were Lonely," reached a career-best No. 3 on the Billboard 200.

JULIANA HATFIELD, "HOW TO WALK AWAY" (Aug. 19, Ye Olde) Members of the Psychedelic Furs, Nada Surf and Fountains of Wayne lend a hand on Juliana Hatfield's 13th

album. All profits will be donated to the Energy Action Coalition.

UH HUH HER, "COMMON REACTION" (Aug. 19, Nettwerk) This indie pop duo should be salvation to fans of Goldfrapp and Blondie thanks to saucy tracks like "Say So" and "Run," which have spurred sold-out club dates in Los Angeles, New York and London.

LITTLE FEAT, "JOIN THE BAND" (Aug. 26, 429) Produced by Jimmy Buffett, the first album in five years from these roots rock

faves sports high-profile guest turns from Dave Matthews, Bob Seger and Brooks & Dunn, among others.

MATTHEW SWEET, "SUNSHINE LIES" (Aug. 26, Shout Factory) Power-pop maven Matthew Sweet gets a lift from Television's Richard Lloyd, pedal steel wiz Greg Leisz and the Bangles' Susanna Hoffs on his second set for Shout Factory. Highlights: the propulsive "Flying" and the glammy "Room to Rock."



The Hold Steady

Can The Hold Steady Win Over Middle America?
By Michael D. Ayers

During the last five years, as a critically acclaimed rock band with indie-cred galore balancing family with life on the road, the Hold Steady has been inundated with change.

On "Stay Positive," due July 15 via Vagrant, the Brooklyn-based band confronts these issues not only by expanding its sonic repertoire but via frontman Craig Finn's insightful narratives.

Finn says the album is "by and large about growing older and being faced with adult choices and decisions," issues particularly evident on "One for the Cutters" and "Lord, I'm Discouraged." "I guess I felt like the end of your 20s—you become sick of going out, and being sick of going out all the time because you felt like you had to," he says.

Groundwork for the new songs was laid on the road last summer, but Finn knew a summer 2008 release was likely so he was able to refine the material over time. "It helped me a lot, to put a riff down and sing it to myself," he says. "It was good to get off the road and have a lot of ideas fleshed out."

Finn also took singing lessons, a decision he made in hopes of learning how to control his voice better. New instruments were added to the mix (harpichord and talk box on "Joke About Jamaica"), result-

ing in an album that remains steeped in nods to classic rock radio, but fresh enough for longtime fans to see a progression.

"It all comes down to wanting to make things more musical. In some ways it involves playing a lot," Finn says of how the hundreds of gigs the band has played during the last two years increased the desire for added instrumentation.

The Hold Steady's Vagrant debut, 2006's "Boys and Girls in America," has sold more than 76,000 copies in the United States, according to Nielsen SoundScan, and as such "Stay Positive" is one of the label's biggest priorities for the year.

For starters, Vagrant plans to up its push to commercial radio. "The band has a broad appeal," label GM Dan Gill says. "We're interested in tapping into middle America in that way. There's no reason why the NASCAR community would not be into this band. That could be something down the line."

A robust digital campaign is already in motion, with iTunes snagging a one-month prerelease exclusive on "Stay Positive" that started June 17. The band also taped an exclusive video track-by-track breakdown for imeem, as well as an AOL Interface session. Vagrant is also actively seeking licensing in videogames as well as on such sports networks as ESPN.

"It's a matter of taking the right steps to do it and being careful about it," Gill says of expanding the band's base.

The Hold Steady will return to the road this summer, playing clubs and festivals around the States and the United Kingdom, starting in late June and extending through August. **(July 15, Vagrant)**

Aventura

(November, Premium) In 2004, Aventura, a little-known urban bachata group from the Bronx, managed to hit No. 1 on Billboard's Eurochart Singles tally with "Obsesion." The romantic track, in Spanish, hit a nerve with its danceable beat and female/male repartee and topped singles charts in more than 10 countries, including Russia and Austria. The twist? Aventura was signed to an indie, Premium, and licensed in Europe by a slew of other indie labels.

The album that carried "Obsesion," 2002's "We Broke the Rules," has sold less than 100,000 copies in the United States, according to Nielsen SoundScan. But since then, Aventura has become a phenomenon and remained independent. Premium continues to record, press, promote and market the group's albums, although post-"Rules," it struck a domestic distribution deal with Sony BMG.

A follow-up studio set, 2005's "We Broke the Rules," sold more than 300,000 copies in the United States, as did a live set, 2006's "Kings of Bachata." Many collaborations (with Don Omar and Wisin & Yandel, among others) and awards later (most recently, its hit "Coraoncito" was Billboard's Hot Latin Song of the year), Aventura is readying its first studio album since 2005. Already, lead singer/songwriter Anthony "Romeo" Santos has penned eight tracks for the as-yet-untitled set. Premium plans to release it late in the year, probably November or early December, as it has done with Aventura's past two albums. —Leila Cobo



OTHER RELEASES

JULY 1: DIRTY PRETTY THINGS, "This Is Where the Truth Begins" (Vertigo/U.K.) // EARLIMART, "Hymn and Her" (MajorDomo/Shout Factory)

JULY 8: THE MELVINS, "Nude With Books" (Ipecac Recordings) // RON SEXSMITH, "Exit Strategy of the Soul" (Yep Roc) // THE BLACK GHOSTS, s/t (IAM/SOUND/U.K.) // CAPITAL LIGHTS, "This Is An Outrage!" (Tooth & Nail) // NICK COLIONNE, "No Limits" (Koch) // CHRIS DIFFORD, "The Last Temptation of Chris" (Airtline) // DONNA THE BUFFALO, "Silverlined" (Sugar Hill) // FERAL CHILDREN, "Second to the Last Frontier" (Sarathian) // GREAT BIG SEA, "Fortune's Favour" (Great Big Sea/Redeye) // GREG LASWELL, "Three Flights From Alto Nido" (Vanguard) //

HIT THE LIGHTS, "Skip School, Start Fights" (Triple Crown) // THE MAINE, "Can't Stop, Won't Stop" (Fearless) // STREET DOGS, "State of Grace" (Hellcat/Epitaph)

JULY 15: THE GRASCALS, "Keep On Walkin'" (Rouder) // A COASTLINE ENDING, "In the Name of Progression" (Not Alone) // ALU, "Lobotomy Sessions" (Alu Music) // NATION BEAT, "Legends of the Preacher" (Modiba)

JULY 22: PAUL WELLER, "ZZ Dreams" (Yep Roc) // RE-UP GANG, "The Clipse Presents Re-Up Gang" (Koch) // KHIA, "Nasti Muzik" (Big Cat) // JON PETER LEWIS, "Break the Silence" (Adrenaline Music) // TREY TOLD EM, "Super Epic Thrill Jockey Mega Mix" (Thrill Jockey) // DIANOGAH, "Ohnni" (Southern) // JULIE DOIRON, "Loneliest in the Morning" (Jagjaguwar) // RED KRAYOLA, "Fingerpointing" (Drag City) // CANDLEBOX, "Into the Sun" (Silent Majority

Group) // JEDI MIND TRICKS, "Doap Nixon: Soul Diesel" (Babygrande) // TEA LEAF GREEN, "Raise Up the Tent" (Surfdog) // ELIZA CATHY, "Dreams of Breathing Underwater" (Topic) // FUCKED UP, "Year of the Pig" (Matador) // HIGH PLACES, "03.07 -09.07" (Thrill Jockey) // THE CLASSIC CRIME, "The Silver Cord" (Tooth & Nail) // iFORWARD, RUSSIA! "Life Processes" (Mute) // LA CHAT, "Da Hood Home Girl" (Dime a Dozen Entertainment) // BODIES OF WATER, "A Certain Feeling" (Secretly Canadian)

// P.W. LONG, "God Bless the Drunkard's Dog" (Southern) // MEN WITHOUT PANTS, s/t (Expansion Team) // MISERY SIGNALS, "Controller" (Ferret Music) // NICOLE C. MULLEN, "A Dream to Believe In, Volume 2" (Word Entertainment) // PEPPER, "Pink Crustaceans and Good Vibrations" (Law) // SKY EATS AIRPLANE, s/t (Equal Vision) // BEN TAYLOR, "The Legend of Mung Folk, Part 1 (The Killing Bite)" (Iris) // THE RUMBLE STRIPS, "Girls and Weather" (Gigantic Music)

JULY 29: ALICE COOPER, "Along Came a Spider" (New West) // WALLS OF JERICHO, "The American Dream" (Trustkill) // GRETA GAINES, "Whiskey Thoughts" (Justice) // COOLIO, "Steal Hear" (Super Cool Entertainment)

AUG. 5: MIKE GORDON, "The Green Sparrow" (Rouder) // LAURIE BERKNER BAND, "Rocketship Run" (Razor & Tie) // JOSEPH ARTHUR, "All You Need Is Nothing" (Lonely Astronaut) // OXFORD COLLAPSE, "Bits" (Sub Pop) // DAVID VANDERVELDE, "Waiting for the Sunrise" (Secretly Canadian) // PETER BRADLEY ADAMS, "Leavetaking" (Sarathian) // FEAR AND THE NERVOUS SYSTEM, s/t (Emotional Syphon Recordings) // MIKE MANGIONE, "Tenebrae" (Darfin Distribution) // REVEREND PEYTON'S BIG DAMN BAND, "The Whole Fam Damnnily" (SideOneDummy) // ROOKIE OF THE YEAR, "Sweet Attention" (One Eleven)

AUG. 12: IRMA THOMAS, "Simply Grand" (Rouder) // ZACH HILL, "Astrological Strails" (Ipecac Recordings) // MICHELLE BONILLA, s/t (Rock Soul Entertainment/Cross Movement) // THE DUHKS, "Fast Paced World" (Sugar Hill) // THE SILENT YEARS, "The Globe" (No Alternative) // ANYA SINGLETON, "The Other Side" (Hybrid) // BEN WEAVER, "The Axe and the Oak" (Bloodshot)

AUG. 19: LYKKE LI, "Youth Novels" (LL Recordings) // DEATH VESSEL, "Nothing Is Precious Enough for Us" (Sub Pop) // THE UGLY SUIT, s/t (Touch & Go) // FIERY FURNACES, "Remember" (Thrill Jockey) // JAGUAR LOVE, "Take Me to the Sea" (Matador) // JENNIFER O'CONNOR, "Here With Me" (Matador) // XAVIER RUDD, "Dark Shades of Blue" (Anti-/Epitaph) // THE ACADIA STRAIN, "Continent" (Prosthetic) // GASLIGHT ANTHEM, "The '59

Sound" (SideOneDummy) // GENTLEMAN AUCTION HOUSE, "Alphabet Graveyard" (Emergency Umbrella) // STARLING ELECTRIC, "Clouded Staircase" (Bar/None)

AUG. 26: CORDERO, "De Donde Eres" (Bloodshot) // GABE DIXON BAND, s/t (Fantasy/Concord) // LAAZ ROCKIT, "Left for Dead" (Massacre) // RAINE MAIDA, "The Hunter's Lullaby" (Kingnoise) // THE REIGN OF KINDO, "Rhythm, Chord & Melody" (One Eleven)

SEPT. 9: PEOPLE IN PLANES, "Beyond the Horizon" (Wind-up) // CALEXICO, "Carried to Dust" (Quarterstick) // JOAN BAEZ, "Day After Tomorrow" (Bobolink/Razor & Tie) // BOSTON SPACESHIPS, "Brown Submarines" (Guided by Voices Inc.) // THE NEW YEAR, s/t (Touch & Go) // CHAD VANGAALLEN, "Soft

Airplane" (Sub Pop) // ANGELA DESVEAUX, "The Mighty Ship" (Thrill Jockey) // THE BROKEN WEST, "Now or Heaven" (Merge) // PONTIAK, "Sun or Sun" (Thrill Jockey)

SEPT. 16: ERIC DURRANCE, "Angels Fly Away" (Wind-up)

SEPT. 23: MOGWAI, "The Hawk Is Howling" (Matador) // BLITZEN TRAPPER, "Furr" (Sub Pop) // BRIGHTBLACK MORNING LIGHT, "Motion to Rejoin" (Matador)

OCT. 7: DANIEL MOORE, "Stray Age" (Sub Pop)

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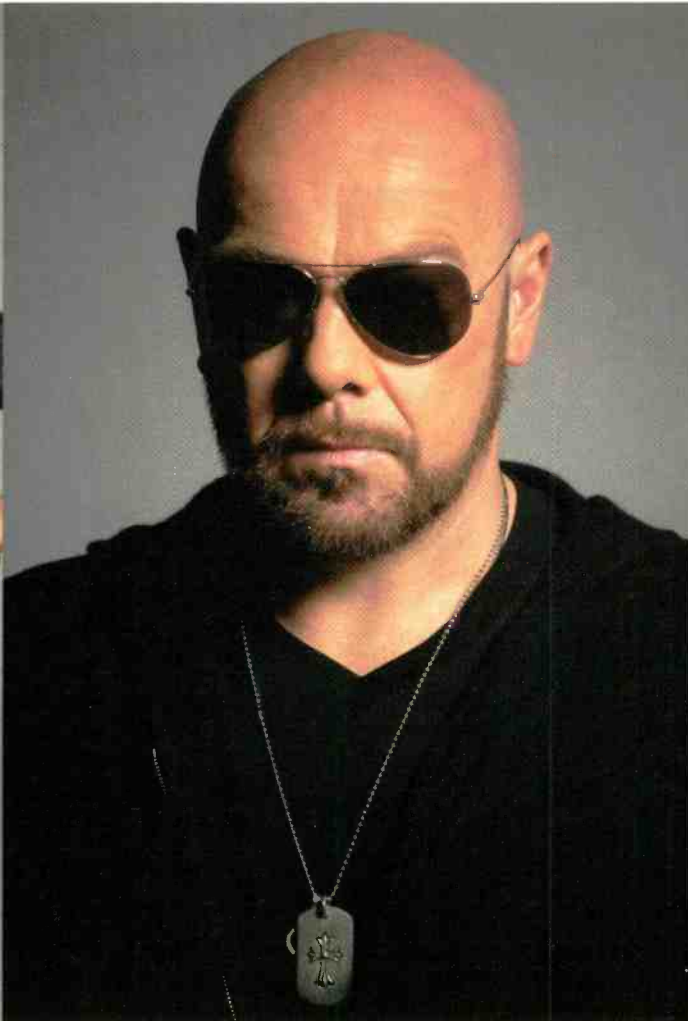
FOREIGNER

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FOREIGNER

A RE-ENERGIZED BAND MOVES ITS HITMAKING LEGACY FORWARD

BY GARY GRAFF

When lead guitarist Mick Jones considers the state of Foreigner these days, he sees a rearview mirror filled with accomplishments—but also a front windshield that has a clear view of the road ahead. ■ There is, of course, the past, a track record as one of the most successful rock bands of the past three-plus decades. But Jones is much more excited today about Foreigner present. After a brief hiatus, he put together a new lineup in 2005 and has been touring steadily since. And the aptly titled compilation “No End in Sight: The Very Best of Foreigner” features “Too Late,” the first new Foreigner recording in 11 years and, Jones says, a harbinger of more to come. ■ The album is set for release July 15 on Rhino Records. The release coincides with the opening date of the band’s summer tour in Augusta, Maine. *continued on >>p42*





The new crew that comprises Foreigner today, from left: JASON BONHAM, JEFF PILSON, MICK JONES, KELLY HANSON, MICHAEL BLUESTEIN and THOM GIMBEL.

from >>p41 “To tell you in a nutshell, I’ve never been as excited—right back to the very beginning, I’d say,” Jones says about the current incarnation of Foreigner, which includes Jason Bonham, son of late Led Zeppelin drummer John Bonham, on drums; former Dokken bassist Jeff Pilson; keyboardist Michael Bluestein; multi-instrumentalist Thom Gimbel; and former Hurricane singer Kelly Hansen stepping into the role Lou Gramm populated for most of Foreigner’s run.

“The freshness, the drive, the power, the stage show . . . The whole nine yards is just notched up big-time with these guys,” Jones adds. “It’s kind of a new beginning”—or, as it were, like the very first time.

Foreigner has sold more than 70 million albums worldwide, according to the band’s management, and amassed a loaded library of hits. The group debuted on the Billboard Hot 100 with “Feels Like the First Time” in March 1977 and reached its chart peak with two weeks at the No. 1 spot in December 1984 with “I Want to Know What Love Is.”

Phil Carson, a former Atlantic Records executive who helped break Foreigner internationally circa 1977 and is the band’s current manager, says, “Foreigner’s got so much going for them, so much historical stuff. Mick has just got this uncanny touch of creating great songs and getting the right people around him to record and play them live. They’re songs that just touch people.”

Foreigner was, of course, built to last. Jones, a native of Surrey, England, was already a music veteran with session and writing credits for George Harrison, Peter Frampton and Johnny Halliday when he came to New York as part of Spooky Tooth. Following that band’s 1974 split he became part of the Leslie West Band.

After a falling out with West, Jones was at a crossroads. But he had an ally in manager Bud Prager, who was in a similar situation after losing West as a client. “[Jones] used to say to me, ‘You should be doing something significant,’” recalls Prager, who borrowed against his pension plan to help finance Foreigner. “I said, ‘Mick, listen, I do the best I can. You don’t do anything. So if you’re going to do something, go do it, but don’t keep telling me to do something significant.”

“The next day, in walks Mick Jones. He said, ‘Could I use your receptionist to make some phone calls?’ From that day forward, he began assembling Foreigner.”

Jones auditioned and rehearsed the first Foreigner lineup at Prager’s office at 1790 Broadway in New York. Despite initial reticence from record labels, the new group signed with Atlantic Records (working with then-fledgling A&R exec John Kalodner) and had a hit right out of the box with its self-titled debut.

Released March 8, 1977, “Foreigner” ranked among the top 20 albums on the Billboard 200 for that year and spawned the first three of the band’s eventual 13 top 20 hits. The following year’s “Double Vision” did even better thanks to a pair of gold-selling

singles, “Hot Blooded” and the title track.

“You think back to the first couple of Foreigner albums and it was just hit after hit after hit,” says radio consultant Fred Jacobs of Michigan-based Jacobs Media, who was working at Detroit rock station WRIF-FM at the time. “They were really well-crafted, well-written, well-produced songs that just screamed for top 40 as well as rock airplay.

“I think it symbolized a time where rock became a lot more hit-driven and had more of that crossover potential. Foreigner was one of those bands, along with Boston. If you grew up as a teenager in that mid- to late ’70s zone, Foreigner is the music you hold near and dear to you.”

Jones, meanwhile, remembers that early stage as an overwhelming time. “I remember hearing the reports every week of what it

‘You think back to the first couple of Foreigner albums and it was just hit after hit after hit.’

—FRED JACOBS, JACOBS MEDIA

was doing, the way radio was grabbing onto it,” he says. “It really just had a life of its own. The roller coaster started and we were on it, and it was sort of a very giddy time.”

The ride continued for four more albums: “Head Games” (1979), “4” (1981), hits set “Foreigner Records” (1984) and “Agent Provocateur” (1985). But it wasn’t all smooth. Personnel changes began with “Head Games,” and as the campaign for “4” wound down, Jones’ and Gramm’s creative differences were aired in public. And “quite a bit of turmoil” in Jones’ private life led to a band hiatus prior to “Agent Provocateur.”

Foreigner rallied for “Agent Provocateur” but the downhill slide began shortly thereafter. Gramm left the band in 1991, replaced by Johnny Edwards, but returned in mid-1992. Foreigner’s last Billboard Hot 100 hit was “Until the End of Time” from 1995’s “Mr. Moonlight,” the group’s last studio album. Gramm, who struggled to recover from a benign but still invasive brain tumor in the late ’90s, left the band for good in 2003.

By that time, Jones—who also produced hit albums for Van Halen and Billy Joel—was “exhausted . . . I didn’t know if I wanted to keep Foreigner going or whatever. I was just at a bit of a dead end, and I had lost some of my self-confidence, which one does, occasionally.”

So Jones took time to spend with his family and “clear a lot of shit out of my head” until Carson reached out to him in 2004.

“I told him, ‘Let’s do it again. Let’s find some people and start the band again,’” Carson says. His initial idea was to include Bonham, a fan and friend of Jones, and former Yes guitarist Trevor Rabin, who had a successful career in the soundtrack world.

Rabin ultimately passed but Bonham was in, and Carson says that “by that time, Mick had decided, ‘Hey, I would like to try this again.’”

When a Santa Barbara, Calif., classic rock station asked the group to play for a muscular dystrophy benefit, Foreigner was back on track.

“The way it came together was just so natural,” Jones says, calling Bonham “the clincher. He kind of helped talk me back into putting the band back together because he was crazy about the songs and getting an opportunity to play them. It just fell together.”

Bonham, for his part, calls being in Foreigner “a dream gig, really. It’s a hit factory, and the fans just go crazy for them.”

Jones and Carson’s goal now is to make sure that audience connects those hits with the band in a more meaningful way. Though they reject the idea that Foreigner was the “faceless” or “corporate” rock band that critics contended it was during the ’70s, they do acknowledge that the songs have somewhat eclipsed the band.

The songs are certainly still there. According to Nielsen BDS, Foreigner’s songs were heard 14,699 times in April across all monitored U.S. stations. That’s an average of 490 Foreigner songs per day, with the hits “I Want to Know What Love Is,” “Cold As Ice,” “Feels Like the First Time” and “Double Vision” leading the charge.

Carson, nevertheless, says that “if you ask a hundred people, ‘Have you heard of the Eagles?’ they will all say yes. ‘Fleetwood Mac?’ Most will say yes. If you ask the same 100 people, ‘Have you heard of Foreigner?’ it won’t be nearly that many. But then if you start singing the songs to them, everybody knows the songs.

“So somehow in the world of Foreigner, the music and the songs they created took precedence over the name of the group.”

Among the methods Carson is using to overcome that is TV ads for Foreigner’s upcoming summer dates, with Bryan Adams co-headlining, that hammer in the band name alongside the hits, “slamming the fact that all these songs are by the same band, and that band is Foreigner.”

There’s also hope that “Too Late” from the “No End in Sight” set will have some radio impact. The new album also includes a new concert recording of “Starrider,” a live medley of “Juke Box Hero” and Led Zeppelin’s “Whole Lotta Love,” and an acoustic version of “Say You Will.”

“You wouldn’t expect to hear Foreigner on mass-appeal top 40 radio again,” radio consultant Jacobs says, “but there is a greater likelihood that you’ll hear some spins on the classic rock stations. It all depends on what the track sounds like. Because of the changed nature of radio, there’s just not a convenient place for any of those kinds of bands.”

Jones, meanwhile, says the best strategy is for Foreigner to be visible—and audible.

Heavy touring during the past three years, including a 2007 jaunt with Def Leppard and a plum spot at Led Zeppelin’s London reunion show last December, has “brought the awareness back to a lot of people,” Jones says.

Jones plans to make an entire new album with Foreigner’s current lineup, and he likens the situation to what he felt while starting the group in 1976.

“The chemistry is so good with the band,” Jones says. “It does feel like the first time all over again. I feel completely re-energized. I’m happy. I’m playing better than I feel I’ve played before. I’m in good shape and I look forward to playing every night, and that’s a real testament to this version of the band. It’s fun again.”

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NO FOREIGNER TO SUCCESS

MICK JONES TALKS ABOUT HIS BAND'S THREE-DECADE VOYAGE

In 1976, Mick Jones found himself out of a job. ■ The Surrey, England, native had a rep as a guitar gunslinger dating back to his own band, Nero & the Gladiators; session credits for George Harrison, Peter Frampton and Johnny Halliday; and tenures with the Leslie West Band and Spooky Tooth. But after an angry departure from the Leslie West Band, Jones was at a crossroads and looking for his next move. ■ He came up with a winner—Foreigner. Recruiting an old mate, Ian McDonald from King Crimson, and some unknown American players, Jones created a juggernaut that's sold more than 70 million albums worldwide and enough hits to fill a double-disc retrospective ("No End in Sight: The Very Best of Foreigner," due July 15 on Rhino Records). Critics may not have considered Foreigner the hippest band to ever tread the rock'n'roll boards, but it's hard to argue with that kind of successful track record and the enduring appeal that Jones and his latest incarnation of the band (which includes late Led Zeppelin drummer John Bonham's son Jason and former Dokken bassist Jeff Pilson) continue to enjoy.

In 1976, when you formed Foreigner, could you have imagined still leading the band in 2008?

I guess I have to say no. [laughs] The life expectation of bands was pretty low. I didn't even think I'd be playing after the age of 30, 35. I guess the [Rolling] Stones and [Led] Zeppelin were starting to become "classic" at that point, but I had no idea. I wasn't expecting anything like the reception we got for the first album, even. I thought it was going to be a labor of love for the next few years to establish ourselves. I certainly hadn't set my sights past that. So what's happened has been . . . unbelievable, really.

What was the impetus for forming your own band?

I didn't quite know where my career was heading. I was a little bit high and dry in New York, and I sort of issued a challenge to Bud Prager, my manager who I'd worked with with Leslie West. And the challenge was to see if we could bring the best out of each other, and that was the thing that really got the ball rolling.

That relationship between you and Prager is an important part of Foreigner's story, isn't it?

You could say that. The challenge was whether he was going to be a real manager and whether I was going to be able to have some real success as a musician. That was the premise it was based on. So I started writing, I had some song ideas, and I gradually started to enlist members of the band to play with.

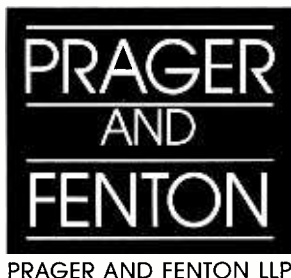
How did you assemble Foreigner's first lineup?

First of all it was with Ian Lloyd, the singer of a band called Stories, who really helped me a tremendous amount at the beginning to flesh out the songs vocally. And one by one I added players. I had recently met up with Ian McDonald, and he became involved. And then I believe it was Al Greenwood, the keyboard player. Then we finally settled, after quite a search for drummers, on Dennis Elliott, and then eventually Ed Gagliardi on bass. Then, after about 50 auditions of singers, we ended up with Lou [Gramm].

continued on >>p46

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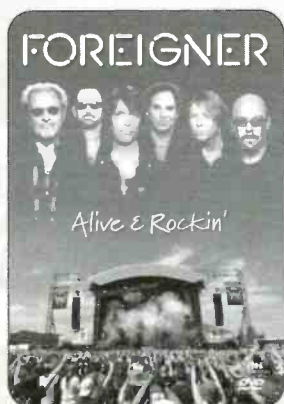
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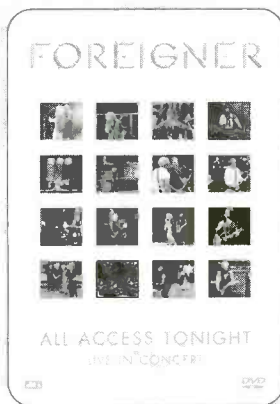
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from >>p44 **Gramm was a crucial find. Was it love at first listen?**

Yeah, it was. When I heard his voice on an album that I'd been given of his band, Black Sheep, I was actually in the midst of writing "Feels Like the First Time." I'd had a few demos from people who'd sent stuff in, and I was listening to them. The moment I heard Lou's voice, it clicked.

What was your vision for Foreigner?

I wanted it to be a band that had the ability to choose its own direction. I needed it to have, like, a palette, to be able to choose from different colors and different sounds and different directions. I felt that we needed keyboards, from organ through synthesizers, which were still in the early stages at that point. Ian McDonald, who was a multi-instrumentalist, helped a lot, too. It had to have that ability to travel through different styles and create a different sort of style.

Was it easy getting a deal for Foreigner?

No. [laughs] Bud and I had a short-list of companies, labels that we wanted to be on. It was quite disappointing. They seemed to be very underwhelmed by it. It was hard to take; it was sort of rejection right at the beginning. And I thought, "Wow, these people are obviously not seeing it the way we do." But eventually when [our tape] was sent back to Atlantic asking for another listen, somebody called John Kalodner got a hold of it and he started to bring it to the attention of Jerry Greenberg, who was then the president of Atlantic. [Kalodner] gradually turned the company on to the band and rallied everybody to get behind it. Then the whole thing just took off. I don't think the record company had ever experienced anything like that before.

At that time rock bands weren't really having pop hit singles. But Foreigner did from the get-go.

No, it was definitely more of an album-oriented world at the time. I knew that "Feels Like the First Time" was probably a bit more commercial than anything I'd written so far, and "Cold As Ice," I realized that had a bit of a pop edge to it. But to me the important thing was writing an album that you could listen to from the beginning to the end. The singles were sort of highlights, the songs that attracted people's attention more immediately. But my heart was more into making albums.

Did you ever feel that Foreigner as an album band got short shrift because of the singles?

Not according to the sales of the albums and the amount of people who bought them. I think we were considerably more of an album-selling band. I think the thing really was we were fighting upstream a lot. We had to fight quite a lot with the different trends that came in—the dawn of punk, the critics, the things flying around like "corporate rock" where the band had been put together in the boardroom of the record company; all this bullshit. I was always confident in the music, and I put my heart and soul into everything that we did. That's all I could do, and it seemed to work. I always wanted this band to be regarded as an album band more than a singles band. I have a feeling at the end of the day we probably are.

Lineup changes began with 1979's "Head Games." Were you disappointed the original band didn't stay together?

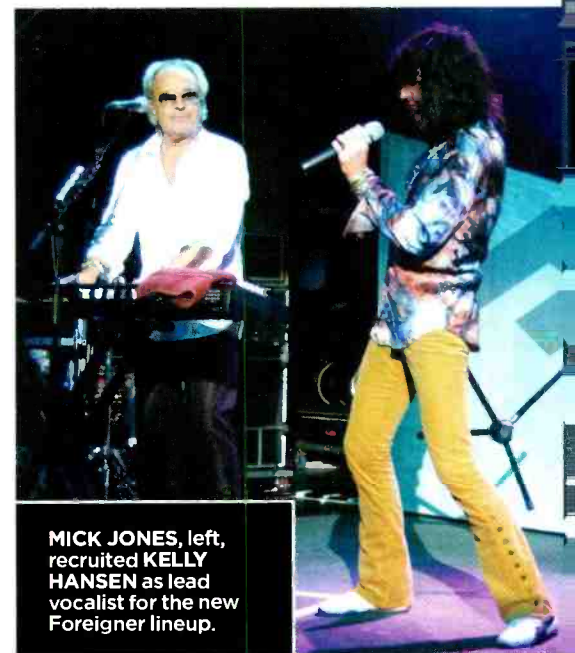
I look back now and I think, "Was that the right thing to do?" I really don't know. It was just at the time I felt that the band needed to hone its direction. People may not have understood quite what was going on, but it was the normal process of a band growing and changing on its way.

What's your perspective now on your relationship with Gramm?

That's a tough one. [laughs] We had a great deal of respect for each other. We went through a tremendous amount together, highs and lows. We were never the closest of friends but I think we both appreciated each other's gifts. At times it felt very close. I look back at a lot of great, happy times, a lot of very heady times, especially in the first few years. I don't think there's any malice between us now, but I think... the chasm between us has deepened. But over time, I'd say it was a great relationship.

Even when he was complaining about you being a control freak?

[Laughs] If I look back on it, I was probably a little too much that way. I felt I was the visionary of the band, if you like. I was sort of a little desperate at first to keep it that way. But from the very word go I really encouraged Lou's involvement. We wrote a number of great songs together.



MICK JONES, left, recruited KELLY HANSEN as lead vocalist for the new Foreigner lineup.

Some feel that "I Want to Know What Love Is" was the death knell for Foreigner, at least as a credible rock band. How do you see it?

I can't really say that. If you look at [our] whole history, each album had a couple of ballads on them. I think that Lou aired his opinion about it at the time, and that's what led to people jumping on it as a reason for [our] differences. But I can never really think that having a worldwide No. 1 song would be detrimental to a band.

You put Foreigner on ice earlier this decade, shortly after the band's 25th anniversary. What happened?

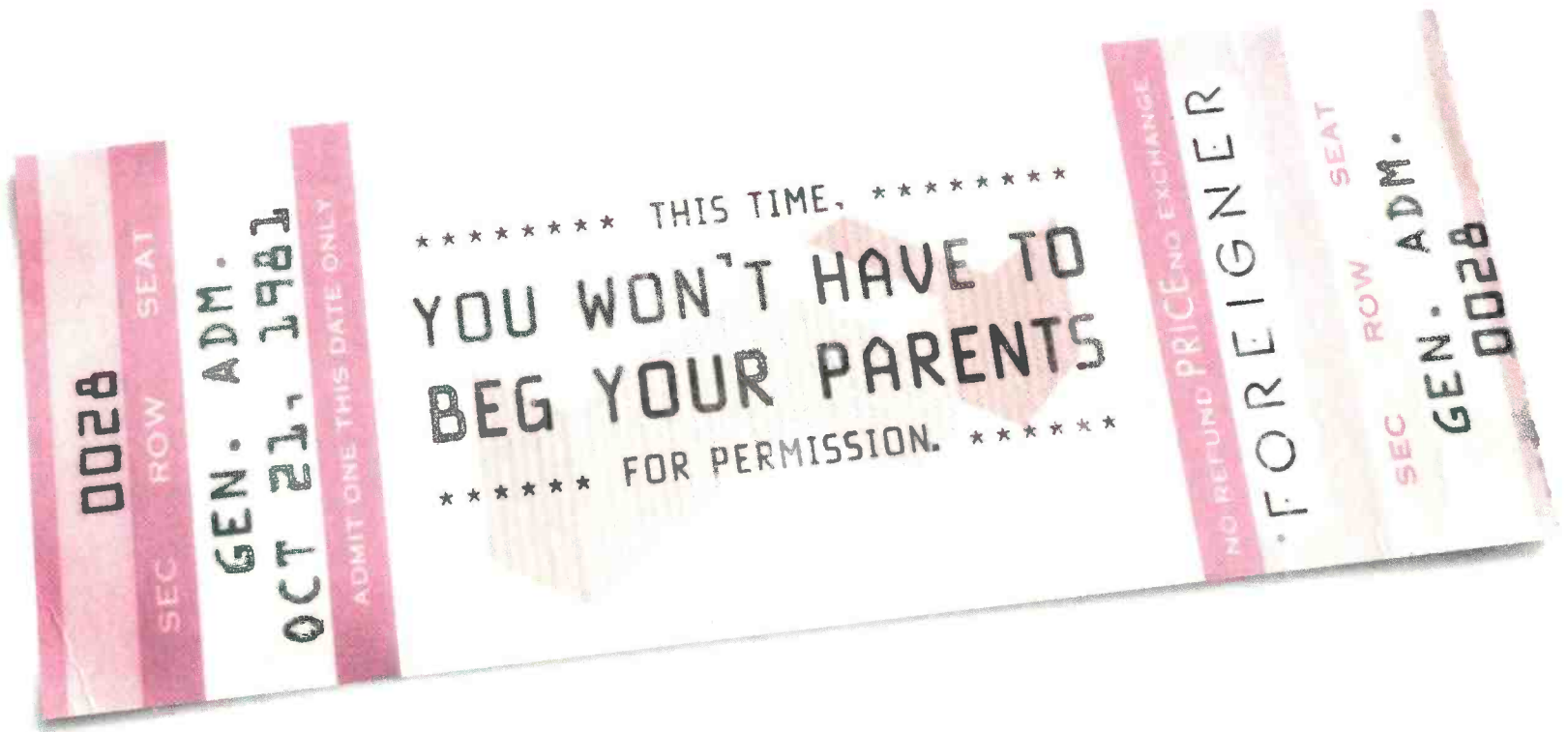
Lou and I had gotten back from a European engagement, and I think we both realized we didn't have much of a future; we were at odds about several different things. Lou sort of immediately put plans together to go out by himself, and I just took some steps back and took it easy. I spent a lot of time with my family, getting to know my kids again. It worked out very well for me.

There's a new song, "Too Late," on "No End in Sight" that indicates you don't intend for this version of Foreigner to be an oldies act.

Yeah, it's not just pulling a band together for the sake of touring. There's a long-range plan now that we really do have with the lineup. It's just very exciting and I'm very much into that. I don't really have time to think about negative things from the past or dwell on things. I'm glad to say that I think I've found my way again.

—Gary Graff

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MICK JONES' TOP FIVE

FOREIGNER FOUNDER MICK JONES SHARES HIS FIVE FAVORITE SONGS FROM 31 YEARS OF RECORDING WITH THE BAND

"FEELS LIKE THE FIRST TIME" ("FOREIGNER," 1977): "That started things off. It was an important stage in my life and unwittingly the song that would herald the beginning of the band and get things really moving and be the catalyst for everything to just fire the engine up."

"HOT BLOODED" ("DOUBLE VISION," 1978): "It was a very spontaneous way that track came together in the studio, and I really felt it sort of summed up the band as a rock band—it confirms the band to me as a rock band, and still does to this day."

"SPELLBINDER" ("DOUBLE VISION," 1978): "There's a lot of songs that I like that are not necessarily the hits. This kind of showed off a little bit of the versatility of the band. A little sophistication."

"URGENT" ("4," 1981): "'Urgent' was a pivotal song for the band. It was going out on a limb a bit and creating a soul song with that



FOREIGNER commanded the album and single charts through the early '80s when this performance was photographed at New York's Madison Square Garden.

kind of rhythm and the sax solo—which is my favorite sax solo of all time, by Junior Walker. It's kind of an odd song, but I was very proud of that song and the way it was accepted. But it showed there was an underlying feeling of soul in the band. To me, that song confirmed that."

"WAITING FOR A GIRL LIKE YOU" ("4," 1981): "That probably had the most emotional effect on me as a writer. I co-wrote it with Lou [Gramm], but to me it had an incredibly powerful resonance within me. It was the first time I felt like I wasn't in control of things; it was something coming down through me—or through us, I guess—at the time. It was just a very emotional experience, and still is. Sometimes to this day it brings out a lot of emotional resonance when we perform it." —Gary Graff

CHART LEADER

FOREIGNER HAS MULTIPLATINUM HISTORY

When Billboard last year calculated the highest-charting albums in the 50-year history of Atlantic Records, Foreigner topped the tally with "4," which spent 10 weeks at No. 1 on the Billboard 200 after its July 25, 1981, debut.

The band edged out such Atlantic labelmates as U2, the Rolling Stones and Led Zeppelin.

Foreigner has been certified for sales of 39 million albums and singles by the RIAA. The band's sales tracked during the Nielsen SoundScan era beginning in 1991 now total an addi-

tional 5.2 million. Foreigner's management reports the band's global sales total 70 million units.

The titles on these charts are ordered by peak position on the Billboard 200 albums chart and the Billboard Hot 100 singles chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

FOREIGNER TOP SONGS

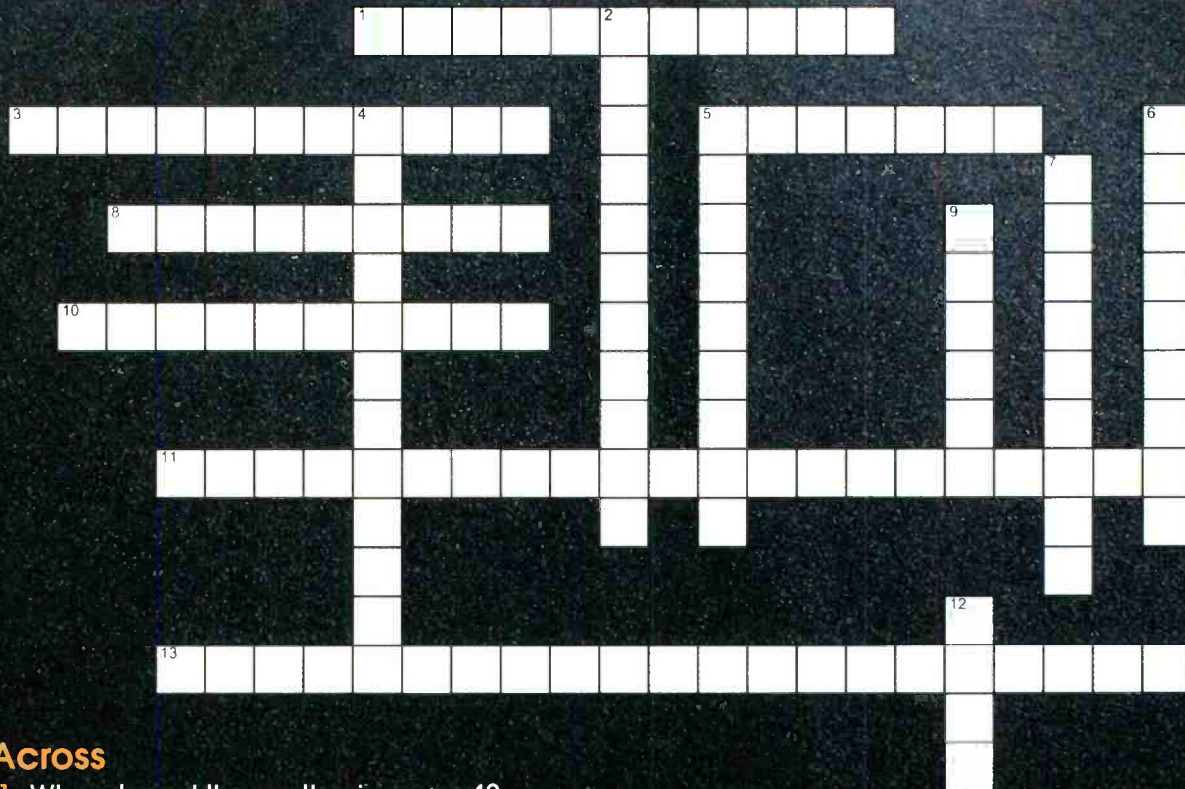
Rank	Title	Peak Position	Debut Date	Label
1	I Want To Know What Love Is	1 (2 weeks)	Dec. 8, 1984	Atlantic
2	Waiting For A Girl Like You	2 (10)	Oct. 10, 1981	Atlantic
3	Double Vision	2 (2)	Sept. 23, 1978	Atlantic
4	Hot Blooded	3	July 1, 1978	Atlantic
5	Urgent	4	July 4, 1981	Atlantic
6	Feels Like The First Time	4	March 26, 1977	Atlantic
7	I Don't Want To Live Without You	5	March 19, 1988	Atlantic
8	Cold As Ice	6	July 23, 1977	Atlantic
9	Say You Will	6	Dec. 5, 1987	Atlantic
10	Dirty White Boy	12	Sept. 8, 1979	Atlantic

FOREIGNER TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	4	1 (10 weeks)	July 25, 1981	Atlantic
2	Double Vision	3	July 8, 1978	Atlantic
3	Foreigner	4	March 26, 1977	Atlantic
4	Agent Provocateur	4	Jan. 5, 1985	Atlantic
5	Head Games	5	Sept. 29, 1979	Atlantic

FOREIGNER

NO END IN SIGHT: THE VERY BEST OF FOREIGNER



Across

1. Who played the synthesizers on 4?
3. Who plays drums for Foreigner today?
5. What is the name of Foreigner's new single?
8. Who played guitar on "Until The End Of Time"?
10. Who are they touring with this summer?
11. What was the group's first single released in 1977?
13. What was their biggest single?

Down

2. In the early '70s, what group was Mick Jones a member of?
4. What's the name of their new greatest hits?
5. Who sang backing vocals with Jennifer Holliday (*Dreamgirls*) on "I Want To Know What Love Is"?
6. What was the title of Mick Jones' 1989 solo album?
7. How many records has Foreigner sold to date?
9. On which Foreigner song did Jr. Walker play the sax solo?
12. How many new studio & live recordings are featured on the new best of release *No End In Sight*?

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1977



1978



1979



1981



1984



1987



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LOS HORÓSCOPOS DE DURANGO; inset: VICENTE FERNÁNDEZ

AGAINST THE ODDS

Regional Mexican Dominant Latin Genre Despite Market Adversity BY LEILA COBO

More than any other genre in Latin music, regional Mexican has been buffeted by market conditions broad and specific. The genre has been affected by developments ranging from the crack-down on illegal immigrants and the nation's economic downturn to the uncertainty over the impact of the recent sale of Latin powerhouse Univision Music Group to Universal Music Group. ■ And yet, numbers from Nielsen SoundScan and the RIAA show a genre that, despite the downturn in the economy in general and the music industry in particular, remains sturdy, if not unshaken. Regional Mexican music is still, by huge margins, the dominant Latin music genre in the country.

According to Nielsen SoundScan numbers, regional Mexican music accounted for an astonishing 59.5% of all U.S. Latin music sales for the first 19 weeks of the year, up from the 57.7% it represented for the same time period in 2007.

Perhaps most surprising, even though regional Mexican sales have dropped—as has been the case with all music sales—the numbers are not nearly as catastrophic as one might imagine, as they are down by 13.8%. In comparison, sales of Latin pop were down 20.4% while sales of Latin rhythmic music, including reggaetón, were down 31.8%.

The RIAA's 2007 year-end numbers paint a similar picture. While net shipments of Latin music in the United States were down by 19% compared with 2006, net shipments of regional Mexican were the least affected, in percentage terms, down by a scant 3%.

The continued resilience of regional Mexican lies in a combination of ingenuity and sheer numbers. People of Mexican descent remain the biggest Hispanic group by far in the country. Whereas previously they tended to settle in pockets in the West, Midwest and Southwest, they are increasingly spreading out.

That fact is reflected by the predominance of regional Mexican stations in the country, accounting for 19.7% of all Hispanic listening, according to Arbitron's 2007 Hispanic Radio Today report. Beyond the myriad AM regional Mexican stations scattered just about everywhere, the Mexican population in major urban areas has grown so much that in the past year alone, New York and Miami had the first regional Mexican FM stations launch in those markets.

Beyond demographics, regional Mexican is fueled by innovation and a spirit of independence that has kept the genre vibrant and agile.

Regional Mexican "has kind of gotten my juices going again," says Johnny Phillips, VP of indie distributor Select-O-Hits, which ventured into the regional Mexican business last year. "Tiy to go out and sell a country or pop record. But with regional Mexican the sales are definitely still there. It reminds me a lot of the way our business used to be 15 years ago, where a lot of the big accounts were family-owned."

Truth be told, at least half of all regional Mexican product nowadays is sold via mass-merchant accounts. But one-stops and indies still account for roughly the other half of the market. This not only forces labels and artists themselves to develop a personal touch, but also fosters the rise of smaller groups.

"I see a lot of new acts doing well at a more street level," Sony BMG Norte VP of marketing/A&R Nir Seroussi says, citing newer acts like Los Cuates and El Tigrillo Palma.

"You won't necessarily see them on the top 10 of the charts, but you go to the nightclubs and the dances and the reaction is amazing," Seroussi says. "And my sales are fine. My numbers contradict a little bit of all that negativism you hear about. Yes, immigration and the recession has affected us, but on

this end, people are still buying records."

"I see more new companies," KBUE (La Que Buena) Los Angeles PD Pepe Garza says. "When major labels have less money for promotion, it opens new spaces for others. People that weren't around before are now making money with their albums and with their artists."

That there is money to be made is exemplified by mariachi icon Vicente Fernández, who just began the first leg of a 25-plus-show trek and broke attendance records at San Francisco's Cow Palace and the Stockton (Calif.) Arena.

More than 15,000 people attended Fernández's May 10 show at the Cow Palace, breaking the previous record, held by the Rolling Stones, by 88 people. Fernández's show made more than \$1 million in gross sales, according to Billboard Boxscore.

Or May 11, at the Stockton Arena, Fernández again broke an attendance record—his own—by drawing 11,516 people, far more than acts like Gwen Stefani or the Cheetah Girls.

Ticket prices ranged from \$47 to \$175, with a record 4,200 tickets sold within an hour of going on sale.

While one might expect someone like Fernández to do well at the box office, the numbers nevertheless reflect an appetite for the music and a willingness from the industry to approach things in a different manner.

Sales of Fernández's album, for example, benefited from a major mobile deal in Mexico, with Sony Ericsson embedding it in 50,000 cell phones, a first for a regional Mexican act in that country. And in the States, Fernández's shows were promoted on Spanish- and English-language media.

"As promoters, we have to look for different strategies to attract audiences to our events," says Martin Fabian, owner of management/concert

promotion/label Grupo Nueva Generación, whose roster includes Los Horóscopos de Durango and up-and-comer Espinoza Paz. As an example, Fabian cites his upcoming Unidos tour, which will pair up Los Horóscopos and norteño star Intocable for 40 shows under a co-headlining bill, an anomaly in the regional Mexican circuit.

Beyond sheer promotion, Fabian is perpetually on the lookout for new acts, even though spontaneous success, as that enjoyed several years ago by a host of burgeoning duranguense acts, is now rare. "Artist development is key," he says. "New music that can re-

fresh programming."

Ironically, despite the swell in smaller acts, regional Mexican industry mavens could not point to one defining musical trend or movement in the market.

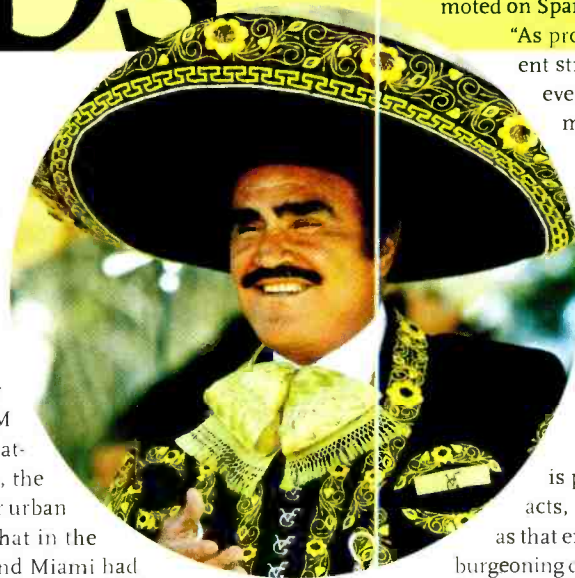
Instead, they say, music seems to spring from different pockets and, likewise, to work in specific markets.

In Los Angeles, Garza can't point to a specific movement, but more to a specific style—one that relies more on double-enter dre and saucy, often racy lyrics as those espoused by the likes of Inquietos del Norte, El Tigrillo Palma and Los Amos de Nuevo León.

Overall, "it's a more segmented market," Sony BMG Mexico GM Miguel Trujillo says. And because sales of regional Mexican music are so depleted in Mexico due to piracy, "not everything automatically works everywhere, like before," he says. "For example, the sierrero movement works well in the Mexican Pacific Coast and the U.S. West Coast and perhaps in the Phoenix area."

However, "you still see that reflection effect between Mexico and the United States," says Maru Gonzalez, director of A&R/creative for publisher Sony/ATV Mexico. "I still see that most groups have an impact here first—even if they don't sell albums—and then they go hit big in the United States."

But, regardless of how big you are, she says, "if you don't update and renew your style, you die."





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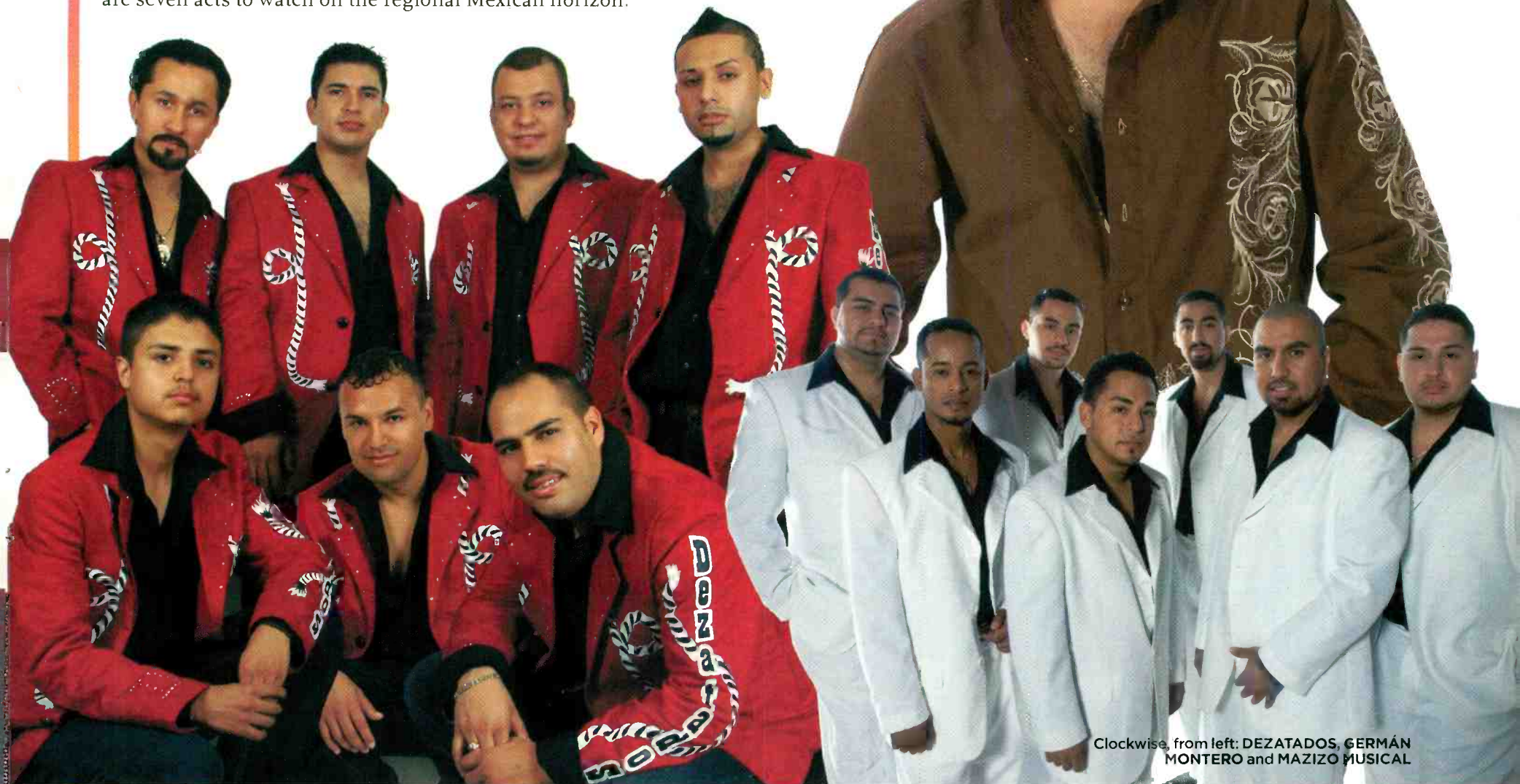


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ARTISTS TO WATCH

New Regional Mexican Acts Rising Amid Challenges
BY AYALA BEN-YEHUDA and LEILA COBO

In an uncertain industry, regional Mexican music holds steady as the reigning genre of Latin music in the United States. This is thanks in no small part to the continued development and innovation of artists. Following are seven acts to watch on the regional Mexican horizon.



Clockwise, from left: DEZATADOS, GERMÁN MONTERO and MAZIZO MUSICAL

Dezatados

Romantic duranguense octet Dezatados was formed barely a year ago by a core group of five former members of Los Horóscopos de Durango. The musicians include vocalist Braulio Muro, who spent four years as saxophonist/singer for Los Horóscopos and brings rare vocal harmonies to the duranguense realm. Muro and the other former Horóscopos members joined with musicians from other groups and called themselves Dezatados, a play on words that means “released” or “unleashed.” Dezatados’ first album, “Con Todo El Poder,” came out in October 2007 on Univision Records and stood out for its elaborate vocals and a surprising cover of “Bachata Rosa,” the Juan Luis Guerra hit, transformed into a tasteful duranguense track and first single. Dezatados has yet to chart on Billboard’s sales and airplay charts.

Germán Montero

Hailing from the Mexican state of Sinaloa, Germán Montero sings romantic banda music with passionate, heartfelt flair. Montero’s soulful vocals have propelled his current single, “Amantes Escondidos,” to No. 1 on Billboard’s regional Mexican airplay chart. The track is No. 5 on Hot Latin Songs this week. Not bad for an artist on his first solo album. Montero got his start playing with bands in Mexico when he was 15. His major break came in 2001, when he was hired to play with La Arrolladora Banda El Limón, with which he honed his skills enough that this year he released solo debut “Pensando en Tí” (Univision Records). Montero is currently touring the United States.

Juan Carlos Gonzalez

Singer/songwriter Juan Carlos Gonzalez, a native of Nayarit, Mexico, debuted in 2006 with his album “Quien Fuera” (Luna Music) and followed up with a radio station tour last year. He is working on a follow-up album for this year. Gonzalez eschews covers on his banda debut, which is full of poetic, sentimental ballads and simple, elegant production. Guitar, accordion and brass blend seamlessly, particularly on “Serenata” and the lilting “Quien Fuera.”

Linderos Del Norte

This romantic norteño act led its independent label, A.R.C. Discos, to its highest chart position with the sax- and keyboard-driven single “Como Olvidarte,” which hit No. 34 on Hot Latin Songs earlier this year. The song was written by legendary songwriter and A.R.C. founder Ramon Gonzalez Mora, author of many hits for similar-sounding act Conjunto Primavera. Linderos, which like Conjunto Primavera hails from Chihuahua, Mexico, released its album “Como Olvidarte” in 2007.

Los Buitres De Culiacan, Sinaloa

The norteño quartet is a project of prolific producers Omar and Adolfo Valenzuela, who released Los Buitres’ “Palabra de Acero” on their Universal-distributed Ladisco label last year. The album mixes corridos and romantic songs; latest single “Estoy Tomando Sin Control” is an uptempo party track on the group’s next album, “El Rey de los Vicios,” due in July from La Disco Music. The group is currently touring

the western United States and has played gigs at Chivas USA Major League Soccer matches in Los Angeles.

Los Primos De Durango

The young purveyors of a poppy, accessible duranguense style hit No. 2 on Billboard’s regional Mexican albums chart with their ASL/Machete release “Voy a Convencerte.” That album, and single “Tal Vez,” earned the group two finalist spots at this year’s Billboard Latin Music Awards. The group from Durango, Mexico, got its start playing at political rallies put on by ASL founder Pepe Serrano, then a specialist in political marketing and advertising. The telegenic Los Primos have appeared on mun2’s “Reventon” show as well as popular soap opera “Al Diablo con los Guapos,” among other TV appearances. The group has tour dates lined up in the States and Mexico this summer.

Mazizo Musical

Based in Chicago, Mazizo Musical puts a twist on the duranguense beat by mixing acoustic instrumentation with the synthesized sound associated with the genre. Mazizo’s debut album, “Si Te Quedaras,” was released in 2005 on Univision Records and didn’t chart. But the group changed things around with 2006’s “Nuestros Sueños,” which included the Marco Antonio Solís cover “Loco Por Tí” that charted on the regional Mexican airplay tally. “Hasta Mañana,” from 2007’s “Por Sobre Todo,” also made that chart. Last year, greatest-hits set “Línea de Oro: Loco Por Tí” reached No. 15 on the regional Mexican albums chart. The group also played at Billboard’s second annual Regional Mexican music summit in 2007.

DIGITAL DRIVE

Online Sales Make Inroads Among Regional Mexican Fans

As with Latin music overall, regional Mexican's digital sales are tiny compared with its physical sales. Though the genre accounts for more than half of all Latin music sales, regional Mexican made up only 10.3% of Latin digital sales in 2007, according to Nielsen SoundScan. ■ But the picture seems to be changing. As of May 11, regional Mexican made up 13.8% of Latin digital albums year to date, according to Nielsen SoundScan. That's more than a 70% increase from where the genre was digitally at the same time last year.

With regional Mexican front-line and catalog product now widely available digitally, the next order of business is aggressively marketing that content. A key initiative will be tying in the physical retail experience with the digital, as department store chain La Curacao is doing with its Pasito Tunes service beginning this summer.

The digital store, powered by MusicNet, offers access to millions of songs in a variety of Latin genres. But regional Mexican stands to benefit in particular, given La Curacao's customer base in the southwestern United States.

Beginning in July, the company is set to open pavilions in its stores that allow customers to plug in their MP3 players or laptops and purchase music on site. Staffers can instruct customers on how to use the service.

Pasito Tunes will be promoted in the personal electronics sections at La Curacao, which offers discounts for purchasing MP3

players or computers and Pasito Tunes subscriptions together.

Digital distributor the Orchard has also sought to make the physical-digital connection by selling an MP3 player at La Curacao preloaded with 100 songs by acts on regional Mexican label Musart/Balboa.

But more than online downloads, "mobile is where the action is" for regional Mexican, the Orchard mobile marketing manager Nathan Thompson says.

The company has made full-track downloads from Balboa acts available as exclusives on Sprint phones prior to wide release, beginning last fall with Joan Sebastian's album "No Es De Madera" and in April with Cuisillos' "Vive Y Dejame Vivir."

While he wouldn't reveal sales figures, Thompson says they were "extremely encouraging for the format."

Johnny Phillips, VP of independent distributor Select-O-Hits (which handles regional Mexican labels DBC, Serca and Far Music), is also betting on ringtones.

"Everyone has a phone, but not everyone has a computer where they can download [music]," Phillips says.

But instead of making every track from every album available as a ringtone, Select-O-Hits is asking its regional Mexican labels to pick its strongest titles to push with carriers.

Regional Mexican mobile content got a major boost in availability and exposure when the Univision Tonos application launched last year. Mobile content provider 9 Squared merged with Spain-based Zed this year. The move put three Latin mo-

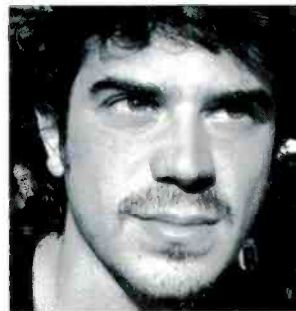
bile content platforms—Música Real, Zona de Tonos and Univision Tonos—under one company with worldwide distribution and plans to acquire mobile distributors in Latin America.

"As our distribution expands down there we will definitely bring the content as well," says Ted Suh, chief marketing officer for Zed in the United States.

Stateside, most of the company's regional Mexican success has come via its downloadable application that allows ringtones to be previewed. It's available on Verizon, but much of its volume comes from carriers popular in the Western United States, such as Alltel and Metro PCS.

So far, 300,000 people have signed up to receive text updates about new ringtones available through Univision Tonos, Suh says.

Other Latin genres like salsa may have wider appeal world-



'When we talk to mobile partners they are constantly asking us for regional Mexican.'

—EROL CICHOWSKI, IODA

wide, says Erol Cichowski, content manager for Latin and South America at the Independent Online Distribution Alliance. But the regional Mexican niche can be targeted on mobile, where even catalog—such as from Texas label Joey Records—can be successfully monetized.

"It speaks to the longevity of the genre," Cichowski says. "When we talk to mobile partners they are constantly asking us for regional Mexican, what we have, who we work with—now there is the browsability, where people who know the genre know what they want, and they can find it in a way they wouldn't be able to do at physical retail." —Ayala Ben-Yehuda

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FOREMOST FORMAT

Regional Mexican Remains Biggest Latin Sound At Radio

From small AM stations in the heartland to those that rule the airwaves in big urban centers, regional Mexican is the biggest Latin radio format in the United States. It's also the fastest-growing, particularly on the East Coast and in the Midwest, home to an increasing number of Mexican families and radio stations that cater to them. ■ Within the last two years, regional Mexican FM stations have been established in Florida and New York—markets long identified with Cuban, Dominican and Puerto Rican musical traditions. Univision Radio's WQBU (La Que Buena) began broadcasting in the metro New York area in early 2006; in January of this year, Spanish Broadcasting System launched WRAZ (La Raza 106.3) in the Miami/Fort Lauderdale, Fla., market. The latter's signal covers Homestead and Florida City, two new Mexican population centers.

In addition to cities throughout California and Texas, the list of stations monitored by Nielsen BDS reveals regional Mexican formats in Atlanta; Oklahoma City; Portland, Ore.; Wichita, Kan.; Raleigh-Durham, N.C.; Tampa, Fla.; and Indianapolis.

"Regional Mexican is a window of opportunity in some of the smaller markets that the major companies haven't advanced into yet," says Churchill Media GM Paul Danitz, whose company owns the LaX network in Eugene and Portland, Ore., as well as Yakima, Wash.

The Spanish-speaking populations in LaX's broadcast areas range from longstanding but underserved to fast-growing, as in Portland.

LaX's strategy is to blend local news and talk with nationally charting songs. Like LaX, the format of Oklahoma City's KTUZ is regional Mexican, but it will play the occasional pop or urban hit. That's typical of stations in developing markets that don't have a station for every style of Latin music.

"We try to give them options," KTUZ music director Gabriel Ocegueda says of his listeners.

A look at the top 10 of Billboard's regional Mexican airplay chart at press time shows stalwarts with decades in the genre, such as Conjunto Primavera and Vicente Fernández, are still bedrocks on radio. But newer faces like El Potro de Sinaloa, German Montero and Dareyes de la Sierra are also present.

In some places, balancing the tastes of diverse Spanish-speaking populations can be a challenge, but some PDs at this year's Billboard Latin Music Conference showed a willingness to play local artists and make room for different musical preferences.

Julie Garza, on-air personality/PD at WYMY (96.9 La Ley) Raleigh, N.C., said the move-

ment of other Latin-American immigrants into her mostly Mexican market meant the playlist had to be adjusted.

The station's one-hour daily experiment with Latin pop, reggaetón and bachata has recently been expanded to two hours.

Smaller stations are the ones that break local talent, Luna Communications chairman/CEO Abel de Luna says. The company operates many stations in California's rural Central Valley.

"We take the risk of developing new artists, because other stations want to play what's already a hit," says de Luna, who also tries to break such artists as singer/songwriter Juan Carlos Gonzalez via Luna's label and management companies.

Other examples of local acts played on de Luna's La Maquina Musical network are Fresno, Calif., group Cristaleros del Sur (recently signed by indie powerhouse DBC) and Modesto, Calif., act Los Canelos de Durango.

Keeping promotions fresh and relevant to local audiences is also a fiercely competitive game. De Luna cites an

attention-getting Mother's Day promotion involving a play on Mexican phrase "Vale madre" ("Don't give a damn," or worse). The promotion offered coupons (vales) timed to Mother's Day (madre), redeemable for gasoline, grocery and restaurant purchases.

Pepe Garza, PD of KBUE/KBUA (Que Buena 105.5/94.3 FM) Los Angeles and KRQB (Que Buena 96.1 FM) Riverside-San Bernardino, Calif., cites a recent promotion in which the station will give away a home or help the winner with his or her mortgage.

"We're aware of what is happening in the street," Garza says. "We're not living in our own world."
—Ayala Ben-Yehuda



JULIE GARZA

Regional Mexican playlists need adjustment when demographics shift.

Latin Chart-Toppers

The chart recaps in this Latin music special are for the year to date starting with the Dec. 1, 2007, issue, the beginning of the chart year, through the May 24, 2008, issue.

Recaps for Top Regional Mexican Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Regional Mexican Songs are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

Hot Regional Mexican Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- VICENTE FERNANDEZ (2) Sony BMG Norte
- LA ARROLLADORA BANDA EL LIMON (2) Disa/Edimonsa
- EL POTRO DE SINALOA (3) Machete
- EL CHAPO DE SINALOA (2) Disa
- CONJUNTO PRIMAVERA (3) Fonovisa
- GRUPO MONTEZ DE DURANGO (3) Disa
- FIDEL RUEDA (2) Machete
- ALACRANES MUSICAL (2) Univision
- K-PAZ (1) Disa/Edimonsa
- LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (2) Disa/Edimonsa

Hot Regional Mexican Songs

Pos. TITLE Artist -Imprint/Label

- SOBRE MIS PIES La Arrolladora Banda El Limon-Disa/Edimonsa
- UN BUEN PERDEDOR K-Paz With Franco De Vita-Disa/Edimonsa
- ESTOS CELOS Vicente Fernandez-Sony BMG Norte
- SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) El Chapo De Sinaloa-Disa
- PAZ EN ESTE AMOR Fidel Rueda-Machete
- TE LLORE Conjunto Primavera-Fonovisa
- EL VASO DERRAMA El Potro De Sinaloa-Machete
- TE QUIERO MUCHO Patrulla 81-Disa
- CHUY Y MAURICIO El Potro De Sinaloa-Machete
- SIN TU AMOR Alacranes Musical-Univision

Hot Regional Mexican Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- DISA (19)
- FONOVisA (18)
- UNIVISION (11)
- MACHETE (8)
- SONY BMG NORTE (6)

Hot Regional Mexican Songs Labels

Pos. LABEL (No. Charted Titles)

- FONOVisA (19)
- EDIMONSA (6)
- DISA (13)
- UNIVISION (11)
- MACHETE (8)

Top Regional Mexican Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- VICENTE FERNANDEZ (1) Sony BMG Norte
- K-PAZ DE LA SIERRA (5) Disa/UG
- LOS TIGRES DEL NORTE (3) Fonovisa/UG
- LA ARROLLADORA BANDA EL LIMON (2) Disa/UG
- GRUPO MONTEZ DE DURANGO (4) Disa/UG
- LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (1) Disa/UG
- LOS TUCANES DE TIJUANA (2) Univision/UG
- LOS TEMERARIOS (2) Disa/UG
- CONJUNTO PRIMAVERA (1) Fonovisa/UG
- PATRULLA 81 (1) Disa/UG

Top Regional Mexican Albums

Pos. TITLE Artist -Imprint/Label

- PARA SIEMPRE Vicente Fernandez-Sony BMG Norte
- CAPAZ DE TODO POR TI K-Paz De La Sierra-Disa/UG
- HISTORIA DE UN IDOLO Vicente Fernandez-Discos 605/Sony BMG Norte
- EN VIVO DESDE EL AUDITORIO NAC K-Paz De La Sierra-Disa/UG
- RAICES Los Tigres Del Norte-Fonovisa/UG
- LISTOS MONTADOS Y ARMADOS Los Creadores Del Pasito Duranguense De Alfredo Ramirez-Disa/UG
- QUE GANAS DE VOLVER Conjunto Primavera-Fonovisa/UG
- A MI LLEY Patrulla 81-Disa/UG
- 20 ANIVERSARIO Los Tucanes De Tijuana-Univision/UG
- 25 JOYAS Los Tigres Del Norte-Fonovisa/UG

Top Regional Mexican Album Imprints

Pos. IMPRINT (No. Charted Titles)

- DISA (21)
- SONY BMG NORTE (5)
- FONOVisA (15)
- UNIVISION (8)
- DISCOS 605 (2)

Top Regional Mexican Album Labels

Pos. LABEL (No. Charted Titles)

- UNIVISION MUSIC GROUP (43)
- SONY BMG NORTE (7)
- MACHETE (7)
- DBC (2)
- MASTERO (1)

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BANDA MAGUEY ANA BARBARA
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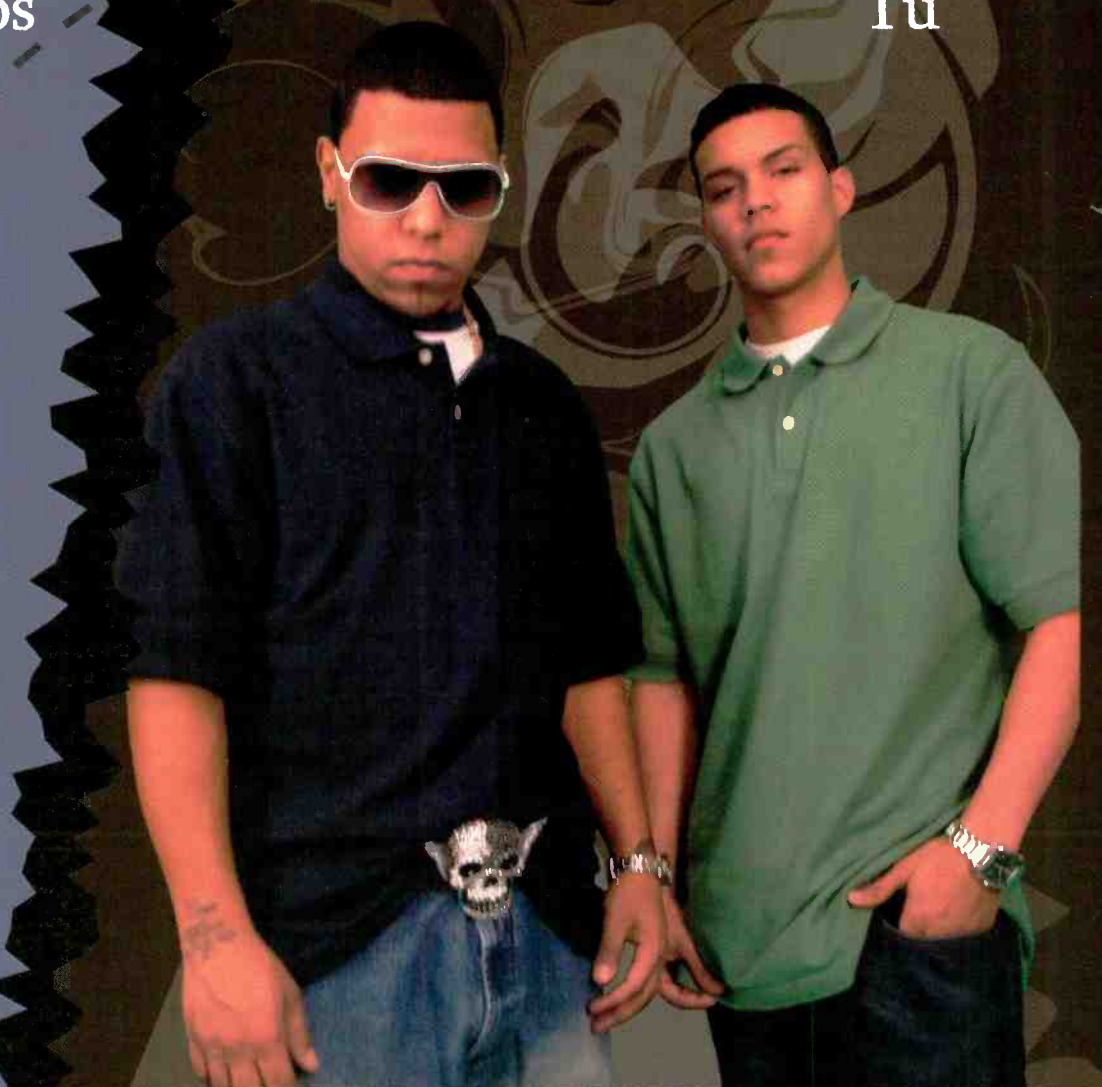
Nelia
 "Solo Sentimientos"



Nelia

The stunning, multitalented, multilingual singer who first gained notoriety with her hit "Touch My Bikini" in Europe, is poised to take America by storm. She made a debut splash at this year's Billboard Latin Music Awards with her Single "Solo Sentimientos". Her music carries elements of R&B, Pop, Bachata, Merenge and Reggaeton, fused together to create an undeniably unique and fresh sound. In addition to singing, Nelia writes her own lyrics and makes significant contributions in compositions and productions. Her debut U.S. album is set for release in October, 2008 and encompasses a sincere and inspiring tone with catchy, upbeat hooks and melodies that are expressions of her musical inspirations and life experiences. Nelia has shown a lot of courage tackling the male-dominated Bachata & Reggaeton music genre. Her hope is that the listeners will be inspired by the real message of the song which is about empowerment and taking control of one's own destiny. For more information on Nelia please visit www.nelia.us.

MICKILLA & A.B.
 "Tu"



Roberto Abreu aka: Mic Killa

A Dominican Republic native, Mic Killa comes across as laid-back. However, don't let that fool you, the energy he brings to the stage leave the crowd craving for more. His other passions are traveling and photography. His inspiration comes from true events. Mic Killa quoted, "Listeners seek to relate with the music, true statement." Elements such as pop, Rhythm & blues, Hip-Hop, Salsa, bachata and Techno are some of the sounds he is intergrading into Reggaeton. His upcoming album "The Urban Evolution" is expected to take the urban genre to the next level. Mic Killa resides in Chicago, Illinois where he is currently recording his album. Mic Killa also writes his own lyrics. Mic Killa has opened shows for Wisin y Yandel, Daddy Yankee, and Don Omar to name just a few. He brings with him a distinct style that sets him apart from the rest.

Rafael Rivera aka: A.B.

Born in Puerto Rico into a middle class family, A.B. quickly found his passion in music. In addition to singing and writing songs, he plays guitar and acts. A versatile vocalist with great charisma and looks has undeniable progress written all over. A.B. resides in Chicago, Illinois where he is currently recording his album, "The Urban Evolution." Elements such as Pop, Rhythm & Blues, Hip-Hop, and Techno are some of the sounds he is intergrading into Reggaeton. A.B. is also known for writing his own lyrics. AB quoted, "The urban genre is in desperate need of change, it's too monotonous. That change is "The Urban Evolution." His original brand of music and captivating style beckons listeners to come closer and listen.

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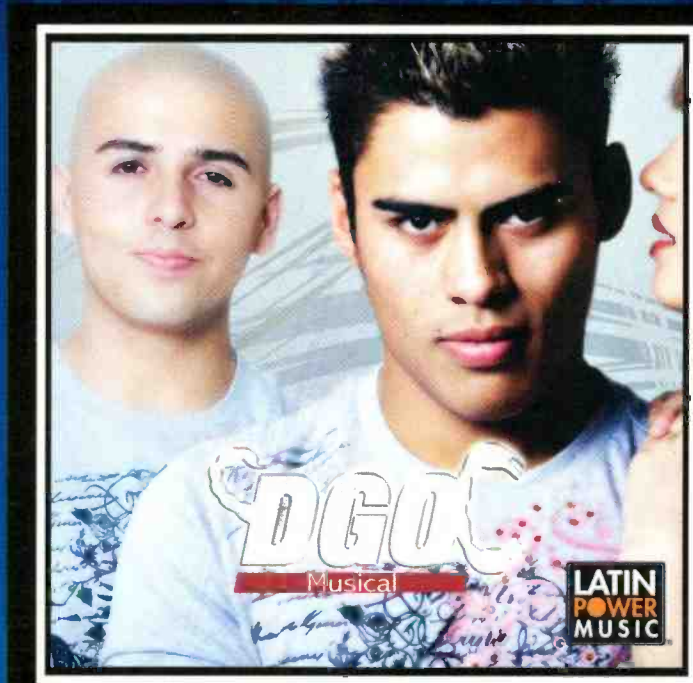


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ROCK BY KATIE HASTY

The Fast And The Furious

Labels Work Quickly To Bring New Sigur Rós Album To Market

So much of the release of Sigur Rós' new album came as a surprise. The biggest of these was that the Icelandic quartet would release "Med sud í Eyrum vid Spilum Endalaust" (With a Buzz in Our Ears We Play Endlessly) a mere month after announcing its very existence.

"Buzz" arrives June 23 worldwide via EMI and the following day in the United States via XL Recordings. An announcement went out to all territories simultaneously May 27 that album track "Gobbledigook" would be available for free download that day. A week later on June 2, fans could pre-order the album and the deluxe edition; those who pre-ordered would receive a download of the album a week in advance. On June 9, the entire album could be streamed from the band's Web site and Last.fm with the hope of attracting 70 million audience impressions.

Crafting this sort of rollout was challenging for both labels. XL senior VP of A&R Kris Chen admits the label had never worked with this sort of cycle. "That said, it hasn't just been a series of shot-in-the-dark experiments either," he says. "Every step has really been based on what feels right. There's a certain amount of natural instinct on all sides that needs to be trusted."

Last year, a live performance documentary DVD ("Heima") and accompanying CD of acoustic-driven music ("Hvraf/Heim")

kept the band visible. But Sigur Rós' "instinct" to release the album as early as possible was born out of frustration with the traditional lag time between an album's completion and its release. Sessions began in February, with the band co-producing with Flood (U2, Depeche Mode).

"They didn't get along initially. There was some posturing, like the band going, 'Who the fuck are you?' and Flood going, 'What am I doing here?' After five days of that, they started to get along. They gelled over nerdy microphone gear conversations," says Sigur Rós manager John Best of Big Dipper Productions.

The producer most notably drew singer Jón Thor Birgisson's voice upfront on songs more traditionally structured (read: verse/chorus) than their three previous studio efforts have contained. Birgisson even recorded one song in English (another first), though his remarkable falsetto keeps it practically indistinguishable from his native Icelandic tongue.

After postproduction wrapped, EMI and XL had just two weeks to get their marketing plans rolling. Luckily, "Sigur Rós have a fervent fan base who are keen to be mobilized and are incredibly Internet-savvy. In a way, this doesn't rely on huge amounts of promotion," says EMI head of publicity William Luff, who

worked closely with U.S. publicity team Press Here.

Indeed, fan input helped determine the contents for the album's limited edition, due in September, which will contain a 192-page book of photos, notes and memorabilia; pieces of actual 16mm film shot of the band; and a DVD of 2008 performances.

TV has been one of the band's biggest drivers in the United Kingdom, as the track "Hoppípolla," culled from 2006 album "Takk," was used in the trailer for hit series "Planet Earth" and in promos for such events as the 2006 FIFA World Cup. The album has sold 210,000 copies in the United Kingdom, according to the Official U.K. Charts Co., and another 202,000 stateside, according to Nielsen SoundScan. It hit the top 10 in Finland, Flanders, Greece, Ireland, Italy, Norway and Portugal, leading to an aggregate peak of No. 8 on Billboard's Top European Albums chart.

Sales have remained consistent in the States since the band's 1999 debut, "Agaetis Byrjun," which has sold 227,000 units; 2002's "(" has shifted 296,000. Now, thanks to Flood's production and a more traditional approach to song structure, Sigur Rós' camp believes the time is right for the group to cross over from cult sensation to the mainstream.

According to Best, making it happen will require more movie synchs along the lines of prior usages in such films as "Vanilla Sky" and "The Life Aquatic With Steve Zissou."

"We're still looking for that mainstream driver" in the States," he says. "We do no advertisements. Late last year, we were turning down huge deals from Cadillac and GE. We've only got ourselves to blame. We're trying to be more proactive about films and production. I think with the effort last year and with their potential there, the music has such a big chance to make an impact."

Additional reporting by Tom Ferguson in London.

>>>'DEATH' OR GLORY

Metallica's new album will be titled "Death Magnetic" and is expected in September via Warner Bros. Several songs reportedly cross the seven-minute mark but neither a track list nor single details have yet been announced. Produced by Rick Rubin, "Death Magnetic" is the follow-up to 2003's "St. Anger," which has sold 1.76 million copies in the United States, according to Nielsen SoundScan.

>>>'SLIP' AND SLIDE

Nine Inch Nails' "The Slip," which was made available as a free download from the band's Web site in May, will be released July 22 on CD, with distribution via RED. In the United States, Canada and parts of Japan, the two-disc set is limited to 200,000 individually numbered copies in Digipak form. It will include a bonus DVD of Nine Inch Nails performing material from "The Slip" during rehearsals, as well as a 24-page booklet and stickers.

>>>GAME CHANGES

Originally due June 24, then July 8, the Game's third album, "LAX," is now set for release July 22 via Geffen. The first single, "Game's Pain," featuring Keyshia Cole, is No. 22 on Billboard's Hot R&B/Hip-Hop Songs chart. Other guests include Lil Wayne, Common, Ne-Yo, Chrisette Michelle, Busta Rhymes and former Blink-182 drummer Travis Barker. Cool & Dre, Irv Gotti, Nottz, J.R. Rotem, Scott Storch, DJ Toomp, Hi-Tek and Kanye West contribute production.

>>>IN SPACE

Guided by Voices front-man Robert Pollard's new band, Boston Spaceships, will release its debut, "Brown Submarines," Sept. 9 on his own Guided by Voices Inc. label. Pollard is joined by former Guided by Voices bassist Chris Slusarenko and Decemberists/Jicks drummer John Moen. A fall North American tour begins Sept. 25 at Cincinnati's Midpoint Music Festival and runs through Oct. 18 in Nashville.

Reporting by Jonathan Cohen and Mariel Concepcion.

6 QUESTIONS

with LL COOL J
by HILLARY CROSLY

As Def Jam's first signee in 1984, LL Cool J has spent two decades balancing love songs with braggadocio, setting an example that most contemporary MCs have followed. Now the rapper, who's also appeared in 30 films and is producing a new untitled drama for CBS' fall season, is working on the final album in his Def Jam deal, "Exit 13." Due Aug. 5, the set is led by the single "Baby" featuring the-Dream.

1 You recently told the audience at WQHT (Hot 97) New York's Summer Jam that people have forgotten about you but you're going to jog their memory. What did you mean?

I plan to deliver some great material this year, and I think it's important that people understand my level of passion for "Exit 13." My music suffered a bit on my last two or three records because I made my decisions as an actor and businessman first.

2 One of the new songs, "I Cry," features Lil' Mo. How did that occur?

People suggested other artists but Lil' Mo delivered the quality of singing that I wanted on the record, and I believe in her as a talent. Talent doesn't always give you the ability to make great records. Those elements are separate, but I was able to harness her talent and put her in a position to sound great on a song. From the response we're getting at radio, people agree with me.

3 What producers are working on "Exit 13"?

I'm working with a lot of young, burgeoning producers, not many well-known guys. DJ Scratch is the most famous producer thus far on "Exit" and he produced the song "Rockin' With the Goat." The same way I worked with a lot of producers early in their careers and they became popular, these guys—Raw, Uncut, Ill-phonics and Suits—will be the next crop of A-list producers. There are a lot of symphonic instruments on this record, and it has a melodic musicality that I think goes beyond anything I've done in years.

4 Since this is your last album via Def Jam, are you looking to sign with another major label?

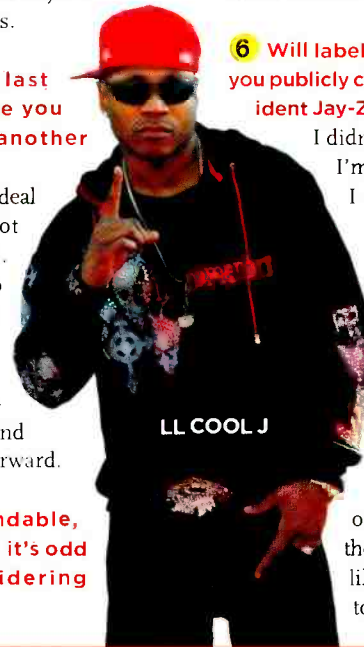
I'm not looking for a record deal right now because I'm not looking past this project. "Exit 13" is too important to start thinking about where I want to go label-wise. I want to give people the best record I possibly can, service this project completely and tour. I'll deal with that afterward.

5 Focus is understandable, but as a marquee artist, it's odd that you're not considering other labels.

After 24 years, I'm on my 13th record, so why would I be thinking about labels? I have so many other things going on in my life. If I only rapped, then I would be focused on my next situation. But I have a dramatic TV show with CBS that I'm getting ready to film, I've shot 30 movies, and I have a digital distribution company, LL Cool J Enterprises. It's not about looking to the next deal. That would be almost arrogant. Strategically, it's all about "Exit 13" being great, because whatever I want to do is based on what this record does. I'm better off making sure that this record is successful so that I have more options.

6 Will labels be hesitant to sign you after you publicly challenged former Def Jam president Jay-Z's business decisions last year?

I didn't say anything that wasn't valid. I'm not looking for another deal, but I wouldn't be uninterested either. Regarding my comments about Def Jam, if I make the world's worst record and you accept it, then your responsibility is to promote it. If you think it's the world's worst record and you can't promote it, then don't accept it. I never made my views a personal attack on anybody at Def Jam or tried to degrade anyone's reputation. I'm just glad that there's been a regime change. It feels like the new Lakers. I'm not going to focus on the negative.



ROCK BY MIKAEL WOOD

THE RIGHT STROKE

Guitarist Hammond Jumps To RCA With Second Solo Set

Strokes guitarist Albert Hammond Jr. says he never really set out to record his solo debut, "Yours to Keep," which arrived in 2006 in England on Rough Trade, then hit American stores early last year via Scratchie/New Line. "It was more about just leaving the safety of my home and making something more than demos," he says. "Then by the end of the process I had sort of finished an album, and it was like, 'Holy shit, here's a band.' It was very

exciting, so we started touring." Hammond's intentions for "¿Cómo Te Llama?" (out July 8 on RCA's new RED-affiliated Black Seal imprint) were somewhat firmer. While on the road supporting "Yours to Keep"—playing 130 shows in nine months, per Hammond's estimation, including a North American trek with Incubus—he began writing the songs he knew would end up forming his second solo set. "I had in mind that

I was going into the studio to make a record with other players," he says, "and that gave everything a different feel."

But not too different. "Llama," which Hammond and his sidemen recorded in five weeks at Manhattan's famed Electric Lady Studios, still emphasizes the band-leader's knack for tuneful indie pop. But with its bright guitar jangle and occasional soul and reggae flashes, the album is a little less scrappy than its predecessor.

That sonic upgrade is reflected in the more comprehensive way Hammond, Gentles and RCA A&R/marketing VP Matt Shay, who is running Black Seal, plan to promote "¿Cómo Te Llama?" "We wanted the first record to come out through a quote unquote indie," says Ryan Gentles, who manages the Strokes and Hammond. "With a band like the Strokes, all five of the guys have such high profiles that you can't just drop a solo record on a big major label—it would've looked cheesy." (RCA passed on releasing "Yours to Keep," which Gentles says didn't surprise him, since "at the time the company was being reshuffled and there was nothing like Black Seal there.")

"This is a more traditional launch" than the relatively low-key "Yours to Keep" campaign, says Shay, who adds that with only "four or five weeks . . . New Line didn't have the luxury of setup

time. People have wrapped their head around the idea of Albert as a solo artist now—he's established and he's played a ton of shows."

Shay says digital marketing, for which RCA has hired Brooklyn-based Sneak Attack Media, is an important component of the label's plan. Hammond recently shot a video for "GFC," the album's first single, and Shay is hoping to line up several TV performances around the album's release.

Hammond says he's committed to supporting "Llama" through January, at which point "there's talk about doing some Strokes thing." Gentles is submitting Hammond for several high-profile tour support slots in the fall, but says he's got holds on club dates in September and October if no offer materializes.

Hammond has told RCA execs they shouldn't necessarily look for an instant return on their investment. "I'm trying to build a career, so it's not about what happens in the first month," he says. According to Nielsen SoundScan, "Yours to Keep" has sold 33,000 copies in the United States; Gentles says he'd be "very pleased" to double that number. "But I also wouldn't be surprised if he surpassed that," the manager continues. "Albert's tenacious. He'll do what it takes in the name of trying to introduce people to his music."



ALBERT HAMMOND JR., second from left, and his solo band played 130 shows during a nine-month tour in support of his debut album.

THE BILLBOARD REVIEWS

ALBUMS

HIP-HOP

THREE 6 MAFIA

Last 2 Walk

Producers: various
Hypnotize Minds/Columbia

Release Date: June 24

▶ Winning a best original song Academy Award for "It's Hard out Here for a Pimp" (from "Hustle & Flow") didn't exactly inspire a spirit of highbrow subtlety in the two remaining members of Memphis' Three 6 Mafia. On "Last 2 Walk," the group's repeatedly delayed follow-up to 2005's breakthrough "Most Known Unknown," DJ Paul and Juicy J profess their interest in drugs on "Weed, Blow, Pills" and their affection for oral sex on "I'd Rather," where the pair admit, "I love having sex, but I'd rather get some head." Still, "Last 2 Walk" should satisfy longtime Three 6 fans. In addition to a handful of collaborative tracks with the likes of Akon and Good Charlotte, the set contains plenty of the woozily psychedelic hip-hop that made Paul and Juicy unlikely stars in the first place.—MW

R&B

DWELE

Sketches of a Man

Producers: various
Koch

Release Date: June 24

▶ This 20-track collection is inspired by love ("Love Ultra"), women ("Trav-

elin Girl"), sex ("Blow Your Mind") and all the ups and downs of relationships ("Free As a Bird," "Workin On It"), underlined by attractive production, pretty compositions and Dwele's supple voice. The narratives break from the norm on tracks like "I'm Cheating," where he croons about loving his partner's reserved side as well as her kinky side, and feeling the urge to cheat on one with the other as if they were two different people. The rock-tinged "Body Rock" and "Brandi," which features a rap verse, also stray from the typical soulful sound, but they add a welcome twist. Elsewhere, Dwele capably handles Bobby Caldwell's tough breakup anthem "Open Your Eyes" and displays vulnerability on "A Few Reasons." These "Sketches of a Man" are likely to be some of the most in-demand R&B tunes of the summer.—MC

POP

RY COODER

I, Flathead

Producer: Ry Cooder
Perro Verde/Nonesuch

Release Date: June 24

★ On his latest solo album, Ry Cooder intones, "Time is all you got," and it's the ravages of time that have informed the California trilogy he wraps up with "I, Flathead." But while 2005's "Chavez Ravine" and

SAM SPARRO
Sam Sparro
Producer: Jesse Rogg
Universal Republic
Release Date: June 24



Around for more than a year, Sam Sparro's "Black & Gold" has created the kind of viral buzz you can't buy. It's a Gershwin-meets-Goldfrapp song of tragic love, delivered by Sparro with a plaintive soulfulness that breaks hearts. On his debut self-titled full-length, the Australian-born, Los Angeles-residing singer/songwriter doesn't try to repeat "Black," because he doesn't have to: He can do it all. "Too Many Questions" beats Jamiroquai at its own game, getting closer to the essence of Stevie Wonder. "Sick" brings back the synth-washed narcissism of '80s Depeche Mode better than the band itself can. Even Prince gets punked: "Sally"—an ode to a stripper—is so funky it's downright purple. But the best part of Sparro is that he's not just multiplying old styles by new sounds. Dressed like a raver B-boy, switching between Rufus Wainwright and D'Angelo, the boy's not faking it.—KM

last year's "My Name Is Buddy" pondered losses—in places, communities, solidarity—"I, Flathead" takes us back to a time gone by, when California was in the early throes of modern development. The fictitious singer/songwriter Kash Buk and his band the Clowns provide the aural travelogue of the Golden State. Buk and company take us to Bakersfield ("Johnny Cash," "Spayed Cooley"), the Mexican border ("Filipino Dance Hall Girl," "My Dwarf Is Getting Tired") and the beatnik clubs ("Flathead One More Time," "Can I Smoke Here?"). It's a wild ride through another place and time, but Cooder keeps a steady, and trustworthy, hand on the wheel.—GG

THE WATSON TWINS

Fire Songs

Producers: Russell Pollard,
J. Soda
Vanguard

Release Date: June 24

★ After gaining recognition for backing Jenny Lewis on her 2006 solo debut, "Rabbit Fur Coat," the Watson Twins make a move to the forefront with their first Vanguard album. The set follows in the same folksy vein as the Louisville, Ky., natives' work with Lewis, touching on elements of country, folk and pop, and highlights the twin sisters' warm,

delicate harmonies and hooky choruses. The songs range from the playful guitar and piano of "How Am I to Be" to slow-burners like the countrified "Lady Love Me" and torch song "Only You." Horn flourishes liven up "Map to Where You Are," and the twangy, harmonica-laced cover of the Cure's "Just Like Heaven" is gentle and intimate. "Fire Songs" proves the Watson Twins are a strong songwriting team, and one that has earned its time in the spotlight.—JM

FOLK

JAMES BLACKSHAW

Litany of Echoes

Producer: not listed
Tompkins Square

Release Date: June 17

★ Twenty-seven-year-old Brit James Blackshaw has lately emerged as a major force in the world of instrumental guitar, his epic, austere compositions and unpretentious 12-string technique perching him somewhere between John Fahey and Robbie Basho. But guitar isn't the first thing you hear on "Litany of Echoes"; rather, it's the tense piano plunking on opener "Gate of Ivory," likely presented to assure fans that Blackshaw isn't content to stay in one musical place. Repetition remains key to the material's development (three of the six songs approach or exceed 12 minutes), but there are

more accessible and melodic transitions here ("Infinite Cycle") than in the past. There are even passages that resemble "hooks" (at the eight-minute mark of "Shroud," particularly), and the songs make more logical sense as pieces of music thanks to their presence. Mostly, it's just downright beautiful stuff.—JC

ROCK

ALEJANDRO ESCOVEDO

Real Animal

Producer: Tony Visconti
Back Porch/Manhattan

Release Date: June 24

★ If Alejandro Escovedo's 2006 album "The Boxing Mirror" was a reflection on mortality and the hepatitis C that nearly killed him, "Real Animal" buttresses the case for artistic immortality. The songs are richly textured, heartfelt autobiographical snapshots. "Nun's Song" concisely evokes the ethos of the Nuns, the San Francisco punk band in which Escovedo played: "We don't want your approval . . . We know we'll never be great," he sings of a band that hardly knew the chords to "Louie Louie." On "Chelsea Hotel '78," Escovedo rips away the sentimentality that often accompanies tributes to New York's former bohemian headquarters. The raucous "Chip n' Tony" pays tribute to the band Rank & File, with whom Escovedo played a sublime

form of early-'80s country punk. "Sister Lost Soul" swells with sweet emotion, instilling visions of Tina Turner in her '80s prime. Sweeping violins and take-no-prisoners guitars co-exist in producer Tony Visconti's gorgeous glam frame for Escovedo's visionary sound.—WR

G. LOVE & SPECIAL SAUCE

Superhero Brother

Producer: Chris DiBeneditto
Brushfire Records

Release Date: June 24

★ When G. Love & Special Sauce released their self-titled debut in 1994, the Philadelphia trio created a distinctive new recipe for beat-driven summer chill-out music. "Superhero Brother" demonstrates further seasoning, as frontman/songwriter Garrett "G. Love" Dutton adds reflections on politics and fatherhood to his unique and variable hip-hop/blues formula that otherwise pays tribute to funk music, weed and blueberry pie. Bright guitar hooks, expansive piano and Jimi "Jazz" Prescott's driving bass create tracks like "Wiggle Worm" and "Georgia Brown" that are as engrossing as they are stress-reducing. With only vocals, acoustic guitar and harmonica, the title track shows off G. Love's solo chops, as well as his fantasies to end wars and save whales. A choice cold beverage for a warm-weather buzz.—EN

DR. JOHN

City That Care Forgot

Producers: Dr. John, Herman
"Roscoe" Ernest, the Jedi Master
429 Records

Release Date: June 3

There's been no shortage of thoughtful musical responses to Hurricane Katrina, but this album-length elegy by one of the city's foremost voices stands at something like the Mitchell Report of the bunch. "City That Care Forgot" is a righteous service indeed, all rage and soul and careful optimism, a place where the ballads drip and burn as much as the rockers, the barbs come quick and sharp ("Say it's a job well done, then you giggled like a bitch, and hopped back on the Air Force One"), and the best prognosis that the doctor can muster is, "We're getting there." Dr. John has enlisted much help here, including that of Eric Clapton, Willie Nelson and Terence Blanchard, and his own Lower 911 band can churn up bayou funk at the snap of a finger. But though "City" is a vicious rebuke, its greater power comes from its being shot through with a deep love and a deeper sadness.—JV



MÖTLEY CRÜE

Saints of Los Angeles

Producers: N. Sixx, DJ Ashba,
J. Michael
Eleven Seven Music

Release Date: June 24

As elder statesmen of hair metal, Mötley Crüe's first full album with its original lineup in more than a decade could have been a sedate affair engineered to appeal to the 30- and 40-somethings who worshipped the band when it ruled the Sunset Strip. Instead, all guns are blazing on this ballad-free ninth album. The band's signature blues/punk/glam blend remains intact, but the act sounds hungrier than it has since 1989's "Dr. Feelgood." Lyrically, the set serves as a soundtrack to autobiography "The Dirt," with songs like "What's It Gonna Take" and "Down at the Whiskey" chronicling Mötley's rise to the top and "Welcome to the Machine" voicing frustration once there. While not every song is a winner, the title track and sleaze anthem "This Ain't a Love Song" are standouts.—BT



THE BILLBOARD REVIEWS

SINGLES

BLUEGRASS

DAN TYMINSKI

Wheels

Producer: Dan Tyminski
Rouder

Release Date: June 17

Those who believe it's been far too long since Alison Krauss + Union Station's Dan Tyminski released his 2003 solo debut will be thrilled that his sophomore effort is at hand. Marked by the fine picking, strong vocals and well-chosen songs that AKUS fan have come to expect, "Wheels" is a stunning second effort. In true bluegrass tradition, "Some Early Morning" is a fine, haunting tale of a man wrongly accused and "Making Hay" is a reminder that you can't get above your raising. Tyminski ably handles AKUS bandmate Ron Block's "It All Comes Down to You" and the Kitty Wells classic "Whose Shoulder Will You Cry On," while "Who Showed Who" deals with the aftermath of a woman's murder of her husband ("Who's right or wrong/Two children left without a home").—KT

BLUES

HOMEMADE JAMZ BLUES BAND

Pay Me No Mind

Producer: Miles Wilkinson
NorthernBlues

Release Date: June 10

A blues band featuring a 16-year-old lead guitarist/vocalist, a 13-year-old bassist and a 9-year-old drummer might well strike blues fans as little more than a novelty act. Indeed, Ryan Perry (the 16-year-old, his brother Kyle (bass) and sister Taya (drums) have a novel thing going on, but blues lovers will do well to listen to their debut disc before drawing any conclusions. This Tupelo, Miss., trio

knocks down 11 solid tunes, 10 of which were penned by the kids' father, Renaud Perry. "Right Thang Wrong Woman" is a great, original blues number. Ryan sings the hell out of the song, and he snaps off a couple of pretty crunchy guitar solos as well. "Blues Concerto" showcases Renaud working a fierce harmonica and more strong lead guitar from Ryan. The next generation of blues players sounds like they mean business.—PVV

VITAL REISSUES

LIZ PHAIR

Exile in Guyville

Producers: Brad Wood,

Liz Phair

ATO

Release Date: June 24

When "Exile in Guyville" was released in 1993, its lo-fi sound and frank lyrics about female sexuality and desire were seen by many as revolutionary. Fifteen years later, the pendulum has swung so far the other way that ditties about oral sex and girls kissing girls top the pop chart and can be heard while shopping at the drugstore. But "Guyville" stands the test of time simply because, while the shock value might have diminished, the intelligence and soulfulness with which Liz Phair sings about these topics remains unparalleled. The rerelease contains three bonus tracks; only one of them, the mournful "Ant in Alaska," is worth multiple listens. Phair also took it upon herself to "return to Guyville" and make a movie about it; while there are some funny moments on the DVD ("rouge-ing" nipples, anyone?), most of it seems extraneous. Most of the time, you just shouldn't mess with perfection.—CH

POP

JENNIFER HUDSON

Spotlight (4:11)

Producers: Stargate, Ne-Yo

Writers: S. Smith, M. Eriksen, T. Hermansen

Publishers: Z/Universal, BMI; Sony/ATV/EMI, ASCAP

Arista

While Jennifer Hudson gained notoriety as a finalist on "American Idol," it was her Academy Award-winning turn in last year's "Dreamgirls" that catapulted her to stardom. She previews upcoming anticipated debut CD with "Spotlight," written and produced by hitmeisters Ne-Yo and Stargate. Instead of handing over their signature ballad stamp, they opt here for a laid-back groove with just enough beats per minute to keep grown-ups and their kids toe-tapping. Hudson's restrained vocal is a contrast to what we've heard to date (think "And I Am Telling You I'm Not Going"), focusing instead on the lovely melody. Hardcore fans may be disappointed with such understated introduction but rest assured, there's room on her debut to show off those powerful pipes. For now, the spotlight is on establishing a new pop star—and it's on the mark.—CW

COUNTRY

DARIUS RUCKER

Don't Think I Don't Think About It (2:57)

Producer: Frank Rogers

Writers: D. Rucker, C. Mills

Publishers: Cadaja/MXC/Still Working for the Woman, ASCAP

Capitol Nashville

Within the past year, a herd of pop/rockers, from Bon Jovi to Jewel to Jessica Simpson, have taken a shot at the country market. Latest on that list is Hootie & the Blowfish frontman Darius Rucker. Rarely has such a move sounded more organic than on this South Carolina native's potent debut single. There's a sense of purpose that makes Rucker feel like a member of the country family, rather than calculating interloper. Produced by Frank Rogers (Brad Paisley,

Josh Turner), "Don't Think I Don't Think About It" is steeped in steel guitar and fiddle, providing an ideal setting for Rucker's warm, muscular voice, alongside a poignant slice of poetry that oozes regret, hurt and longing. This single is that perfect combination of solid production, a great vocal and finely crafted song that adds up to a hit. Sounds like country may have a shining new star.—DEP

R&B

NAS FEATURING KERI HILSON

Hero (4:03)

Producer: Polow Da Don

Writers: N. Jones, P. Fincher Jones

Publisher: not listed

The Jones Experience/Def Jam/Columbia

As one of rap's greatest lyricists, it's fitting that Nas has the last word about the controversy surrounding his latest project (which was to be called "Nigger," but is now untitled). He proclaims to be a hero because of his ability to connect with the people his music speaks to, while serving as one who overcame obstacles to achieve suc-

JESSICA SIMPSON

Come On Over (2:58)

Producers: John Shanks, Brett James

Writers: J. Simpson, R. Proctor, V. Banks

Publishers: Sweet Kisses/EMI April/Circle C/Full Circle, ASCAP Columbia Nashville

Pop princess and tabloid queen Jessica Simpson needed to hit a home run with her country debut if she wanted any shot of being accepted in a skeptical carpetbagger's world, which has recently been inundated by the Eagles, John Mellencamp, Darius Rucker, Bon Jovi and Jewel. How about this? Mission accomplished and then some. Sexy, flirtatious "Come On Over" is everything it needs to be—undeniably country and not forced. Under watchful maestro John Shanks and Brett James, Simpson shines on a steel guitar-laden track that finds her pleading with a beau to drop everything for a little loving. Is it the most thought-provoking tune in recent years? No, but Simpson is convincingly ready to play in the country arena. Come on over, indeed.—KT



cess. But rather than rehash a rags-to-riches story, Nas takes it in another direction: By bringing into question why he can't tell the truth about today's struggles, he points out the irony of how to some he still is that word that he himself cannot use to title his album: "Still in musical prison, in jail for the flow/Try telling Bob Dylan,

Bruce or Billy Joel/They can't sing what's in their soul." Genius.—SR

TRIPLE A

JOHN MELLENCAMP

My Sweet Love (3:27)

Producer: T Bone Burnett

Writer: J. Mellencamp

Publisher: Belmont Mall, ASCAP Hear Music

Like so many formidable singer/songwriters that reigned in past decades, John Mellencamp has been tossed off top 40, but he's adapted to a comfortable new home at country and triple A—and the latter format is lapping up folk-laden "My Sweet Love" from upcoming full-length "Life, Death, Love and Freedom" (July 15). The rumbling, percussive-driven track sounds like it was recorded in someone's garage, with an oft-repeated hook that charms with rubber-band elasticity. While Mellencamp likely hopes to also champion at country with "background" vocals from Little Big Town's Karen Fairchild, her way-too-prominent singalong actually distracts from the tune's otherwise organic charm. No matter. Mellencamp's swagger is intact and radio is bound to give "Love" a major embrace.—CT

FOREIGNER

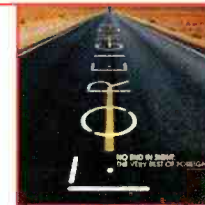
Too Late (3:50)

Producers: Mick Jones, Marti Frederiksen

Writers: M. Jones, M. Frederiksen, O. Lieber, R. Irwin

Publishers: Somerset, ASCAP; Marti Frederiksen/Sienna, BMI Rhino/Atlantic

It was 32 years ago that Foreigner scored first top five "Feels Like the First Time." Twenty-four hits and 70 million albums later, the band returns July 15 with Rhino double-disc "No End in Sight: The Very Best of Foreigner." Among the 32 songs are four new tracks, including single "Too Late"—the band's potential first-charting release since 2000. Guitar-gustful, percussion-soaked "Too Late," with vocals from Lou Gramm sound-alike lead Kelly Hansen, forges persuasive rock production from Marti Frederiksen (Aerosmith, Def Leopard) with a pop hook courtesy of co-writer Oliver Lieber (who made Paula Abdul a star). The combo of rock cred and singalong melodic mastery—with a decidedly playful instrumental template—gives Foreigner potential to pen a millennial chapter. Look for the act on tour all summer, co-headlining with Bryan Adams.—CT



LEGEND & CREDITS

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

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

corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



WINNING NUMBER

>> British import Adele hit stores June 10 with "19," an album that had previously only been sold digitally in the United States. With a resulting nine-fold sales gain, she graduates from Top Heatseekers as she bows at No. 62 on the Billboard 200. Learn more about her at billboard.com/adele.

CAPITOL RULES

>> Coldplay and Katy Perry climb, respectively, to Nos. 1 and 2 on the Billboard Hot 100. It's the first time Capitol has held the top two since Sept. 2, 1967, when Bobbie Gentry's "Ode to Billie Joe" and the Beatles' "All You Need Is Love" led the list.



STILL HAVING FUN

>> The Boston Celtics aren't the only ones rising to the top for the first time since 1986. Cyndi Lauper scores her first Billboard No. 1 in 22 years by taking over the top spot on Hot Dance Club Play. She last ruled a Billboard list with "True Colors," a Hot 100 No. 1.

CHART BEAT

>> If Katy Perry's "I Kissed a Girl" rises no further on the Billboard Hot 100, it will be the 22nd Capitol single to peak at No. 2 in the rock era, and Perry will be in fine company among Capitol acts that have settled for the runner-up spot, including the Seekers, Bob Seger, Donny Osmond and Crowded House. But if "Girl" is the next No. 1 single, Perry will have the 1,000th No. 1 of the rock era, a count that began July 9, 1955, with Bill Haley & His Comets' "(We're Gonna) Rock Around the Clock." And the timing couldn't be better, as it will have taken exactly 53 years to get to 1,000 No. 1s.

>> Fred Bronson also reports on why Sergio Mendes is no longer a one-hit wonder on Top Contemporary Jazz Albums and chronicles the highest-ranked albums of Emmylou Harris.

Read Fred Bronson every week at billboard.com/fred.

CHARTS

Lil Wayne Turns Back The Clock With Platinum Week

If you thought we'd never see another million-selling week in album sales, Lil Wayne is here to prove you wrong. Opening just a nick above 1 million copies, his "Tha Carter III" becomes the first title to register a platinum week at Nielsen SoundScan since 50 Cent's "The Massacre" banged that gong in March 2005.



LIL WAYNE

Although "Tha Carter III" is the rapper's fifth No. 1 on Top R&B/Hip-Hop Albums, this marks his first time on the big chart's throne.

The new Lil Wayne set becomes the 15th to register a week of 1 million or more since Nielsen SoundScan began tracking sales in 1991 and the 12th to do so in its first week (see story, page

10). Not bad for a guy whose previous top week had been 238,000 when "Tha Carter II" entered the Billboard 200 at No. 2 in 2005.

While the million-week club includes such veteran acts as the Beatles, Garth Brooks and Whitney Houston, fellow Billboard analyst Keith Caulfield notes that these fat weeks often belong to artists who began their careers on a fairly fast track.

As diverse a list of artists as Eminem, Britney Spears and Norah Jones broke the million-week barrier with their second charting titles, and 50 Cent did it with his second major-label release. 'N Sync had charted only twice, one of those times being a Christmas album, before the group's "No Strings Attached" made Nielsen SoundScan history with its 2.4 million-unit launch in 2000.

Less common is the path taken by Lil Wayne, who didn't hit a seven-figure week until nine years after his first Billboard 200 entry. The only relevant comparison in the SoundScan era belongs to Usher, whose "Confessions" opened at 1.1 million almost 10 years after his chart life began.

More than one blogger implied that Universal Motown Records Group executive VP of sales and field market-

ing Pat Monaco credits prerelease leaks as helping "Tha Carter III" achieve this fat sales week. But look closely at the quote from which Entertainment Weekly's Hollywood Insider and the Maven Report made that leap.

Monaco's actual comment: "Tha Carter III" was one of these records that, because it was so highly anticipated, with the leaks and everything, it caused more people to go out at eight in the morning to buy the CD."

Call me crazy, but in that context, I think Monaco cites those leaks as proof of anticipation for the album, rather than a market driver for its success. As impressive as Lil Wayne's total is, the figure would likely have been even larger had piracy not been in the mix.

What his platinum week proves is that if an artist fields the right album at the right time, it can still overcome the various market factors that affect a music business in flux.

ON DECK: The fun doesn't stop yet, as Coldplay is set to succeed Lil Wayne with its own handsome number for "Viva La Vida or Death and All His Friends."

First-day sales put the British band's set atop Nielsen SoundScan's June 18 Building chart, with unweighted sales of 316,000 from nine top accounts through close of Tuesday. That is the third-largest Wednesday sum since the Building chart's launch in September, surpassed only by first-day sales for Kanye West's "Graduation" (437,000) and last week's start for Lil Wayne's "Tha Carter III" (423,000).

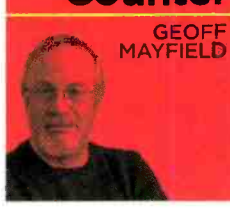
For "Tha Carter III," that initial sum accounted for 42% of the album's full-week total. If "Viva" follows an identical pattern, that would translate to somewhere in the neighborhood of 669,000, but a source close to the album estimates that it will start in the range of 700,000-750,000 units.

Coldplay's last set, "X&Y," began with 737,000, bowing at No. 1 in 2005.

HOME RUNS: Each of the top five albums sell at least 100,000 copies for the week, the first time that's happened since, well, er, last issue. But until this steak, that had not happened since the 2007 Christmas week chart.

For the second time in two weeks, the No. 1 on Top Classical Albums is a digital-only release. With nearly 1,000 sold for the frame, "Chant: Music for the Soul" by the Cistercian Monks of Stift Heiligenkreuz owns the chart's largest sum in 10 weeks.

Over The Counter



GEOFF MAYFIELD

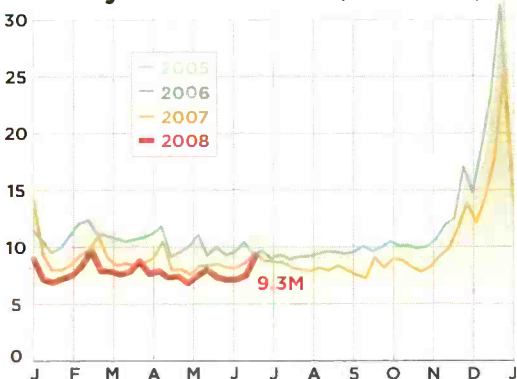
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,292,000	1,278,000	20,255,000
Last Week	7,566,000	1,196,000	20,108,000
Change	22.8%	6.9%	0.7%
This Week Last Year	9,587,000	966,000	15,515,000
Change	-3.1%	32.3%	30.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	212,111,000	188,674,000	-11.0%
Digital Tracks	385,786,000	501,141,000	29.9%
Store Singles	939,000	762,000	-18.8%
Total	598,836,000	690,577,000	15.3%
Albums w/TEA*	250,689,600	238,788,100	-4.7%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES



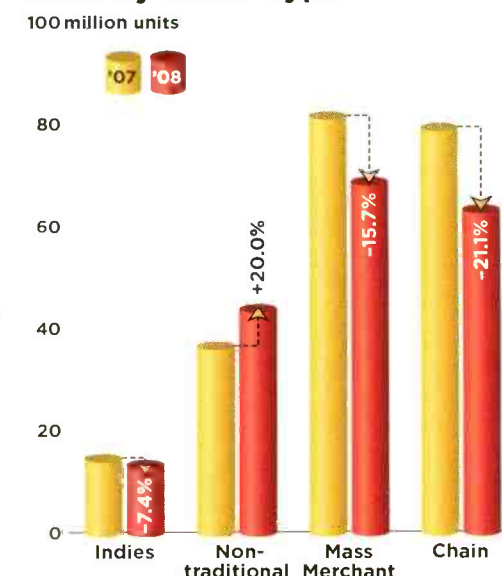
SALES BY ALBUM FORMAT

CD	189,956,000	159,063,000	-16.3%
Digital	21,532,000	28,801,000	33.8%
Cassette	168,000	48,000	-71.4%
Other	455,000	762,000	67.5%

For week ending June 15, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type



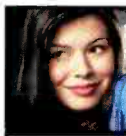
JUN 28 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	NEW	1	#1 LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98)	Tha Carter III		1
2	NEW	1	PLIES	BIG GATES SLIP-N-SLIDE ATLANTIC 511238/AG (18.98)	Definition Of Real		2
3	2	2	VARIOUS ARTISTS	EMI/SONY BMG/UNIVERSAL ZOMBA 08144/CAPITOL (18.98)	NOW 28		2
4	1	2	DISTURBED	REPRISE 411132 WARNER BROS. (18.98)	Indestructible		4
5	3	1	USHER	LAFACE 23388 ZOMBA (18.98)	Here I Stand		1
6	5	2	JOURNEY	MOGOTA 4506 EX (14.98 CD/DVD) +	Revelation		8
7	NEW	1	N*E*R*D	STAR TRAK INTERSCOPE 011447/IGA (13.98)	Seeing Sounds		1
8	NEW	1	ALANIS MORISSETTE	MAVERICK 269308 WARNER BROS. (18.98)	Flavors Of Entanglement		1
9	NEW	1	MY MORNING JACKET	ATO 21626 (13.98)	Evil Urges		9
10	4	2	WEEZER	DGC/INTERSCOPE 011139/IGA (13.98)	Weezer		4
11	9	3	3 DOORS DOWN	UNIVERSAL REPUBLIC 011965/UMRG (13.98)	3 Doors Down		4
12	7	2	SOUNDTRACK	NEW LINE 39114 (16.98)	Sex And The City		4
13	6	2	ASHANTI	THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration		4
14	11	5	LEONA LEWIS	SYCO J 02554/RMG (18.98)	Spirit		3
15	12	7	DUFFY	MERFURY 010822*/IDJMG (11.98)	Rockferry		5
16	15	12	TAYLOR SWIFT	BIG MACHINE 07912 (18.98) +	Taylor Swift		3
17	16	6	FRANK SINATRA	REPRISE 438552 WARNER BROS. (18.98)	Nothing But The Best		2
18	18	14	TOBY KEITH	SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		2
19	21	20	KID ROCK	TOP DOG/ATLANTIC 290556/AG (18.98)	Rock N Roll Jesus		4
20	NEW	1	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE) 22617/SBN (18.98)	Back When I Knew It All		20
21	13	8	MARIAH CAREY	ISLAND 010272*/IDJMG (13.98)	E=MC2		1
22	NEW	1	EMMYLOU HARRIS	NONESUCH 480444*/WARNER BROS. (18.98)	All I Intended To Be		22
23	10	56	CHRIS BROWN	JIVE 12049 ZOMBA (18.98) +	Exclusive		1
24	NEW	1	JAKOB DYLAN	STARBUCKS COLUMBIA 02328*/SONY MUSIC (15.98)	Seeing Things		24
25	8	2	JEWEL	VALOR 0100 (18.98)	Perfectly Clear		8
26	25	15	NEIL DIAMOND	COLUMBIA 15465 SONY MUSIC (15.98)	Home Before Dark		7
27	17	10	DEATH CAB FOR CUTIE	BARSKUK/ATLANTIC 452196/AG (18.98)	Narrow Stairs		7
28	NEW	1	SOUNDTRACK	NICKELDEON/COLUMBIA 30987/SONY MUSIC (11.98) +	iCarly		28
29	19	4	BUN-B	J PRINCE/TRILL RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill		19
30	NEW	1	DJ SKRIBBLE	THRIVEDANCE 90784/THRIVE (16.98)	Total Club Hits		30
31	14	11	MADONNA	WARNER BROS. 421372* (18.98)	Hard Candy		1
32	34	21	JACK JOHNSON	BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static		1
33	29	19	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE 11221/RMG/SBN (18.98)	Carnival Ride		2
34	20	2	VARIOUS ARTISTS	EMI/SONY BMG/UNIVERSAL ZOMBA 08145/CAPITOL (18.98)	NOW That's What I Call Classic Rock		20
35	22	13	JASON MRAZ	ATLANTIC 446598/AG (18.98)	We Sing. We Dance. We Steal Things.		3
36	49	40	GREATEST GAINER GEORGE STRAIT	MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
37	27	18	FLOBOTS	UNIVERSAL REPUBLIC 011258/UMRG (13.98)	Fight With Tools		15
38	46	15	ALAN JACKSON	ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		15
39	42	36	KENNY CHESNEY	BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
40	24	22	VARIOUS ARTISTS	WALT DISNEY 001130 (18.98)	Disneymania 6: Music Stars Sing Disney... Their Way!		22
41	31	17	VARIOUS ARTISTS	SONY BMG/EMI/UNIVERSAL ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		2
42	28	9	AL GREEN	BLUE HONEY 48449*/BLG (18.98)	Lay It Down		9
43	48	47	GARTH BROOKS	PEARL 213 (25.98 CD DVD) +	The Ultimate Hits		5
44	30	16	JULIANNE HOUGH	MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		3
45	45	35	NATASHA BEDINGFIELD	PHONOGENIC/EPIC 11748 SONY MUSIC (17.98)	Pocketful Of Sunshine		3
46	38	26	COLBIE CAILLAT	UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		5
47	52	42	VICENTE FERNANDEZ	SONY BMG/NORIE 14602 (15.98) +	Para Siempre		38
48	47	37	SUGARLAND	MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride		4
49	36	23	SOUNDTRACK	FOX RHINO 410236*/AG (13.98)	Juno		7
50	39	25	RICK ROSS	SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla		1



Her first studio album in four years starts with 70,000. All five of her studio sets have reached the top 10.

My Morning Jacket, newly indie, flies in at No. 9 with its best sales week (49,000) and first top 10 after charting three previous albums on RCA.



The soundtrack to the Miranda Cosgrove TV series includes four tracks from the actress and tunes from Menudo and Sean Kingston.



At No. 30, compilation boasts tracks from Missy Elliott, Baby Bash, Lupe Fiasco, Flo Rida, T.I. and Rihanna (pictured).



At No. 80 with 10,000, the Fratellis' last set, 2005's "Costello Music," landed at No. 48 with 15,000 on the heels of iPod ad hit "Flathead."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
51	55	48	BRAD PAISLEY	ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		3
52	69	82	EAGLES	ERC 4500 EX (14.98)	Long Road Out Of Eden		7
53	43	32	JONAS BROTHERS	HOLLYWOOD 000282 (18.98) +	Jonas Brothers		1
54	37	24	SOUNDTRACK	FOX R2986 RAZOR & TIE (16.98)	Alvin And The Chipmunks		1
55	85	78	MICHAEL BUBLE	143 REPRISE 100313 WARNER BROS. (18.98)	Call Me Irresponsible		1
56	NEW	1	MARCO ANTONIO SOLIS	FONDVISA 353530 UG (13.98 CD/DVD) +	Una Noche En Madrid		56
57	54	33	DAUGHTRY	RCA 88860/RMG (18.98)	Daughtry		4
58	41	34	JAMES OTTO	RAYBAY/WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man		3
59	90	93	ROBERT PLANT / ALISON KRAUSS	ROUNDER R19075* (18.98)	Raising Sand		2
60	98	11	PACE SETTER JEREMY CAMP	BEC 63723 (17.98) +	Beyond Measure		29
61	NEW	1	SERGIO MENDES	HEAR 30278 CONCORD (18.98)	Encanto		61
62	NEW	1	HEATSEEKER ADELE GRADUATE	XL/COLUMBIA 30624*/SONY MUSIC (15.98)			62
63	76	89	METRO STATION	RED WINK 10521 COLUMBIA (12.98)	Metro Station		4
64	53	62	MARVIN SAPP	VERITY 09433 ZOMBA (17.98)	Thirsty		53
65	35	2	VARIOUS ARTISTS	SIDEDONEDUMMY 1355 (8.98)	Vans Warped Tour '08		35
66	50	27	JORDIN SPARKS	19 LIVE 18752/ZOMBA (18.98)	Jordin Sparks		10
67	64	63	TRACE ADKINS	CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		22
68	59	61	MIRANDA LAMBERT	COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		6
69	79	65	RASCAL FLATTS	LYRIC STREET 000304/HOLLYWOOD (18.98)	Still Feels Good		2
70	62	60	LINKIN PARK	MACHINE SHOP 44477* WARNER BROS. (18.98) +	Minutes To Midnight		2
71	60	57	LADY ANTEBELLUM	CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
72	58	30	ONEREPUBLIC	MOSLEY INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud		14
73	56	44	ALICIA KEYS	MBK/J 11513*/RMG (18.98) +	As I Am		3
74	NEW	1	REV THEORY	VAN HOWES/MAI/OFF/DGC/INTERSCOPE 011064/IGA (9.98)	Light It Up		74
75	77	71	NICKELBACK	ROADRUNNER 618300 (18.98) +	All The Right Reasons		7
76	66	49	DIERKS BENTLEY	CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		1
77	68	68	FLYLEAF	A&M OCTONE 850005/IGA (12.98) +	Flyleaf		57
78	44	39	MILEY CYRUS	HOLLYWOOD 001750 WALT DISNEY (18.98 CD/DVD) +	Hannah Montana: Miley Cyrus: The Best Of Both Worlds Concert		1
79	65	53	KEYSHIA COLE	CONFIDENTIAL IMANI GEFEN 009475*/IGA (13.98)	Just Like You		1
80	NEW	1	THE FRATELLIS	CHEERYTREE ISLAND INTERSCOPE 011372/IGA (13.98)	Here We Stand		80
81	70	54	THE-DREAM	RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate		30
82	72	55	AMY WINEHOUSE	UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		2
83	75	77	SEETHER	WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		1
84	51	142	REBA MCENTIRE	MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
85	61	29	LYFE JENNINGS	COLUMBIA 07966 SONY MUSIC (11.98)	Lyfe Change		1
86	57	31	WISIN & YANDEL	MACHETE 010293 (16.98) +	Wisin Vs. Yandel: Los Extraterrestres		2
87	106	92	JOHN MAYER	AWARE COLUMBIA 27976*/SONY MUSIC (18.98)	Continuum		2
88	NEW	1	TMI BOYZ	TRACK MUIZIC 0017 (15.98)	Grindin' For A Purpose		88
89	86	75	MAROON 5	A&M OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		1
90	NEW	1	INTOCABLE	EMI TELEVISA 07725 (14.98)	2C		90
91	NEW	1	TIESTO	SONG BIRD 11 BLACK HOLE (18.98)	In Search Of Sunrise 7		91
92	84	70	CARRIE UNDERWOOD	ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		7
93	107	105	BLAKE SHELTON	WARNER BROS. (NASHVILLE) 44488 WRN (18.98)	Pure BS		1
94	115	108	STEVEN CURTIS CHAPMAN	SPARROW 86393 (17.98)	This Moment		47
95	26	2	RADIOHEAD	CAPITOL 16425 (18.98)	The Best Of		26
96	73	73	FLIGHT OF THE CONCHORDS	HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		1
97	74	28	FERGIE	WILL.I.AM/A&M/INTERSCOPE 007460/IGA (13.98)	The Dutchess		3
98	93	102	THE RACONTEURS	THIRD MAN 456060* WARNER BROS. (18.98)	Consolers Of The Lonely		1
99	67	52	GAVIN DEGRAW	J 06291/RMG (18.98)	Gavin DeGraw		7
100	71	67	RADIOHEAD	TBD 21622*/ATO (13.98)	In Rainbows		1

THE BILLBOARD 200 ARTIST INDEX

10 YEARS	122	RODNEY ATKINS	120	DERKS BENTLEY	76	COLBIE CAILLAT	46	ALAN JACKSON	38	TOBY KEITH	18	LINKIN PARK	70
3 DOORS DOWN	11	ATMOSPHERE	182	THE BLACK KEYS	199	JEREMY CAMP	60	LYFE JENNINGS	85	ALICIA KEYS	73	MADONNA	31
ADELE	62	AVENGED SEVENFOLD	161	MARY J. BLIGE	121	MARIAH CAREY	21	JEWEL	25	KID ROCK	19	MANA	118
TRACE ADKINS	67	SARA BAREILLE	102	ANDREA BOCELLI	169	CASTING CROWNS	123	ELTON JOHN	109	LADY ANTEBELLUM	71	AIMEE MANN	111
ALESANJA	189	BARENKELLED LADIES	145	GARTH BROOKS	43	CELTIC THUNDER	114	JACK JOHNSON	32	MIRANDA LAMBERT	68	VICTOR MANUELLE	159
GARY ALLAN	177	NATASHA BEDINGFIELD	45	CHRIS BROWN	23	STEVEN CURTIS CHAPMAN	94	JONAS BROTHERS	53	LED ZEPPELIN	108	MAROON 5	89
ASHANTI	13	BUCKCHERRY	110	MICHAEL BUBLE	55	CHERISH	200	JOURNEY	6	LEONA LEWIS	14	JOHN MAYER	87
						KENNY CHESNEY	39			LIHOUSE	194	JESSE MCCARTNEY	119
										LIL WAYNE	1	REBA MCENTIRE	84

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART, HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 102 adult contemporary stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY nielsen BDS
SALES DATA COMPILED BY nielsen SoundScan

Billboard HOT 100

JUN 28 2008

HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 LLOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	2	15	BLEEDING LOVE LEONA LEWIS (SYCO/J.RMG)
3	5	11	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
4	3	18	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
5	4	20	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
6	7	10	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)
7	6	20	SEXY CAN I RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
8	8	12	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)
9	10	8	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
10	9	15	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
11	12	7	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
12	11	23	LOVE SONG SARA BAREILLES (EPIC)
13	14	8	LOVE IN THIS CLUB PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)
14	19	9	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
15	30	5	FOREVER CHRIS BROWN (JIVE/ZOMBA)
16	16	8	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)
17	23	7	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)
18	36	4	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
19	40	4	I KISSED A GIRL KATY PERRY (CAPITOL)
20	15	18	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
21	32	7	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J.RMG)
22	26	10	BETTER AS A MEMORY KENNY CHESNEY (BNA)
23	28	11	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)
24	17	8	BYE BYE MARIAH CAREY (ISLAND/IDJMG)
25	29	12	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)

1,288 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 BLEEDING LOVE LEONA LEWIS (SYCO/J.RMG)
2	2	23	I'M STILL A GUY BRAD PAISLEY (ARISTA NASHVILLE)
3	4	22	HOME BLAKE SHELTON (WARNER BROS. NASHVILLE)/WRN
4	3	32	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)
5	8	13	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)
6	7	18	IN LOVE WITH A GIRL GAVIN DEGRAW (J.RMG)
7	6	22	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)
8	5	43	LOVE SONG SARA BAREILLES (EPIC)
9	9	36	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
10	10	27	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M OCTONE/INTERSCOPE)
11	11	9	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
12	12	12	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
13	13	47	PARALYZER FINGER ELEVEN (WIND-UP)
14	15	16	STAY BEAUTIFUL THE LAST GOODNIGHT (VIRGIN/CAPITOL)
15	24	3	VIVA LA VIDA COLDPLAY (CAPITOL)
16	17	8	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
17	18	14	MERCY DUFFY (MERCURY/DJMG)
18	16	13	NEW SOUL YUEL NAIM (OTI OU TARD/ATLANTIC)
19	19	12	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
20	21	3	THE TIME OF MY LIFE DAVID COOK (19 RCA/RMG)
21	20	12	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
22	25	8	ALL SUMMER LONG KID ROCK (TOP DOG ATLANTIC)
23	22	9	NINE IN THE AFTERNOON P!NK AT THE DISCO (DELAVALANCE/FUELED BY RAMEN/WRAP)
24	23	14	ALL OVER YOU THE SPILL CANVAS (ONE ELEVEN SIRE REPRISE)
25	26	5	IF I NEVER SEE YOUR FACE AGAIN MAROON 5 (A&M OCTONE/INTERSCOPE)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 LOVE SONG SARA BAREILLES (EPIC)
2	2	10	BLEEDING LOVE LEONA LEWIS (SYCO/J.RMG)
3	3	46	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	4	23	LOST MICHAEL BUBLE (143/REPRISE)
5	5	33	APOLOGIZE TIMBALAND FEAT. DNERPUBLIC (MUSLEY/BLACKGROUND/INTERSCOPE)
6	6	25	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	7	24	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)
8	8	51	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)
9	10	25	NO ONE ALICIA KEYS (MBK/J.RMG)
10	9	15	SAY JOHN MAYER (AWARE/COLUMBIA)
11	12	16	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)
12	11	20	IN MY ARMS PLUMB (CURB/REPRISE)
13	15	4	THE TIME OF MY LIFE DAVID COOK (19 RCA/RMG)
14	13	19	BUSY BEING FABULOUS EAGLES (ERC)
15	14	18	FALLING IN LOVE AT A COFFEE SHOP LONDON PIGG (RCA/RMG)
16	16	10	AWAKE JOSH GROBAN (143/REPRISE)
17	17	15	FALL KIMBERLEY LOCKE (CURB/REPRISE)
18	18	10	IN GOD'S HANDS NELLY FURTADO FEAT. KEITH URBAN (MUSLEY/GEFFEN/INTERSCOPE)
19	19	6	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
20	21	10	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)
21	23	6	AFTER ALL THESE YEARS JOURNEY (HOMOTA)
22	22	8	I THOUGHT I'D SEEN EVERYTHING BRYAN ADAMS (BADMAN)
23	24	7	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)
24	20	17	FORGIVE ME CNCOE (KIKI ENT)
25	25	12	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M OCTONE/INTERSCOPE)

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 VIVA LA VIDA COLDPLAY (CAPITOL)
2	2	6	I KISSED A GIRL KATY PERRY (CAPITOL)
3	8	11	SHAKE IT METRO STATION (RED INK/RED/COLUMBIA)
4	4	6	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)
5	5	17	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
6	7	8	FOREVER CHRIS BROWN (JIVE/ZOMBA)
7	3	13	LLOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
8	6	17	BLEEDING LOVE LEONA LEWIS (SYCO/J.RMG)
9	11	8	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)
10	9	12	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
11	15	3	WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE)
12	16	23	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
13	14	18	SEXY CAN I RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
14	17	14	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)
15	19	14	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
16	12	16	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
17	32	7	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL ATLANTIC)
18	18	10	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)
19	34	5	LLOLLI LLOLLI (POP THAT BODY) THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
20	27	24	SAY JOHN MAYER (AWARE/COLUMBIA)
21	21	12	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
22	22	9	HANDLEBARS FLOBOTS (UNIVERSAL REPUBLIC)
23	10	4	THE TIME OF MY LIFE DAVID COOK (19 RCA/RMG)
24	49	5	SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE)
25	23	8	MERCY DUFFY (MERCURY/DJMG)

MODERN ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 PORK AND BEANS WEEZER (DGC/GEFFEN/INTERSCOPE)
2	2	6	HAMMERHEAD THE OFFSPRING (COLUMBIA)
3	3	11	LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)
4	4	15	GIVEN UP LINKIN PARK (WARNER BROS.)
5	5	17	RISE ABOVE THIS SEETHER (WIND-UP)
6	8	13	I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC)
7	6	11	HANDLEBARS FLOBOTS (UNIVERSAL REPUBLIC)
8	7	8	DISCIPLINE NINE INCH NAILS (THE NULL CORPORATION/RED)
9	11	12	INSIDE THE FIRE DISTURBED (REPRISE)
10	9	12	SALUTE YOUR SOLUTION THE RACONTEURS (THIRD MAN/WARNER BROS.)
11	10	7	VIOLET HILL COLDPLAY (CAPITOL)
12	12	17	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)
13	13	33	PSYCHO PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
14	14	13	ADDICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
15	16	6	DEVOUR SHINEDOWN (ATLANTIC)
16	33	2	VIVA LA VIDA COLDPLAY (CAPITOL)
17	19	7	I'M NOT OVER CAROLINA LIAR (ATLANTIC)
18	17	13	LOVE ME DEAD LUDD (REUBEN/ISLAND/IDJMG)
19	15	37	BELIEVE THE BRAVERY (ISLAND/IDJMG)
20	22	9	ANYONE LIKE YOU SAFETY SUIT (UNIVERSAL MOTOWN)
21	21	18	BEAUTIFUL 10 YEARS (UNIVERSAL REPUBLIC)
22	23	15	THE WESTERN WORLD PENNYWISE (MYSPEACE)
23	28	4	THEY SAY SCARS ON BROADWAY (VELVET HAMMER/INTERSCOPE)
24	25	11	ALWAYS WHERE I NEED TO BE THE KOOKS (ASTRALWERKS/CAPITOL)
25	27	8	HELP ME ALKALINE TRIO (EPIC)

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1E	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	4	7	GREATEST GAINER/AIRPLAY I KISSED A GIRL	KATY PERRY (CAPITOL)
3	2	13	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
4	3	14	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
5	5	16	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
6	7	20	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
7	9	21	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
8	12	12	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
9	6	17	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
10	10	6	VIVA LA VIDA	COLDPLAY (CAPITOL)
11	13	8	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
12	8	29	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
13	14	14	GREATEST GAINER/DIGITAL SHAKE IT	METRO STATION (RED INK/REO/COLUMBIA)
14	11	13	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
15	15	16	WHAT YOU GOT	COLBY O'DONNIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
16	16	25	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	19	23	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
18	22	16	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
19	33	33	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
20	23	18	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
21	27	3	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
22	20	9	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
23	17	29	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
24	30	6	SUMMERTIME	NEW KIDS ON THE BLOCK (INTERSCOPE)
25	21	34	LOVE SONG	SARA BAREILLES (EPIC)
26	35	12	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATE/S/SLIP-N-SLIDE/ATLANTIC)
27	26	31	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
28	24	33	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
29	33	27	SAY	JOHN MAYER (AWARE/COLUMBIA)
30	28	9	MERCY	DUFFY (MERCURY/IDJMG)
31	25	29	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
32	31	18	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
33	40	9	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
34	38	4	7 THINGS	MILEY CYRUS (HOLLYWOOD)
35	34	30	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
36	32	21	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
37	36	10	THERE'S NOTHIN'	SEAN KINGSTON FEAT. ELAN & JUEZ SANTANA (BELUGA HEIGHTS/EPIC)
38	42	6	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
39	39	6	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)
40	29	4	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
41	46	9	CLOSER	NE-YO (DEF JAM/IDJMG)
42	41	26	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
43	45	10	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)
44	44	16	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
45	53	8	LLOLI LLOLI (POP THAT BODY)	THREE 6 MARFA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPRITIZE MINDS/COLUMBIA)
46	54	9	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)
47	52	7	GET SILLY	V.I.C. (YOUNG MUGUL/WARNER BROS.)
48	51	8	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
49	48	9	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA)
50	43	23	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

POP 100: The top 100 singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. **POP 100 AIRPLAY:** Legend located below chart. **HOT SINGLES SALES:** The top-selling retail-available physical singles as compiled by Nielsen SoundScan. This data is used to compile both the Hot 100 and Pop 100. **TOP MUSIC VIDEOS:** The top-selling retail-available music videos, as compiled by Nielsen SoundScan. **HOT VIDEOCLIPS:** Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. **VIDEO MONITOR:** Rotating playlists from 12 channels. All charts © 2008 Nielsen Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

For a complete listing of the Pop 100, check out www.billboard.biz

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	2	13	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
3	3	14	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
4	5	16	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
5	4	17	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
6	7	10	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
7	9	12	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
8	6	27	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
9	7	7	I KISSED A GIRL	KATY PERRY (CAPITOL)
10	10	17	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
11	12	10	WHAT YOU GOT	COLBY O'DONNIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
12	13	9	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
13	8	13	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
14	14	16	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
15	15	12	SHAKE IT	METRO STATION (RED INK/REO/COLUMBIA)
16	20	17	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
17	17	30	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
18	19	8	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
19	23	13	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
20	16	24	LOVE SONG	SARA BAREILLES (EPIC)
21	26	9	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
22	18	28	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
23	21	30	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
24	25	30	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
25	22	26	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 WE ROCK	CAMP ROCK CAST (WALT DISNEY)
2	-	1	FREAKSHOW (MIX 13)	THE CURE (SURETONE/GEFFEN/INTERSCOPE)
3	-	1	I WALK ALONE	ICEO EARTH (STEAMHAMMER/SPV)
4	2	4	UR SO GAY	KATY PERRY (CAPITOL)
5	4	2	THE ONLY ONE	THE CURE (SURETONE/GEFFEN/INTERSCOPE)
6	6	6	WATER CURSES	ANIMAL COLLECTIVE (DDMIND)
7	3	4	LOLLOPOP/A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
8	5	7	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
9	7	5	GO SPEED RACER GO	ALI DEE AND THE DECKCOMPRESSORS (RAZOR & TIE)
10	8	4	I DON'T WANT TO GO TO SCHOOL	THE NAKED BROTHERS BAND (RIKLEDDOEN/COLUMBIA)
11	9	4	I'M LETTING GO	FRANCESCA BATTISTELLI (FERVENT)
12	11	12	SHINE	ANNA NALICK (EPIC)
13	10	28	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
14	13	11	WE FLY	AG (WRECKLESS ENTERTAINMENT)
15	23	3	KEEP MARCHING	NATE JACOBS FEAT. BEAU DILLY (JANISAN)
16	15	4	MUCH LIKE FALLING	FLYLEAF (A&M/OCTONE/INTERSCOPE)
17	20	19	IT'S RIGHT HERE	TANIKA TURNER (KOUNTREE BOYZ)
18	14	7	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
19	16	14	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
20	12	2	HIGHWAYS OF GOLD	JAGUAR LOVE (MATADOR/BEGGARS BANQUET)
21	17	9	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
22	21	4	LITTLE BIT	LYKKE LI (LL RECORDINGS)
23	22	6	RINGER	FOUR TET (DOMINO)
24	-	1	CLOSER	NE-YO (DEF JAM/IDJMG)
25	26	66	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	1	2	#1 SCENES YOU KNOW BY HEART	MALIBU 2503 EX (9.98 DVD)	Jimmy Buffett	
2	NEW		WHEN IN ROME 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 511400 EX (29.98 DVD)	Genesis	
3	4	157	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
4	3	27	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	6
5	13		CELTIC THUNDER: THE SHOW	CELTIC THUNDER DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
6	6	6	PARA SIEMPRE	SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD)	Vicente Fernandez	
7	14	30	CROSSROADS GUITAR FESTIVAL 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	5
8	5	18	THE ADVENTURES OF MIMI	IMAGE ENTERTAINMENT 4981 (19.98 DVD)	Mariah Carey	
9	7	5	ARDE EL CIELO	WEA LATINA VIDEO/WARNER MUSIC VISION 491388 (17.98 DVD)	Mana	
10	9	11	****: LIVE IN PHOENIX	FUELED BY RAMEN/ISLAND UNIVERSAL MUSIC & VIDEO DIST. 010935 (14.98 DVD)	Fall Out Boy	
11	10	3	LIVE FROM CHICAGO	COMING HOME MEDIA 7001 (34.98 DVD)	The Steve Miller Band	
12	11	30	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	3
13	2	2	THE BEST OF	CAPITOL EMM MUSIC VIDEO 16439 (24.98 DVD)	Radiohead	
14	12	213	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
15	13	31	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
16	18	9	ROCK OF AGES	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44824 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
17	19	36	ELTON 60: LIVE AT MADISON SQUARE GARDEN	ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000998 (19.98 DVD)	Elton John	
18	16	62	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972	HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
19	29	32	HELP!	APPLE/CAPITOL/EMM MUSIC VIDEO 10347 (29.98 DVD)	The Beatles	
20	21	6	LIVE AT MONTREUX 1986	EAGLE VISION/EAGLE ROCK 39125 (14.98 DVD)	Eric Clapton	
21	28	35	PLUG ME IN	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	5
22	26	7	INDESCRIBABLE	SIXTEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
23	RE-ENTRY		AMAZING GRACE	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44773 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
24	30	241	LED ZEPPELIN	ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	10
25	RE-ENTRY		HOW GREAT THOU ART	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44775 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	7	6	#1 TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
2	3	5	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
3	1	8	TEENAGE LOVE AFFAIR	ALICIA KEYS (MBC/J/RMG)
4	4	4	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
5	8	3	MOVING MOUNTAINS	USHER (LAFACE/ZOMBA)
6	NEW		SUMMERTIME	NEW KIDS ON THE BLOCK (INTERSCOPE)
7	2	4	GAME'S PAIN	THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)
8	13	2	ALL SUMMER LONG	KID ROCK (19/JIVE/ZOMBA)
9	6	4	VIOLET HILL	COLDPLAY (CAPITOL)
10	10	9	MERCY	DUFFY (MERCURY/IDJMG)
11	5	5	DON'T TOUCH ME (THROW DA WATER ON 'EM)	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
12	12	6	CLOSER	NE-YO (DEF JAM/IDJMG)
13	20	7	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
14	23	2	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)
15	NEW		GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
16	11	9	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	16	5	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
18	RE-ENTRY		BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
19	24	2	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)
20	14	7	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
21	21	3	AFTER TONIGHT	JUSTIN NOZUKA (GLASSNOTE/RED)
22	RE-ENTRY		EVERY DAY	RASCAL FLATTS (LYRIC STREET)
23	17	2	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
24	NEW		THAT GREEN GENTLEMAN	PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP)
25	RE-ENTRY		LAST NAME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
MTV		
1	FALL OUT BOY	BEAT IT
2	NE-YO	CLOSER
3	PLIES FEAT. NE-YO	BUST IT BABY PART 2
4	TYGA FEAT. TRAVIS MCCOY	COCONUT JUICE
5	COLDPLAY	VIOLET HILL
6	PANIC AT THE DISCO	THAT GREEN GENTLEMAN
7	USHER	MOVING MOUNTAINS
8	RIHANNA	TAKE A BOW
9	ASHANTI	THE WAY THAT I LOVE YOU
10	TING TINGS	SHUT UP AND LET ME GO
MuchMusic Canada		
1	NEW KIDS ON THE BLOCK	SUMMERTIME
2	GIRLCIOUS	LIKE ME
3	KARDINAL OFFISHALL FEAT. AKON	DANGEROUS
4	RIHANNA	TAKE A BOW
5	HEDLEY	NEVER TOO LATE
6	THEORY OF A DEADMAN	SO HAPPY
7	FLO RIDA FEAT. TIMBALAND	ELEVATOR
8	TREWS	PARANOID FREAK
9	SIMPLE PLAN	YOUR LOVE IS A LIE
10	LIL WAYNE FEAT. STATIC MAJOR	LOLLOPOP
VH1 Country		
1	RHONDA VINCENT	I GOTTA START SOMEWHERE
2	JASON MICHAEL CARROLL	I CAN SLEEP WHEN I'M DEAD
3	JOSH TURNER FEAT. TRISHA YEARWOOD	ANOTHER TRY
4	BRAD PAISLEY	I'M STILL A GUY
5	JAMEY JOHNSON	IN COLOR
6	TRACE ADKINS	YOU'RE GONNA MISS THIS
7	EMILY WEST	ROCKS IN YOUR SHOES
8	DIERKS BENTLEY	TRYING TO STOP YOUR LEAVING
9	Toby Keith	SHE'S A HOTTIE
10	GARY ALLAN	LEARNING HOW TO BEND

Billboard R&B/HIP-HOP

JUN
28
2008

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	32	2	#1 GREATEST GAINER LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98)	Tha Carter III	1
2	NEW	1	HOT SHOT DEBUT PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real	2
3	1	1	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand	1
4	NEW	1	N*E*R*D STAR TRAK/INTERSCOPE 011447/IGA (13.98)	Seeing Sounds	1
5	2	2	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration	1
6	4	2	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill	1
7	5	4	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2	1
8	3	18	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	1
9	7	6	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	1
10	9	8	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	1
11	NEW	1	TMI BOYZ TRACK MUZIC 0017 (15.98)	Grindin' For A Purpose	1
12	10	3	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down	1
13	38	38	KEYSHIA COLE CONFIDENTIAL/IMAMI/GEFFEN 009475*/IGA (13.98)	Just Like You	1
14	12	9	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate	1
15	8	5	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change	1
16	NEW	1	DJ SKRIBBLE THRIVEDANCE 90784/THRIVE (18.98)	Total Club Hits	16
17	6	2	LALAH HATHAWAY STAX 30308/CONCORD (18.98)	Self Portrait	1
18	18	12	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	1
19	14	13	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3
20	16	11	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	1
21	15	4	FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98)	Fight With Tools	1
22	13	10	KEITH SWEAT KEIA ATCO 106556/RHINO (18.98)	Just Me	1
23	NEW	1	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 31295 EX/SONY MUSIC (5.98)	Last 2 Waik: The MixTape	23
24	NEW	1	HIL ST. SOUL SHANACHIE 5772 (18.98)	Black Rose	24
25	NEW	1	TYGA BAT SQUAD 8001/DECAYDANCE (14.98)	No Introduction	25
26	17	16	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest	1
27	22	23	LEDISI VERVE 008909/VG (10.98)	Lost & Found	10
28	20	7	THE ROOTS DEF JAM 011138*/IDJMG (13.98)	Rising Down	1
29	21	19	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	1
30	28	24	CHERISH SHO'NUFF 00806/CAPITOL (18.98)	The Truth	1
31	25	27	ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98)	Shine	1
32	19	22	SHAWTY LO D4L 331708/ASYLUM (18.98)	Units In The City	1
33	33	45	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	1
34	NEW	1	KEAK DA SNEAK ALLNADADD 5016/KOCH (17.98)	Deified	34
35	27	21	SNOOP DOGG DDGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin	1
36	29	28	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27	4
37	23	29	MINT CONDITION CAGED BIRD 3636/IMAGE (18.98)	E-Life	1
38	50	45	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am	5
39	26	16	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)	1
40	24	2	PIMP C J PRINCE/RAP-A-LOT 4 LIFE 461308/RAP-A-LOT (12.98)	Greatest Hits	24
41	49	49	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98)	Graduation	2
42	39	30	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse	1
43	34	13	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/IDJMG (11.98)	Self-Made	1
44	31	26	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday	3
45	40	36	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	2
46	30	26	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	1
47	57	17	CALVIN RICHARDSON SHANACHIE 5773 (18.98)	When Love Comes	1
48	42	38	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	1
49	43	33	REGINA BELLE PENDULUM 300208500 (14.98)	Love Forever Shines	15
50	36	41	RAY J DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	All I Feel	1
51	NEW	1	DAVE HOLLISTER HIP-O 011291/UME (9.98)	The Best Of Dave Hollister: 20th Century Masters The Millennium Collection	61
52	56	48	DAY26 BAD BOY 444540/AG (18.98)	DAY26	1
53	46	47	JANET ISLAND 010735*/IDJMG (13.98) ⊕	Discipline	1
54	38	15	DONNA SUMMER BURGUNDY 22992/SONY BMG (18.98)	Crayons	5
55	47	54	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
56	34	42	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2	3
57	54	44	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster	1
58	45	37	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	1
59	51	35	MARIO 3RD STREET J 21569/RMG (18.98)	Go	4
60	55	40	KIRK FRANKLIN FO YO SOUL GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	1
61	48	50	SCARFACE J PRINCE/RAP-A-LOT 4 LIFE 99351/RAP-A-LOT (12.98)	The Best Of Scarface	16
62	58	53	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	The Odd Couple	14
63	NEW	1	LITTLE BROTHER HALL OF JUSTUS 5001/TRAFFIC (15.98)	...And Justus For All	63
64	89	2	PACE SETTER THE COOL KIDS C.A.K.E. 059/GHOCOLATE INDUSTRIES (13.98)	The Bake Sale	64
65	53	51	BIZZY BONE AFTER PLATINUM 7935 (15.98)	A Song For You	28
66	60	62	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna	3
67	62	58	SOULJA BOY TELL'EM COLLIPARK/INTERSCDPE 009962*/IGA (13.98)	souljaboytellem.com	4
68	41	19	FOXY BROWN BLACK ROSES 5030/KOCH (17.98)	Brooklyn's Don Diva	1
69	44	31	FRAYSER BOY HYPNOTIZE MINDS 3619 (16.98)	Da Key	22
70	59	46	LIL MAMA FAMILIAR FACES/JIVE 12331/ZOMBA (17.98) ⊕	VYP: Voice Of The Young People	1
71	NEW	1	MC MAGIC NASTYBOY 20082/B-DUB (16.98)	Magic City Part 2	71
72	NEW	1	JR WRITER BABYGRANDE 360 (16.98)	Politics & Bullshit	72
73	63	60	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	1
74	65	63	ATMOSPHERE RHYMESAYERS 0096*/ILG (14.98) ⊕	When Life Gives You Lemons, You Paint That Shit Gold	13
75	61	55	CECE WINANS PURESPRINGS GOSPEL 84966/EMI GDSPEL (17.98)	Thy Kingdom Come	12

▶▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	NEW	1	#1 JAMES HUNTER GO/HEAR 30669/CONCORD	The Hard Way	1
2	1	4	SONNY LANDRETH LANDFALL 0001	From The Reach	1
3	3	77	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	1
4	15	43	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	1
5	4	4	JEFF HEALEY RUF 1126	Mess Of Blues	1
6	2	2	BO DIDDLEY CHESS/GEFFEN 008786/UME	The Definitive Collection	1
7	NEW	1	JANIVA MAGNESS ALLIGATOR 4924	What Love Will Do	7
8	5	68	SOUNDTRACK NEW WEST 6105	Black Snake Moan	1
9	8	32	STEVIE RAY VAUGHAN & FRIENDS LEGACY EPIC 87321/SONY BMG	Solos, Sessions & Encores	1
10	6	10	MARCIA BALL ALLIGATOR 4922	Peace, Love & BBQ	1
11	NEW	1	B.B. KING GEFFEN 010203/UME	Playlist + Plus	11
12	9	8	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83674/TELARC	Night Train To Nashville	1
13	7	20	BACK DOOR SLAM BLIX STREET 10087	Roll Away	1
14	14	8	THE LEGENDARY RHYTHM & BLUES REVUE DELTA GROOVE 121	Command Performance	1
15	13	73	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS ⊕	10 Days Out: Blues From The Backroads	1

BETWEEN THE BULLETS rgeorge@billboard.com

PLIES' BEST WEEK, FOR 'REAL'

While fans pocketed 1 million-plus copies of Lil Wayne's "Tha Carter III," they also found room for Plies' sophomore album, "Definition of Real," letting the Florida rapper debut at No. 2 on Top R&B/Hip-Hop Albums and the Billboard 200. It sees a career-best week of 215,000 copies.

Plies' lofty sum easily surpasses "The Real Testament," which bowed last summer with 96,000. That set opened as runner-up on

both charts to UGK's "Underground Kingz." N*E*R*D makes a notable bow at No. 4 with "Seeing Sounds." The Pharrell-led collective pulls 80,000 on the big chart to start at No. 7. Elsewhere on the Billboard 200, Mariah Carey's "E-MC²" (No. 21) surpasses 1 million with 27,000 for the week, as Alicia Keys' "As I Am" (No. 73) pushes past 3.5 million with 10,000.

—Raphael George



JUN 28 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	10	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	3	15	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
3	2	14	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
4	5	12	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
5	4	12	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)	☆
6	6	16	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)	☆
7	11	7	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
8	7	8	LOVE IN THIS CLUB PART II USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)	☆
9	10	20	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)	☆
10	9	19	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
11	15	15	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
12	8	17	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
13	14	11	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆
14	13	20	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
15	1	1	GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
16	6	24	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
17	24	6	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
18	21	22	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	☆
19	1	1	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	☆
20	17	21	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
21	15	18	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
22	26	6	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	☆
23	16	1	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
24	29	1	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	☆
25	22	38	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	30	1	MUSIC FOR LOVE MARIO (3RD STREET/J/RMG)	☆
27	28	36	NEVER JAHEIM (DIVINE MILL/ATLANTIC)	☆
28	27	1	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
29	31	10	FOOLISH SHAWTY LO (D4L/ASYLUM)	☆
30	33	5	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	☆
31	25	34	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
32	38	1	THE RIVER NOEL GOURDIN (EPIC)	☆
33	32	6	NEED U BAD JAZMINE SULLIVAN (J/RMG)	☆
34	41	1	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
35	29	1	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
36	1	1	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
37	1	1	MOVING MOUNTAINS USHER (LAFACE/ZOMBA)	☆
38	50	1	I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	☆
39	39	1	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
40	34	1	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	☆
41	35	10	CLOSER NE-YO (DEF JAM/IDJMG)	☆
42	36	37	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
43	53	3	HERE I AM RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
44	46	20	SOMETIMES ANGIE STONE (STAX/CMG)	☆
45	43	1	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	☆
46	52	1	DONK SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
47	45	30	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	☆
48	49	14	STAY DOWN MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
49	4	1	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	☆
50	7	1	NO MATTER WHAT T.I. (GRAND HUSTLE/ATLANTIC)	☆

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	38	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
2	3	26	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	☆
3	4	35	NEVER JAHEIM (DIVINE MILL/ATLANTIC)	☆
4	2	32	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
5	7	16	THE RIVER NOEL GOURDIN (EPIC)	☆
6	8	20	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	☆
7	6	8	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)	☆
8	36	1	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
9	10	30	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	☆
10	9	32	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
11	1	1	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
12	11	18	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
13	17	1	SOMETIMES ANGIE STONE (STAX/CMG)	☆
14	22	5	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
15	1	1	I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	☆
16	18	9	I'M CHEATIN' DWELE (RT/KOCH)	☆
17	18	4	LET GO LALAH HATHAWAY (STAX/CMG)	☆
18	21	10	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
19	20	1	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)	☆
20	23	11	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)	☆
21	24	9	FEELS GOOD RAHSAAN PATTERSON (ARTISTRY)	☆
22	1	1	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
23	2	7	WORDS ANTHONY DAVID FEAT. INDIA.ARIE (SOULBIRD/UNIVERSAL REPUBLIC)	☆
24	1	1	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	☆
25	26	6	FANTASY (SPENDING TIME WITH YOU) WILL DOWNING (PEAK/CMG)	☆

HOT RAP SONGS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	2	12	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
3	5	1	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
4	3	20	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
5	1	1	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
6	4	21	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
7	6	9	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆
8	1	1	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
9	1	1	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	☆
10	6	1	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
11	1	1	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)	☆
12	4	1	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	☆
13	13	5	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	☆
14	15	8	FOOLISH SHAWTY LO (D4L/ASYLUM)	☆
15	14	1	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
16	1	1	HOMECOMING KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
17	1	1	FINER THINGS DJ FELLI FEL FEAT. KANYE WEST, JERMAINE DUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG)	☆
18	16	33	INDEPENDENT WEBBIE FEAT. LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
19	1	1	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
20	22	1	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)	☆
21	25	1	HI HATER MARIO (HUSTLEHARD/ATLANTIC)	☆
22	19	7	NO MATTER WHAT T.I. (GRAND HUSTLE/ATLANTIC)	☆
23	20	21	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
24	1	1	DONK SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
25	1	1	DON'T STOP BABY BASH FEAT. KEITH SWEAT (ARISTA/RMG)	☆

RHYTHMIC AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	2	12	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
3	19	1	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
4	18	1	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
5	8	1	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
6	15	1	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	☆
7	21	1	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
8	11	8	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
9	9	1	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	☆
10	1	1	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)	☆
11	1	1	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
12	15	7	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
13	9	9	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	☆
14	3	7	LOVE IN THIS CLUB PART II USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)	☆
15	10	18	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
16	16	14	DAMAGED DANNY KANE (BAD BOY/ATLANTIC)	☆
17	1	1	CLOSER NE-YO (DEF JAM/IDJMG)	☆
18	21	5	FOREVER CHRIS BROWN (JIVE/ZOMBA)	☆
19	23	1	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	☆
20	18	2	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
21	25	1	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆
22	9	1	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	☆
23	19	14	FINER THINGS DJ FELLI FEL FEAT. KANYE WEST, JERMAINE DUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG)	☆
24	20	18	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
25	28	1	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
THE-DREAM I Luv Your Girl IDJMG (80.7)	4
CHRIS BROWN Take You Down ZOMBA (80.8)	5
ALICIA KEYS Teenage Love Affair RMG (84.4)	6
LIL WAYNE A Milli UNIVERSAL MOTOWN (78.0)	7
V.I.C. Get Silly WARNER BROS. (66.4)	13
YOUNG JEEZY FEAT. KANYE WEST Put On IDJMG (73.9)	17
HOT STYLZ FEAT. YUNG JOC Lookin Boy ZOMBA (66.9)	19
THE GAME FEAT. KEYSHIA COLE Game's Pain INTERSCOPE (69.4)	22
MARIO Music For Love RMG (81.7)	26
RIHANNA Take A Bow IDJMG (69.0)	30
☆ JAZMINE SULLIVAN Need U Bad RMG (70.8)	33
☆ USHER Moving Mountains ZOMBA (84.3)	37
PLEASURE P. Did You Wrong NOT LISTED (75.0)	66
RHYTHMIC AIRPLAY	
KARDINAL OFFISHALL FEAT. AKON Dangerous INTERSCOPE (67.3)	8
RIHANNA Take A Bow IDJMG (73.9)	9
CHRIS BROWN Forever ZOMBA (69.2)	18
V.I.C. Get Silly WARNER BROS. (66.7)	21
THE GAME FEAT. KEYSHIA COLE Game's Pain INTERSCOPE (73.4)	25
LIL WAYNE A Milli UNIVERSAL MOTOWN (73.1)	28
ALICIA KEYS Teenage Love Affair RMG (82.2)	32
☆ JESSE MCCARTNEY Leavin' HOLLYWOOD (70.6)	33
KEYSHIA COLE Heaven Sent INTERSCOPE (82.6)	35
YOUNG JEEZY FEAT. KANYE WEST Put On IDJMG (73.3)	38
☆ USHER Moving Mountains ZOMBA (78.7)	40
HOT STYLZ FEAT. YUNG JOC Lookin Boy ZOMBA (66.8)	42
STATIC MAJOR FEAT. LIL WAYNE I Got My UNIVERSAL MOTOWN (75.5)	44

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 77 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT RAP SONGS:** 82 R&B/Hip-Hop and 77 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	4	13	BETTER AS A MEMORY B. CANNON, K. CHESNEY (S. CARUSO, L. GOODMAN)	Kenny Chesney BNA	1	1	31	JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH)	Heidi Newfield ASYLUM/CORB		31
2	1	14	LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	1	32	TROUBADOUR T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER)	George Strait MCA NASHVILLE		32
3	5	21	HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)	Blake Shelton WARNER BROS./WRN	3	3	33	COME ON OVER J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS)	Jessica Simpson EPIC/COLUMBIA		33
4	2	17	I'M STILL A GUY F. ROGERS (K. LOVELACE, B. PAISLEY, L. T. MILLER)	Brad Paisley ARISTA	1	1	34	RELENTLESS M. KNOX (J. P. WHITE, J. LEBLANC)	Jason Aldean BROKEN BOW		34
5	3	17	EVERY DAY D. HUFF, RASCAL FLATTS (J. STEELE, A. MORENO)	Rascal Flatts LYRIC STREET			35	ALL I EVER WANTED M. POWELL, D. HUFF, C. WICKS, M. POWELL, A. WILSON	Chuck Wicks RCA		33
6	6	17	BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P. O'DONNELL, T. WILLMON)	Montgomery Gentry COLUMBIA	6	6	36	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK)	Crystal Shawanda RCA		36
7	9	10	GOOD TIME K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE			37	GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, B. DALY)	LeAnn Rimes ASYLUM/CORB		35
8	10	12	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE			38	I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)	Jo Dee Messina CORB		38
	7	37	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE			39	LOVE REMEMBERS P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)	Craig Morgan BNA		3
10	13	15	PUT A GIRL IN IT T. BROWN, R. DUNN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYSLEIP)	Brooks & Dunn ARISTA		10	40	IN COLOR THE KENT HAROLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson MERCURY		40
11	11	19	I SAW GOD TODAY T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait MCA NASHVILLE			41	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band REPUBLIC SOUTH/UNIVERSAL SOUTH		4
12	12	24	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA		12	42	INVISIBLY SHAKEN T. HEWITT, R. ATKINS (R. ATKINS, B. KIRSCH)	Rodney Atkins CORB		42
13	16	23	ALL I WANT TO DO B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		13	43	CRAZY DAYS B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)	Adam Gregory NSA/MIDAS/NEW REVOLUTION		43
14	14	20	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA		14	44	I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington LYRIC STREET		44
15	17	9	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		15	45	DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINDSEY (C. LINDSEY, A. MAYO, C. ROCHELLE)	Kellie Pickler BNA		45
16	15	16	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		15	46	HIS KIND OF MONEY (MY KIND OF LOVE) J. JOYCE (E. CHURCH, C. BEATHARD, S. MINOR)	Eric Church CAPITOL NASHVILLE		45
17	24	5	AIR POWER SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		17	47	SOUNDS SO GOOD B. CANNON (A. SHEPHERD)	Ashon Shepherd MCA NASHVILLE		47
18	19	20	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)	Reba McEntire MCA NASHVILLE		18	48	BEST MISTAKE I EVER MADE B. CHANCEY (K. FOWLER, B. POUNDS)	Kevin Fowler EQUITY		48
19	20	13	LEARNING HOW TO BEND M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)	Gary Allan MCA NASHVILLE		19	49	I'M ABOUT TO COME ALIVE F. LIDDELL, M. WRUCKE (P. MONAHAN, J. STAFFORD, S. UNDERWOOD, C. COLIN, R. HO, CHKISS, C. BENNETT)	David Nail MCA NASHVILLE		4
20	22	17	AIR POWER HOLLER BACK B. BEAVERS (S. NIELSEN, T. JAMES)	The Lost Trailers BNA		20	50	NO AIR N. CHAPMAN (J. E. FAUNTLEROY, H. E. R. GRIGGS, H. J. MASON, JR., S. L. RUSSELL, D. E. THOMAS)	Rissi Palmer 1720		47
21	16	13	SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		13	51	HOT SHOT DEBUT WAITIN' ON A WOMAN F. ROGERS (D. SAMPSON, W. VARBLE)	Brad Paisley ARISTA NASHVILLE		51
22	29	4	GREATEST GAMER YOU LOOK GOOD IN MY SHIRT D. HUFF, K. URBAN (T. MARTIN, T. SHAPIRO, M. NESLER)	Keith Urban CAPITOL NASHVILLE		22	52	ANYTHING GOES M. WRIGHT, C. ANDRECH, III (B. LONG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH		52
23	26	16	THAT SONG IN MY HEAD D. MALLOY (J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough MERCURY		23	53	LET ME D. HUFF (M. BEESÖH, D. ORTON)	Pat Green BNA		53
24	23	20	I CAN SLEEP WHEN I'M DEAD D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll ARISTA NASHVILLE		23	54	VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA		54
25	27	12	DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne VALORY		25	55	LET ME LOVE YOU L. VESPA, J. NIEBANK (C. WISEMAN, D. MATKOSKY)	Lonestar LONESTAR/COS		50
26	25	24	THIS IS ME YOU'RE TALKING TO G. FUNOIS (K. ROCHELLE, L. JAMES)	Trisha Yearwood BIG MACHINE		25	56	LOOKIN FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum CAPITOL NASHVILLE		56
27	30	9	DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		27	57	ALL SUMMER LONG KID ROCK, R. CAVALLER (R. J. RITCHE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELL, R. WACHTEL, W. ZEVON)	Kid Rock TOP DOG/ATLANTIC		57
28	28	13	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE		28	58	FOR YOU J. DEMARCUS, J. OTTO (J. BROWN, L. HENGBER)	James Otto WARNER BROS./WRN		58
29	21	16	KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)	Tim McGraw CORB		16	59	CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band LIVE NATION		6
30	32	43	LIFE IN A NORTHERN TOWN NOT LISTED (N. LAIRD-CLOWES, G. GABRIEL)	Sugarland Feat. Little Big Town & Jake Owen MERCURY		28	60	OUT THE WINDOW B. GALLIMORE (M. GREEN, A. MAYO, C. LINDSEY, H. LINDSEY)	Ashley Gearing CORB		55

Up 2 million impressions, song is duo's 40th top 10. So far, half of those top 10 songs have reached No. 1.

Group's fourth single is highest chart perch to date. Previous best was a No. 43 peak with "Call Me Crazy" two years ago.

Song improves 4.5 million impressions with spins at all but three of the 108 stations monitored for the chart.

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	12	☆ KEITH URBAN You Look Good In My Shirt CAPITOL NASHVILLE (90.2)	22
KENNY CHESNEY Better As A Memory BNA (84.8)	1	☆ SUGARLAND All I Want To Do MERCURY (92.2)	13	JIMMY WAYNE Do You Believe Me Now VALORY (81.5)	25
CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	2	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	14	TRISHA YEARWOOD This Is Me You're Talking To BIG MACHINE (85.8)	26
BLAKE SHELTON Home WARNER BROS. (81.5)	3	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	15	DARIUS RUCKER Don't Think I Don't Think About It CAPITOL NASHVILLE (88.1)	27
MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	6	☆ JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	16	CHUCK WICKS All I Ever Wanted RCA (76.7)	35
ALAN JACKSON Good Time ARISTA NASHVILLE (86.9)	7	TAYLOR SWIFT Should've Said No BIG MACHINE (91.1)	17	CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	36
DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	8	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	18		
BROOKS & DUNN Put A Girl In It ARISTA NASHVILLE (80.6)	10	GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	19		

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HOT COUNTRY SONGS: 108 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

CHESNEY FAMILIAR WITH CHART'S TOP SLOT

Fueled by an increase of 2.1 million impressions, Kenny Chesney pops his 14th chart-topper (4-1) on Hot Country Songs with "Better As a Memory" (BNA). His first, "She's Got It All," came in 1997, and since then, Chesney's No. 1 pile is second only to Tim McGraw, who has 17.

The new track marks the third No. 1 from "Just Who I Am: Poets & Pirates." "Never Wanted Nothing More" led for five weeks last summer, and "Don't Blink" followed with four weeks at No. 1 in the fall. Third single



CHESNEY

"Shiftwork," with George Strait, peaked at No. 2 in February.

Chesney prevails in one of the closest audience dust-ups in the chart's recent history. "Memory" draws 28 million audience impressions and pushes Carrie Underwood's "Last Name" to No. 2, even as the latter title bullets with 27.9 million impressions.

Lower on the chart, Brad Paisley's "Waitin' On a Woman" is the Hot Shot Debut at No. 51 (1 million impressions). —Wade Jessen

JUN 28 2008 **LATIN Billboard**

HOT LATIN SONGS™

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. #1 TE QUIERO by Flex.

As venerable duo readies the release of its new album July 8, title cut blasts ahead 17 spots with a 69% audience gain.

Format titan ascends to his 18th No. 1 on Tropical Airplay, where only Marc Anthony has more (19). At the same time, his "Soy" enters Top Latin Albums at No. 9.

Strong gains in Los Angeles, Dallas and Las Vegas help propel track into the top 10 of Regional Mexican Airplay (12-10).

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. HE VENIDO by MJ.

TOP LATIN ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. #1 GREATEST GAINER VICENTE FERNANDEZ Para Siempre.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. DANIEL CALVETI En Paz.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. MARC ANTHONY El Cantante (Soundtrack).

LATIN

Billboard DANCE

JUN 28 2008

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	6	#1 SAME OLD FUCKING STORY	CYNDI LAUPER EPIC
2	4	9	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS / STREAMLINE/KONLIVE/INTERSCOPE
3	6	5	STAMP YOUR FEET	DONNA SUMMER BURGUNDY
4	3	9	WHAT'S DONE IS DONE	TRACY YOUNG FEATURING CEEVIX FEROSE
5	5	11	TURN IT UP	MARK PICCICOTTI PRESENTS BASSTOY BLUEPLATE
6	9	10	ALL I SEE	KYLIE FEATURING MIMS ASTRALWERKS/CAPITOL
7	1	11	DISCO LIES	MOBY MUTE
8	7	10	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA
9	13	9	SHAKE IT	ANANE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY
10	14	7	STAND BY ME	MR. TIMOTHY FEAT. INAYA DAY SILVER LABEL/TOMMY BOY
11	16	5	FALL	KIMBERLEY LOCKE CURB/REPRISE
12	8	13	LEAVIN'	JESSE MCCARTNEY HOLLYWOOD
13	18	6	GREAT DJ	THE TING TINGS COLUMBIA
14	15	11	FUNPLEX	THE B-52S ASTRALWERKS/CAPITOL
15	17	6	HANDLE ME	ROBYN KÖNIGSWALD/CHERRYTREE/INTERSCOPE
16	11	13	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON OREAM MERCHANT 21/CMG
17	20	7	SET U FREE	PLANET SOUL STRICTLY RHYTHM
18	27	3	TAKE A BOW	RIHANNA SRP/DEF JAM/IDJMG
19	21	7	SPICE UP YOUR LIFE 2008	SPICE GIRLS VIRGIN
20	19	13	THIS IS NOT REAL LOVE	GEORGE MICHAEL & MUTYA EPIC
21	12	10	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
22	25	3	WHERE THE MUSIC TAKES YOU	ARI GOLD FEATURING SASHA ALLEN GOLD 18/CENTAUR
23	24	4	GIVE PEACE A CHANCE	ONO MIND TRAIN/TWISTED
24	10	12	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
25	32	5	MY LIFE	CHRIS THE GREEK PANAGHI DJG/JRA

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	13	#1 BLEEDING LOVE	LEONA LEWIS SYCO/JRMG
2	1	10	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
3	3	9	DAMAGED	DANITY KANE BAD BOY/ATLANTIC
4	4	13	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
5	5	10	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA
6	6	20	I CAN'T HELP MYSELF	BELLATRIX FEATURING SOPHIA MAY NERVOUS
7	8	33	LET ME THINK ABOUT IT	IDA CORR VS FEDE LE GRAND MINISTRY OF SOUND
8	9	4	AMERICAN BOY	ESTELLE FEAT. KANYE WEST HOME SCHOOL/ATLANTIC
9	7	5	TAKE A BOW	RIHANNA SRP/DEF JAM/IDJMG
10	11	6	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS / STREAMLINE/KONLIVE/INTERSCOPE
11	NEW		GIVE IT 2 ME	MADONNA WARNER BROS.
12	13	9	DISCO LIES	MOBY MUTE
13	10	19	NOW YOU'RE GONE	BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS ULTRA
14	12	32	ANTHEM	FILO & PERI FEATURING ERIC LUMIERE ULTRA
15	16	2	WE BREAK THE DAWN	MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
16	17	6	FIX ME	VELVET ROBBINS
17	NEW		MERCY	DUFFY MERCURY/DJMG
18	14	8	ROCK WITH U	JANET ISLAND/IDJMG
19	10	4	BACK TO ZERO	ROBBIE RIVERIA JUICY
20	20	5	LIKE A STAR	KIM SOZZI ULTRA
21	15	7	CLOSER	NE-YO DEF JAM/IDJMG
22	NEW		EVERY WORD	ERCOLA & DANIELA NERVOUS
23	22	14	DEEP AT NIGHT	ERCOLA VS. HEIKKI L. NERVOUS
24	25	2	SENSUAL	PHONJAXX & COSI COSTI STARLET
25	21	9	TOCA'S MIRACLE 2008	FRAGNA ULTRA

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
2	1	SI NO TE HUBIERAS IDO	MANA (WARNER LATINA)
3	3	CADA QUE...	BELANOVA (UNIVERSAL LATINO)
4	5	SI TU TE ATREVES	LUIS MIGUEL (WARNER LATINA)
5	4	TE QUIERO	FLEX (EMI TELEVISION)
6	7	PEGADITO	TOMMY TORRES (WARNER LATINA)
7	6	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
8	8	ESTA SOLEDAD	KANY GARCIA (SONY BMG NORTE)
9	9	ERES	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
10	10	ME ENAMORA	JUANES (UNIVERSAL LATINO)
11	13	AMARTE	ABRAHAM (MACHETE)
12	12	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
13	14	PERDONO Y OLVIDO	PEPE AGUILAR (EMI TELEVISION)
14	11	ENREDAME	FONOVISA (EMI TELEVISION)
15	18	AMIGA POR FAVOR	PEDRO FERNANDEZ (MACHETE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MANA	ARDE EL FUELO (WARNER LATINA)
2	2	ENRIQUE IGLESIAS	95/98 (UNIVERSAL LATINO)
3	4	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
4	3	LUIS MIGUEL	COMPLICES (WARNER LATINA)
5	5	CAMILA	TODD CAMBIO (SONY BMG NORTE)
6	7	JUANES	LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
7	6	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISION)
8	8	SOUNDTRACK	LOLA: ERASE UNA VEZ (EMI TELEVISION)
9	9	DANIEL CALVETI	EN PAZ (VENEMUSIC/UNIVERSAL LATINO)
10	9	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
11	13	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENNE/UNIVERSAL LATINO)
12	10	CAIFANES/JAGUARES	DE CAIFANES A JAGUARES (SONY BMG NORTE)
13	13	DAN ZANES AND FRIENDS	QUEEN OF THE NIGHT (FESTIVAL FIVE)
14	11	ALEJANDRO FERNANDEZ	15 AÑOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
15	14	RICARDO ARJONA	QUIEN DIJO AYER: SPECIAL EDITION (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	POSE	DADDY YANKEE (EL CARTEL)
2	2	AHORA ES	WISIN & YANDEL (MACHETE)
3	3	PERMITAME	TONY OIZE (WY MACHETE)
4	4	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
5	5	YA NO LOORES (LET ME LOVE YOU)	BABY BOY (786/SIENTE)
6	6	SIGUELO	WISIN & YANDEL (MACHETE)
7	7	TE QUIERO	FLEX (EMI TELEVISION)
8	9	EL DIFICIL	DE LA GHETTO (CMG/SRC/UNIVERSAL MOTOWN)
9	10	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
10	8	MOVE SHAKE DROP	DJ LAZ FEAT. FLO RIDA, CASEY & PITBULL (VIP/UNIVERSAL REPUBLIC)
11	11	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
12	12	SOBRENATURAL	ALEXIS & FIDO (SONY BMG NORTE)
13	15	HE VENIDO	MJ (MACHETE)
14	17	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
15	22	DROP IT AND ROCK IT	MR. CRIMINAL (HI POWER)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	WISIN & YANDEL	WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
2	2	FLEX	TE QUIERO (ASTERISCO/SDAD/EMI TELEVISION)
3	4	LA FACTORIA	NUOVA METAS (UNIVERSAL LATINO)
4	5	TONY DIZE	LA MELODIA DE LA CALLE (WY/MACHETE)
5	6	AKWID	LA NOVELA (UNIVISION/UG)
6	7	ALEXIS & FIDO	SOBRENATURAL (SONY BMG NORTE)
7	8	DON OMAR	KING OF KINGS (WY/MACHETE)
8	3	MJ	MI SENTIMIENTO (MACHETE)
9	9	ANGEL & KHRIZ	SHOWTIME (VI/MACHETE)
10	11	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
11	10	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
12	13	AKWID	GREATEST HITS (HEADLINERS/UNIVISION/UG)
13	12	MIGUELITO	EL HEREDERO: LOS CANGRI/EL CARTEL/MACHETE)
14	14	DJ PAYBACK GARCIA	HECHO EN AZTLAN 3 (UNIVISION/UG)
15	5	VARIOUS ARTISTS	EL PENTAGONO: RETURN (VI/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	HASTA EL DIA DE HOY	DAREYES DE LA SIERRA (DISA)
2	1	AMANTES ESCONDIDOS	GERMAN MONTERO (UNIVISION)
3	3	A PUNTO DE LLORAR	LOS RIELEROS DEL NORTE (FONOVISA)
4	4	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
5	6	TU ADIOS NO MATA	INTOCABLE (EMI TELEVISION)
6	8	VIVE Y DEJAME VIVIR	CUISILLOS (MUSART/BALBOA)
7	7	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
8	9	TOMAME O DEJAME	BANDA EL RECORD (FONOVISA)
9	5	INOLVIDABLE	JENNI RIVERA (FONOVISA)
10	12	LA IMAGEN DE MAL VERDE	GRUPO MONTAZ DE DURANGO (DISA)
11	17	PARA SIEMPRE	VICENTE FERNANDEZ (SONY BMG NORTE)
12	11	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
13	10	POR QUIEN ME DEJAS	LOS CREADORES DEL PASADO DURANGUENSE DE ALFREDO HAMDEZ (DISA/EDIMONSA)
14	14	TE LLORE	CONJUNTO PRIMAVERA (FONOVISA)
15	16	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS	UNA NOCHE EN MADRID (FONOVISA/UG)
3	3	INTOCABLE	20 (EMI TELEVISION)
4	4	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
5	5	LOS RIELEROS DEL NORTE	POS QUE NO... CLARO QUE SI (FONOVISA/UG)
6	3	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... CANTAN A MEXICO (SONY BMG NORTE)
7	2	TIERRA CALI	MAS ALLA DE LA DISTANCIA (VENEMUSIC/UNIVERSAL LATINO)
8	7	PEPE AGUILAR	LA HISTORIA... MIS EXITOS (VENEMUSIC/UNIVERSAL LATINO)
9	6	VARIOUS ARTISTS	DURANGUENSE # 1'S (DISA/UG)
10	8	VARIOUS ARTISTS	BANDA #1'S (FONOVISA/UG)
11	13	LA APUESTA	10 EXITOS DE ORO (SERCA)
12	9	CUISILLOS	VIVE Y DEJAME VIVIR (MUSART/BALBOA)
13	11	GRUPO MONTEZ DE DURANGO	VIDA MAFIDSA (DISA/UG)
14	15	VARIOUS ARTISTS	NORTENO # 1'S (FONOVISA/UG)
15	18	EL TRONO DE MEXICO	CRUZANDO FRONTERAS (OBC)

HITS OF THE WORLD **Billboard**

JAPAN		ALBUMS	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)	JUNE 17, 2008
1	NEW	KYOSUKE HIMURO 20TH ANNIVERSARY ALL SINGLES COMPLETE... EMI	
2	NEW	THE OFFSPRING RISE AND FALL, RAGE AND GRACE (FIRST LTD) SONY	
3	NEW	ASIAN KUNG-FU GENERATION MADA MINU ASHITA NI KIOON	
4	2	MINMI MINMI BEST 2002-2008 (FIRST LTD VERSION) VICTOR	
5	NEW	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS... (SPECIAL EDITION) PARLOPHONE	
6	4	DOUBLE THE BEST COLLABORATIONS FOR LIFE	
7	5	SUPERFLY SUPERFLY WARNER	
8	3	YOKO KANNO MAKURUSU (FRONTIER) O.S.T. 1 MUSUME FURO JVC	
9	1	KAT-TUN KAT-TUN 3 - QUEEN... (FIRST LTD CD/DVD) J-STORM	
10	10	ELLIOT YAMIN WAIT FOR YOU AVEV TRAX	

FRANCE		ALBUMS	
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE)	JUNE 17, 2008
1	1	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA	
2	2	CHRISTOPHE MAE MON PARADIS WARNER	
3	5	MAXIME LE FORESTIER RESTONS AMANTS POLYDOR	
4	4	DUFFY ROCKFERRY A&M	
5	7	MADONNA HARD CANDY WARNER BROS	
6	3	PSY 4 DE LA RIME LES CITES D'OR BARCLAY	
7	13	CHRISTOPHE WILLEM INVENTAIRE VOGUE	
8	NEW	DAVID GUETTA F... ME IM FAMOUS: IBIZA MIX '08 VIRGIN	
9	8	BB BRUNES BLONDE COMME MOI WARNER	
10	19	YANNICK NOAH CHARANGO SAINT GEORGE	

ITALY		ALBUMS	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	JUNE 16, 2008
1	1	LIGABUE SECONDO TEMPO WARNER BROS	
2	4	JOVANOTTI SAFARI MERCURY	
3	2	VASCO ROSSI IL MONDO CHE VORREI CAPITOL	
4	3	ANTONACCI BIAGIO BEST OF 1969-2000 MERCURY	
5	5	MADONNA HARD CANDY WARNER BROS	
6	6	DE GREGORI FRANCESCO PER BREVITA' CHIAMATO ARTISTA CARAVAN	
7	9	RADIOHEAD THE BEST OF PARLOPHONE	
8	22	GIOVANNI ALLEVI JOY RICORDI	
9	8	ALANIS MORISSETTE FLAVORS OF ENTANGLEMENT MAVERICK	
10	17	GIANNA NANNINI GIANNA BEST POLYDOR	

NORWAY		SINGLES	
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY)	JUNE 17, 2008
1	1	LOST ERLEND BRATLAND NAIVE	
2	4	DET E'KK MEG DET ER DEG ERIK OG KRISST MTG	
3	NEW	THE PRETENDER FOO FIGHTERS ROSWELL/RCA	
4	3	I'M YOURS JASON MRAZ ELEKTRA	
5	2	SCARED OF HEIGHTS ESPEN LIND UNIVERSAL	

ALBUMS		
1	NEW	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS... PARLOPHONE
2	2	KURT NILSEN RISE TO THE OCCASION RCA
3	1	LASSE STEFANZ RALLARSVANG MARIANN
4	3	VASSENDGUTANE XO VASS
5	5	DUFFY ROCKFERRY A&M

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	JUNE 15, 2008
1	NEW	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS... PARLOPHONE	
2	3	NEIL DIAMOND HOME BEFORE DARK COLUMBIA	
3	2	DUFFY ROCKFERRY A&M	
4	1	PAUL WELLER 22 DREAMS ISLAND	
5	NEW	THE FRATELLIS HERE WE STAND ISLAND	
6	4	RADIOHEAD THE BEST OF PARLOPHONE	
7	7	NEIL DIAMOND THE BEST OF UMTV	
8	5	USHER HERE I STAND LAFACE/ZOMBA	
9	9	SCOOTER JUMPING ALL OVER THE WORLD SHEFFIELD TUNES	
10	11	CISTERCIAN MONKS OF ROSCREA-STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	JUNE 15, 2008
1	NEW	DISTURBED INDESTRUCTIBLE REPRISE	
2	2	GABRIELLA CILMI LESSONS TO BE LEARNED ISLAND	
3	1	USHER HERE I STAND LAFACE/ZOMBA	
4	8	SOUNDTRACK SEX AND THE CITY DCI/UNIVERSAL	
5	3	PETE MURRAY SUMMER AT EUREKA COLUMBIA	
6	4	VANESSA AMOROSI SOMEWHERE IN THE REAL WORLD UNIVERSAL	
7	5	THE PRESETS APOCALYPSO MODULAR	
8	6	ANDRE RIEU/MIRUSIA WALTZING MATILDA UNIVERSAL	
9	19	NEWTON FAULKNER HAND BUILT BY ROBOTS ICH + ICH	
10	21	CHRIS BROWN EXCLUSIVE 19 RECORDINGS/JIVE/ZOMBA	

SPAIN		ALBUMS	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	JUNE 11, 2008
1	1	THE ONLY ME THE CURE UNIVERSAL	
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS	
3	5	BABY LET'S PLAY HOUSE ELVIS PRESLEY RCA	
4	4	ESTA NO SERA OTRA CANCION LA HABITACION ROJA MUSHROOM PILLOW	
5	3	BE MINE THE CAST OF HIGH SCHOOL EMI	
6	8	MAR DE DUDAS FALSAMARMA BOA	
7	NEW	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON EPIC	
8	6	THE AGE OF THE UNDERSTATEMENT THE LAST SHADOW PUPPETS DOMINO	
9	12	EUROPA MONICA NARANJO SONY BMG	
10	NEW	ROCK WITH YOU MICHAEL JACKSON EPIC	

DENMARK		SINGLES	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)	JUNE 17, 2008
1	7	TAKE A BOW RIHANNA SRP/DEF JAM	
2	4	AMERICAN BOY ESTELLE FT. KANYE WEST HDME SCHOOL/ATLANTIC	
3	5	BETTER IN TIME LEONA LEWIS SYCO	
4	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS	
5	6	DOWNTOWN BOYS INFERNAL BORDER BREAKERS/CLOCKWISE ONLY	

ALBUMS		
1	1	MARTIN SHOW THE WORLD SONY BMG
2	NEW	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS... PARLOPHONE
3	2	CREDENCE CLEARWATER REVIVAL THE BEST OF... UNIVERSAL
4	5	RUNRIG YEAR OF THE FLOOD: LIVE AT LOCH NESS RECART
5	10	ALPHABEAT THIS IS ALPHABEAT (INT. VERSION) COPENHAGEN

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JUNE 17, 2008
1	4	ICH + ICH VOM SELBEN STERN POLYDOR	
2	2	MARK MEDLOCK CLOUD DANCER SONY BMG	
3	7	DIE AERZTE JAZZ IST ANDERS HOT ACTION	
4	5	AMY WINEHOUSE BACK TO BLACK ISLAND	
5	1	SIDO ICH UND MEINE MASKE UNIVERSAL	
6	6	GENESIS LIVE OVER EUROPE/WHEN IN ROME (DVD) EMI	
7	10	DUFFY ROCKFERRY A&M	
8	9	UDO LINDENBERG STARK WIE ZWEI WARNER	
9	31	KID ROCK ROCK 'N' ROLL JESUS ATLANTIC	
10	3	CLUSO SO SEHR DABEI FOUR	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	JUNE 28, 2008
1	NEW	LIL WAYNE THE CARTER III CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL	
2	1	DISTURBED INDESTRUCTIBLE REPRISE/WARNER	
3	NEW	ALANIS MORISSETTE FLAVORS OF ENTANGLEMENT MAVERICK/WARNER	
4	2	WEEZER WEEZER DGC/INTERSCOPE/UNIVERSAL	
5	3	USHER HERE I STAND LAFACE/SONY BMG	
6	8	THE LOST FINGERS LOST IN THE 80'S TANDEM/SELECT	
7	5	MADONNA HARD CANDY WARNER BROS./WARNER	
8	11	RENEE MARTEL L'HERITAGE MUSICOR QUEBEC/SELECT	
9	7	DUFFY ROCKFERRY MERCURY/UNIVERSAL	
10	4	SOUNDTRACK SEX AND THE CITY DECCA/UNIVERSAL	

THE NETHERLANDS		SINGLES	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)	JUNE 13, 2008
1	1	THIS IS THE LIFE AMY MACDONALD VERTIGO	
2	7	VIVA HOLLANDIA WOLTER KROES RED BULLET	
3	6	BLOED, ZWEET EN TRANEN (EK VERSIE) RENE FROGER EMI	
4	15	SHIKI BOOM BOOM JODY BERNAL FT. BAYCHEV VISCO	
5	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS	

ALBUMS		
1	1	AMY MACDONALD THIS IS THE LIFE VERTIGO
2	2	NICK & SIMON VANDAAG ARTIST & COMPANY
3	3	AMY WINEHOUSE BACK TO BLACK ISLAND
4	5	ALAIN CLARK LIVE IT OUT BBAL
5	11	ANOUK WHO'S YOUR MOMMA DINO

GREECE		ALBUMS	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE)	JUNE 13, 2008
1	NEW	SCHILLER DESIRE UNIVERSAL	
2	2	AMY WINEHOUSE BACK TO BLACK ISLAND	
3	4	IRON MAIDEN SOMEWHERE BACK IN TIME BEST OF 1980-1989 EMI	
4	5	BAJOFONDO TANGO CLUB MAR DULCE UNIVERSAL	
5	1	MADONNA HARD CANDY WARNER BROS	
6	NEW	SOUNDTRACK SEX AND THE CITY DECCA	
7	6	RORY GALLAGHER RORY FOREVER SONY BMG	
8	8	SHANTEL DISKO PARTIZANI SONY BMG	
9	18	AMY MACDONALD THIS IS THE LIFE VERTIGO	
10	10	THE LAST SHADOW PUPPETS THE AGE OF THE UNDERSTATEMENT DOMINO	

EURO DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)		JUNE 28, 2008	
1	1	SINGIN' IN THE RAIN MINT ROYALE FAITH & HOPE/DIRECTION/ABSOLUTE			
2	2	VIVA LA VIDA COLDPLAY PARLOPHONE			
3	3	TAKE A BOW RIHANNA SRP/DEF JAM			
4	5	LOVE SONG SARA BAREILLES EPIC			
5	4	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS			
6	10	CLOSER NE-YO DEF JAM			
7	6	MERCY DUFFY A&M			
8	20	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC			
9	13	SWEET ABOUT ME GABRIELLA CILMI ISLAND			
10	8	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC			
11	7	THAT'S NOT MY NAME THE TING TINGS COLUMBIA			
12	12	WARWICK AVENUE DUFFY A&M			
13	NEW	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA			
14	18	FEEL THE RUSH SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND			
15	15	FOREVER CHRIS BROWN JIVE/ZOMBA			
16	9	VIOLET HILL COLDPLAY PARLOPHONE			
17	11	BETTER IN TIME LEONA LEWIS SYCO			
18	16	BLACK AND GOLD SAM SPARRO ISLAND			
19	14	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE ZOMBA			
20	17	HEARTBREAKER WILLIAM WILLIAM INTERSCOPE			

EURO DIGITAL SPOTLIGHT ITALY		(NIELSEN SOUNDSCAN INTERNATIONAL)		JUNE 28, 2008	
1	3	CRY... NOVECENTO NICOLOSI			
2	1	NON TI SCORDAR MAI DI ME GIUSY FERRERI SONY BMG			
3	2	A TE JOVANOTTI UNIVERSAL			
4	7	BETTER IN TIME LEONA LEWIS SYCO			
5	4	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS			
6	5	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC			
7	6	MERCY DUFFY A&M			
8	NEW	UNDERNEATH ALANIS MORISSETTE MAVERICK			
9	NEW	SE NON TI AMMAZZO AMMAZZAMI TU PIA EMI			
10	RE	VIOLET HILL COLDPLAY PARLOPHONE			

AUSTRIA		SINGLES	
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)	JUNE 16, 2008
1	NEW	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC	
2	5	BRING IHN HEIM MARIO LANG AMADEO	
3	1	LOVE IS YOU THOMAS GODDJ SONY BMG	
4	6	FEEL THE RUSH SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND	
5	2	SO SOLL ES BLEIBEN ICH + ICH POLYDOR	

ALBUMS		
1	1	CISTERCIAN MONKS OF ROSCREA-STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL
2	4	ICH + ICH VOM SELBEN STERN POLYDOR
3	2	SIDO ICH UND MEINE MASKE UNIVERSAL
4	5	AMY WINEHOUSE BACK TO BLACK ISLAND
5	9	DUFFY ROCKFERRY A&M

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 18, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	MERCY	DUFFY A&M
2	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	8	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY LAFACE/ZOMBA
4	3	TAKE A BOW	RIHANNA SRP/DEF JAM
5	4	LOVE IS YOU	THOMAS GODD J SONY BMG
6	5	TIRED OF BEING SORRY	ENRIQUE IGLESIAS INTERSCOPE
7	9	NO STRESS	LAURENT WOLF FT. ERIC CARTER COLUMBIA
8	NEW	SINGIN' IN THE RAIN '08	MINT ROYALE SYCO
9	7	THAT'S NOT MY NAME	THE TING TINGS COLUMBIA
10	6	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
11	15	LOVE SONG	SARA BAREILLES EPIC
12	10	SUMMER LOVE	MARK MELOCK SONY BMG
13	52	BETTER IN TIME	LEONA LEWIS SYCO
14	13	VIOLET HILL	COLDPLAY PARLOPHONE
15	11	WARWICK AVENUE	DUFFY A&M

ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 18, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	DUFFY	ROCKFERRY A&M
2	2	MADONNA	HARD CANDY WARNER BROS.
3	NEW	ALANIS MORISSETTE	FLAVORS OF ENTANGLEMENT MAVERICK
4	4	AMY WINEHOUSE	BACK TO BLACK ISLAND
5	NEW	RADIOHEAD	THE BEST OF PARLOPHONE
6	NEW	PAUL WELLER	22 DREAMS ISLAND
7	3	USHER	HERE I STAND LAFACE/ZOMBA
8	NEW	SIDO	ICH UND MEINE MASKE UNIVERSAL
9	5	NEIL DIAMOND	HOME BEFORE DARK COLUMBIA
10	NEW	MARK MEDLOCK	CLOUD DANCER SONY BMG
11	NEW	CLUESO	SO SEHR DABEI FOUR MUSIC
12	7	AMY MACDONALD	THIS IS THE LIFE VERTIGO
13	8	ICH + ICH	VOM SELBEN STERN POLYDOR
14	9	LEONA LEWIS	SPIRIT SYCO
15	15	FRANCIS CABREL	DES ROSES ET DES ORTIES COLUMBIA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 18, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	MERCY	DUFFY A&M
2	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	3	LOVE SONG	SARA BAREILLES EPIC
4	4	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
5	6	VIOLET HILL	COLDPLAY PARLOPHONE
6	5	WITH YOU	CHRIS BROWN JIVE ZOMBA
7	7	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE
8	9	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY LAFACE/ZOMBA
9	8	RUN THE SHOW	KAT DELUNA FT. BUSTA RHYMES EPIC
10	10	BETTER IN TIME	LEONA LEWIS SYCO
11	11	I'LL BE WAITING	LENNY KRAVITZ VIRGIN
12	12	TAKE A BOW	RIHANNA SRP/DEF JAM
13	14	TOUCH MY BODY	MARIAH CAREY ISLAND
14	15	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC
15	13	BLEEDING LOVE	LEONA LEWIS SYCO

SALES DATA COMPILED BY
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JUN
28
2008

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	2	79	#1 GREATEST GAINER JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG		26	15	11	MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610	
2	1	129	FLYLEAF	FLYLEAF A&M OCTONE 650005 IGA		27	30	69	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
3	3	34	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG		28	25	37	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	
4	4	42	CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY		29	29	16	PILLAR	FOR THE LOVE OF THE GAME ESSENTIAL 10869/PROVIDENT-INTEGRITY	
5	5	3	TOBYMAC	ALIVE AND TRANSPORTED FOREFRONT 5684/EMI CMG		30	54	4	VARIOUS ARTISTS	TOP 25 PRAISE SONGS 2009 EDITION MARANATHA/CORINTHIAN 71956/WORD-CURB	
6	HOT SHOT DEBUT		JON FOREMAN	SUMMER (EP) CREDENTIAL DIGITAL EX/EMI CMG		31	33	13	MORMON TABERNACLE CHOIR AND ORCHESTRA	AT TEMPLE SQUARE (JESSOP WILBERG) CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
7	14	18	NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB		32	45	20	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	AMAZING GRACE GAITHER MUSIC GROUP 2725/EMI CMG	
8	7	10	VARIOUS ARTISTS	WOW HITS 1 SONY BMG MUSIC PROVIDENT-WORD-CURB/EMI CMG 10879/PROVIDENT-INTEGRITY		33	48	45	THIRD DAY	CHRONOLOGY VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	
9	6	37	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG		34	50	16	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	HOW GREAT THOU ART GAITHER MUSIC GROUP 2726/EMI CMG	
10	18	30	MERCYME	ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY		35	NEW		DANIEL CALVETI	EN PAZ VENEZUELA 653605/UNIVERSAL LATINO	
11	8	10	P.O.D.	WHEN ANGELS & SERPENTS DANCE INO/COLUMBIA 4240*/PROVIDENT-INTEGRITY		36	37	19	PASSION WORSHIP BAND	PASSION: GOD OF THIS CITY SIXSTEPS/SPARROW 5422/EMI CMG	
12	10	26	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY		37	43	43	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD SPECIAL EDITION INTEGRITY/TIME LIFE 19404/PROVIDENT-INTEGRITY	
13	11	11	HILLSONG	THE I HEART REVOLUTION: WITH HEARTS AS ONE INTEGRITY 4370/PROVIDENT-INTEGRITY		38	40	16	LEELAND	OPPOSITE WAY ESSENTIAL 10854/PROVIDENT-INTEGRITY	
14	13	89	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY		39	36	15	FIREFLIGHT	UNBREAKABLE FLICKER 10866/PROVIDENT-INTEGRITY	
15	12	11	CECE WINANS	THY KINGDOM COME PURESPRINGS GOSPEL/EMI GOSPEL -9966/EMI CMG		40	32	7	PURENRG	HERE WE GO AGAIN FERVENT 887321/WORD-CURB	
16	16	4	TENTH AVENUE NORTH	OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY		41	28	4	TRIP LEE	20/20 REACH 8065	
17	22	19	VARIOUS ARTISTS	HOW GREAT THOU ART: GOSPEL FAVORITES FROM THE GRAND OLE OPRY LIVE OPRY/CA NASHVILLE 2008/PROVIDENT-INTEGRITY		42	39	28	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND	TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG	
18	23	37	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY		43	NEW		INHALE/EXHALE	I SWEAR... SOLID STATE 9211/EMI CMG	
19	21	11	HAWK NELSON	HAWK NELSON: IS MY FRIEND! BEC/TOOTH & NAIL 5346/EMI CMG		44	31	42	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090	
20	35	17	NEEDTOBREATHE	THE HEAT ATLANTIC 236924/WORD-CURB		45	49	11	JARS OF CLAY	GREATEST HITS ESSENTIAL 10880/PROVIDENT-INTEGRITY	
21	19	9	GAITHER VOCAL BAND	LOVIN' LIFE GAITHER MUSIC GROUP 2746/EMI CMG		46	RE-ENTRY		MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG	
22	9	3	UNDEROATH	SURVIVE KALEIDOSCOPE SOLID STATE/TOOTH & NAIL 1710/EMI CMG		47	38	5	JOE COCKER	HYMN FOR MY SOUL FANTASY 30398/CONCORD	
23	20	98	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY		48	RE-ENTRY		WOMEN OF FAITH WORSHIP TEAM	INFINITE GRACE MYRRH 887389/WORD-CURB	
24	26	6	CHRIS SLIGH	RUNNING BACK TO YOU BRASH 0042/WORD-CURB		49	RE-ENTRY		PLUMB	BLINK CURB 78978/WORD-CURB	
25	24	38	DAVID CROWDER BAND	REMEDY SIXSTEPS/SPARROW 2684/EMI CMG		50	44	19	CANTON JONES	KINGDOM BUSINESS ARROW/UMCG 4234091/EMI CMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	50	#1 GREATEST GAINER MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA		26	25	72	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY-WORD-CURB/EMI CMG 02499/ZOMBA	
2	2	6	TYE TRIBBETT & G.A.	STAND OUT COLUMBIA 16114/SONY MUSIC		27	22	58	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY-WORD-CURB 08764/ZOMBA	
3	3	18	GREATEST GAINER VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 42290/ZOMBA		28	30	41	LEE WILLIAMS AND THE SPIRITUAL QO'S	SO MUCH TO BE THANKFUL FOR MCG 7056	
4	5	27	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA		29	32	38	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG	
5	4	5	REGINA BELLE	LOVE FOREVER SHINES PENDULUM 300208500		30	16	2	DESTINY PRAISE	DRIVEN DESTINY STYLE 432800/TASEIS	
6	7	11	CECE WINANS	THY KINGDOM COME PURESPRINGS GOSPEL 84966/EMI GOSPEL		31	33	15	FLAME	OUR WORLD: REDEEMED THE SEQUEL CROSS MOVEMENT 30030	
7	6	15	VARIOUS ARTISTS	VOICES: THE ULTIMATE GOSPEL COLLECTION BET/SONY BMG CUSTOM MARKETING GROUP 224252/TIME LIFE		32	31	36	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! 5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
8	8	38	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD		33	35	19	JONATHAN NELSON FEATURING PURPOSE	RIGHT NOW PRAISE INTEGRITY/COLUMBIA 20860/SONY MUSIC	
9	9	11	MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610		34	46	14	NORMAN HUTCHINS	SPONTANEOUS PRAISE VOLUME ONE IR 020	
10	10	61	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.		35	34	5	ALVIN SLAUGHTER	OVERCOMER INTEGRITY/COLUMBIA 28131/SONY MUSIC	
11	13	41	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC		36	17	4	DOUG & MELVIN WILLIAMS	DUETS II BLACKBERRY 1667/MALACO	
12	11	4	TRIP LEE	20/20 REACH 8065		37	37	3	THE CLARK SISTERS	THE DEFINITIVE GOSPEL COLLECTION WORD-CURB 887407/WARNER BROS.	
13	15	19	CANTON JONES	KINGDOM BUSINESS ARROW 4234091		38	38	3	SHIRLEY CAESAR	THE DEFINITIVE GOSPEL COLLECTION WORD-CURB 887406/WARNER BROS.	
14	14	9	DORINDA CLARK-COLE	TAKE IT BACK GOSPO CENTRIC 10027/ZOMBA		39	RE-ENTRY		THE BLIND BOYS OF ALABAMA	DOWN IN NEW ORLEANS TIME LIFE 19518	
15	12	2	DONALD LAWRENCE INTRODUCES: THE MUF RILLS	FAMILY PRAYER QUIET WATER/VERITY 87205/ZOMBA		40	42	2	THE MIGHTY CLOUDS OF JOY	THE DEFINITIVE GOSPEL COLLECTION WORD-CURB 887404/WARNER BROS.	
16	21	21	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES INTEGRITY/COLUMBIA 21732/SONY MUSIC		41	RE-ENTRY		MARY ALESSI & FRIENDS	WHEN WOMEN WORSHIP MIAMI LIFE SOUNDS 0001	
17	18	62	THE CLARK SISTERS	LIVE...ONE LAST TIME EMI GOSPEL 81094		42	36	58	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	
18	19	32	SHIRLEY CAESAR	AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHU-BEL 6930/LIGHT		43	NEW		CALVIN SUGGS	CALVIN SUGGS & FRIENDS: CELEBRATE MCG 7053/MALACO	
19	20	21	BISHOP PAUL S. MORTON PRESENTS FBCF PRAISE AND WORSHIP	EMBRACING THE NEXT GENERATION TEHILLAH 6951/LIGHT		44	39	39	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
20	HOT SHOT DEBUT		R-SWIFT	SOAPBOX CROSS MOVEMENT 30033		45	41	23	YOUTHFUL PRAISE FEATURING JJ HAIRSTON	EXALTED...LIVE IN BALTIMORE EVIDENCE GOSPEL 6922/LIGHT	
21	24	97	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT		46	RE-ENTRY		DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	
22	28	39	TRIN-I-TEE 5:7	157 SPIRIT RISING 0402/MUSIC WORLD		47	RE-ENTRY		TRIN-I-TEE 5:7	HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY/GOSPO CENTRIC 11291/SONY BMG	
23	26	70	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85433/ZOMBA		48	RE-ENTRY		BEVERLY CRAWFORD	LIVE FROM LOS ANGELES JDI 1271	
24	29	63	J MOSS	V2... PAJAM GOSPO CENTRIC 87214/ZOMBA		49	43	18	CLINT BROWN	FALL LIKE RAIN TRIBE 2008	
25	27	37	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL		50	RE-ENTRY		CHRISTOPHER LEWIS	CRISIS: CHANGE IS REQUIRED TYSOCT 984166/TASEIS	

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
nielsen
SoundScan

JUN 28 2008 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER 66 Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (DD) DualDisc available. (C) CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

(C) CD single available. (D) Digital Download available. (DVD) DVD single available. (V) Vinyl Maxi-Single available. (V) Vinyl single available. (CD) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CEREMONES

ALBUM CHARTS

- Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- ◆ RIAA certification for net shipment of 10 million units (Diamond).

Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▢ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).
- ◆ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 units for video singles.
- RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
- RIAA platinum certification for net shipment of 50,000 units for video singles.
- ◆ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

- RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.
- RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.
- IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.
- IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT™		ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	2	#1 JOURNEY REVELATION NOMOTA 4506 EX (14.98 CD/DVD) (C)	
2	HOT SHOT DEBUT		MY MORNING JACKET EVIL URGES ATO 21626* (13.98)	
3	NEW		DJ SKRIBBLE TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE (18.98)	
4	5	32	GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) (C)	5
5	6	32	GREATEST GAINER EAGLES LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	7
6	3	2	VARIOUS ARTISTS VANS WARPED TOUR '08 SIDEONEDUMMY 1355 (8.98)	
7	NEW		TMI BOYZ GRININ' FOR A PURPOSE TRACK MUIZIC 0017 (15.98)	
8	NEW		TIESTO IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLACK HOLE (18.98)	
9	7	8	FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)	
10	7	25	RADIOHEAD IN RAINBOWS TBD 21622*/ATO (13.98)	●
11	4	2	BRET MICHAELS ROCK MY WORLD VH1 CLASSIC 00121 (14.98)	
12	NEW		JOHN COLTRANE OPUS COLLECTION: A MAN CALLED TRANE RHINO CUSTOM PRODUCTS 8288/STARBUCKS (13.98)	
13	2	2	AIMEE MANN @#%*! SMILERS SUPREGO 026 (16.98)	
14	NEW		TYGA NO INTRODUCTION BAT SQUAD 8001/DECAYDANCE (14.98)	
15	10	2	FLEET FOXES FLEET FOXES SUB POP 777* (13.98)	
16	13	20	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	
17	9	4	THE TING TINGS WE STARTED NOTHING COLUMBIA 28925* (12.98)	
18	17	55	SOUNDTRACK ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) (C)	●
19	15	3	JOHN HIATT SAME OLD MAN NEW WEST 6145 (16.98) (C)	
20	16	8	ATMOSPHERE WHEN LIFE GIVES YOU LEMONS, YOU PRINT THAT SHIT GOLD RHYMESAYERS 0096*/LIG (14.98) (C)	
21	11	2	ALESANA WHERE MYTH FADES TO LEGEND TRAGIC HERO 30110/FEARLESS (13.98)	
22	18	7	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN (14.98)	
23	NEW		KEAK DA SNEAK DEIFIED ALLNADROF 5016/KOCH (17.98)	
24	NEW		SOUNDTRACK HAIRSPRAY NEW LINE 39089 (16.98)	
25	19	43	SIXX: A.M. THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
26	14	2	WAYMAN TISDALE REBOUND RENDEZVOUS 5139 (18.98)	
27	22	20	BULLET FOR MY VALENTINE SCREAM AIM FIRE 20-20 ENT./JIVE 21393*/ZOMBA (16.98)	
28	38	3	THE COOL KIDS THE BAKE SALE C.A.R.E. 059*/CHOCOLATE INDUSTRIES (13.98)	
29	29	7	MINDLESS SELF INDULGENCE IF UGR 099*/THE END (15.98) +	
30	32	15	FLOGGING MOLLY FLOAT SIDEONEDUMMY 1348* (16.98)	
31	33	12	SHE & HIM VOLUME ONE MERGE 324 (15.98)	
32	24	5	REGINA BELLE LOVE FOREVER SHINES PENDULUM 300208500 (14.98)	
33	20	5	BRYAN ADAMS 11 BADMAN 200811 EX (12.98)	
34	30	9	APOCALYPTICA WORLDS COLLIDE 20-20 ENT. 21580/JIVE (13.98) (C)	
35	NEW		LITTLE BROTHER ...AND JUSTUS FOR ALL HALL OF JUSTUS 5001/TRAFFIC (15.98)	
36	NEW		RAILROAD EARTH AMEN CORNER SCI FIDELITY 1098 (16.98)	
37	NEW		HIL ST. SOUL BLACK ROSE SHANACHIE 5772 (18.98)	
38	26	30	DANE COOK HOLLYWOOD: THE EDGES LINE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16.98 CD/DVD) (C)	●
39	31	10	NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26* (16.98)	
40	28	5	OLD 97'S BLAME IT ON GRAVITY NEW WEST 6147* (16.98) (C)	
41	NEW		SECONDHAND SERENADE A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) (C)	
42	40	2	ESPERANZA SPALDING ESPERANZA HEADS UP 3140 (11.98)	
43	44	54	JASON ALDEAN RELENTLESS BROKEN BOW 7047 (17.98)	●
44	34	33	SHEKINAH GLORY MINISTRY JESUS KINGDOM 3003/BOOKWORLD (17.98)	
45	23	10	RAY J ALL I FEEL DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	
46	43	38	INGRID MICHAELSON GIRLS AND BOYS CABIN IN 24 03/ORIGINAL SIGNAL (11.98)	
47	12	5	VARIOUS ARTISTS THE SECOND WAVE RHINO CUSTOM PRODUCTS 8185/STARBUCKS (13.98)	
48	27	6	SOUNDTRACK IRON MAN LIONS GATE 20016 (15.98)	
49	45	2	JUSTIN NOZUKA HOLLY GLASSNOTE 0102 (11.98)	
50	37	25	DETHKLOK THE DETHALBUM (SOUNDTRACK) WILLIAMS STREET 0002/ADULT SWIM (13.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TOP DIGITAL: Release sold as a complete bundle through digital download services. WORLD: See charts legend for rules and explanations. BILLBOARD.BIZ CHART: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to [Billboard's](http://billboard.com) websites. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™		ARTIST	TITLE	BB 2008 RANKING	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	NEW	1	#1 LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN/JMVG Tha Carter III	1	
2	NEW		ALANIS MORISSETTE MAVERICK/WARNER BROS. Flavors Of Entanglement	8	
3	NEW		N*E*R*D STAR TRAK/INTERSCOPE/JGA Seeing Sounds	7	
4	NEW		MY MORNING JACKET ATO Evil Urges	9	
5	2	2	DISTURBED REPRISE/WARNER BROS. Indestructible	4	
6	3	3	SOUNDTRACK NEW LINE Sex And The City	12	
7	1	2	WEEZER DGC/INTERSCOPE/JGA Weezer	10	
8	NEW		JAKOB DYLAN STARBUCKS/COLUMBIA/SONY MUSIC Seeing Things	24	
9	NEW		PLIES BIG GATES SLIP-N-SLIDE/ATLANTIC/JAG Definition Of Real	7	
10	4	3	USHER LAFACE/ZOMBA Here I Stand	5	
11	5	5	DEATH CAB FOR CUTIE BARSUK/ATLANTIC/JAG Narrow Stairs	27	
12	NEW		JON FOREMAN CREDENTIAL Summer (EP)	162	
13	NEW		EMMYLOU HARRIS NONE/SUCH/WARNER BROS. All I Intended To Be	22	
14	8	5	JASON MRAZ ATLANTIC/JAG We Sing, We Dance, We Steal Things.	35	
15	RE-ENTRY		ELTON JOHN CHRONICLES/ROCKET ISLAND/MERCURY/UME Rocket Man: Number Ones	109	

TOP WORLD™		ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	15	#1 CELTIC THUNDER 12 WKS CELTIC THUNDER: THE SHOW CELTIC THUNDER 001/DECCA	
2	2	72	CELTIC WOMAN A NEW JOURNEY MANHATTAN 75110/BLG	●
3	6	16	THE HIGH KINGS THE HIGH KINGS MANHATTAN 21344/BLG	
4	3	4	THE BROTHERS CAZIMERO DESTINY MOUNTAIN APPLE 2119	
5	4	38	SOUNDTRACK THE DARJEELING LIMITED FOX 9240/ABKCO	
6	5	3	VARIOUS ARTISTS PUTUMAYO PRESENTS: CAFE CUBANO PUTUMAYO 278	
7	8	4	ORCHESTRA BAOBAB MADE IN DAKAR WORLD CIRCUIT NONE/SUCH 433788/WARNER BROS.	
8	7	51	ISRAEL "IZ" KAMAKAWIWO'OLE WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
9	9	34	MICHELLE AMATO ROSALIND MCALLISTER/SARAH MOORE CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173	
10	11	3	VARIOUS ARTISTS NIGERIA 70 LAGOS JUMP: ORIGINAL HEAVYWEIGHT AFROBEAT HIGH LIFE & AFRO PUNK STRUT 3305	
11	15	2	VARIOUS ARTISTS THE JEWISH SONGBOOK: THE HEART AND HUMOR OF A PEOPLE SHOUT! FACTORY 10900/SONY MUSIC	
12	10	35	MANU CHAO LA RADIOLINA BECAUSE 68496*/NACIONAL	
13	14	11	VARIOUS ARTISTS IN THE NAME OF LOVE: AFRICA CELEBRATES U2 SHOUT! FACTORY 10608/SONY BMG	
14	NEW		SUPHALA BLUEPRINT SUPHALA 3726	
15	13	5	VARIOUS ARTISTS PUTUMAYO PRESENTS: AFRICAN PARTY PUTUMAYO 276	

I LIKE LIBRARIES MOST ADDED FROM: .biz		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	1	4	#1 VIVA LA VIDA 3 WKS COLOPLAY (CAPITOL)
2	5	7	VIOLET HILL COLOPLAY (CAPITOL)
3	4	1	KISSED A GIRL KATY PERRY (CAPITOL)
4	8	8	FOREVER CHRIS BROWN (JIVE/ZOMBA)
5	1	1	LIFE IN TECHNICOLOR COLOPLAY (CAPITOL)
6	1	1	LOST! COLOPLAY (CAPITOL)
7	1	1	CEMETERIES OF LONDON COLOPLAY (CAPITOL)
8	8	3	SHAKE IT METRO STATION (RED INK/RED/COLUMBIA)
9	1	1	STRAWBERRY SWING COLOPLAY (CAPITOL)
10	1	1	42 COLOPLAY (CAPITOL)
11	1	1	DEATH AND ALL HIS FRIENDS COLOPLAY (CAPITOL)
12	7	4	CLOSER NE-YO (DEF JAM/DJMG)
13	6	13	BLEEDING LOVE LEONA LEWIS (SYCO/JRMG)
14	1	1	YES COLOPLAY (CAPITOL)
15	10	13	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/DJMG)

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	NEW	1 WK	TYGA	BAT SQUAD 8001/DECADANCE (14.98)	No Introduction	
2	2	14	SAVING ABEL	SKIDDCO 06053/VIRGIN (12.98)	Saving Abel	
3	4	21	MGMT	COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
4	NEW		KEAK DA SNEAK	ALLNDAOE 5016/KOCH (17.98)	Deified	
5	NEW		JAMES HUNTER	GO/HEAR 30669/CONCORD (18.98)	The Hard Way	
6	5	46	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	The Way Of The Fist	
7	1	2	WAYMAN TISDALE	RENDEZVOUS 5139 (18.98)	Rebound	
8	NEW		MC MAGIC	NASTYBOY 20082/B-DUB (16.98)	Magic City Part 2	
9	10	4	GREATEST GAINER THE COOL KIDS	C.A.K.E. 059/CHOCOLATE INDUSTRIES (13.98)	The Bake Sale	
10	NEW		MARTHA WAINWRIGHT	ZOE 431116/ROUNDER (17.98)	I Know You're Married But I've Got Feelings Too	
11	7		WE THE KINGS	S-CURVE 52001 (8.98)	WE the Kings	
12	3	4	LADYTRON	NETTWERK 30790 (17.98)	Velocifero	
13	NEW		PRISCILLA AHN	BLUE NOTE 95283/BLG (12.98)	A Good Day	
14	NEW		RAILROAD EARTH	SCI FIDELITY 1098 (16.98)	Amen Corner	
15	NEW		HIL ST. SOUL	SHANACHIE 5772 (18.98)	Black Rose	
16	12	4	ESPERANZA SPALDING	HEADS UP 3140 (11.98)	Esperanza	
17	11	77	DRAGONFORCE	SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
18	16	6	JUSTIN NOZUKA	GLASSNOTE 0102 (11.98)	Holly	
19	NEW		CASSANDRA WILSON	BLUE NOTE 07699*/BLG (18.98)	Loverly	
20	NEW		WALTER BECKER	5 OVER 12 4505/MAILBOAT (14.98)	Circus Money	
21	RE-ENTRY		NEEDTOBREATHE	ATLANTIC 236924/AG (13.98)	The Heat	
22	NEW		SUPERGRASS	ASTRALWERKS 19734* (12.98)	Diamond Hoo Ha	
23	35	6	CHRIS SLIGH	BRASH 0042 (13.98)	Running Back To You	
24	6	3	SPIRITUALIZED	SANCTUARY/SPACEMAN 542/FONTANA INTERNATIONAL (12.98)	Songs In A&E	
25	21	6	LUDO	REDBIRD/ISLAND 009497/IDJMG (9.98)	You're Awful, I Love You	



Her second full-length effort (3,000) easily outpaces the No. 43 peak of her self-titled set in 2005.

First-week sales of British duo's third album (3,000) is the act's best frame. On Top R&B/Hip-Hop Albums, set bows at No. 24.

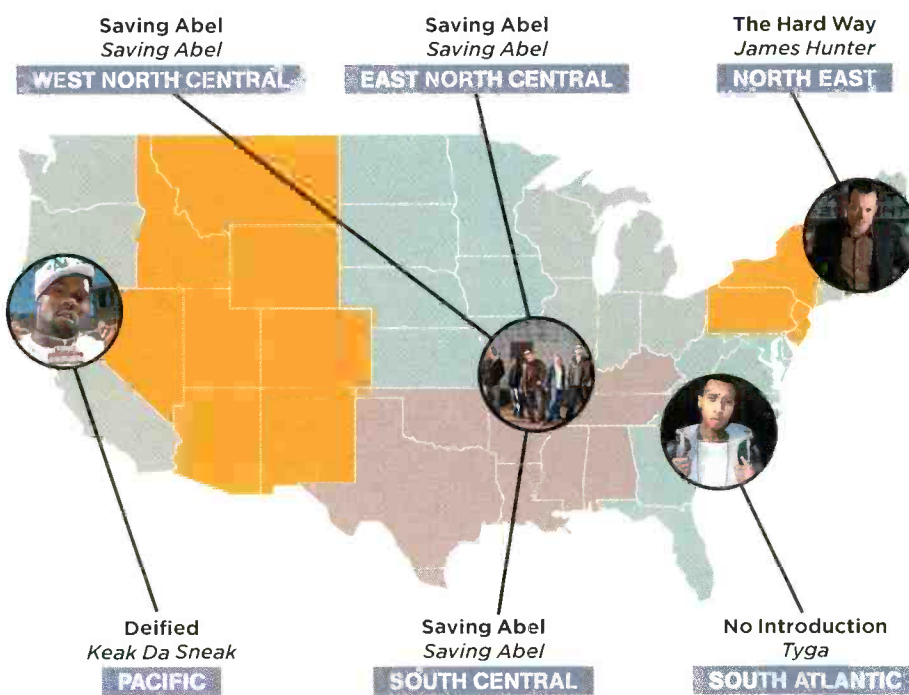
James Hunter (No. 5) earns his second No. 1 on Top Blues Albums and best sales week (4,000). His 2006 set "People Gonna Talk" spent six weeks atop the Blues list.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
26	22	34	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
27	24	4	MASON JENNINGS	BRUSHFIRE 011240*/UMRG (13.98)	In The Ever	
28	NEW		LA APUESTA	SERCA 6885 (11.98)	10 Exitos De Oro	
29	32	5	KIDZ IN THE HALL	MAJOR LEAGUE 2075/DUCK DOWN (16.98)	The In Crowd	
30	31	17	BON IVER	JAGJAGUAR 115* (14.98)	For Emma, Forever Ago	
31	NEW		TERROR	CENTURY MEDIA 8494 (12.98)	The Damned, The Shamed	
32	20	4	SONNY LANDRETH	LANDFALL 0001 (16.98)	From The Reach	
33	NEW		THE MEDIC DROID	MODERN ART EPIC 29268/SONY MUSIC (9.98)	What's Your Medium	
34	19	5	EMMURE	VICTORY 449 (13.98)	The Respect Issue	
35	NEW		SLOAN	YEP ROC 2180 (16.98)	Parallel Play	
36	33	6	CUISILLOS	MUSART 5050/BALBOA (15.98)	Vive Y Dejame Vivir	
37	18	3	36 CRAZYFISTS	FERRET 098 (13.98)	The Tide And Its Takers	
38	NEW		DANIEL CALVETI	VENEMUSIC 653605/UNIVERSAL LATINO (14.98 CD/DVD) ⊕	En Paz	
39	47	7	JAMES MCMURTRY	LIGHTNING ROD 9502 (16.98)	Just Us Kids	
40	14	4	BONNIE "PRINCE" BILLY	DRAG CITY 367* (14.98)	Lie Down In The Light	
41	17	3	WILLIAM JOSEPH	143 REPRISE 455228/WARNER BROS. (15.98)	Beyond	
42	RE-ENTRY		JUSTICE	ED BANGER/BECAUSE 224892/VICE (13.98)	Cross	
43	25	4	SCARLETT JOHANSSON	PERIWINKLE/ATCO 454524/RHINO (18.98)	Anywhere I Lay My Head	
44	13	2	SAM PHILLIPS	NONESUCH 257020/WARNER BROS. (18.98)	Don't Do Anything	
45	34	4	MATES OF STATE	BARBUK 74 (13.98)	Re-Arrange Us	
46	49	23	THE SPILL CANVAS	ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
47	RE-ENTRY		FIREFLIGHT	FLICKER 10866 (13.98)	Unbreakable	
48	15	2	SHEARWATER	MATADOR 777* (14.98)	Rook	
49	36	8	TOKYO POLICE CLUB	SADDLE CREEK 116* (13.98)	Elephant Shell	
50	23	4	THE BLACK ANGELS	LIGHT IN THE ATTIC 033* (12.98)	Directions To See A Ghost	

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label	Title	PEAK POSITION
1	NEW		LIL WAYNE	THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG	My Morning Jacket	
2	NEW		PLIES	DEFINITION OF REAL BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG	Plies	
3	NEW		WEEZER	WEEZER DGC/INTERSCOPE 011135/IGA	WEEZER	
4	2	2	N*E*R*D	SEEING SOUNDS STAR TRAK/INTERSCOPE 011447/IGA	N*E*R*D	
5	NEW		DISTURBED	INDESTRUCTIBLE REPRISE 411132/WARNER BROS.	Disturbed	
6	1	2	EMMYLOU HARRIS	ALL I INTENDED TO BE NONESUCH 480444*/WARNER BROS.	Emmylou Harris	
7	NEW		FLEET FOXES	FLEET FOXES SUB POP 777*	Fleet Foxes	
8	4	3	USHER	HERE I STAND LAFACE 23388/ZOMBA	Usher	
9	6	5	DEATH CAB FOR CUTIE	NARROW STAIRS BARBUK/ATLANTIC 452796/AG	Death Cab for Cutie	
10	NEW		ALANIS MORISSETTE	FLAVORS OF ENTANGLEMENT MAVERICK 269308/WARNER BROS.	Alanis Morissette	
11	8	7	PORTISHEAD	THIRD GO! DISCS/MERCURY 011141*/IDJMG	Portishead	
12	NEW		JAKOB DYLAN	SEEING THINGS STARBUCKS/COLUMBIA 02328*/SONY MUSIC	Jacob Dylan	
13	NEW		KEAK DA SNEAK	DEIFIED ALLNDAOE 5016/KOCH	Keak Da Sneak	
14	NEW		DUFFY	ROCKFERRY MERCURY 010822*/IDJMG	Duffy	
15	12	5				

REGIONAL HEATSEEKER #1s

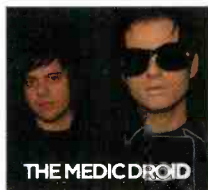


MID ATLANTIC	
1	Tyga No Introduction
2	James Hunter The Hard Way
3	MGMT Oracular Spectacular
4	El Chaval Ya Me Canse
5	Cassandra Wilson Loverly
6	Martha Wainwright I Know You're Married But I've Got Feelings Too
7	Ludo You're Awful, I Love You
8	Esperanza Spalding Esperanza
9	WE the Kings WE the Kings
10	Railroad Earth Amen Corner

MOUNTAIN	
1	MC Magic Magic City Part 2
2	Tyga No Introduction
3	Five Finger Death Punch The Way Of The Fist
4	Saving Abel Saving Abel
5	Keak Da Sneak Deified
6	MGMT Oracular Spectacular
7	Railroad Earth Amen Corner
8	Dragonforce Inhuman Rampage
9	The Medic Droid What's Your Medium
10	Eclipse Grateful Praise

BREAKING & ENTERING

Techno/power pop act the Medic Droid takes a bow at No. 33 on Top Heatseekers this week with its debut album, "What's Your Medium." Find out more about the Phoenix band's blend of electronic, punk, dance and metal at billboard.com/breaking.



Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

PROGRESS REPORT

Safetysuit, "Someone Like You"
The Nashville-based band's first charting single moves into the top 20 on Modern Rock this week while its Universal Motown album, "Life Left to Go," posts a weekly sales gain for the first time since its May release.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately eligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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(TINA vs. ARETHA)

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Earle Hagen, 88

Earle Hagen, 88, prolific Academy Award-nominated and Emmy Award-winning composer of theme songs for "The Andy Griffith Show," "The Dick Van Dyke Show," "That Girl" and "The Mod Squad," died May 26 at his home in Rancho Mirage, Calif.

Hagen composed original music for more than 3,000 TV shows during his three-decade career, which also included a tenure as a film score arranger/orchestrator for 20th Century Fox.

Born in Chicago, Hagen moved to Los Angeles as a child and began playing the trombone in junior high school. He graduated at 16 from Hollywood High School and started touring with big bands.

He enlisted in the Army Air Force in 1942, where he served in the Radio Production Unit, arranging and writing for the unit's 65-piece orchestra. He began arranging for movie musicals at this time, including "Cover Girl" starring Rita Hayworth.

In 1946, 20th Century Fox signed him as a contract arranger, where he worked on "With a Song in My Heart," "Call Me Madam" and the Marilyn Monroe films "Gentleman Prefer Blondes" and "There's No Business Like Show Business."

Hagen's partnership with fellow arranger Herbert Spencer began in 1952 when they launched the Spencer-Hagen Orchestra, which recorded albums for RCA and Liberty.



HAGEN

It was during this era that Hagen met director Sheldon Leonard, and when Leonard began producing his own TV shows, he turned to Hagen as his primary composer. For "The Andy Griffith Show," Hagen wrote the theme—and whistled the famous tune for the track.

In 1960, he shared an Oscar nomination with Lionel Newman as musical director for another Monroe film, "Let's Make Love."

Hagen authored three books, including the definitive "Scoring for Films," which was published in 1971. The book came out of a private study group Hagen held for up-and-comers in his home; knowing that novice film composers wouldn't be flush with cash, Hagen, an avid golfer, asked students to bring three dozen golf balls in lieu of tuition.

Hagen won BMI's lifetime achievement honor, the Richard Kirk Award, in 1987.

Hagen is survived by his wife, Laura; two sons, Deane and James; three stepchildren; and four grandchildren. His first wife, Elouise, died in 2002. —Ann Donahue

DEATHS

Danny Davis, Grammy Award-winning country horn player, died June 12 of cardiac arrest in Nashville. He was 83.

Davis was born George Nowlan. His music career began when he was named a trumpet soloist with the Massachu-

setts All State Symphony Orchestra at 14. He received a scholarship to attend the New England Conservatory of Music and began playing with CBS network radio's Bobby Byrne Orchestra. In 1968 he accepted a position with RCA in Nashville, working as producer/assistant to Chet Atkins, as well as with Hank Locklin, Floyd Cramer, Willie Nelson, Dottie West, Don Gibson, Waylon Jennings and George Beverly Shea. While there, he produced two No. 1 records, "Rings of Gold" by Gibson and West and "MacArthur Park" by Jennings, which earned a Grammy.

After founding Danny Davis & Nashville Brass, the group's first single, "I Saw the Light," became an instant success. In 1969, the Nashville Brass produced "Kawliga," which won a Grammy and a Country Music Award for the best instrumental group of the year for six consecutive years.

Davis is survived by his wife, Barbara; his brother, John Nowlan; two daughters, Kim Nowlan and Tara Nowlan; two sons, Gavin Nowlan and Kerry Nowlan; three grandchildren; and one great-grandchild.

Adalah Bennett Shaw, 55, music industry veteran, died June 8 at Baptist Memorial Hospital in Memphis. She was president/owner of ABS Entertainment and Hi Records in West Memphis, Ark.

Shaw grew up in Los Angeles, where

her father, the late Alvin Bennett, ran Liberty Records. In 1977 she purchased Stax Records and Hi Records, aiming to revitalize Hi by reissuing the label's back catalog; artists included Al Green, Ann Peebles, Bill Black Combo and Ace Cannon.

Shaw belonged to the First Baptist Church in Van Nuys, Calif., and was a member of the Memphis chapter of the Recording Academy.

Patricia L. Tobin, 65, died June 10 of cancer at Cedars-Sinai Medical Center in Los Angeles. She founded Tobin & Associates in 1983, and it grew to become one of the nation's most prominent female- and minority-owned public relations firms. Her clients included Spike Lee, Johnnie Cochran and Louis Gossett Jr. A memorial service will be held 10 a.m. June 27 at Faithful Central Bible Church, 321 N. Eucalyptus Ave., Inglewood, Calif.

Bernadette Gorman, 59, former executive director of the Assn. of Independent Music Publishers in New York, died June 6 at her New York home.

Gorman's career in the music business started in the '70s, when she worked at Shelter Records. Her career included positions as a paralegal for the law office of Michael Sukin, GM of Arc Music Group and publishing administrator for Denise Rich Songs.

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RECORD COMPANIES: Walt Disney Records in Burbank, Calif., promotes **Kerri Fox-Metoyer** to VP of sales. She was national sales director.

Universal Music Latin Entertainment appoints **Skander Goucha** VP of digital and mobile, **Luis Estrada** GM at Universal Music Latino, **Mickey Hernandez** GM at Machete and **Carlos Ruiz** GM at Disa U.S. & Mexico. Goucha was director of digital business/new media at Universal Music Latino, Estrada was senior label manager, Hernandez was VP of sales and marketing, and Ruiz was VP/GM.

PUBLISHING: ASCAP in Los Angeles promotes **Randall Grimmer** to senior VP of domestic membership. He was senior VP of membership business affairs.



DISTRIBUTION: Universal Music Group Distribution in Miami names **Ed Agudelo** digital account director. He was manager of new media and international marketing at Machete Music.

TOURING: Buddy Lee Attractions in Nashville appoints **Jon Folk** VP. He was an agent.

Secondary-ticketing company RazorGator Interactive Group taps **Scott Roback** as VP of business development. He was VP of business development and corporate strategy at Yahoo Music.

TV/FILM: Fuse appoints **Bob Mitchell** VP of consumer and affiliate marketing and **Marcelle Karp** VP/creative director of creative services. Mitchell was VP of marketing and promotion at 4Kids Entertainment, and Karp was creative director at Lifetime.

Universal Pictures elevates **Harry Garfield** to executive VP of music and names **Eric Polin** senior VP of music publishing. Garfield was senior VP, and Polin was a partner at Wixen Music Publishing.

RELATED FIELDS: Entertainment company Music Umbrella names **Will Griggs** director of business development. He was executive director at Chocolate Soul Entertainment Group.

—Edited by Mitchell Peters

GOODWORKS

AKON, BUFFETT LAUNCH CHARITY SITE

Artist Akon and composer Peter Buffett are putting an end to the thought, "I want to help but don't know how." The pair recently launched IsThereSomethingICanDo.com, a social action/resource Web site that provides users with a list of organizations with which to get involved. "People read about or see stuff on TV and don't know what they can actually do," Buffett says. "So I thought to start a Web site that addresses that question."

The site, which also serves as a forum to share resources and personal experiences, provides links to AVAAZ, Girl Effect, Global Giving, Volunteer Match and Youth Noise. "These particular sites give you a way into all sorts of ways to give back," Buffett says. To help drive traffic on the site, Akon remixed and added vocals to Buffett's 2007 song "Anything," which is being offered as a free MP3 download. "[Akon] saw the video I shot for the song and said, 'I want to do something with it,'" Buffett recalls, adding that "Anything" was inspired by a visit to post-war Liberia and Sierra Leone. Akon also plans to rework "Can We Love," a song that will appear on Buffett's new album, "Imaginary Kingdom," due Sept. 9 via BeSide Records.

JET: MAX VADUKUL

BACKBEAT



BMI LATIN MUSIC AWARDS

The 15th annual BMI Latin Music Awards were held June 12 at the Beverly Wilshire in Los Angeles, where composer/producer Gustavo Santaolalla was honored as a BMI Icon. To celebrate Santaolalla's career, acts including singer/songwriter Javier Garcia, Café Tacvba and members of Molotov and Bajofondo performed several of his songs. There also was a three-way tie for Latin songwriter of the year among Juan Luis Morera Luna and Lieland Veguilla Malave (both of Wisin & Yandel), and singer/songwriter Espinoza Paz. Song of the year was awarded to José A. Sosa's "De Rodillas Te Pido" (published by Siempre Music), and Latin publisher of the year went to Editora Arpa Musical. PHOTOS: COURTESY OF LESTER COHEI/WIREIMAGE.COM

ABCVE: From left: Siempre Music owners **Manuel Prieto** and **Samuel Prieto**, BMI senior VP of writer/publisher relations **Phil Graham**, **José A. Sosa**, BMI assistant VP of Latin music **Delia Orjuela**, **Espinoza Paz**, **Gustavo Santaolalla**, Editora Arpa Musical artist **Alejandro Garza** and BMI president/CEO **Del Bryant**.

LEFT: Café Tacvba's **Emmanuel "Meme" del Real Díaz** performs "Eres" during the musical tribute to Gustavo Santaolalla.

BELOW: From left: Universal Music Publishing chairman/CEO **David Renzer**, BMI president/CEO **Del Bryant** and director **Alejandro González Iñárritu**, **Gustavo Santaolalla**, Universal Music Group president/COO **Zach Horowitz** and BMI assistant VP of Latin music **Delia Orjuela**.



At the 35th annual Creative Arts & Entertainment Daytime Emmy Awards in New York, the "Yes We Can Song" team was honored with the inaugural Emmy for best new approaches in daytime entertainment. The collaborative video was inspired by presidential candidate Barack Obama's speech the night of the New Hampshire primary. From left are video/executive producer **Michael Jurkovic**, song/video/executive producer **Will.i.am**, executive producer **Fred Goldring** and associate producer **Sean Larkin**.



INSIDE TRACK

JET JUMPS TO TENTH STREET

Australian rock act Jet has signed a new management deal with Tenth Street Entertainment, Track has learned. The group is about to begin writing songs for its next Atlantic album, due in early 2009. It will be the follow-up to 2006's "Shine On," which has sold 157,000 copies in the United States, according to Nielsen SoundScan. Jet's 2003 debut, "Get Born," is at 1.65 million stateside. At Tenth Street, Jet joins such clients as Mötley Crüe, Buckcherry, Papa Roach and Trapt. The company has also bolstered its senior management team: Lewis

Kovac becomes senior VP/GM of strategic marketing and senior VP of international business affairs, while Jill Siegel is onboard as senior VP of publicity.

ANYTHING BUT STANDARD

Boz Scaggs is staying on the standards path for his first album in five years. Scaggs—who's currently finalizing a label deal for the planned September release of "Speak Low"—tells Track the set is "a sort of progressive, experimental effort... along the lines of some of the ideas that Gil Evans explored."



JET

Songs on the album include Chet Baker's "She Was Too Good to Be True," Johnny Mercer's "This Time the Dream's on Me," the oft-recorded Billy Taylor/Dick Dallas hit "I Wish I Knew How It Would Feel to Be Free" and the Kurt Weill/Ogden Nash title track.



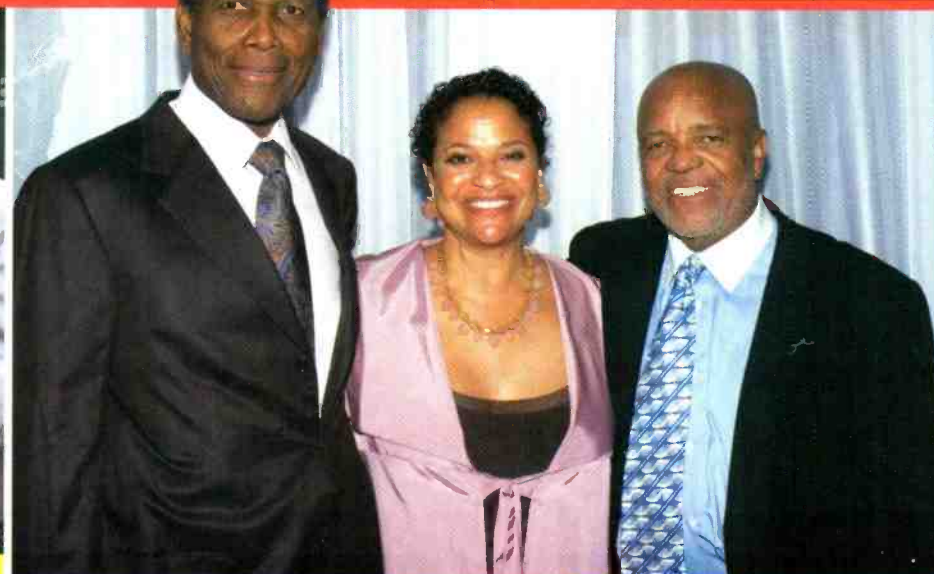
WORLD HUNGER YEAR

Elvis Costello was presented with the ASCAP Harry Chapin Humanitarian Award at the annual World Hunger Year event, held June 9 at the Lighthouse at Chelsea Piers in New York. The award is named after the late singer/songwriter and ASCAP member who, along with radio producer and current executive director Bill Ayres, co-founded WHY in 1975. Also honored for their commitment to fighting poverty were former North Carolina Democratic senator John Edwards, news radio station WCBS

New York and the National Farmworker Ministry. PHOTOS: COURTESY OF DIANE BONDAREFF

ABOVE: From left: WHY executive director **Bill Ayres**, ASCAP assistant VP of special projects **Loretta Muñoz**, **Allen Toussaint**, former senator **John Edwards**, **Elvis Costello** and ASCAP senior VP of industry affairs **Karen Sherry**.

BELOW: From left: ASCAP assistant VP of special projects **Loretta Muñoz**, **Alison Krauss**, **Elvis Costello**, **Robert Plant** and WHY director of fund-raising and marketing **Noreen Springstead**.



HEART FOUNDATION TRIBUTE TO BERRY GORDY

The Heart Foundation at Los Angeles' Cedars-Sinai Medical Center, dedicated to raising awareness of heart disease, honored Motown founder Berry Gordy with the Steven S. Cohen Humanitarian Award at the Beverly Hilton Hotel. Honorary dinner chairpersons included Sidney Poitier, Norman Brokaw and Quincy Jones; dinner chairpersons were Doug Morris, Clarence Avant, Mary Hart and Burt Sugarman. The evening was hosted by "Entertainment Tonight" anchor Mary Hart and featured special musical performances by Lotus Price, Thelma Houston, Teena Marie and "American Idol" contestant Michael Johns. PHOTOS: COURTESY OF THOMAS NEERKEN

ABOVE: Berry Gordy, right, celebrates with **Debbie Allen** and **Sidney Poitier**, who presented Gordy with the Steven S. Cohen Humanitarian Award.

LEFT: Musical director **David Foster**, right, and "American Idol" contestant **Michael Johns**.

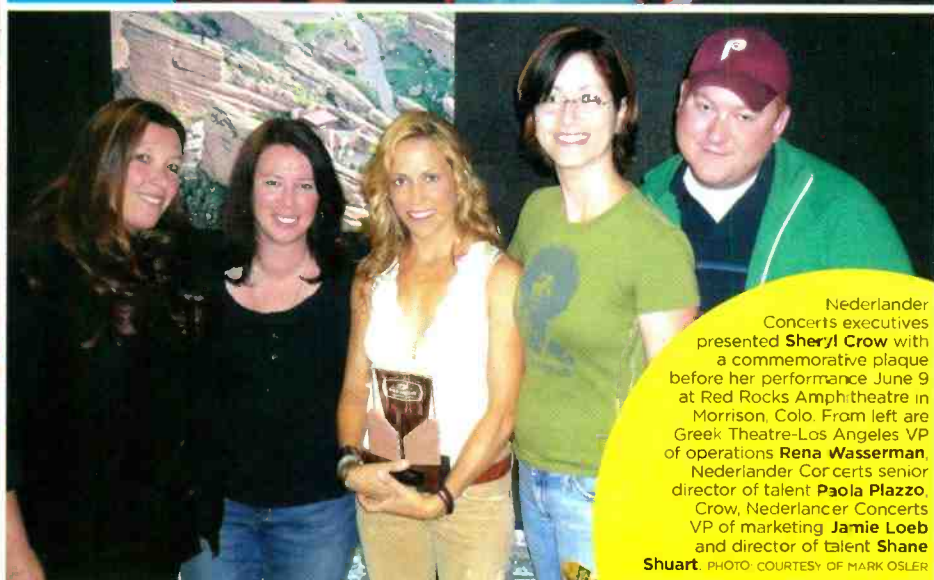
Jewel performed on "Live With Regis and Kelly" June 4 in New York. The artist's album "Perfectly Clear" debuted last week at No. 1 on Billboard's Top Country Albums chart, selling more than 47,000 units, according to Nielsen SoundScan, making hers the sixth-highest debut this year. Lead single "Stronger Woman" was a top 15 hit, while new single "I Do" will impact radio in two weeks. From left are **Kelly Ripa**, **Jewel** and **Regis Philbin**.



MUSIC
legend **Carlos Santana**, left, joined Samsung Electronics America president/CEO **D.J. Oh** at the seventh annual Samsung Four Seasons of Hope gala. Santana was this year's special guest performer and part of a night that raised \$11 million for the program's charities, \$200,000 of which went to his Milagro Foundation.



American Express director of entertainment and experience programs **Young Yun**, left, and songstress **Alanis Morissette** are all smiles at the latter's New York performance for 200 card members and Morissette's fan club to promote her new release, "Flavors of Entanglement." This month, American Express offers access to Morissette through exclusive behind-the-scenes webisodes and ticket presale opportunities for her upcoming tour at americanexpress.com/entertainment.



Nederlander Concerts executives presented **Sheri Crow** with a commemorative plaque before her performance June 9 at Red Rocks Amphitheatre in Morrison, Colo. From left are Greek Theatre-Los Angeles VP of operations **Rena Wasserman**, Nederlander Concerts senior director of talent **Paola Plazzo**, Crow, Nederlander Concerts VP of marketing **Jamie Loeb** and director of talent **Shane Shuart**. PHOTO: COURTESY OF MARK OSLER

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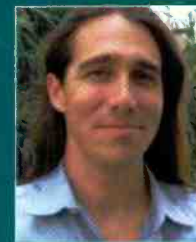
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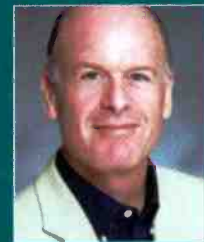
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