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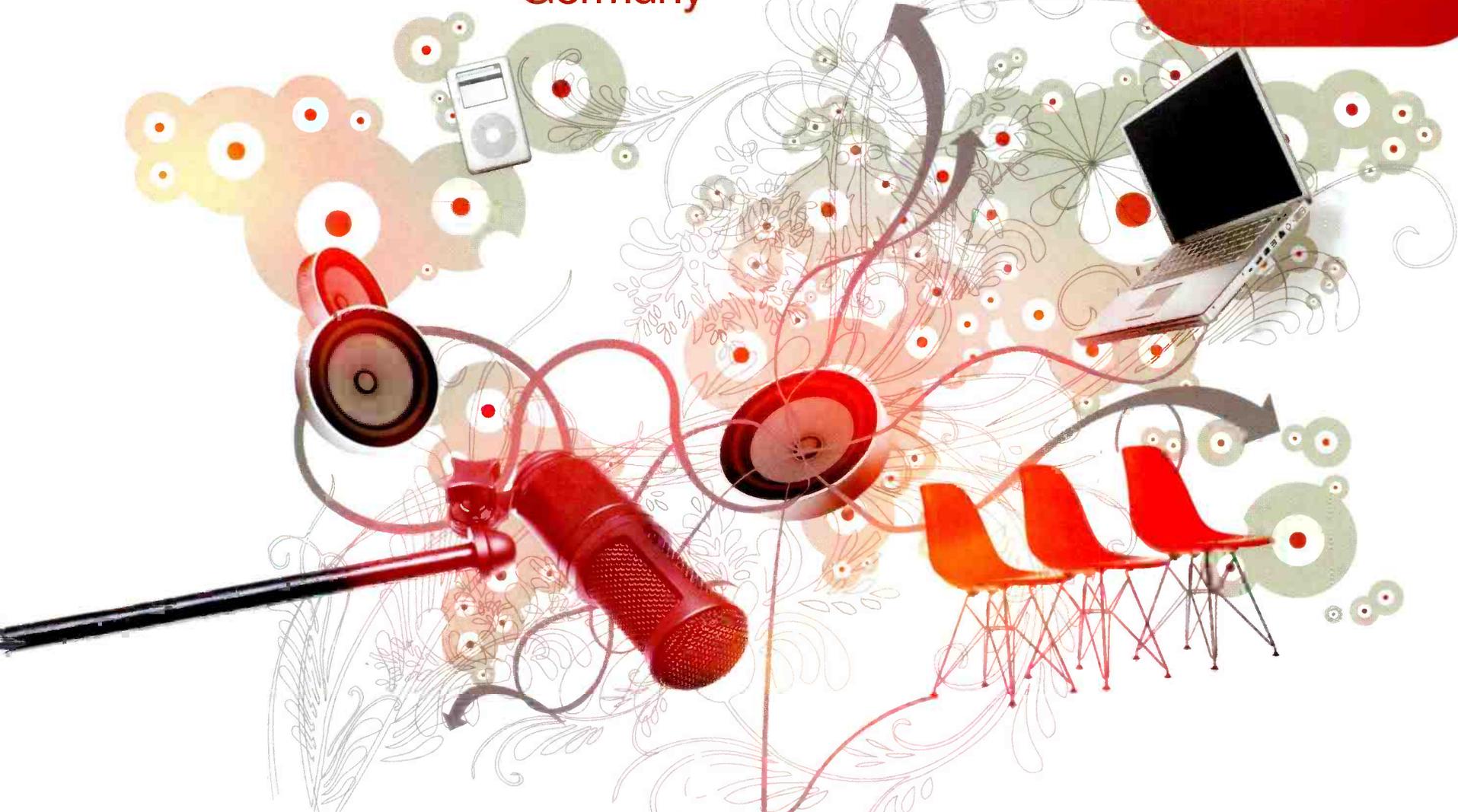
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Changing The Focus

Are Portable Music Players One Reason Sales Are Suffering?

BY SILAS CASUAL

As with most people involved in the music industry for more than 10 or so years, the changes I've seen can only be described as profound. This doesn't just mean the awakening of the big guns to unprotected music, but every aspect—from recording and production through to distribution and consumption.

In my playing days I can remember leaving postcards around a venue asking for interested fans to join a mailing list so we could spread the word about future gigs, releases or just general band news. This of course was way before e-mail, and the idea of writing a physical letter to a fan seems as prehistoric as vinyl. It does, though, serve to highlight just how big the change has been.

As an owner of a very small record company, the opportunities brought by the big shift to digital are too numerous to mention. It seems like every week a band manages to enter the sales chart without a major record company's backing. Although social networking sites have played their part, the likelihood is the act has paid its dues to the god of touring and spent many days in the back of a van spreading its gospel.

Even so, the recognition that chart success brings seems to be playing a smaller part in the lives of many artists, with revenue streams extending way beyond simple recording sales. At Red91 we have been able to generate significant income from many other sources—such as advertising, synch rights for TV and movies and track use for games and corporate media. I agree with whomever it was that said the big-selling single is now a thing of the past.

But one thing seems to go completely against the current thinking. Steve Jobs has done a sensational job of making music both easy to buy and to carry around. Time will tell if the move by EMI to remove digital rights management will keep its shareholders happy and open the door for the other majors to join the non-DRM club. One thing is certain: There is no going back.

However, it is widely thought that ownership of one of the many portable music players has resulted in more music buying online. In the IFPI's 2007 digital music report it said that portability was a key driver of digital sales. This doesn't come as much of a

surprise. If you're comfortable using a portable music player and you want to cut out all the hassle of buying a CD, ripping the music to your computer then transferring it to your player, downloading makes perfect sense.

But the majority of music held on portable players is ripped from CDs. Again, this is not much of a surprise, because if the capacity of these players is such that you can literally store all the music you have ever bought and more, the likelihood is you will put all your music on it. Certainly that's what I did, and many of my friends and col-

wonder music sales have hit the skids. Maybe the much maligned peer-to-peer has an accomplice that is living and breathing right in the heart of so many of the world's biggest music markets.

I'm not sure how the BigCham-pagnes of this world would ever be able to measure such an impact, if it really exists. But I don't see why my experience should be any different from a lot of other portable music player owners. And while the capacity of portable music players is getting bigger each year, with Apple breaking the 100 million barrier, their popularity is grow-

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'Because I now have easy access to music, I've found that in the last year or so I haven't bought as many new releases.'



CASUAL

leagues have done the same. This has brought back to life much of the music that I hadn't listened to for years. My player is always set on shuffle and so I'm traveling through time whenever I turn it on. Previously, my music collection was limited to somewhere between 5% and 10% of what I owned. I always skipped the older stuff for more recent buys. But now, there is just as much chance that I'll be listening to a track from the first CD I ever bought as any other track stored on my player.

But because I now have easy access to all my music, I've found that in the last year or so I haven't bought as many new releases. I'm still bombarded with the same amount of material from unsigned artists—that will never change.

But because I'm rediscovering so much music, my thirst for something new is being quenched by old stuff I already own. If my experience is being repeated all over the world, then it's no

ing just as fast.

Luckily, at Red91 we are so small that we can change our focus almost overnight. All our artists know that their music isn't going to sell in the millions. The music industry of today is not what it was just 10 or so years ago. Their income is coming from so many different sources, it more than makes up for any sales losses.

So, what's the moral? Well, my theory isn't that the music industry is suffering from a downturn in sales; it's that more and more different and varied companies are after a share of the same big pie.

Ten years ago, Apple didn't sit at the same table as Universal or Sony BMG. Now they're behaving like an old married couple. Let's just hope the next stop isn't divorce.

Silas Casual is CEO of London-based Red91 Recordings.

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SCHOOL DAZE
Big first week for "High School Musical 2"?



WAL-MART RIHANNA
Mass merchant ties into CoverGirl campaign



BEYOND BOOKS
New Anuna album, only at Borders



GLOBAL GAINS
12 countries where revenue is up



FUELED EFFICIENT
Fueled by Ramen's John Janick

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>>> JUDGE ACQUITS ALLOFMP3 BOSS

A Moscow court acquitted the former head of music downloading site allofmp3.com and rejected the damages claims made by EMI Group, Universal Music Group and Warner Music Group. The labels argued that the site was selling their artists' work without permission. "The prosecution did not succeed in presenting persuasive evidence of his involvement in infringing copyright law," judge Yekaterina Sharapova said.

>>> LIMEWIRE TO LAUNCH LEGIT MUSIC STORE

Peer-to-peer music network LimeWire is close to launching a legit digital music store. Initially the company plans to launch a stand-alone Web site accessible from links in its popular file-sharing network. Eventually users will be able to buy music from directly within the P2P network. Initial content partners include IRIS Distribution and Nettwerk. All music sold at the new store will be digital rights management-free.

>>> MARTIN TO OPEN FILLMORE MIAMI

Ricky Martin will be the inaugural artist to play at the new Fillmore Miami Beach at the Jackie Gleason Theater, currently undergoing a \$3.5 million renovation. Martin, who is in the midst of his Black & White international tour, will hold a three-night run Oct. 10-12 at the new Fillmore.

UP FRONT

RETAIL BY ED CHRISTMAN and HILLARY CROSLY

Lethal But Legal

Universal Tentatively Tests The Mixtape Waters

In a move to fill the void created by the RIAA's crackdown against the formidable mixtapes business built by DJs like Whookid and DJ Drama, Universal Music Enterprises (UME) is trying its hand at legal mixtapes. The company has created a series titled "Lethal Squad Mixtapes," released to retail at a \$4 wholesale cost with hopes that the discs would be priced in stores at \$4.99-\$5.99. However, it's unclear whether a corporate take on the grass-roots idea will wash.

"I'm excited to see them do something different," says Thuy Ngo, VP at Irvine, Calif., one-stop Super D. "But it's like they're a day late and a dollar short: After the RIAA cracked down, all of us stopped carrying mixtapes."

Before DJ Drama's January arrest, the mixtape business was a lucrative market where DJs, labels and artists boosted their brands with CDs that were sold via the Internet, the street and brick-and-mortar retailers. But once the federal government arrested DJ Drama and Don Cannon on racketeering charges, the industry ground to a halt. Since then, mixtape releases have been sporadic. And though mixtapes were a concrete way to break new artists like Young Jeezy, labels still view them as piracy when they're on sale and they include unlicensed music.

"How ironic," DJ Drama says. "I guess they've realized just how important mixtapes are."

The initial "Lethal Squad Mixtapes: Dose #1," mixed by Washington, D.C., newcomer DJ Bear, dropped quietly July 13 and includes tracks by established stars such as Fabolous and

Kanye West and lesser-knowns such as Young Chris and Jae Ellis. It has sold only 5,800 units, according to Nielsen SoundScan. "Lethal Squad Mixtapes: Dose #2" is slated for September, and will be mixed by Bear and Washington, D.C., radio DJ Quiksilver.

"It's a good idea but you need the underground credibility and nobody knows the DJ on it," one chain buyer says. "It's priced to move, and if they had somebody who had clout [as a] DJ, then you can kill with the \$4 price point."

"The DJ situation will play itself out," UME executive VP/GM Mike Davis says. "If one really works, we're going to stick with him."

FABOLOUS, left, and JAE ELLIS are among the artists included on "Lethal Squad Mixtapes: Dose #1."



But some indie stores contacted by Billboard seemed unaware that the tape is even out. Both Gus Joannides, who owns urban-oriented Sound City in Astoria, N.Y., and Skippy White, who owns a store bearing his name in Boston, said they hadn't heard of the tape's existence. Both also reported that none of their customers had come in asking for it—a usual indicator of a mixtape's word-of-mouth awareness.

But Joannides applauds the concept, if not the execution. Of tracks included on the disc, "half the stuff is current and half is past, and there are a couple of things that are now well-known," he says. "But I am glad that Universal is trying to shake the boat up and get mixtapes back in the store."

Kelvin Anderson, owner of World Famous VIP Records in Long Beach, Calif., also says he was unaware that the tape had come out. After checking with one of his buyers, he reports that he hasn't been able to buy the title because the store's wholesaler didn't have it in stock.

That could be because the tape didn't have an exact street date and was shipped "as ready." Or it could be because some music merchandisers are protesting the high return penalty of \$1 or 25% of cost and refusing to carry it.

UME is aware of the issues. "That's one perspective, the other perspective is the pirated CDs have no return policy," Davis says. "We believe it's a market that's fairly low cost and fairly selective. It's also a trendy perishable business and it's not something we'd expect to people to stack in their warehouses. It's a learning process; we've stepped out and taken a leadership position. The illegal mixtapes were not fair to artists, writers or retailers that didn't want to do business under the guise that illegal tapes provided."

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MILEPOSTS BY LARS BRANDLE

>>> ASCAP, BMI LAUNCH RAPIDCUE

ASCAP and BMI have jointly launched RapidCue, a secure Web site that allows users to enter, manage and electronically submit music cue sheet data to the performing rights organizations for TV, cable and film productions. PROs rely on information contained in cue sheets, which list all music performed in a particular film or TV program, to calculate and pay royalties to songwriters, composers and publishers for music performed in audiovisual programming.

>>> SHINS, M.I.A. HELP OPEN NYC VENUE

Shows from a number of top-tier indie acts are among the first confirmed for Terminal 5, a new venue opening in early October on the West Side of midtown Manhattan. Launched by Bowery Presents, the venue on 56th Street will boast a capacity of 3,000. At present, shows booked include the National (Oct. 11), M.I.A. (Oct. 19), French dance act Justice (Oct. 20), the Shins with Vetiver (Oct. 23-24) and the Decemberists (Nov. 1-2).

>>> BOLLYWOOD DISCS SEIZED IN GERMANY

Officials from the U.K. and German music industries assisted the German national police on a series of raids Aug. 8 in Frankfurt, during which roughly 41,000 illicit DVDs were confiscated, mainly of Bollywood titles that were understood to be aimed at the large-scale Indian communities in the United Kingdom. Bollywood movies seized included "Jhoom," "Barbar Jhoom," "Apne" and "Ta Ra Rum Pum."

Tony Wilson 1950-2007

Factory Records Founder Inspired A Huge Shift In British Culture

LONDON—Tony Wilson, the colorful British music industry all-rounder who established Factory Records and the infamous Hacienda nightclub, died Aug. 10 in a Manchester, England, hospital after suffering a heart attack. The 57-year-old had been battling cancer.

"Joy Division and the Factory bands were Tony's trigger points, and the club was a focal point for a whole cultural shift," says Warner Bros. U.K. managing director Korda Marshall, who was involved in producing this year's Joy Division biopic, "Control," alongside Wilson. "He was the catalyst for huge changes to British culture."

Born in 1950 in Salford, Wilson studied at Jesus College, Cambridge, and forged an early career in journalism. He became a familiar face in the north of England as a reporter with Granada Television during the late 1970s and also presented seminal music program "So It Goes."

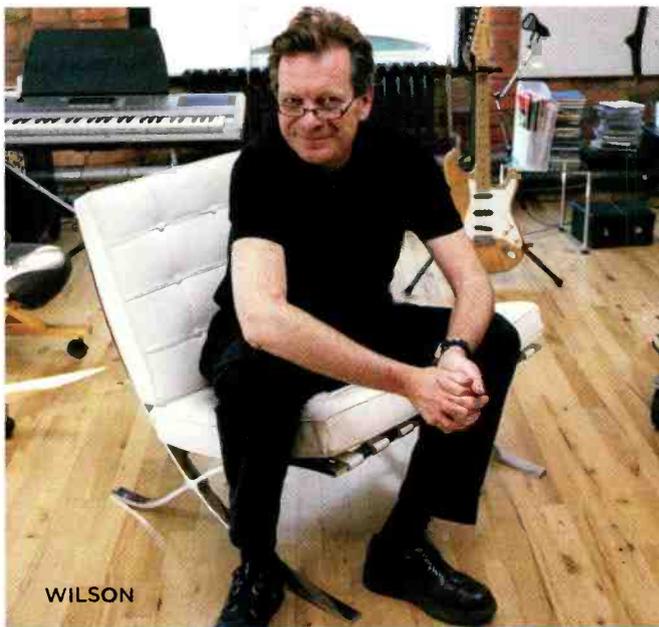
Wilson founded Factory Records in 1979 and the Hacienda in 1982. In the 1990s, he and longtime partner Yvette Livesey established the annual music convention In the City, which launched a New York edition this year.

The northern city of Manchester was the common thread in all his projects. There, he unearthed late-'70s post-punk outfit Joy Division—which later morphed into New Order—and '80s alternative/dance-crossover pioneers the Happy Mondays, both of

whom he signed to Factory Records. Many of his artists paid tribute to him after his death.

The alternative band James "wouldn't be here if Factory didn't take a chance back then," says David Baynton-Power, drummer with the one-time Factory-signed act. "He's one of the few people around where it was definitely music and the art above how much money you made."

In one of his last interviews, Wilson spoke extensively with this reporter about his maverick career (Billboard, June 16). Despite his obvious ill health at the time, he was upbeat about the state of music in Britain.



WILSON

RETAIL BY ED CHRISTMAN

FIRST WEEK OF SCHOOL

Retailers Await Opening 'High School Musical 2' Numbers

There's no doubt the "High School Musical 2" soundtrack will be a hit. But in its first days of availability, the question on industry sales and distribution executives' minds was whether the album would displace Linkin Park's "Minutes to Midnight" as the top debut-week seller this year.

"Minutes to Midnight" scanned 622,000 in its first week, and Billboard calls to industry prognosticators indicate that "High School Musical 2"—which sources say shipped 1.5 million units—has an outside chance to top it. Label executives whose job duties include projecting top 10 sellers for the following week based on street date—Aug. 14 in this case—are estimating a modest 550,000 units for the Disney soundtrack. That total would place

"High School Musical 2" as the year's second-best debut week, ahead of T.I.'s "T.I. vs. T.I.P.," which scanned 467,000 in its opening week.

But the determining factor will be weekend sales, in the wake of the movie's airing on Disney Channel on Aug. 17-18. Earlier in the week, cable networks were already offering the movie on a pay-per-view basis.

"The music sounds good on the CD, but when you see it in the movie, it's a whole new ballgame," Walt Disney Records senior VP/GM Jim Weatherston says. So while traditional forecasting models may place the album in the 550,000- to 650,000-unit range, some executives—not in the Disney/Universal camp—believe the album can move as many as 800,000 units for the week the movie airs. Weatherston won't go there, but says that Disney Channel



The 'High School Musical 2' world premiere took place Aug. 14 in Anaheim, Calif.

showing the movie midway through the SoundScan week "makes it anybody's guess as to what the album will do."

Because "High School Musical" wasn't yet a phenomenon when it premiered Jan. 20, 2006, on Disney Channel, sales for the movie's first installment mirrored "Titanic." In its first week of availability, "High School Musical" chalked up 6,500 units, and in its second week it hit nearly 16,000 units. But as word-of-mouth spread, sales climbed slowly, reaching the 100,000-unit mark in week eight. The album went on to become the top seller of 2006, and has scanned 4.1 mil-

lion units to date. Its biggest-selling week was its 14th week of availability, when it shifted 256,000 units. Other than that, it steadily generated sales week after week as the movie repeatedly aired on Disney Channel. In recent weeks, as the airdate drew near for "High School Musical 2," sales for the first soundtrack jumped from the 6,000 range up to 13,000-20,000 units in each of the last four weeks, ending Aug. 12.

Now, regardless what the debut-week sales turn out to be for "High School Musical 2," retailers are hoping Disney catches lightning twice.

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RADIO BY PAUL HEINE and KEN TUCKER

INDIE PROMOTERS ON ICE?

Consent Decree Hasn't Thawed Radio-Label Relations Yet

>>> PASSALONG SPINS OFF SPEAKERHEART SERVICE

PassAlong Networks has spun off digital media service Speakerheart as its own company. The service aims to provide independent artists an online platform to upload and sell music on their own. Participating artists can create their own track samples, set prices and design custom storefronts using the service. The Speakerheart service is active, but in a private beta testing period.

>>> XM, MYSPACE TEAM FOR ONLINE TALENT SEARCH

XM Satellite Radio is teaming with MySpace for an online hip-hop and R&B talent search called Show Us What Ya Got! Interested artists must submit an original song on XM's MySpace page before Aug. 31 to be considered. A panel of music editors and industry artists will select five finalists and post those entries to the XM page for open voting.

>>> ASCAP PASSES 300,000-MEMBER MARK

ASCAP has reached a new milestone, now counting more than 300,000 songwriters, composers and music publishers as members. The performing rights organization, founded in 1914, licenses a repertory of more than 8.5 million songs. It reported record revenue of \$785 million and royalty payments of \$680 million for 2006, as well as an all-time low operating expense ratio of 12%.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Leila Cobo, Jonathan Cohen and Reuters.

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Four months after a payola investigation led the FCC to forge a "consent decree" with four large broadcast companies, label promotion executives and indie promoters say the icy relationship between radio and labels is only beginning to thaw. Meanwhile, they say, if greater radio access for indie labels is in the cards, it hasn't materialized yet.

Flashback to late 2004: Subpoenas were flying. Spooked by New York State Attorney General Eliot Spitzer's sweeping payola probe, programmers clammed up. Radio's largest chains banned indie promoters from talking to their stations. As the probe broadened in 2005 and 2006, label execs said, it ushered in a climate of fear and paranoia, causing a breakdown in communication between their promotion staffs and radio. Indie labels cried foul, saying the bans could potentially ruin their businesses, which rely on indie promoters to augment bare-bones promotion departments.

Fast-forward nearly three years. Spitzer—elected governor of New York in 2006—uncovered the seedy underbelly of record promotion, reaching settlements with all four major-label groups and several large broadcast companies. The FCC—armed with damning details provided by Spitzer—formally initiated a national payola investigation. On April 13, 2007, the commission forged a consent decree with Clear Channel, CBS Radio, Entercom and Citadel.

The four broadcasters agreed to business reforms and a compliance plan that includes no longer denying indie promoters access to the companies' employees, providing that the indies are not compensated based upon adds or increased spins. In Clear Channel's case, programmers are not required to meet with any individual indie that requests a meeting—though they can choose to. The decision is at the discretion of the station's market manager, regional VP and/or compliance officer.

Twinned with, but not part of, the government's settlement, the broadcasters reached a voluntary understanding with the American Assn. of Independent Music (AAIM). The radio companies agreed to devote 8,400 half-hour blocks of airtime on appropriately formatted stations to independent, un-

signed and local artists. For Clear Channel, the commitment entails some 1,600 hours during a three-year period.

Now, repercussions of the agreement and the consent decree are shaking out on a number of levels.

RADIO AND THE LABELS

While guardedly optimistic that the radio-label relationship is improving, Jeff McClusky & Associates West Coast senior VP/GM Rick Stone says it has a long way to go. "It's in a formative stage of growing back to where it needs to be," he says. "The whole business is based on relationships. The Spitzer thing sidetracked the fundamental basis of doing mutually smart business between broadcasters and music companies."

Frank Murray, VP of promotion at independent dance label Robbins Entertainment, says it's too early to gauge the impact of the agreements. "We hope radio will comply with the consent decree," he says. "But it's so early in the process that we haven't had a chance to benefit from the changes. So far, we're using the same [indie] promoters and hoping their access will improve."

But Sean Coakley, president of triple-A promotion and marketing company Songlines, says, "The walls at stations where I was barred from interacting are slowly coming down."

"There are forms and agreements to sign before we do business, but that is fine with me," says Coakley, who was involved in the beginning of the process that resulted in the AAIM agreement. But though he feels the agreement is having a positive impact, he and others say it's too soon to tell how it may ultimately affect independent artists.



'Independent labels need to understand that just because the doors are opening again, that is no guarantee they'll get the support they seek.'

—SEAN COAKLEY, SONGLINES



SPITZER



INDIE ACCESS

"Some of the best new music these days is coming from the independent sector," Coakley says. "If it is heard by programmers and can be promoted to them, then it has a better chance at getting radio support than not. But independent labels need to understand that

just because the doors are opening again, that is no guarantee they'll get the support they seek. For every act that makes it at radio, there are 100 that don't."

Veteran rock radio indie promoter Lenny Bronstein, who specializes in small, unmonitored markets, says little has changed. "My impression is that there is virtually no more access and advantage than before," he says. "Independent labels have always been at a disadvantage, not having the clout, staff and product flow" of the majors and lacking high-profile artists to use as leverage for airplay on new acts. "Most depended on the services of one or more indie promoters to supplement or essentially become their promotion departments," Bronstein says.

Island Def Jam executive VP of promotion Greg Thompson also says he has yet to see any noticeable impact. "It hasn't changed anything dramatically for us, but it has opened us up to the fact that there may be more people discussing music with more broadcasters," he says. But "I still don't see more music going on the radio."

In fact, while the settlements forced labels and broadcasters to adopt strict new promotion policies, Thompson says radio's musical conservatism has been unaffected by either the consent decree or the AAIM agreement. "People have been put into a little bit more conservative mode over the last few years, maybe because they feel a need to justify their decisions more," he says. "The climate is so 'Let's not play any new music.'"

PROMOTIONAL COSTS

"It is hard to compare a before and after when the whole model is going through drastic changes," Coakley says. One thing I am sure of is that labels are happy they still don't have to lay out the millions of dollars like they were before in promotion and marketing. It has also freed the labels up—both large and small—to make the promotion and marketing choices on their own and not because only one gatekeeper had a hold on a given station or group of stations."

One Nashville-based VP of promotion, who asked not to be identified, says that his independent-related expenditures have dropped by 80% since indies were prevented from cutting exclusive deals with stations, and he hopes it stays that way. But he notes that as large as they are, the four companies that signed the consent decree don't own every reporting station, leaving potential room for exclusive deals with other operators.

LOGISTICS

Although broadcasters have, in theory, reopened their doors to indies, rules and paperwork are creating obstacles. "One Citadel station made me fill out a form six to eight weeks ago, and I still can't communicate with the station I've talked to for 20 years," Bronstein says.

The reverse is true as well. Clear Channel programmers are required to log "items of value" received from a record label, including CDs, which has prompted a number of programmers to request that labels stop sending music.

Still unclear is how the four radio companies plan to fulfill their agreements to play more independent music. Entercom says it's still working on its plan and declined further comment. Citadel and CBS Radio would not comment. While Clear Channel has automated the submission process from local and unsigned artists, it too has yet to spell out how it will structure the air-time requirement.

Billboard's Indies column is on hiatus, but will return to the magazine shortly. In the meantime, indies coverage will continue in the magazine and online.

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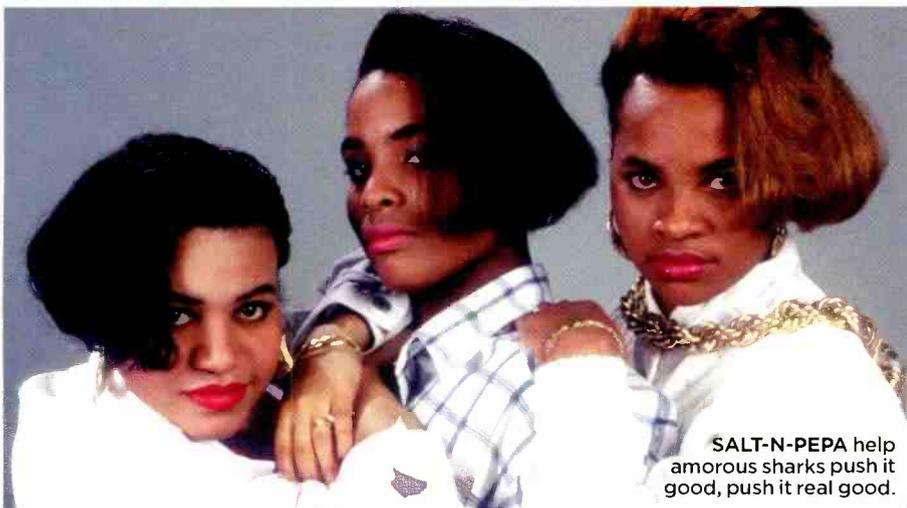
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First some news you may or may not care about.

Pearl Jam's Lollapalooza performance was censored on AT&T's webcast. You can imagine what **Eddie** and the gang thought about that. Especially since the only things censored were "George Bush, leave this world alone" and "George Bush, find yourself another home," sung to the melody of **Pink Floyd's** "Another Brick in the Wall."

AmieStreet.com is a music-selling startup that gives away the songs for free at first and then raises the prices as interest builds to a 98-cent limit. Wacky but interesting, right?

SpiralFrog has risen from the dead to offer video downloads for free but will pay the artists and record companies from a pool of advertising money. Yeah, sure.

Mick Jagger's solo retrospective will include an unreleased track produced by **John Lennon** called "Too Many Cooks (Spoil the Soup)" from 1973.

Along with heavyweight vinyl reissues of **the Sex Pistols'** singles leading up to their 30th anniversary in October will be a 39-song compilation of the last four live shows with

Sid Vicious.

Iggy Pop and **the Clash's Mick Jones** are on the judging panel of the Raindance film festival in London.

And an MP3 virus is deleting any MP3s you have stored. Rumors of the virus originating in **Edgar Bronfman's** wine cellar are unfounded.

Now for the real news.

German scientists have found that sharks will mate and are generally sexually stimulated (they bite each other's fins) by some songs more than others.

The top five fin raisers are **Salt-N-Pepa's** "Push It," **Joe Cocker's** "You Can Leave Your Hat On," **James Last's** "Traumschiff," **Justin Timberlake's** "Rock Your Body" and **Bob Marley's** "No Woman, No Cry."

Slow dancing was supposedly spotted to "Sea Me, Feel Me" and next week the scientists want to try "Too Many Fish in the Sea," "Rock Lobster," "The Porpoise Song," "Octopussy's Garden" and "Jump, Jive, and Whale."

See you on the radio. ...

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 COOLEST SONG IN THE WORLD THIS WEEK	SUZANA THE WILD BIRDS / REPUBLIC
2 BELINDA	THE STABILISERS / WICKED COOL*
3 LIEN ON YOUR DREAMS	BLACK REBEL MOTORCYCLE CLUB / RCA
4 SALAD DAYS	THE GRIP WEEDS / GROUND UP
5 CRUEL GIRL	THE RED BUTTON / GRIMBLE
6 DO THE ROBOT	SEISELY & THE SAFETY PIN-UPS / TEENACIDE
7 LINDSAY NEVER GETS LONELY	THE ACTUAL / SOFT DRIVE
8 99%	THE MOONEY SUZUKI / ELIXIA
9 SOME OTHER GUY	THE HENCHMEN / ITALY RECORDS
10 CODE FUN	BLACK TIE REVUE / GEARHEAD

COOLEST GARAGE ALBUMS

TITLE	ARTIST / LABEL
1 ICKY THUMP	THE WHITE STRIPES / WARNER BROS.
2 HAVE MERCY	THE MOONEY SUZUKI / ELIXIA
3 BABY 81	BLACK REBEL MOTORCYCLE CLUB / RCA
4 HENCH-FORTH-FIVE	THE HENCHMEN / ITALY RECORDS
5 HERE FOR A LAUGH	THE BREAKERS / FUNZALO
6 CBGB FOREVER	VARIOUS ARTISTS / CBGB FOREVER
7 THE WEIRDNESS	THE STOOGES / VIRGIN
8 CODE FUN	BLACK TIE REVUE / GEARHEAD
9 IN STITCHES	THE ACTUAL / SOFT DRIVE
10 WANNA DO THE WILD PLASTIC BRANE LOVE THING?	THE STABILISERS / WICKED COOL*

*NEW YORK-BASED WICKED COOL RECORDS IS CREATED AND HEADED BY LITTLE STEVEN VAN ZANDT.



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Selling Old Records

Copyright Terms Affect Cross-Border Sales

Recent news of the United Kingdom's decision not to extend the copyright term for sound recordings naturally disappointed the record industry. For many lawyers, the news sparked a renewed interest in the risks companies could face—and rights holders might want to watch closely—if they release older U.S. recordings across national borders once the recordings become public domain in Britain.

The U.K. copyright term of protection for sound recording rights holders is 50 years—a period that begins when the sound recording was created. If published during that time, then protection lasts for 50 years from the date first published, which is generally when copies of the recording (like vinyl records) were made available for sale to the public or when it was broadcast in that country. Often the date next to the (P) symbol on the recording is that date. So, beginning Jan. 1, 2008, any sound recording published in 1957 or be-

should be the same as a U.S. copyright holder.

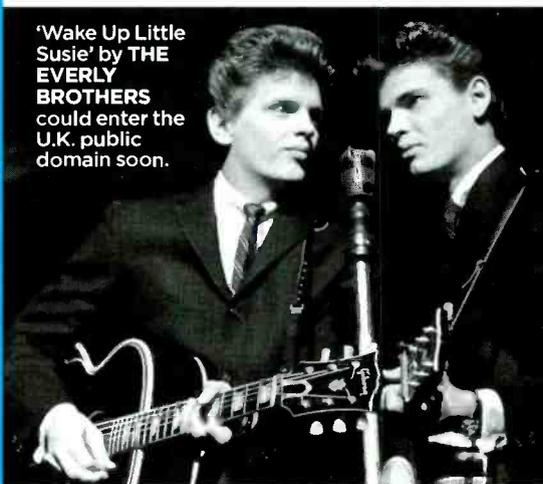
In the States, sound recording protection under federal law depends on many issues, including whether the recording is determined to be a work-made-for-hire. This means that the company that hired everyone to create the recording is the "author." While most labels claim that recordings are works for hire, the vast majority of legal experts disagree, arguing that the creators of a U.S. sound recording are the authors.

But, as I explored in a feature article last year (Billboard, Aug. 12, 2006), the law isn't clear on who a sound recording's author might be: featured artist, musicians, vocalists, producer, engineer or someone else. And, to complicate matters further, U.S. federal law did not protect recordings created before Feb. 15, 1972.

Recordings created between Feb. 15, 1972, and Jan. 1, 1978, were protected for 28 years initially, and then for another 28 years if the copyright holder renewed rights. Then the law changed in 1978, so if those recordings were still protected on Jan. 1, 1978, then they are protected for an additional 67 years for a total term of 95 years.

Recordings created after Jan. 1, 1978, are protected for the life of the author plus 70 years (for co-authors, "life" is measured by the last co-author to survive the others). But if the recording is a work-made-for-hire, then protection for 1978 and later recordings lasts for 95 years after it's published or 120 years after created, whichever period is shorter.

Then, again, some recordings not protected by U.S. federal law may still be protected by state laws.



'Wake Up Little Susie' by THE EVERLY BROTHERS could enter the U.K. public domain soon.

fore will be part of the public domain in the United Kingdom. This could affect records like the Everly Brothers' "Wake Up Little Susie" and Jerry Lee Lewis' "Great Balls of Fire."

While other European Union member states have the same term for recordings, some other countries will still provide copyright protection within their borders to the rights holders.

"There are problems if the recording goes to another country where it remains in copyright," U.K. music industry lawyer Crispin Evans says.

A copyright holder's rights in recordings that cross national borders depend on which treaties the countries have signed. Sorting through those laws can get extraordinarily complicated.

But, in general, many countries have agreed to abide by the legal principle called "national treatment." This principle requires a country, within its borders, to protect foreign copyright holders the same as it would protect its own country's copyright holders—as long as both countries are parties to the same international treaties. So in the United Kingdom, a U.S. copyright holder's rights in the United Kingdom should be the same rights as those of a U.K. copyright holder. Likewise, a U.K. copyright holder's rights in the United States

So with all that explained, let's get back to companies that might want to sell records that are in the public domain in Europe. Evans says the importer in the country where the recording is still protected by copyright would have to get permission from the owner of the recording or risk being sued for infringement.

And then even if the recordings are shipped to countries where they would be in the public domain as well, publishers and songwriters still need to be paid.

As Evans notes, the compositions will still be protected. The term of protection for compositions in most countries lasts for the life of the songwriter (or the last surviving songwriter of co-written compositions) plus 70 years. So the companies must pay mechanical royalties to the publishers or risk being sued for infringement.

Finally, the companies may have to change the original cover art used for the recordings, Evans says. The artwork or photographs may also be protected under longer copyright terms. Typically they are protected for the life of the author of the artwork or photo plus 70 years. ...

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Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Now more than ever, labels are focusing on ways to get music into stores that don't normally carry it.

In coming weeks, for instance, Island artist **Melissa Etheridge** will participate in a promotion with Safeway. The artist's new album, "The Awakening," due Sept. 25, will be stocked in the supermarket chain's 1,500 locations.

Rihanna, meanwhile, is the centerpiece of a multiplatform campaign for CoverGirl's new lip gloss, Wetslicks Fruit Spritzers (Billboard, May 12). So her label, Def Jam, is digging deeper into the partnership to more fully leverage the deal between the two brands.

Consumers walking into Wal-Mart stores these past few weeks—and in the weeks ahead—are confronted with Rihanna/CoverGirl signage and display units in the health and beauty department. So, while picking up that favorite Fruit Spritzers flavor, Rihanna fans can also grab a copy of one of the artist's three albums, as they are part of the display.

Island Def Jam senior VP of sales **Jim Roppo** says the Wal-Mart campaign "enables us to seed Rihanna and her music in a nonmusic department."

"More people buy health and beauty

products than music," he points out.

According to Information Resources Inc., consumers spent \$43.7 billion on health and beauty products in the 52-week period ending July 15, 2007. This marks a 4.4% increase from one year ago. IRI's findings cover supermarkets, drugstores and mass merchandise outlets, excluding Wal-Mart, which does not share its sales data.

In comparison, in the same time period, mass merchants sold 124.8 million units of music, according to Nielsen SoundScan. In calendar year 2007, through Aug. 5, mass merchants have sold 104.6 million units, down 17.3% from the same period last year.

With regard to Rihanna, "Umbrella" spent seven weeks atop The Billboard Hot 100. The track has sold 1.7 million digital downloads, while its parent album, "Good Girl Gone Bad," has sold 518,000 units. Of these copies sold, 281,000 (54%) have come from mass merchants.

For the Wal-Mart promotion to work smoothly and seamlessly, Island Def Jam works closely with Handleman, the rackjobber that sells music to Wal-Mart and others.

It was Handleman, Roppo says, that pitched and sold the CoverGirl signage/CD promotion to Wal-Mart. CoverGirl has its own merchandising reps for the displays; Handleman handles the music only.

Since the displays show up in Wal-Mart's health and beauty departments, each of the three albums in the locations Handleman services has experienced double-digit sales increases, according to Roppo.

Wal-Mart senior buyer of music **Troy Steiner** says CoverGirl brought the campaign to his company as a product package. Discussions, he says, kept returning to "how we could best cross-merchandise music." But this is not the first time Wal-Mart has cross-merchandised products—it has also done a CoverGirl promotion with **Queen Latifah**, and one pairing **Tim McGraw** with Lay's Potato Chips.

Steiner says that in its numerous promotions with celebrities, Wal-Mart has learned a thing or two. First, he says, since physical CDs are impulse purchases at Wal-Mart, "you've got to figure out ways to engage the customer outside of the music department." Second, Steiner continues, "These sales are driven when you co-promote the products in both departments."

In Rihanna's case, customers visiting the cosmetics and music departments are receiving the same message. And from there, the dots are connected.

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Outside The (Big) Box

Rihanna/Wal-Mart Campaign Aims For Nonendemic Buyers

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MUSIC TV GOES MOBILE

Es Musica Leads List Of Companies Putting Latin Video Content On Your Phone

With 10 original weekly shows, made-for-mobile Latin music channel ES Musica aims to break ground by re-creating the music TV experience—and one-upping it with portability and interactivity.

As studies show that U.S. Hispanics use mobile entertainment more than their mainstream counterparts, several other companies have entered the market with their own tailored offerings. Viva! Vision presents videos by unsigned and independent Latin artists, as well as nightlife coverage and comedy; Tu Musica is programmed with artist news and wallpapers; indie digital retailer MisRolas.com has begun producing artist interview segments in Spanish for mobile video on demand; and bilingual channels MTV Tr3s and mun2 offer mobile content.

What sets GoTV's ES Musica apart is its combination of all-original video content produced specifically for mobile on its own music-dedicated channel—beyond static images, ringtone

sales, repurposed TV or Web footage, or content that it parcels out across the spectrum.

"We want to put out our own shows and have creative control from beginning to end," says ES Musica execu-

Made-for-mobile channel ES Musica aims to re-create the music TV experience.



tive producer Gabriela Cocco, a graduate of talent booking and programming at MTV Latin America and the Universal Music Feed.

In its shows, which range from two-and-a-half to four minutes, the channel offers everything from video countdowns to tour documentaries and artist profiles, with a balance of commercial and alternative music.

A reality series following an artist is also in development.

Shooting for mobile requires special sound considerations, framing of shots for a small screen and shorter viewing habits, in part due to limited battery life.

During its testing phase earlier this summer, Cocco remembers looking at footage and thinking, "That looked really cool when we

were shooting it, but when I saw it on the phone I was like, 'No one can see what the hell that is, it doesn't look right.' So we changed the angle... There are easy fixes, but it takes time to get to that quality."

ES Musica is available to subscribers on AT&T and by late August on Sprint; talks with other carriers are under way, but the channel is getting added exposure from Sprint, which is featuring Es Musica semiweekly on its free best-of stream.

Es Musica is also partnering with AEG Live to promote its Latin shows and produce "interactive concert experiences," starting with Enrique Iglesias' Dec. 7 performance at Los Angeles' Nokia Theatre. Ideas in the works include text messages projected on big screens during shows and mobile video updates from backstage. —Ayala Ben-Yehuda

EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to Billboard.Latino.MSN.com.

EN BREVE

RAPPING ABOUT RAPPING

For its fifth year, the annual Latin Rap Conference is making its Los Angeles debut with panels on breaking into the music industry, digital distribution, the state of Latin rap on radio and how artists can help Latino youth. And for the first time, the conference will honor legends in the genre. This year's honorees are Mellow Man Ace, Kid Frost, Cypress Hill and Lighter Shade of Brown.

The Sept. 12-14 event comes at a turning point for the genre. In the years since the conference started, the focus has shifted from getting the industry to recognize Latin rap as viable to "Where do we go from here?" conference organizer/music producer Jesse Perez says. "Major record labels have opened their Latin urban divisions, and radio stations have flipped formats," he says. "It's an enormous market, but people don't know how to sell to [listeners]."

The conference is organized by Perez's Be the Pulse marketing firm, RikRaf Entertainment and the Latin Rap Coalition, an association of music industry professionals. For more information, visit latinrapconference.com. —ABY

MARIACHI IN SAN JOSE

An eclectic array of acts will perform at the 16th annual San Jose (Calif.) International Mariachi Festival. Linda Ronstadt, Los Lobos and Marco Antonio Solís will headline the four-day fest, taking place Sept. 26-30 in San Jose's Mexican Heritage Plaza. The scope of artists underlies the festival's aim to reach mariachi audiences and beyond with a mix of traditional mariachi fare and pop acts that appeal to lovers of Mexican music. Other performing acts include Mariachi Sol de Mexico (which will perform with Solís), Mariachi Internacional Guadalajara, Quetzal, the Iguanas and Mariachi La Reina. Festival sponsors include El Mexicano Brand Cheeses. The festival will also include workshops for music students and young mariachi groups. For more information, visit mhc viva.org. —LC

Don't Mess With Regional Mex

Genre Continues To Dominate Latin Market Share

All entertainment sectors thrive on the gap between perception and reality. When it comes to Latin music, a niche market where marketing and press are in the hands of a select few, that gap can be bigger still.

Quite often, when advertisers, brands and even journalists call to inquire about different artists, genres or trends, they are surprised—sometimes unbelieving—

when I provide blunt answers on commercial success.

A frequent reaction is "But they're everywhere!"

And they very well may be. But as we all should know by now, being everywhere in the media doesn't always translate into what people actually want to buy.

Based on the Billboard sales charts, we know that the top-selling genre of Latin music is

regional Mexican, followed by pop. Third-place tropical got shoved into fourth place a couple of years ago by urban music.

This time around, though, in a bid to be very exact, we asked our research department to break down all sales of Latin music—not just those titles that make it onto the charts—by genre, going back to 2005.

We observed a marketplace

where the two leading genres are remarkably steady. Regional Mexican, possibly the single genre that is most undercounted by Nielsen SoundScan because so much product is still sold at swap meets and mom-and-pops that do not report sales, remains by a long shot the most popular genre of Latin music in the country.

It turns out that regional Mexican consistently outsells pop 2-1, tropical music 8-1 and—get this—urban music 4-1.

Despite this, media and opinion makers, even today, consistently disregard Mexican music in favor of rock, reggaeton and bilingual music. While we are not suggesting that everyone should turn Mexican or start playing corridos, information gatekeepers certainly do no one any favors by pretending that the market that sells doesn't exist simply because they don't like or understand it. And endlessly hyping music that does not appeal to anyone only results in decreased interest and investment down the line.

Beyond the Mexican dominance, the other trend that emerges in this three-year analysis is the slow recuperation of tropical music, which has gone from representing 6% of the Latin market in 2005 to 8.4% for the week ending Aug. 5.

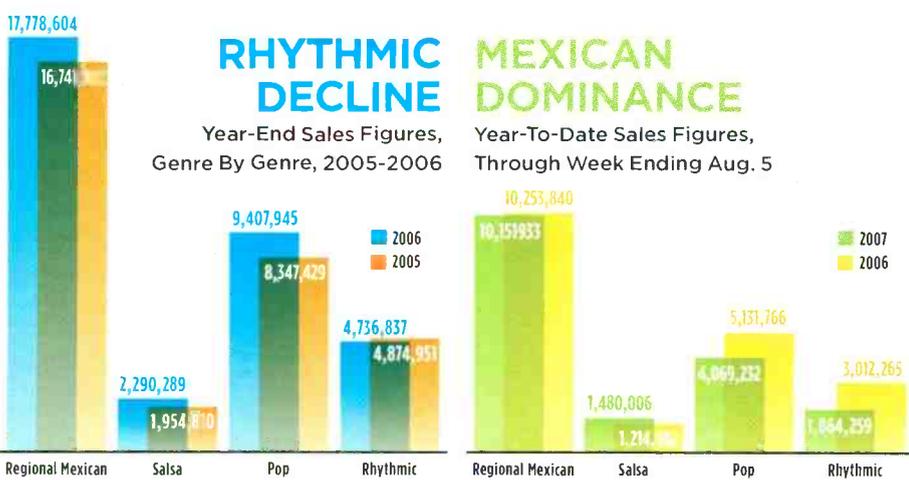
Conversely, the fortunes of rhythmic music—which is disproportionately made up of reggaeton—have declined as the genre has stabilized.

In 2005, in its best moment, rhythmic commanded 13.6% of the market. Today, for the week ending Aug. 5, it stands at a modest 10.6%, just two percentage points above tropical.

Conversely, regional Mexican's market share has risen to 57.8% year to date, despite the current crackdown on illegal immigration.

That crackdown will most certainly affect sales as the year progresses. But it still won't change the reality of what the Latin market is in this country—at least, for now.

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





Retail Track

ED CHRISTMAN echristman@billboard.com

Selling Celtic

Borders Scores With An Anúna Exclusive

While the discounters get the cream of the crop when it comes to superstar exclusives—**Garth Brooks** at Wal-Mart, **Elton John** and **the Rolling Stones** at Best Buy—music retailers pursuing niches can get plenty of mileage out of acts that appeal to their core customers.

for three weeks running. In its second and third week of availability, it would have topped Billboard's World Music chart, if it was eligible. But since the album is available only at Borders, the only Billboard chart it is eligible for is Comprehensive Albums.

Borders is featuring the album in its

Shortlist (an e-mail that is sent to 19.5 million members in the chain's frequent buyers club, Borders Rewards), as well as an in-store promotion at listening stations. A banner with a picture of the group will receive prominent placement at the front of the chain's stores. And the group itself is helping out by hitting 31 Borders stores with in-store performances between July 23 and Aug. 21, and following up with a 40-date U.S. concert tour beginning in October.

At the Ann Arbor in-store, the band was filmed for a live video that will be e-mailed to Borders Rewards members and featured on the company's Web site in October.



When a project "has PBS exposure, we do extremely well especially because of our customer space," Borders director of multimedia merchandising **Patti Russo** says. In general, she adds, "we do well with the Celtic chorale music category."

While the Borders strategy so far has provided a nice return for the group, why sign on with only one retailer, a tactic that often gets the goat of those excluded from selling an album? Newbury Comics, for instance, pulled most of the Stones' catalog, only keeping the top five sellers in stock when the band provided Best Buy with an exclusive for its "Four Flicks" DVD.

"When you are trying to develop a brand, you need a retail partner that believes in you," says **Denny Young**, who heads up the Elevation Group and who executive-produced the Anúna album and PBS' 86-minute special. "If we had went everywhere, we wouldn't have had anybody singularly focused on the project" like Borders is.

Take Borders as a case in point. The Ann Arbor, Mich.-based book chain that also carries music and DVDs has built itself quite a reputation for selling world music, folk, classical and other softer-sounding genres for upscale customers. On July 16, it began an exclusive run with Anúna's "Celtic Origins" album, which will continue through the end of the year.

Powered by the chain's own marketing machine and a PBS fund-raiser special that is airing in August and September on 221 stations across the United States, the set has scanned 13,000 units in its first three weeks of availability, according to Nielsen SoundScan. That total places the album as Anúna's third best-selling title in the States, behind the nearly 27,000 units scanned by its 1995 self-titled debut and the 22,000 units scanned by 1996's "Invocation." But neither of those albums managed to hit, let alone surpass, the 1,000-unit mark in a single week, a distinction that "Celtic Origins" has accomplished in each of its three weeks of availability.

The album contains 19 songs, including originals from group founder **Michael McGlynn**, as well as covers of such traditional songs as "Greensleeves," "I Dreamt I Dwelt in Marble Halls" and "Our Wedding Day." It has been the No. 1 seller at the Borders chain—it is available in 839 Borders and Waldenbooks stores—

ANÚNA

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MEET THE MIRACLE MARKETS

A Dozen Nations Where Recorded-Music Revenue Actually Increased In 2006

The headline figures from the IFPI's latest volume of the "Recording Industry in Numbers" make for grim reading. From 2005 to 2006, they show a 5% decline in trade revenue from global sales of recorded music to \$19.6 billion; revenue from physical sales, meanwhile, slumped 11% to \$17.5 billion. But upon examining the details, a dazzling dozen trend-bucking markets come to light; 12 countries around the world that managed, against all odds, to post overall growth. They range from the world's second-biggest music market to some of its very smallest, and they did it through various means, from engineering format changes or adopting improved sales-recording methodology to pulling off what the IFPI calls "the holy grail," whereby an increase in digital sales offsets any physical decline. Billboard's global team looks at the unique factors in each market and examines how they pulled off Mission: Impossible.

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

Additional reporting by Mark Sutherland in London and Fred Varcoe in Tokyo.

ARGENTINA

+15.1% to \$56.3 million

As the country's general economy continues to claw itself back from the meltdown of 2001, the Argentine market posted a fourth successive year of trade revenue growth, although music sales still remain below levels enjoyed before the collapse.

"These figures indicate something quite different than a true economic growth," says Roberto Piy, executive director of local labels body CAPIF. "We are still experiencing a recovery after the terrible crisis of 2001 and 2002, when sales dropped from 23 million to a mere 7 million units."

Unit sales of physical full-length formats increased by 5.4% to reach 15.7 million in 2006, with international repertoire accounting for 57% of value sales. Top international sellers included the "High School Musical" soundtrack and U2's "How to Dismantle an Atomic Bomb."

The IFPI also measured for the first time digital sales, which have a trade value of just \$1 million. That figure will likely increase along with numbers of Internet users and broadband subscriptions, although the local industry fears a parallel explosion in illegal downloads.

Piy says figures for the first half of 2007 show a further 3% growth but predicts the market is reaching its limit.

—Marcelo Fernandez Bitar



VENEZUELA

+17.6% to \$10.7 million

Since 1998, the Venezuelan music market has been steadily reduced to a blip. The majors no longer have headquarters there (although Universal and Sony have marketing offices), and the biggest local label, Rodven, is liquidating its assets.

And yet, a booming economy, buoyant thanks to the high price of oil, helped the music industry register growth. Although CD shipments dipped from 1.6 million to 1.5 million, the average price rose from \$5.40 in 2005 to \$7.14 in 2006.

"When a market hits rock bottom, any recovery, however subtle, makes a difference," says producer/promoter Cesar Pulido, who handles Venezuelan singer Franco De Vita.

"Consumer spending in general has risen 50% in the last year," says Juan Luis Marturet, director of legal and business affairs for IFPI Latin America. "So there is also more spending on legitimate CDs."

The shuttering of Rodven also means the closure of its CD production plant, one of only two in the country. However, Venezuelan president Hugo Chávez's National Culture Council has said that it plans to open a national record label that will give opportunities to new artists.



—Leila Cobo

IRELAND

+5.7% to \$96.4 million

CD shipments held steady, but Ireland's fledgling digital market is the main reason for the market's growth.

The IFPI included digital figures in its calculations for the first time, adding \$4 million worth of value to the market.

New online retailers like download-music.ie and outersounds.ie have been rapidly expanding operations, joining leading players iTunes, Vodafone, Sony Connect and local retailer eircom.net in a burgeoning digital marketplace.

Downloadmusic managing director Johnny Beirne says sales from his Web site were responsible for getting nine Irish acts onto IRMA's singles chart in the past year, including alternative group Dave's Radio and rock band Kidic.

"Sales increased for us by 1,500% after we switched to a credit card-free payment method," he says of the site's text-message-based sales model. "When the site started [in 2006], we had sales of 600 a month. Now it's 600 a week."

Universal Music Ireland managing director Dave Pennefather says the growth of the digital market is due to a combination of new technology and demographics: "Ireland has one of the youngest populations in the European Union, and this new generation of consumers is especially tuned in to new gadgets."

—Nick Kelly

HUNGARY

+5.6% to \$33.5 million

The Hungarian recorded-music market is on a roller coaster ride. Whereas trade revenue fell sharply in 2004 and 2005, it bounced back in 2006. Physical unit sales also increased to 5.4 million, up 1.9% year on year following a 30.3% fall in 2004.

Zsolt Jeszenszky, spokesman for local IFPI affiliate MAHASZ, says the increase is largely because of the inclusion of direct imports and budget product in the figures for the first time.

These are now significant factors in a country where labels battle the locals' diminishing purchase power and a 30% piracy rate with cheap imports of Western catalog CDs, often priced as low as €4 (\$5.50).

Front-line releases are often also available in budget versions. Universal sells CDs by such stars as U.K.-based pop artist Mika without booklets for a reduced price of €12 (\$16.50) against €18 (\$25) for the standard product.

"With this strategy we have been able to boost revenue by over 50%," Budapest-based Universal Hungary managing director Tibor Rigo says.

Rigo sees further potential in Hungary's domestic repertoire, which now accounts for 42% of the market, up from 32% in 2002. The most successful Universal act is pop act Nox, which has sold more than 300,000 albums. Such domestic artists as pop singer Akos (Warner), rap act Tankcsapda and pop group Ruzsa Magdi (both signed to indie label CLS) have also experienced six-digit sales.

—Wolfgang Spahr



In South Africa, domestic repertoire finally outshipped its international counterpart.

SOUTH AFRICA

+3.3% to \$154.1 million

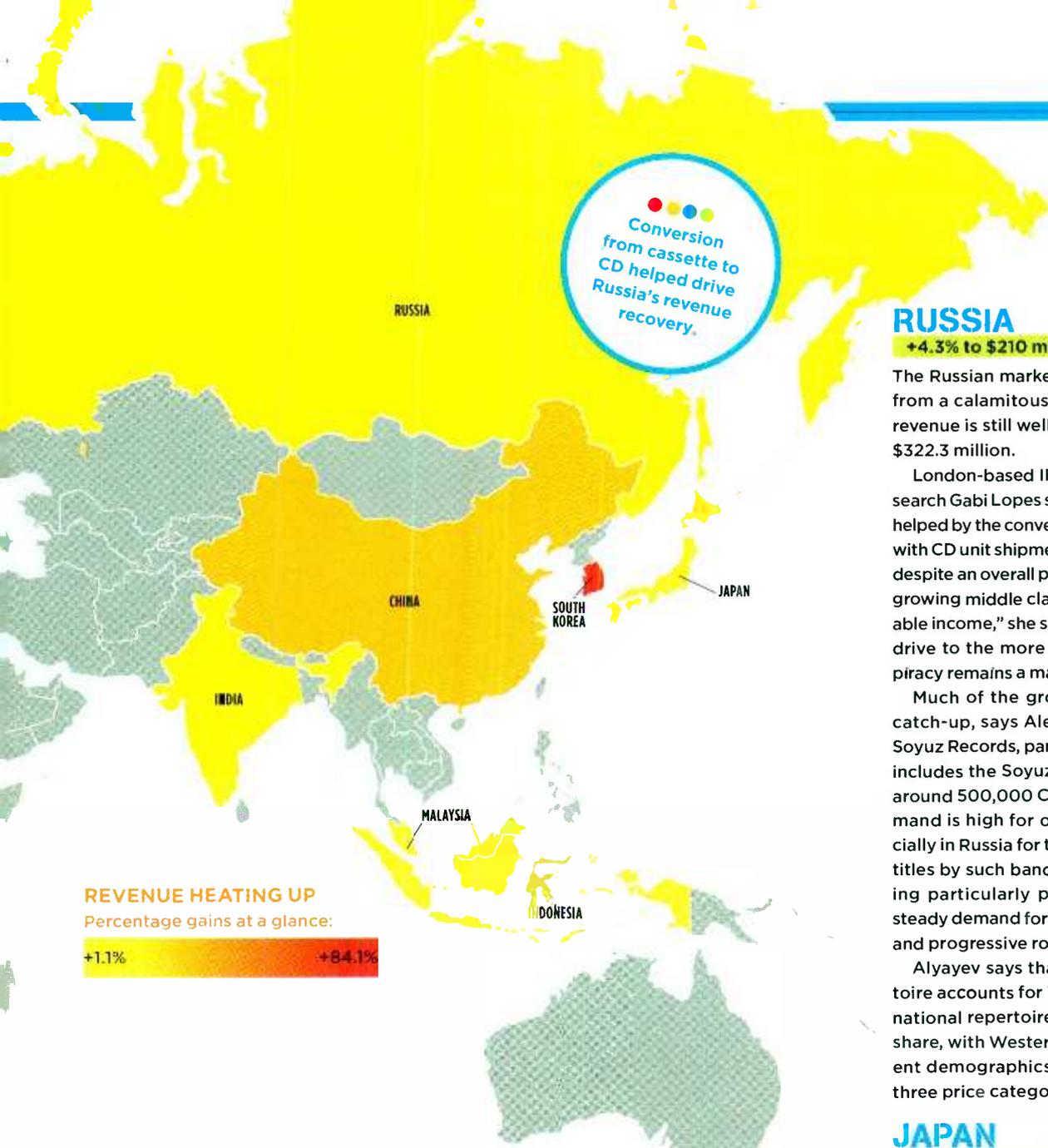
An upsurge in sales of domestic repertoire was the main driver in the South African market's sixth successive year of growth. Even the physical market was up, posting a record high of 24.2 million full-length trade shipments, with the local digital market—worth just \$2 million—struggling to achieve liftoff.

Domestic repertoire outshipped its international counterpart in CD unit terms for the first time since RISA began collecting statistics, with 9.7 million units to international repertoire's 8.5 million. Domestic repertoire's market share has grown in each of the last five years, from 27% in 2002 to 45% last year, including multiplatinum (80,000-plus units) 2006 sellers Afro pop group Mafikizolo (Universal) and Afrikaans singer Kurt Darren (Select).

TK Nciza, CEO of Johannesburg-based independent TS Records—home to dance artist DJ Sbu, whose "Y-Lens Vol. 1" was one of 2006's biggest sellers—says the quality of South African music has improved. "We have definitely set our benchmark against international standards," he says, "be that the production of an album or a video."

RISA chairman Ivor Haarburger, also CEO of Warner Music Gallo Africa, describes the upward trend, which continued in the first half of 2007, as "a great positive" but says the industry must continue to look for new digital outlets.

—Diane Coetzer



Conversion from cassette to CD helped drive Russia's revenue recovery.

REVENUE HEATING UP
Percentage gains at a glance:



INDIA

+4.6% to \$113.6 million

New distribution channels and changing consumer behavior helped the Indian music business, with 2006 trade revenue at a four-year high of \$113.6 million.

Although physical unit sales fell 4.5%, revenue was boosted by the ongoing conversion from cassettes to more expensive CDs. Cassettes still outsold CDs by 56.4 million units to 42.5 million, but CD sales rose 17% while cassettes slumped 16%.

"A steep fall in hardware prices has fuelled growth," says Vinod Bhanusha, VP of marketing and promotions for leading label T-Series. "Cassettes are being replaced in urban areas, but in rural areas it is still the dominant format."

Physical decline was also compensated for by rapid growth in mobile-based music sales, worth \$10 million in 2006—the first time the IFPI included digital figures.

Vijay Lazarus, president of Mumbai-based local labels body the Indian Music Industry, says the digital sector has immense potential but is held back by low broadband penetration and the lack of third-generation telecom services.

But he notes that music consumption habits are rapidly changing due to India's continuing economic growth: "People now consume music via nightclubs, live events and newly launched FM radio stations, which can only benefit the business as a whole."

—Nyay Bhushan

CHINA

+24.5% to \$74 million

While sales of full-length physical product in mainland China's music market declined 34.3% in 2006 to 26.1 million units, overall recorded-music sales rose on a value basis, thanks to the increasing popularity of such digital-music products as ringback tones and master ringtones.

The IFPI included digital sales in its figures for the first time in 2006, with trade revenue from the sector worth \$27 million. But the picture is not as rosy as those figures seem to indicate, according to Hong Kong-based Warner Music Asia Pacific president Lachie Rutherford.

"The numbers are very uncertain," he says. "Digital revenue and margins are nowhere close to making up for the steep physical decline over the past two years."

Rutherford and other regional industry executives point to China's 90%-plus physical piracy rate and the continuing problem of "deep linking" to Web sites offering unauthorized MP3 downloads by such portals as Baidu as factors hampering the market's growth.

According to William Bao Bean, partner in Hong Kong-based venture-capital firm Softbank China and India Holdings, Chinese consumers spent \$1.5 billion in 2006 on mobile-delivered music products. The music industry, however, only saw 4.5% of that amount due to fees and underreporting of revenue in the sector.

—Steve McClure

RUSSIA

+4.3% to \$210 million

The Russian market in 2006 bounced back from a calamitous 2005 decline, although revenue is still well below the 2004 level of \$322.3 million.

London-based IFPI director of market research Gabi Lopes says that value terms were helped by the conversion from cassette to CD, with CD unit shipments up by 3.6 million units despite an overall physical decline. "There's a growing middle class with increased disposable income," she says. "They are leading the drive to the more high value product. But piracy remains a major issue."

Much of the growth is being driven by catch-up, says Alexei Alyayev, A&R rep at Soyuz Records, part of the media group that includes the Soyuz retail chain. Soyuz sells around 500,000 CDs per year, and says demand is high for older titles released officially in Russia for the first time. Classic rock titles by such bands as the Doors are proving particularly popular. He also reports steady demand for imported vinyl in the jazz and progressive rock genres.

Alyayev says that while domestic repertoire accounts for 70% of value sales, international repertoire is up 8% to 28% market share, with Western labels targeting different demographics by issuing CDs in up to three price categories.

—Kirill Galetski

JAPAN

+1.1% to \$3.56 billion

Japan, the world's second-biggest music market after the United States, is the first major music market to have its digital growth make up for continuing physical decline, according to the IFPI.

While trade revenue from physical formats slumped by \$88 million to \$3.17 billion in 2006, digital value soared by \$127 million to \$390 million.

BMG Japan president Daniel DiCicco says the 2006 market data reflects a basic shift in the way people consume music. "Many fans will buy single ringtones, full-song mobile downloads, physical singles and then buy the physical album as well," he says. "And while the number of million-sellers has steadily fallen, the relative overall health of the Japanese music industry has so far created fewer threats to the traditional business model when compared to other markets."

Warner Music Asia Pacific president Lachie Rutherford adds, "Japan continues to show the benefit of a strong domestic market and a good environment for copyright protection."

Domestic repertoire accounts for 75% of Japanese trade value. The No. 1 seller in 2006 was pop singer Kumi Koda (Avex), who sold 13.3 billion yen (\$110 million) of physical product, according to SoundScan Japan.

—Steve McClure

SOUTH KOREA

+84.1% to \$152.9 million

In 2003, South Korea became the first music market where digital music sales surpassed those of physical formats.

Despite this, the IFPI only included digital figures for the first time in 2006, accounting for the dramatic surge in overall trade revenue. But there was also a notable market shift, as consumers turned from ringtones to full-track digital downloads and streaming, both PC- and mobile-based.

Full-track sales soared 46.2% in 2006, and background music rose 29%, while the ringtones market declined 5.6%, according to the Korea Software Industry Promotion Agency.

"Mobile phone music has reached its limit," says Jimmy Jung, VP at the JYP Entertainment label. "Now most people listen to music when working or playing, which is usually in front of a computer." —Mark Russell

INDONESIA

+3.7% to \$55.1 million

The Indonesian industry faced challenges including natural disasters and a physical sales collapse, but still posted increased 2006 trade revenue. Kuala Lumpur-based Universal Music Southeast Asia senior VP Sandy Monteiro says mobile-based downloads of local repertoire—notably modern rock bands like SamSons, Ungu, Peter Pan and Dewa—kept the music industry in the black.

Sales of full-length physical formats were down 20.9%, the second successive 20%-plus decline. Last year was the first time the IFPI included mobile sales in its figures; they're now worth \$12 million in trade revenue. However, international repertoire, which represents 35% of the market, down from 44% in 2003, has yet to benefit from the conversion to mobile.

"A potential problem may arise if there's an overkill in developing local talent," Monteiro warns. "Legitimizing mobile downloads of international product will definitely help grow the market next year." —Christie Leo

MALAYSIA

+6.1% to \$25.2 million

Digital revenue in Malaysia grew to \$4.4 million in 2006, compared with \$1.47 million in 2005, according to NS Tan, CEO of local labels body the Recording Industry of Malaysia.

Physical unit sales for full-length formats, meanwhile, plunged 23.3% to 3.3 million, the third successive year of a decline that's accelerating fast. "Malaysia is closely aligned to global trends in terms of positive growth for new-media sales," Tan says. "Although broadband Internet penetration is just under 10%, mobile downloads have tripled, with adults above 40 years getting in on the act."

Universal Music Southeast Asia senior VP Sandy Monteiro predicts new-media sales will double next year, as the country's three major telecom firms compete more aggressively.

—Christie Leo

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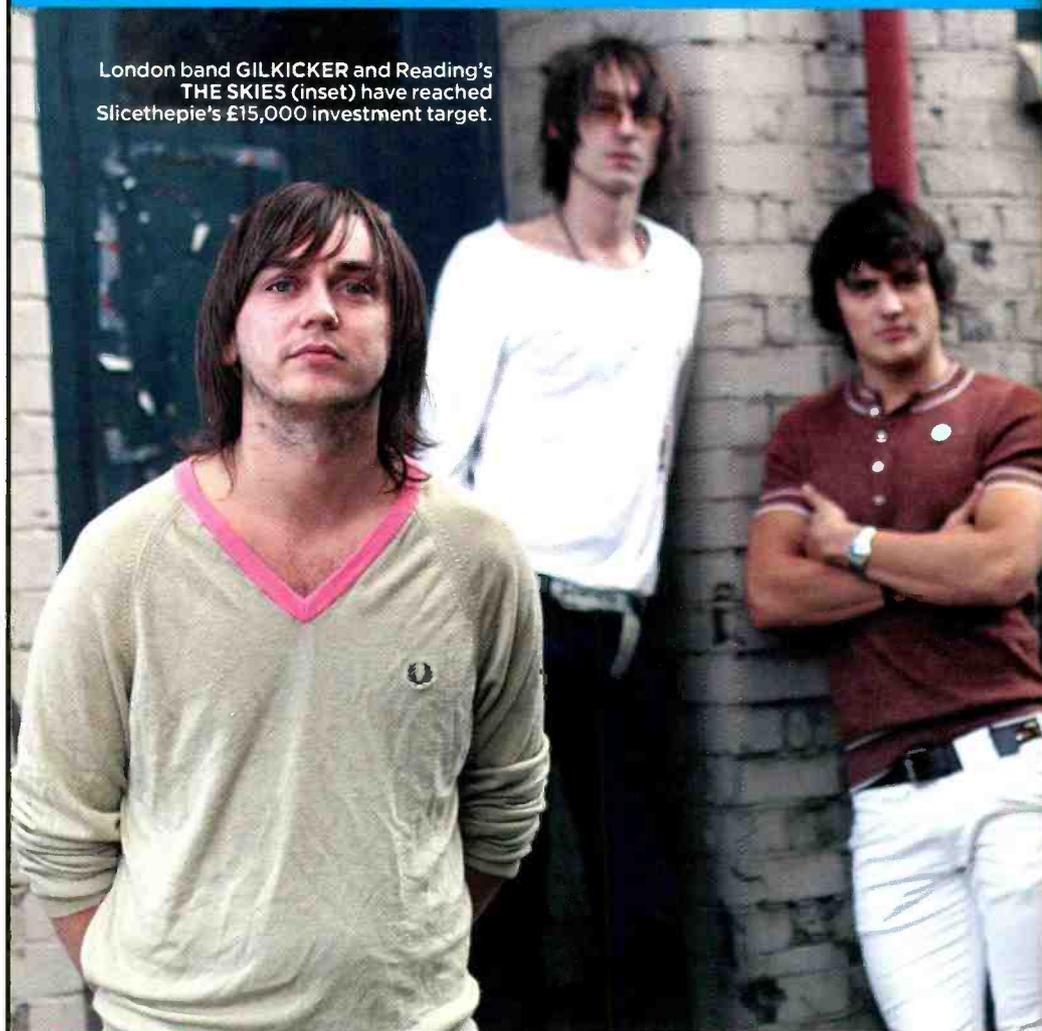
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UPFRONT

London band GILKICKER and Reading's THE SKIES (inset) have reached Slicethepie's £15,000 investment target.



GLOBAL BY JODY THOMPSON

ALTERNATIVE A&R

Slicethepie Puts Artists' Fortunes In Fans' Hands

LONDON—A new Web venture is offering artists the chance to get direct funding, while turning music fans into A&R people.

U.K.-based Slicethepie enters an increasingly crowded marketplace, competing directly against the likes of Sellaband (Billboard, Sept. 30, 2006) and Indiestore (Billboard, Sept. 2, 2006) in presenting artists an alternative to the traditional label model.

Created by corporate finance lawyer David Courtier-Dutton with an investment of £1.5

million (\$3 million) and backed by music biz players including International Music Managers Forum secretary general Peter Jenner and legal consultant Ann Harrison, it showcases unsigned bands for potential investment by music fans. It claims to have 20,000 individuals logging on daily after five weeks of operation.

"We have endeavored to turn every music fan into a record label and to do it within an economic structure," Courtier-Dutton says. "It is a business model rather than a community."

Fans earn money by reviewing bands on the site for up to 25 pence (50 cents) at a time, cash

GLOBAL NEWSLINE

>>>AYLING QUILTS SANCTUARY

Sanctuary Group chairman Robert Ayling and three non-executive directors have exited the London-based music company's board. Ayling departed along with James Wallace, Tina Sharp and John Preston, following the Aug. 2 announcement that Universal Music Group had secured acceptance from Sanctuary shareholders of its £44.5 million (\$87.7 million) bid for the company. Wallace was senior independent nonexecutive director/chairman of the audit committee, Sharp chaired the

remuneration committee, and Preston was a member of the audit and remuneration committee. Sanctuary's board now consists of chief executive Frank Presland and finance director Paul Wallace. Sanctuary hired Ayling in April 2006 to solve financial issues that had nearly brought the company into bankruptcy. Ayling was chief executive of British Airways from 1992 to 2000.

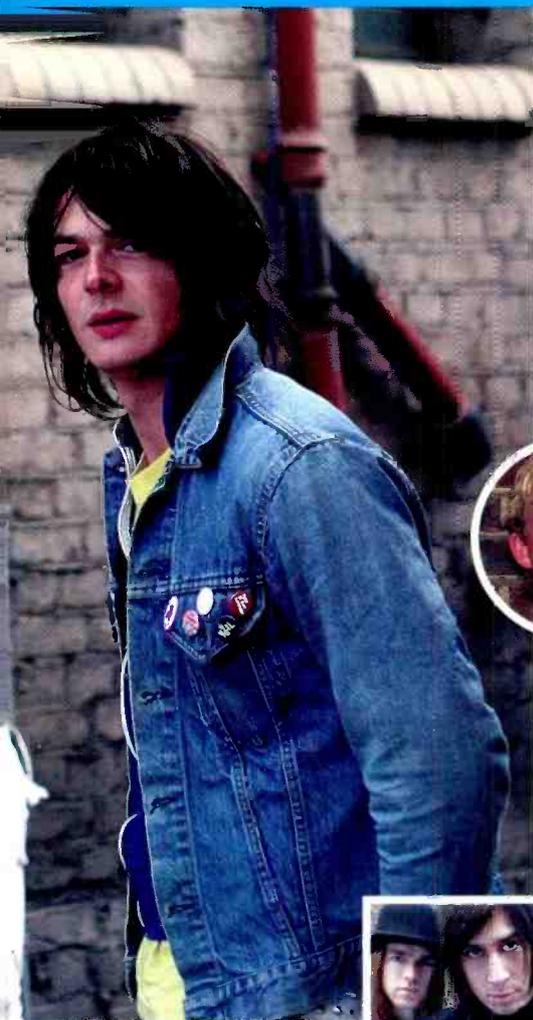
—Lars Brandle

>>>MOBOS SWAP ALBERT FOR O2

The 12th edition of the United

Kingdom's Music of Black Origin Awards, taking place Sept. 19, will be the first industry awards ceremony to be held at London's new O2 Arena. The venue, on the south bank of the River Thames in Greenwich, opened July 7. Owned and operated by Anschutz Entertainment Group, it was previously known as the Millennium Dome. The MOBOS have been held at the 126-year-old Royal Albert Hall in London for the past three years. The London-based MOBO Organization stages the event.

—Juliana Koranteng



BETIST



that can be invested in bands in units of £10 (\$20). They can also trade shares in acts.

It costs bands £20 (\$41) to join and once they attract £15,000 (\$30,600) worth of investment, the money is used to record an album. Artists will pay Slicethepie a typical £2 (\$4) royalty on album sales, but retain all copyright and publishing rights.

London-based alternative rock act Gilkicker became the first to reach the target in mid-July, since followed by London-based alternative outfit the Alps and Reading-based rock band the Skies.

Gilkicker has more than 5,000 fans on MySpace, has supported Babyshambles and regularly sells out its own 500-capacity gigs—

but has had little label interest. It will release its debut album in December.

"It's not a substitute for a record label; it's a step up from being an unsigned band," Gilkicker manager John McCarthy says. "You raise your own funds, make an album, don't get dictated to by guys in suits."

Lead singer Sam McCarthy says, "We've seen MySpace activity increase loads since we won funding. We do want to sign to a major, but if Slicethepie goes massive, maybe we won't need one."

But Morgan Thomas, London-based A&R digital consultant for Polydor Records, warns that Slicethepie faces an uphill struggle to establish itself as an important portal for breaking bands.

"It does look interesting," she says. "But for every good band on the Internet, there's a million bad ones. Quite often, you get bands who are successful simply through being an Internet phenomenon rather than through any genuine artistic talent, like Koopa [Billboard, Feb. 10]. But it's another route forward for bands—you can never have too much choice."

And Sellaband co-founder Pim Betist plays down the likely impact of its new rival.

"Artists have to pay to enter, whereas it's free to join us," he says. "And once the money is in the account, artists can do whatever they want with it so long as they come up with an album. We decide how the money is spent because we think we can get a better product."

Slicethepie says it has had more than 3,000 acts sign up since launch, compared with 5,000 acts on Sellaband in its first year online. To date, seven Sellaband artists have reached the \$50,000 target for making a record.

"We're a lot more dynamic," Courtier-Dutton says. "We give our bands more control and freedom. Sellaband's contract is far more akin to that of a record label. The whole point is that it's up to fans to decide. We want them to get emotionally involved—scouting, breaking, investing in and influencing real artists." ◆◆◆

>>>ITALY'S DIGITAL SALES UP 44%

The value of digital music sales in Italy soared in the first six months of 2007, according to research that auditing company Deloitte conducted on behalf of industry body FIMI. Digital album sales increased 66% in 2007's first half, while singles grew 33% compared with the same period in 2006. The overall value rose 44% to €2.7 million (\$3.7 million). Unit figures were not available. According to FIMI president Enzo Mazza, "Digital sales now account for about 7% of the Italian market. We estimate that can be divided into roughly 3% online and 4% mobile."

—Mark Worden

>>>ROK LAUNCHES MOBILE MUSIC SERVICE

U.K.-based mobile-technology developer ROK Entertainment Group has launched an international digital-entertainment service. ROK Media Store aims to challenge the dominance of Apple's iTunes Music Store and iPod players. Free "jukebox" software available at rokmediastore.com allows users to upload their CD collection to a computer hard drive. Users can then side-load their collection onto memory cards to play on mobile phones. Copyright is protected via ROK's proprietary encryption and compression technologies. The site also

sells online music from a catalog comprising tracks from independent labels; ROK says it is talking to the four major labels about expanding its selection. Tracks cost £0.79 (\$1.59) for U.K. buyers, €0.99 (\$1.36) in continental Europe and \$0.99 for U.S. customers. Video material will be made available later this year. "The majority of mobile phones come with a memory card," ROK marketing director Bruce Renny says. "And as there are far more mobile phones than there are iPods, we're aiming for that much larger market."

—Juliana Koranteng

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Your New Car Radio

Auto Manufacturers Enter The Internet Radio Race

Welcome to the new generation of corporate radio, coming to you live from an auto dealership near you.

Car manufacturers are racing to establish Internet radio stations and online playlisting tools as part of a new marketing strategy aimed at hip, tech-savvy young adults. The latest, and to-date biggest, effort comes from Toyota's Scion division, which last month added 17 Internet radio channels to its experimental Scion Broadband microsite. The company tapped Live365 for the Internet radio technology, and 15 DJs from such partners as Vice Records and Ninja Tune Records for programming. Each channel features three hours of music that is looped 24/7 and updated monthly.

It's an interesting time to get into the Web radio game, as new webcasting royalty rates may doom thousands of independent Internet radio outlets if the ongoing negotiations don't go their way. But deep-pocketed auto manufacturers seem unconcerned about paying the higher fees. Scion Radio 17 and the entire Scion Broadband site—which also includes comedy shorts and celebrity interviews—is simply a marketing effort disguised as a source of entertainment.

"We don't look at it as a revenue generator, because that's going to be impossible," says Jeri Yoshizu, Scion sales promotions manager at Toyota. "We sell cars. [But] as you get further into the generation we're targeting, which is the 18- to 34-year-old male, corporations are advancing in their sophistication in marketing and advertising. It's beyond TV, billboards and the Internet."

Using music to create inter-

est in a brand is hardly new, particularly for the automotive industry. But initiatives like Scion Broadband are raising the bar by blurring the line between online ads and online music services. That line faces further distortion as corporate branding moves increasingly into the sponsored-entertainment field online.

the idea was to feature all the music ever played in various Nissan ads, to maintain some tie-in between the TV and online marketing efforts. Then they saw the bill.

"We already had licensed the music for the ad, so [labels and publishers] wanted the same fee for the player," says a former Nissan marketing ex-

of trying to go it alone. After dumping its music widget initiative, Nissan struck a deal with Yahoo Music to sponsor a series of live performances filmed at Yahoo's Los Angeles studios, called Nissan Live Sets, with footage appearing on the main Yahoo Music site. According to sources at Yahoo, Nissan is highly involved in selecting



Toyota's Scion division last month added 17 Internet radio channels to its Scion broadband Web site.

"Corporations have to start creating branded items to find new ways of branding to people who are completely inundated by communication," Yoshizu says. "We have to spend money to advertise our brand regardless, so why not do things that are going to benefit people?"

But car manufacturers aren't finding this strategy easy, particularly when it comes to licensing music. The music industry considers such microsites and services as advertising, and as such has set licensing rates at level much higher than these companies anticipated.

Two years ago Nissan USA tried placing a widget on its site that would stream music while online shoppers browsed through different models and features. Originally,

ecutive no longer with the company who spearheaded the project. "I'd have paid a nominal amount to license the songs, but not the millions they were asking for. The widget player itself only cost us \$20,000." Ultimately, the company went with more easily obtained and less expensive pre-cleared music, but it never caught on and was soon discontinued.

Scion ran into similar issues. The company wanted to place buy links leading to iTunes or eMusic to each song streamed on Scion Radio 17, as well as play hourlong blocks of music featuring specific artists.

However, such activities are not listed in the accepted streaming practices outlined in the Digital Millennium Copyright Act, which means Scion would have to negotiate customized (read: expensive) licensing deals rather than just pay statutory rates.

Which is why companies so far have teamed with existing digital music services instead

artists, and often will tie performances to marketing campaigns for new car models. Santana for instance is branded around the new Rogue.

Since the program started more than a year ago, more than 10 million fans have viewed the performances, including those attending events live, and Nissan just reupped the initiative for another year.

But if Scion's online experiment proves successful, it's likely that more consumer brands of all stripes, and not just automakers, will launch their own online entertainment sites. As yet, the jury's out. While the main Scion Web site averages around 750,000 hits per month, the Broadband microsite averages merely 10,000. But that's without virtually any marketing to date. With the addition of the Internet radio element, the company plans to begin advertising the service in hopes of seeing traffic increase.

"I'm not aiming for a Nike-sized audience, or iTunes-sized audience," Yoshizu says. "We're aiming for the people that are going to respect what Scion is trying to achieve. And that's the best you can hope for."

BITS & BRIEFS

MOBILE FROM THE GITGO

Mobile content producer/distributor Flycell is teaming with rock band West Indian Girl and its label Milan Records to finance and produce the act's new release, "4th & Wall." According to the deal, all three entities will control marketing, distribution and promotion of the album from conception to release. The first single from the new album is scheduled for sometime in September. Flycell will have exclusive mobile rights to the new release and will help promote the album through ringtones, videos, wallpaper images and text message alerts. Flycell representatives say this is the first of an expected series of similar deals with other acts and labels.

FINDING NEW MUSIC

A U.K. study has found that two-thirds of the public feel more new music than in the past. The survey, conducted by music marketing firm Frukt, shows that MP3 players remain the primary source of

consumption, with 73% of 13- to 15-year-olds using MP3 players at least four times per week, compared with 41% doing the same on mobile phones, 17% online radio and 12% digital radio on TV. More than 60% of the age group use social networking sites to find new music as well.

WIDGETS WON'T STOP

Widgets are multiplying like bunnies on the Internet these days. In recent weeks Internet radio service Pandora and the omnipresent iTunes launched widget-based applications for their services. The Pandora widget, built specifically for the Facebook social networking site, allows users to post links to their personalized Pandora radio stations to their Facebook profiles. Meanwhile, the iTunes Flash-based widget can be used on any Web page or social networking site. It will display the user's top-reviewed tracks, recently purchased music or videos and which artist the user buys the most.

HOT RINGMASTERS™ AUG 18 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	10	#1 BEAUTIFUL GIRLS	SEAN KINGSTON
2	2	11	A BAY BAY	HURRICANE CHRIS
3	3	12	SHAWTY	PLIES FEATURING T-PAIN
4	8	3	CRANK THAT (SOULJA BOY)	SOULJA BOY
5	5	5	LET IT GO	KEYSHIA COLE FEAT. J'RING MISSY ELLIOTT & LIL KIM
6	6	11	BARTENDER	T-PAIN FEATURING AKON
7	4	15	PARTY LIKE A ROCKSTAR	SHOP BOYZ
8	7	11	MAKE ME BETTER	FABOLOUS FEATURING NE-YO
9	9	1	BIG GIRLS DON'T CRY (PERSONAL)	FERGIE
10	11	6	THE WAY I ARE	TIMBALAND FEATURING KERI HILSON
11	10	14	BIG THINGS POPPIN' (DO IT)	T.I.
12	12	8	HEY THERE DELILAH	PLAIN WHITE T'S
13	17	1	CAN'T LEAVE 'EM ALONE	CIARA FEATURING 50 CENT
14	14	7	LEAN LIKE A CHOLO	DOWN A.K.A. KILO
15	13	24	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUNG JOC
16	18	32	ROCK STAR	NICKELBACK
17	15	6	CAN'T TELL ME NOTHING	KANYE WEST
18	16	15	UMBRELLA	RIHANNA FEATURING JAY-Z
19	23	1	STRONGER	KANYE WEST
20	19	6	SEXY LADY (CHORUS 1)	YUNG BERG FEATURING JUNIOR



Soulja Boy earns the top 20's largest unit and percentage gain as "Crank That (Soulja Boy)" jumps 8-4. "Crank" sees a 53% increase in downloads to 66,000.

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by CMAA - The Wireless Association and Mobile Entertainment Forum



IT'S ALL IN THE WRIST

Ever wanted to control your iPod from your wrist? Timex has introduced the new iControl watch, which allows users to not only tell time, but change songs and adjust the volume of music playing on a connected iPod. The watch is based on the company's Ironman line, designed for sports and outdoor activities like jogging or biking. The controls are all wireless. It includes a receiver that plugs into the iPod, which allows users to control it from the watch. The device is available now (on back order) from the Timex Web site for \$125.



—Antony Bruno

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FUELED BY
RAMEN CO-
FOUNDER

John Janick

Fueled by Ramen has struck gold with Fall Out Boy, Gym Class Heroes, Panic! at the Disco and others. With an eye to the future, label co-founder John Janick embraces and champions interesting and exciting business platforms.



piece of art the band created. Gym Class Heroes made a great album from beginning to end, and now we have to prove that there's another great single on the record before people may go out to buy the album.

We've heard a lot about Fall Out Boy, but not the A.K.A.'s and Roy, the two other acts that were part of your initial deal with Island. Did their failure to connect hurt their careers?

No, not at all. That was important to me. With the way major labels spend money, lawyers and managers are always pushing for more. But if you push for more money, you're on the radar. If you're on the radar and don't do well, then it screws up your career. For us, it was about being the right investment. It wasn't about giving out a huge advance. If things worked, everyone would then get more money, but there was no pressure on the bands to develop. Once you give people money, the clock starts ticking.

Do FBR's deals with bands extend to avenues beyond music?

We do the Web stores for most all of our bands. We do touring merch for some of our bands and retail merch for our bands. We don't lock our bands down and do anything crazy. We just partner with them and offer them the same deals that they would get anyplace else. Moving forward, it's important for us to be involved in those things. We understand how it works in branding the artist. With Paramour and Cute Is What We Aim For, we do their retail merch and their touring merch and their Web stores.

It's like you're managing the artist's career, right?

That's how I see it. There are artists of ours who have done well on the touring circuit, and did a lot of things themselves, and probably didn't need a label. But there are more cases where a record label puts a lot of money and time into marketing an album, and everything else—the touring and the merch—gets better because of that. If the label is helping to do that stuff, they should be involved in everything, especially if they're developing and branding an artist. ...

Fueled by Ramen began modestly enough, known in punk circles as the label co-founded by Less Than Jake's main man Vinnie Fiorello in 1996.

Fiorello and then-college freshman John Janick initially started FBR in Gainesville, Fla., as a part-time affair, as Fiorello continued heavy touring duties with Less Than Jake and Janick worked toward a dual major in business management and finance at the University of Florida. Early success with such pop-punk and emo bands as Jimmy Eat World, Homegrown and Yellowcard turned the label into Janick's first and only post-college day job.

In 2003, Janick signed Chicago pop-punk band Fall Out Boy, and FBR soon became one of the hottest indies in the country. The band grew so fast that FBR partnered with Island on Fall Out Boy and two other acts, and Janick awarded Fall Out Boy bassist Pete Wentz with his own label, Decaydance.

The partnership led to continued mainstream success with the likes of Panic! at the Disco and Gym Class Heroes, and FBR now finds itself distributed by Warner Music Group's Alternative Distribution Alliance with an upstreaming agreement via Atlantic Records.

And despite that Fiorello left the label in 2005, Janick is keeping the hits coming, as FBR's Paramore recently debuted at No. 20 on The Billboard 200 with "Riot!"

Billboard did a cover story on Fall Out Boy earlier this year. You were quoted as saying that FBR bands are "mini-entrepreneurs." What are you looking for in artists beyond music?

We have to make sure the artist is going to work hard. We want to know that they're really into their fans and can connect with their fans through online, touring and whatever else is out there. We have to make sure the artist is down for being on the road 10 months out of the year. I don't look for every band to start a clothing line and a record label, but there are certain qualities in an artist that will show that they're going to be really motivated with what's happening with the kids.

Vinnie Fiorello quietly left the label in 2005. Thoughts?

Everyone always said it was a Less Than Jake label. As I was doing all the day-to-day stuff, he was sometimes detached, and would be gone on tour for a while. I don't want to speak for him, but he did an online journal post and made it clear that he just wasn't feeling the music anymore. There's no bad blood. He came to me and respectfully said he wasn't into the music. He said he wasn't a fan of a lot of the bands we were signing. He did well for himself, and not too much changed since he left. I'd go to him and try to

make sure he was looped into everything, but I wouldn't want to be involved in something if someone was unhappy. It's also not a good thing for the bands if one of the owners is not into their style of music.

Fall Out Boy, of course, is the band that forever changed the label. What was Fiorello's reaction when you brought the band to FBR?

He was supportive, and he was always busy with Less Than Jake. When I brought Fall Out Boy to the table and said I wanted to sign them, he was like, "Cool."

You were running the label out of your University of Florida dorm in the late '90s. That was when Napster was exploding. How was technology affecting your vision for a label?

I felt like being in school and doing the label was helpful, and as I was doing it, I was looking at what was going on, thinking, "Oh, this is something we can do better," or "We don't need to do things the way people traditionally did it." We looked at how the labels operated and what they did. Did they even understand how a business is run? Now people are getting a lot smarter. It's scary, in terms of what's going on, but there's a lot of interesting and exciting things going on.

What are you and FBR doing that qualifies as interesting and exciting?

We're doing live shows on our site now and having people sponsor them, and that's another stream of revenue. Our YouTube channel has been the No. 3 partner channel, and that's a new stream of revenue. It's a new way of doing things, and we're marketing to people, and we're giving them content for free, but it's not completely free, since it's ad-supported.

Has your view on the Web changed as the label has grown?

Every year our label has grown and has done better than the previous year. We have definitely felt the changes around us over the past five years and this year seems to be a very difficult year for the music industry.

Take Gym Class Heroes, who about four months ago had a No. 1 pop record ["Cupid's Chokehold"] for five weeks in a row and an audience of 85 million. They were selling 10,000-15,000 albums a week. I would think 10 years ago, that they would probably be selling more like 70,000-plus albums per week. But to date we have sold over 1.8 million singles and about 1 million ringtones off the album. We want fans to be able to pick and choose, but it is a little upsetting when people do not experience the entire

We're marketing to people, and we're giving them content for free, but it's not completely free, since it's ad-supported.

CAN RASCAL REPEAT?



Gary LeVox

Joe Don Rooney

Jay DeMarcus

The clock on Rascal Flatts' Web site counts down the days, hours, minutes and even seconds until the Sept. 25 release of the superstar band's fifth studio album, "Still Feels Good" (Lyric Street). There's no doubt the date is circled on many music industry calendars.

In a business in which album sales are off by double-digit percentages this year, more than a few people will be interested to see how Rascal Flatts will fare. After all, "Me and My Gang" scored the biggest first-week sales debut of 2006 when it moved 722,000 copies that April. Only four country acts have had bigger first weeks: Tim McGraw, Garth Brooks (twice), Shania Twain and the Dixie Chicks.

The album was the second best seller of 2006 behind "High School Musical," with 3.5 million copies sold, according to Nielsen SoundScan. Rascal Flatts is also one of the biggest success stories of the new century. In addition to radio hits—the band has seven No. 1s and 17 top 10s on Hot Country Songs, including its current "Take Me There," which is No. 7 this issue—it has performed exceptionally at retail. Its 2000 self-titled debut sold more than 2 million copies, and its last two albums have broken the 4 million plane (see chart, page 22). The band's touring career (see story, page 22) has seen it play to increasingly larger crowds.

But the retail landscape has changed since the band's last release, and no act has had a sales week as big since. That fact is not lost on the band's Jay DeMarcus. "I'm a realist," he says. "I know that at some point there's got to be a ceiling somewhere. I remember thinking while we were all toasting each other for the last record, 'You know, this might be the last time anybody sells this many units out of the box, because of the digital world and the new world that we live in and how the Internet has affected record sales.'"

Don't mistake DeMarcus' realism for defeatism. "I don't know if we'll do 722,000 units again in the first week . . . but we're going to do everything we can to try and sell as many records as possible."

Lyric Street VP of sales, marketing and media Greg McCarn agrees. "There's a lot of questions as to what the top end is, given the deterioration of the marketplace, but whatever that can be, we'd like to repeat and have the biggest-debuting album of the year."

Lyric Street president Randy Goodman says, "If we came out of the box and did a half-million units, 600,000, I think we'd all be pretty happy with that based on what the market is right now. That's not to say we're leaving anything on the table. We'll be as aggressive—probably more aggressive—but the nature of the marketplace is such that it's much more difficult now to look at these outcomes and say, particularly when you get to this level, 'Yeah, we're going to continue to grow this.'"

No Act Made A Bigger-Selling Album In 2006. Now, In A Shakier Retail Landscape, They're Aiming To Do It Again BY KEN TUCKER
PHOTOGRAPH BY CHAPMAN BAEHLER

THE 'FEELS GOOD' FOCUS

If "Still Feels Good" doesn't perform as well as past records, it won't be for a lack of focus and effort. Unlike previous albums, the band and producer Dann Huff dedicated a substantial amount of time to the new project.

"We got off the road for three months and just sat and banged it out in the studio," lead singer Gary LeVox says. "With the four previous albums, we'd come in off the road and knock some of it out for two or three days, and then go back on the road. This time we had more time to totally focus."

There's a well-known adage in Nashville that it all begins with a song. "The quality of songs are the best we've ever had—lyrically and melodically," LeVox says. Indeed. During an exclusive first listen to the album, which was turned in just days earlier, Billboard heard an amazing palette of music.

There's no doubt it's a Rascal Flatts album upon hearing the opening notes of I-want-to-get-to-know-you first single "Take Me There." But the band offers new sounds as well. "We didn't want to reinvent the wheel, because if something's not broken we didn't feel the need to fix it," DeMarcus says. "But particularly when it comes to songs that the three of us write, we write whatever's in our heart at that moment. We've got a bluegrass tune that we've written for a bonus cut that is definitely different than anything we've done."

Huff says discussions about where an act is going and where it has been usually take place before the recording process starts. "It takes on kind of a different form of a conversation than when you actually get down to doing it," he says.

"When you hear a song that really speaks to you—and with us it has to speak to four people—then all of the conversation kind of ceases and you really deal with it just strictly from an emotional standpoint," he continues. "We don't do a lot of talking about, 'Hey, this is going to be really solid for the format' and 'We could also take this and cross it over.' It really is, 'Does this song move us?' Then we try to make the most exciting representation of it as possible."

"Winner at a Losing Game," which is fresh and familiar, conjures '70s country-rock. The trio wrote it late one night on the bus after a show. "We kept it around and kept it around, and we kept playing it for Dann and Dann fell in love with it," DeMarcus says. "We wanted to try this different sort of thing with the production of it, and it ended up being one of our favorite things on the record."

Actor/singer Jamie Foxx's duet with LeVox on the soulful "She Goes All the Way" is a marvelous intertwining and a potential Grammy Award moment. "We've never done a duet on one of our albums," LeVox says.

"Jamie and I have been friends [for a long time] and so I called him up. He's always been one of my favorite singers—he got two scoops of talent when they were dishing it out."

Songwriters Jeffrey Steele, Neil Thrasher, Steve Robson and Wendell Mobley frequently contribute to Rascal Flatts projects, and they also appear here. LeVox co-wrote the title cut, a driving tribute to long-lasting love, with Thrasher and Mobley, while that pair penned the woman-set-free song "No Reins" with DeMarcus.

"Bob That Head," a country-meets-rock-meets-rap tune, is likely to become a Friday-night cruising favorite, since that's exactly what the song is about. But the album also has its tender moments. "Better Now" is a vulnerable look at mistakes made, and "Help Me Remember" yearns for the better times in a relationship. "Every Day" features an orchestral touch, and "It's Not Supposed to Go Like That" is a classic country tale of lives that end too soon.

The band also recorded five bonus cuts, including the Beatles hit "Revolution," which appeared on the "Evan Almighty" soundtrack. "When Universal Pictures brought it to us, we thought, 'Oh, geez, the Beatles?'" LeVox recalls. "You mean like the actual Beatles?" But you know, I think we did a good job of marrying us and the original. I actually sang through the same thing that John Lennon sang through—it's called a Cooper tuner. It's like a hose-in-a-box kind of deal."

Overseeing the process, of course, was producer Huff (Faith Hill, Keith Urban), who worked with the trio on "Me and My Gang." While the band had success with Mark Bright and Marty Williams, who produced its first three releases, it's clear that it has grown under Huff's tutelage. "I went to see them play live several times," Huff says. "I said to myself, 'This is country music that is really arena-worthy,' and we kind of took it to that level on the last record."

LeVox says Huff's experience in the band Giant translates to his production. "He just really captures what we do live and captures all three of our individual strengths," LeVox adds.

"Dann has been able to take us to another place and to better all three of us individually, not just as musicians, but as singers," the band's Joe Don Rooney says. "He's two things—completely passionate and overly patient. With those two ingredients in a producer, that's all you need."

PULLING OUT ALL STOPS

When it comes to marketing "Still Feels Good," Rascal Flatts and Lyric Street have at least two aces up their sleeves: a successful tour that is playing to tens of thousands of fans—"You got them all fenced in there for two hours, you might as well do some new stuff for them," Rooney says with a laugh—and unwavering support from radio. Every one of the band's singles has reached the top 10, and seven have spent a combined 18 weeks at No. 1. "There's no doubt that country radio—we've always been very clear about this—is our primary radio advertis-

ing vehicle, but because of some of the crossover, we're able to go to other stations that support Rascal Flatts" and get exposure, McCarn says.

But Lyric Street is pulling out all the stops anyway, spending more than \$1 million on consumer advertising alone, including TV. "We're spending more aggressively; we'll ship more records than we did on the last album, we've been more aggressive about our bonus material," McCarn says.

"Everybody's looking for product differentiation," McCarn says of retailers. "Very early on we had the accounts coming to us asking for exclusivity." To that end, Wal-Mart, through its CMT Picks program, will have exclusive video. Target has exclusive songs and Best Buy has an audio interview. "With our big three, we've sort of spread out the content," McCarn says. Kmart and Circuit City have exclusive posters.

There is also a partnership with Regal Cinemas and Coca-Cola. The beverage maker owns the last spot on the movie screen before the feature begins; Rascal Flatts shot a 30-second spot for that platform, directing moviegoers to the lobby where they can pick up a 64-ounce drink that has Rascal Flatts imagery including the album cover and tour dates. A special code on more than 1 million cups will direct people to My Coke Rewards for exclusive video content. Select winners will get to attend an album listening party.

The band will also do a multicity jet tour in the weeks prior to the album's release that will take it to key markets and radio stations. "For us it's as much about the lead-in and lead-up to those events," McCarn says. "The events themselves are important, but that advance promotion the station gave it on-air, and hopefully hammering the fact that they have a new album coming out, is absolutely critical to us."

While the stations haven't finalized specific plans, country KSCS and KTYS Dallas music director Chris Huff says they will be involved. "A new Rascal Flatts album is an event with our audience," he says.

Rascal Flatts will also conduct virtual radio "tours" from a studio in New York, allowing the band to do interviews with morning and afternoon drive shows at stations across the country without actually traveling to those cities. "It's one of the most valuable things that we have minute for minute," McCarn says. "It's a way to get the guys into other markets and stations. Spending 10 minutes at one of those stations is very, very valuable."

ABC's "Good Morning America" and CBS' "Late Show With David Letterman" will also be part of the mix, as will Yahoo Live Sessions, Wal-Mart Soundcheck and various other media

opportunities. Details are still being worked out on a promotion where consumers can win a wake-up call from a band member on street date.

Rascal Flatts is believed to have some of the youngest fans in the country genre, and the band has a strong Web presence. "They're a very online-savvy group," McCarn says, "and the Flatts organization has done an amazing job of keeping in communication with the fans, keeping them invested, keeping the Web con-

tent fresh and keeping those people well-fed. They're communicating with over 1.5 million people on a weekly basis right now."

Even with the plans in place, McCarn admits there's still a question mark. "Truthfully, nobody knows what to expect. All we can do is gear up and try to make this album as big as we can. Can an artist do half a million units in a week? I don't know. We're going to try... I think you just have to load up." ***

WHAT HITS THE MOST

Rascal Flatts has placed more No. 1 and top 10 records on Billboard's Hot Country Songs chart than any group this decade; for singles charting between Jan. 1, 2000, and Aug. 25, 2007, here's where it ranks among the top acts.

	2,234,000	2,951,000	4,877,000	4,249,000
U.S. Sales**				
The Billboard 200 Albums Peak:	45	5	1	1 (3 weeks)
Weeks On Top Country Albums Chart:	70	104	105	70*
Top Country Albums Peak Date:	4/13/2002	11/16/2002	10/16/2004	4/22/2006
Top Country Albums Peak:	3	1	1 (4 weeks)	1 (15 weeks)
	"Rascal Flatts" 2000	"Melt" 2002	"Feels Like Today" 2004	"Me and My Gang" 2006

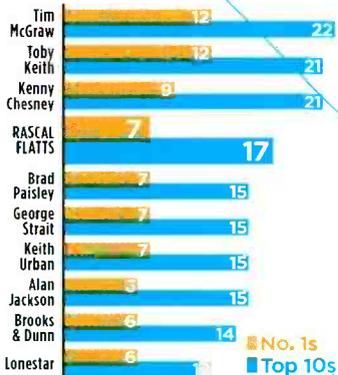
Nielsen SoundScan sales through the week ending Aug. 12. *Still charting as of the Aug. 25 chart. **SOURCE: Nielsen SoundScan

Hot Country Songs No. 1s

These Days	No. 1 (3 weeks)
Mayberry	No. 1
Bless The Broken Road	No. 1 (5)
Fast Cars And Freedom	No. 1 (3)
What Hurts The Most	No. 1 (4)
My Wish	No. 1
Stand	No. 1

Hot Country Songs Top 10s

Prayin' For Daylight	No. 3
This Everyday Love	No. 9
While You Loved Me	No. 7
I'm Movin' On	No. 4
Love You Out Loud	No. 3
I Melt	No. 2
Feels Like Today	No. 9
Skin (Sarabeth)	No. 2
Me And My Gang	No. 6
Take Me There	No. 7



RASCAL ON THE ROAD

Gangbusters At The Box Office

Rascal Flatts' rise to superstar touring act has been nothing short of meteoric. First headlining in fall 2002, the trio cracked Billboard's year-end roundup of the top 25 tours for the first time in 2005, grossing \$26.3 million and drawing 777,384 people, according to Billboard Boxscore.

Last year, Flatts more than doubled its previous year's take, at \$46.2 million, drawing more than 1 million people to 79 shows. Playing about 20 fewer shows in 2007, Flatts still has drawn about 800,000 paid, grossing in the \$55 million-\$60 million range, winding out the Me and My Gang tour last March. The band is booked by Rob Beckham at William Morris, and most shows are promoted by Brian O'Connell, president of Live Nation's country division.

The Still Feels Good tour started in July and runs through May 2008, with about 80 dates in



total. The band will play arenas (in a 360-degree configuration), amphitheaters and a few select large fairs that boast grandstands exceeding 20,000 seats.

As always, the band has sacrificed nothing in terms of production. "Really, the best seats in the house are the nosebleeds because the whole floor and stage is an LED. It's all a video wall, so the higher up you are the more of an experience you get," Rascal Flatts' Joe Don Rooney says. "We love bells and whistles. Pyrotechnics and laser lights and things like that do add a lot, and we've always been a fan of that."

Flatts' Gary LeVox says the set list has been

don't see that with any of the three of them." —KT

mixed up significantly and taps heavily into the new album. "To me it feels like one of the funnest shows we've ever done," he says. "After being in the studio and being off the road, switching hats—you know, I live for live performance. We were starving to get back out there."

The new tour boasts an unrehearsed, sitdown "request hour" where fans can influence the set by yelling loud enough. "We've got a repertoire of songs that we've learned to be prepared for if somebody yells it out, and oddly enough we've picked some songs that are pretty obscure," Flatts' Jay DeMarcus says. "We had to go back and rehearse again and say, 'Well, we need to learn that one because they're yelling out that one a lot.' That's kind of refreshing for us. It takes us back to the old days when we'd just sit around in the bars and play whatever everybody wants to hear."

—Ray Waddell and Ken Tucker

R-E-S-P-E-C-T

Industry Accolades Still Lag Behind Rascal Flatts' Sales Success

For all its success, there's one thing that still haunts Rascal Flatts: lack of industry respect. Its fan base keeps growing, and it can pretty much do no wrong at radio, but in the eyes of some on Music Row, it's a manufactured boy band. Critics conveniently forget that lead singer Gary LeVox and multi-instrumentalist Jay DeMarcus are second cousins from Ohio whose musical families jammed together, and that Oklahoma-raised guitarist Joe Don Rooney and DeMarcus played together in Chely Wright's band.

"Hopefully somewhere down the road our harshest critics that have called us a boy band and said we're manufactured can see for themselves that we're three guys that love what we do, bring gifts to the table and make great music together," DeMarcus says. "What we do in the studio is not fabricated. It's not just thrown together by a brilliant producer with Pro Tools. We actually do the work, and we play the music. I just hope that we continue to grow and to have legitimacy within the music industry. Because sometimes people have judged us unfairly."

Two awards in particular would signal industry acceptance: entertainer of the year and top album honors. An elaborate Nashville-focused campaign including billboards and newspaper advertising touting the trio's achievements last winter and spring did not have the desired effect at last May's Academy of Country Music Awards. Kenny Chesney, another artist who at times has struggled with industry acceptance—and whom Rascal Flatts opened for before striking out on its own—was the reigning ACM and Country Music Assn. entertainer of the year and won the ACM prize again. Carrie Underwood took top album honors.

"We deserved it last year," LeVox says of the album award. "To sell more than anybody, I think that qualifies for album of the year."

The band still has high hopes. "We feel like now, more than ever, we've got a shot at it," Rooney says of top entertainer honors. "We've been up for it the last couple of years, but it takes a lot... [It] takes every dimension as an artist possible. It's your sound, your ticket sales, your album sales, your look—it's everything."

"Our main focus right now is to get that," Rooney says.

While success sometimes leads to a diminishment in drive, that's not the case with Rascal Flatts, Lyric Street senior VP of A&R Doug Howard says. "Sometimes that hunger and that love and what brought you here sometimes goes away. I just



2007

Under Thirty

Billboard's Power Players series highlights the achievements of individuals who drive the fields of music and entertainment forward with their artistic and business vision. For our 30 Under Thirty report, Billboard writers and editors surveyed sources across numerous business sectors—record labels, publishing, touring, marketing, digital entertainment and more—to identify these rising young executives. But the most promising aspect of this alphabetical list is this: These young men and women are but a sample of a talented generation taking our business forward.

Chris Anokute



Senior director of A&R for pop/crossover, Virgin Records

After learning the ropes from the late John Houston (Whitney's father and manager), Chris Anokute, 24, began managing acts and brokering deals at Def Jam (Rihanna's smash hit "Pon De Replay") and Columbia. After Anokute signed Angela Via to Virgin, label president Jason Flom offered him a consultancy to A&R the album. That quickly morphed into a full-fledged A&R post and work projects for Joss Stone, Stacie Orrico, Katy Perry, Novel and Boniface. Anokute says, "Jason gave me the ability to sign great talent without pigeonholing me. He said, 'Make music and bring in things that you're passionate about.'"

Ashaunna Ayars



Marketing director, Island Def Jam

Twenty-seven-year-old Ashaunna Ayars is Island Def Jam senior director of marketing and, during the past few years, she has become the label's pride and joy. Brainstorming campaigns for Young Jeezy, Ne-Yo and Fabolous, Ayars was especially supportive of Def Jam's fledgling Southern movement early on. Dreaming up the now-infamous Young Jeezy snowman T-shirts, Ayars shrewdly made her artist a hot topic for conservative commentators. And the stunt didn't hurt sales a bit.

Johnny Beach



Talent buyer, Bowery Ballroom

At 15, Johnny Beach started a free weekly e-mail devoted to New York music listings, and it grew to reach several thousand readers, including music biz heavyweights. At 27, Beach is now a force in the New York rock world, moving from head talent buyer at Mercury Lounge to the same role at Bowery Ballroom. He has helped expose bands like Clap Your Hands Say Yeah, Scissor Sisters, the National and the Hold Steady well before they broke through. "I feel privileged to be able to work not only in New York but in the venues where industry people are really keeping their radar on," he says.

Amanda Berman



Creative/new-media manager, EMI Music Publishing

In a newly created role at EMI Music Publishing, Amanda Berman, 24, is researching and discovering new talent while tailoring the deals to the individual needs of the songwriter/artist. Since joining EMI in 2006, Berman has signed Say Anything (J Records), Young Love (Island Records), Limbeck (Doghouse Records) and Strangler (Island Records). She's exploring nontraditional publishing deals. Recently, she helped set up a deal with a marketing fund, which she will oversee, to help break an indie band so the act won't have to rely solely on label support. Before joining EMI, she was an A&R coordinator at Warner Bros. Records.

30 Under Thirty

Matt Burns



Manager of digital sales and marketing, EMI Christian Music Group

At EMI Christian Music Group, Matt Burns, 26, has become the label's point person for digital retailers. He's credited with bringing the Passion Worship movement to iTunes, boosting sales of the brand and its key artists. In another initiative, he also partnered with the Gospel Music Assn. and iTunes to offer exclusive music downloads of performances from the 2006 Dove Awards. A graduate of Nashville's Belmont University, Burns interned at Creative Trust Management before joining EMI CMG's burgeoning digital department in 2004. "We at EMI CMG have really done our best to lead the charge in the digital environment," Burns says. "We put a high priority on making sure wherever the consumer is looking for music, we're there offering it."

Dalton Caldwell



CEO, Imeem

Music-based social networking sites walk a fine line between acceptance and exile by the music industry. Just ask Dalton Caldwell, 27, CEO of Imeem. In May, the small social networking site was the target of a copyright infringement suit from Warner Music Group. In June, Imeem tapped Snocap's digital registry to block users from streaming unauthorized content, but agreed to share ad revenue with label partners if they allow their music to be played. In early July, WMG not only dropped its suit, it became the first label to sign up under the new business model, joining some 200 other indie labels. Imeem now claims more than 20 million members. The site allows members to create and share custom playlists with other members, including videos and photo slide shows set to music.

Gabriela Cocco



Executive producer, GoTV Networks

Gabriela Cocco, 29, launched the made-for-mobile Latin music channel Es Musica this summer with a combination of 10 smart, originally produced shows; a strong representation of independent and alternative Latin music; and the look and feel of a premium TV network. Already a veteran of talent casting and music programming from MTV Latin America and the International Music Feed, Cocco started out promoting bands in college while studying to be a physical therapist. She now uses her creative control at Es Musica "to show the diversity of Latin music and Latin women" on the channel. The joy of developing new media outlets, Cocco says, "is taking something from the beginning and watching it grow."

Jason Eldredge



Music supervisor, MTV Networks, Warner Bros. TV, HBO

Jason Eldredge, 29, is the host/DJ of the weekly "Accidental Rhythm" show on non-commercial KCRW Los Angeles, a forum he says has led to music-related opportunities in Hollywood. Gary Calamar and Thomas Golubic, music supervisors for HBO's "Six Feet Under," also are KCRW hosts and mentored Eldredge. When not programming his show, Eldredge has done music supervision for such projects as MTV's "Super Sweet Sixteen: The Movie," Logo's new original series "Curl Girls," NBC's "Las Vegas," TNT's "The Closer" and more. He's particularly proud of securing Journey's "Any Way You Want It" for "Six Feet Under" and has his sights set on more film music work.

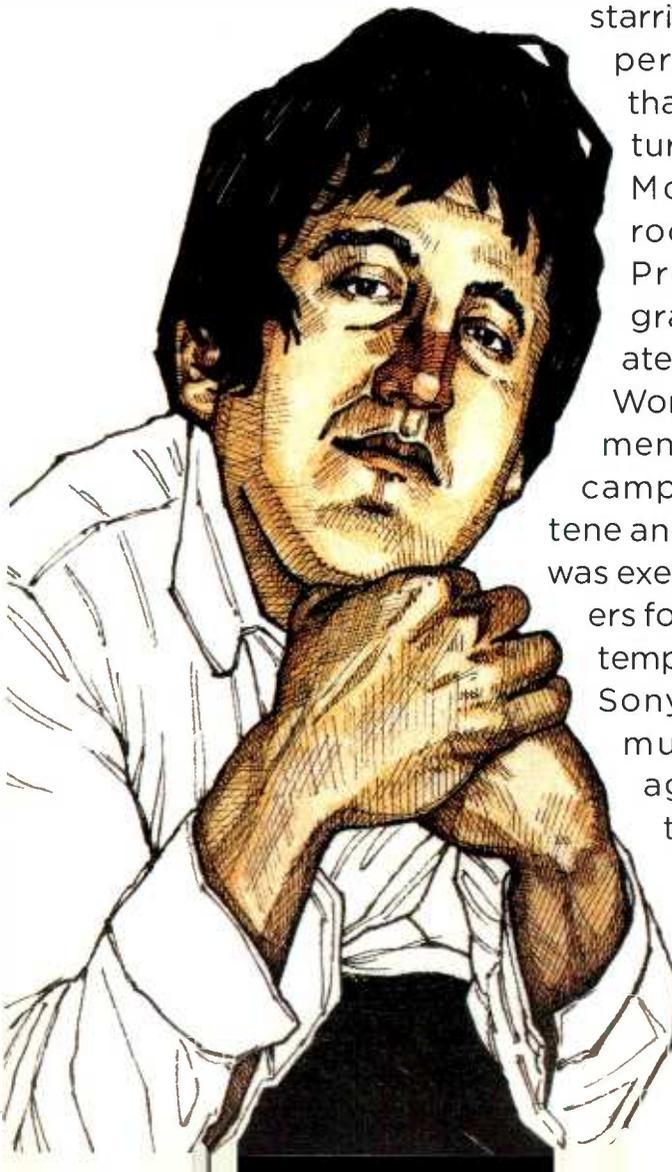


John Campanelli

Senior director of advertising, TV and film, Sony/ATV Music Publishing

At Sony/ATV, John Campanelli, 29, has worked for the past three years with the publisher's deep catalog. He was responsible for placing and licensing the Whispers' "And the Beat Goes On" for the Clairol campaign

starring Teri Hatcher of "Desperate Housewives." And that cool Diet Coke ad featuring "I Like the Way You Move It" by the Bodyrockers? All Campanelli. Previously, the Cornell graduate was an associate music producer in Grey Worldwide's music department and collaborated on campaigns for Nokia, Pantene and Pringles. Recently, he was executive producer of Covers for Ads, a sampler of contemporary remakes from the Sony/ATV catalog sent to music supervisors and agency creatives. With this initiative, the music publisher will co-own the master recording with the individual acts. One-stop shopping, anyone?



Virginia Hunt Davis



Director of operations, Raybaw Records

Virginia Hunt Davis, 27, took an unusual path to Nashville. After college, she was working for a venture capital firm but marriage to a songwriter brought her to Music City. After she met John Rich of Muzik Mafia duo Big & Rich—who are partners in Raybaw Records—he recommended her for a job with the Warner Bros. Nashville imprint. "Virginia is unique in that she can do everything from marketing artists to reviewing contracts to spotting new talent," Rich says, adding that she's "one of the most impressive, ambitious people . . . that I have ever worked with in the music business. Period."

Ben Dickey



Booking agent/artist manager, Constant Artists

Ben Dickey knows a thing or two about time management. At 26, the Texas native is an artist manager, booking agent and record label owner. "It's very cyclical," Dickey says. "It's not uncommon that all of the things I'm doing coincide, and I'm trying to book four tours and manage four new records." In high school, Dickey interned at Austin's Peek-A-Boo Records, then went on to found his own Post-Parlo Records. In 2000, he opened the Falsetto Agency, booking Explosions in the Sky, Okkervil River, I Love You but I've Chosen Darkness and others. Falsetto subsequently merged with Ground Control Touring with Dickey as an agent/partner. In 2004, Dickey founded Constant Artists, which manages such bands as Spoon and Mates of State. In April, Dickey left Ground Control to expand Constant Artists into a booking agency. And in his spare time? Dickey has tour-managed acts and plays guitar and sings in several bands.

Ronen Givony



Founder, Wordless Music

After stints at Florida's New World Symphony and the Chamber Music Society of Lincoln Center, 28-year-old Ronen Givony thought that audiences who liked the kind of bands he listened to—like Wilco and the Books—would also dig chamber music. "Experimental pop music is moving closer to new chamber music, and vice versa," Givony says. Thus New York's Wordless Music concert series, born in 2006, which pairs an experimental rock band with classical performers: Givony's first concert united Wilco's Glenn Kotche and Nels Cline with pianist Jenny Lin playing Ligeti, Shostakovich and Elliott Sharp. Wordless Music's next season kicks off Sept. 14 in New York with Do Make Say Think and the Electric Kompany.

Matt Howe



Director of strategic marketing and development, EMI Music Publishing

Matt Howe, 28, is a marketing wiz who is busy cementing relationships with new media and digital startups to tie them into EMI Music Publishing songwriters, artists and producers. Working closely with the publisher's A&R staff, he is also developing marketing plans and strategic alliances for their unsigned and indie-label artists. Before joining EMI, Howe won a 2005 International Campaign of the Year Award in the United Kingdom for Robbie Williams' "Greatest Hits" album. He has worked at EMI Records U.K., coordinating international marketing campaigns for acts including Coldplay, Pet Shop Boys and others. He was also a marketing manager at Capitol Records, working on projects for Corinne Bailey Rae, Cherish and others.

Jeremy Holley



Director of consumer and interactive marketing, Word Label Group

Jeremy Holley, 29, launched a mortgage brokerage firm fresh out of college, but moved to Nashville to pursue a music business career. A Capitol Records internship and ad agency stint led to his Word role as a radio coordinator. He now oversees the label's online, digital and mobile strategies, and is heading a new merchandise initiative that will offer full services from design to manufacturing. "Things some people see as challenges I see as our biggest opportunities," he says. "We can use technology to break down barriers with consumers. We've never been able to mobilize fans like we can today."

Kate Jackson



Press and business development, One Reel/Bumbershoot Festival

Formerly a member of Pearl Jam's publicity team, Kate Jackson, 26, now helps stage Seattle's Bumbershoot festival and other rock-driven charitable events in the Pacific Northwest, including the Seattle all-ages venue the Vera Project. At Vandenberg Communications, Jackson played a major role in the 2004 Vote for Change tour, which featured Pearl Jam, Bruce Springsteen and R.E.M. Concurrently, she helped boost the Vera Project's fund-raising to a \$75,000 milestone in 2005. At One Reel, the festival's parent organization, she has not only overseen press efforts but is working on several business development initiatives within its festival division.

John Janick



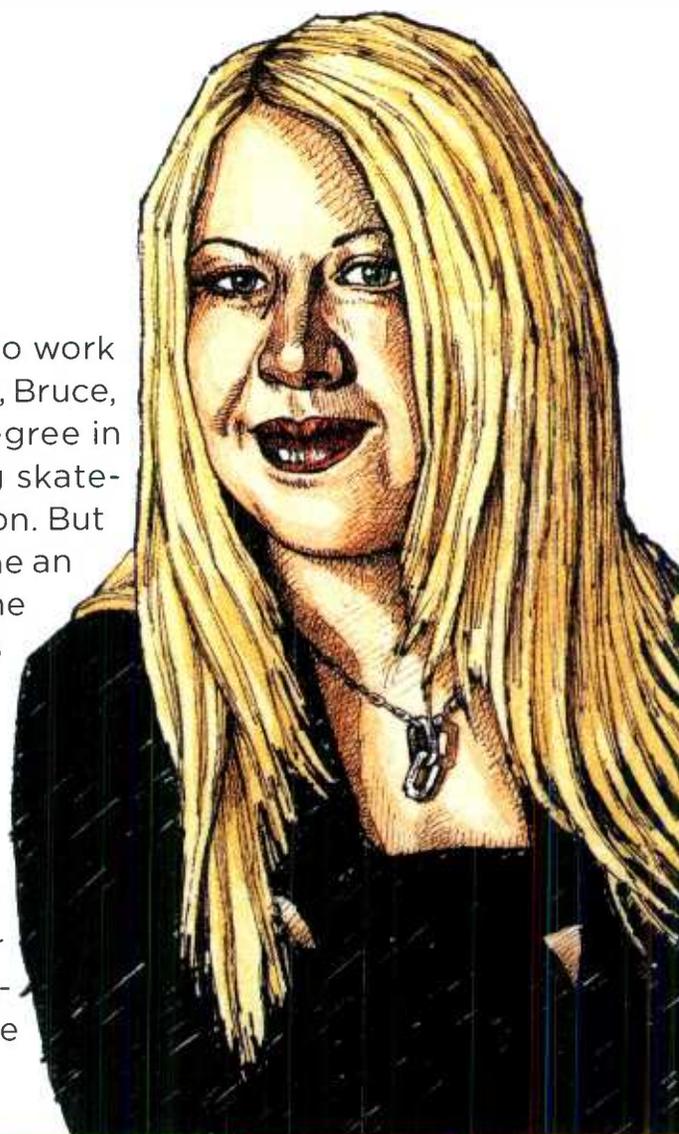
Co-founder, Fueled by Ramen Records

John Janick, 29, was a college classmate studying business and finance at the University of Florida in Gainesville when he teamed up in 1996 with Vinnie Fiorello, drummer and lyricist of Less Than Jake, to found the Fueled by Ramen label. As the label found modest success with pop-punk and emo bands including Jimmy Eat World, Homegrown and Yellowcard, it became clear what Janick would do with that business education. Fueled by Ramen's breakthrough came in 2003 with the signing of Fall Out Boy, and Janick hasn't looked back. Fueled by Ramen teamed up with Island Records to market Fall Out Boy and Janick gave the band's bassist, Pete Wentz, his own label, Decaydance. The subsequent success of Panic! at the Disco helped earn Fueled by Ramen an upstreaming deal for its acts with Atlantic Records. Janick's latest signing, Paramore, recently debuted at No. 20 on The Billboard 200 (see Q&A, page 19).

Kelly Kapp

Talent buyer, Live Nation, touring division

Kelly Kapp, 28, initially had little desire to work in the music business, although her father, Bruce, is a senior VP at Live Nation. With a degree in fashion design, she went from building skateboards to a stint in film and TV production. But the concert biz bug bit, and Kapp became an assistant to Live Nation touring guru Jane Holman, then worked on Ozzfest and tours by Depeche Mode and Destiny's Child. Her current projects include Family Values, Sounds of the Underground and other national club and theater tours. "Kelly started learning the business at a young age, so she has insights into tour economics that many don't have until later in their careers," Live Nation New York president Kevin Morrow says. "Her knowledge of emerging artists is unsurpassed."



Joe Lanzillo



Sales and marketing coordinator, ObliqSound

ObliqSound sales and marketing coordinator Joe Lanzillo, 28, came to the boutique jazz/world label from custom guitar seller the Music Zoo, where he sharpened his skills in innovation and customer service. As the music industry looks beyond traditional channels, "Joe's out-of-the-box thinking was perfect for us," ObliqSound co-founder/president Tobias Tanner says. Lanzillo has been working with nontraditional markets like museums and upscale hotels and clothing stores for the label's combination designer handbag and CD-carrying case. "ObliqSound is using lifestyle branding to get people to listen to the music," he says. "Design is the backbone of everything we do." Lanzillo's next project: launching ObliqSound's upcoming designer jewel box.

Jbeau Lewis



Booking agent, Creative Artists Agency

One of Creative Artists Agency's youngest music agents, Jbeau Lewis (real name: Jerry) books such acts as Mika, Brett Dennen, Robin Thicke, Lil Jon, Hot Hot Heat, Timbaland and Joshua Radin, among others. As a pre-med student at the University of Virginia, Lewis ran the college's concert committee. He abandoned med school after encountering CAA agent Scott Clayton at a John Mayer concert in Nashville, and later became Clayton's assistant. A full-

time agent since 2006, the 27-year-old possesses the qualities of a great agent, CAA head of music Rob Light says: "a passion for music, an open mind to see all the possibilities and a tenacity to fight through the barriers business puts in the way of an artist's dreams."

Eloy Lopez



COO, Beatport.com

Music fans have iTunes; dance music fans have Beatport. The download site—dreamed up by founding partner/COO Eloy Lopez—boasts more than 300,000 unique users and 275,000 tracks. Lopez's biggest job is harnessing its power: Since its 2004 launch, the site has mushroomed from five to 66 employees and experienced a 300%-700% revenue growth per year, it says. But more than that, the Beatport brand has become as essential to DJ culture as Technics turntables. "We are immersed in our community," Lopez says. "We live and breathe electronic dance music, and that passion comes through in the quality of our site and our content."

Guillermo Rosas



CEO, Roptus

Guillermo Rosas' goal of making Roptus the world's leading Latin entertainment source "is a pretty big vision," the 29-year-old says. But after taking successful TV franchises on the road (and filling stadiums from Brazil to the United States to Ro-

mania with supergroup RBD), his young event promotion and production company is already branching out. Roptus' new record label, Side B, is set to launch in the coming months with distribution from EMI and an opening roster of six artists. Roptus' publishing company will place songs in TV and movies, bringing things full circle for Rosas, who arrived in Los Angeles from Mexico City 11 years ago as a film student. Roptus on July 5 launched a 20-city tour featuring acts and judges from two popular Latin TV reality shows. Contestants chosen at each prior tour stop competed in a grand finale Aug. 11-12 at the Staples Center in Los Angeles.

Angela Sanchez



Senior director of marketing/digital, Universal Music Group Distribution

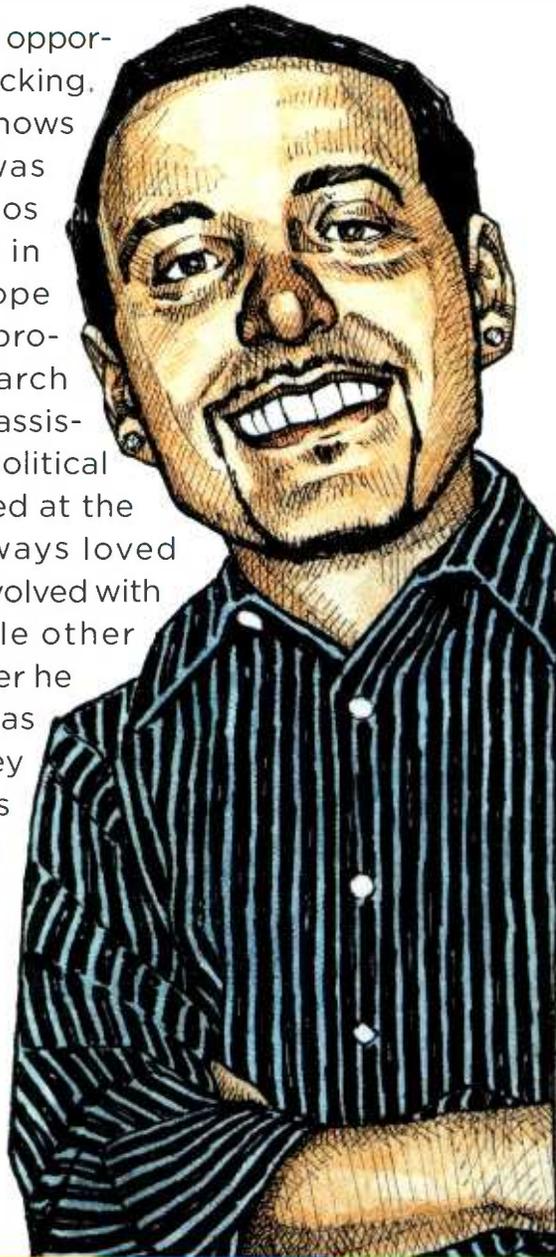
After earning her MBA with a focus on marketing from the University of Southern California, Angela Sanchez, 29, joined Universal Music Group Distribution as the company launched its online viral marketing team. "Even though [online marketing] isn't that old, Angela has been working in the space for a long time," UMGD executive VP/GM of digital distribution Amanda Marks says. Reporting to UMGD VP of digital marketing Adam Flick, Sanchez focuses on customer relationship management systems, merchandising and more. "She has been part of the growth and development of the direct-to-consumer [online] marketing business... and she is helping us spread its reach into the burgeoning mobile world," Marks says.

30 Under Thirty

Reza Sarrafieh

National director of urban promotions, Interscope

You never know when opportunity will come knocking. Reza Sarrafieh, 27, knows this firsthand. He was waiting tables at a Los Angeles restaurant in 2004 when Interscope senior VP of urban promotions Garnett March asked him to be his assistant. The one-time political science major jumped at the invitation. "I've always loved music, but to be so involved with it like this is a whole other thing." Two years later he moved to Cleveland as the label's Ohio Valley regional guru. Less than a year later, he was summoned back to Los Angeles to take on his national urban promotion post. March, his mentor, received honors in 2005 for his urban promotion savvy.



Bret Sjerven



Marketing/promotions manager, Sunnyside Records

Bret Sjerven, 25, joined indie Sunnyside Records earlier this year as marketing/promotions manager to develop multitiered marketing plans. He previously had worked on indie label digital distribution at Virtual Label. His goal at Sunnyside: getting crossover jazz artists greater exposure in the "open-minded indie market." He says, "I'm in a unique situation where I can bust down perceptions of what jazz is with curious listeners who are going to blogs and magazines looking for something different. My job is to convince young listeners that jazz can be cool." Sunnyside founder/president Francois Zalacain says, "Bret is the necessary link to the younger generations that are [open] to all forms of music, from Björk to Jacques Coursil."

Christian Stavros



A&R, Columbia Records

Christian Stavros, 26, is working closely with new co-chairman Rick Rubin to discover and sign new talent to Columbia and drive the company's digital A&R initiatives. As part of that endeavor, he has participated in the college scouting program Walking Eye, which has already signed two bands. "The best part of A&R is finding something you never thought would work, like a band of 18-year-olds out of Los Angeles that has never played a show before," he says. A protégé of veteran major-label marketing director Lee Stimmel, Stavros recently returned to New York after a stint in London with Sony BMG's international marketing training program, where he worked with the company's Red Ink imprint, home to acts including Julia Feeny, Nicky Wire and the Rifles.

Jason Turner



Associate attorney, Lassiter, Tidwell, Davis, Keller & Hogan

A two-year internship at Warner Bros., work as a record promoter and artist management experience all help explain why Jason Turner, 28, is an optimal entertainment lawyer. But Turner also is an experienced musician who has helped his Nashville firm develop its brand. His "go-getter attitude" is what partner Jordan Keller says led him to hire Turner in 2006. "He has a knack for finding clients and experience that has been very valuable to my practice," Keller says. Turner, who has country and Christian clients, is also the attorney of record for the Backstreet Boys in their suit against boy band magnate Lou Pearlman, who was recently indicted on five counts of fraud.

Benjamin Weiss



Assistant GM, Sovereign Bank Arena

In his six years with facility management firm Global Spectrum, Ben Weiss, 29, has climbed the ranks and now is assistant GM of Sovereign Bank Arena in Trenton, N.J. With his knowledge of sales and event management, Weiss has a bright future, Global Spectrum COO John Page says. "We are targeting him as a future general manager at one of our many facilities," Page says. Weiss works directly with Sovereign Bank Arena GM Jeff Schumacher to secure new events at the 10,500-seat facility. "He's been open and allowed me to sit in on booking calls," Weiss says, "which will help me learn how to advance into the GM position."

Mickey "MeMpHiTz" Wright



VP of A&R, Zomba Label Group

Mickey "MeMpHiTz" Wright, 27, is Jive Records's star A&R exec for 2007. Through his Hitz Committee entertainment company, Wright discovered and signed T-Pain. And though the industry largely viewed T-Pain as a novelty act with his first album, "Rapper Ternt Sanga," few can deny the staying power of his Hot R&B/Hip-Hop Songs chart-topper "Buy U a Drank (Shawty Snappin')." That track debuted in February on the Hot R&B/Hip-Hop Songs chart and subsequently cracked The Billboard Hot 100, as the Top 40, Hot Digital Songs and Latin Rhythm Airplay charts, among others. With intuition and an ear for talent, Wright also has found and nurtured St. Louis MC Huey and A&R'd T-Pain's "Epiphany." In June, "Epiphany" debuted at No. 1 on The Billboard 200.

John Zarling



Director of national promotion and new media, Big Machine Records

John Zarling, 28, has been on the fast track since he started in the mailroom at Mercury Records Nashville eight years ago, while still in college. Once he graduated, he took a post in the company's promotion department and made a swift climb through the ranks. In 2005, Zarling was part of the team that launched Big Machine Records. There, he has played a key role in the development of Taylor Swift, Jack Ingram and Danielle Peck across all media platforms. Less than a year after its launch, Big Machine Records was celebrating its first No. 1 hit on the Hot Country Songs chart with Ingram's song "Wherever You Are." Distributed by Universal, Big Machine Records has a roster that now also includes Trisha Yearwood, Jimmy Wayne, Sunny Sweeney and Dusty Drake. Big Machine president/CEO Scott Borchetta says of Zarling, "He's never veered from our vision. His continued growth and leadership as well as his contributions to our new [business] model make it very obvious to me why he's been selected."

Mark Zuckerberg



Co-founder/CEO, Facebook

Lots of social networking sites try to compete with MySpace. Mark Zuckerberg's Facebook is actually succeeding. Once restricted to college students, the service allowed anyone to become a member last September. By May, traffic to the site had increased by more than 100% and, according to Internet traffic monitoring firm Hitwise, it ranks as the second most-popular social networking site with an 11.5% market share to MySpace's 80%. Then this past spring, Facebook opened its network to all so application developers can create programs that take advantage of the site's community elements. One such partner—music recommendation service iLike—doubled its membership in three weeks as a result. iLike CEO Ali Partovi says that the application running on Facebook "already knows what your music tastes are, who your friends are and what their music tastes are. Facebook has completely redefined what's possible for a third party co-existing in a social networking environment." Some call Facebook the computing platform of the future, and Zuckerberg, 23, is rumored to have turned down buyout offers as high as \$1 billion. With more than 30 million members, Facebook is clearly the next "it" company to watch.

This report was compiled by Ayala Ben-Yehuda, Antony Bruno, Susan Butler, Ed Christman, Jonathan Cohen, Hillary Crosley, Sarah Kingsbury, Todd Martens, Kerri Mason, Dan Ouellette, Michael Paoletta, Mitchell Peters, Deborah Evans Price, Anastasia Tsioulcas, Ken Tucker and Ray Waddell.

STARS

HOPELESS RECORDS

INDIE PUNK LABEL RAISES \$1 MILLION
FOR CHARITABLE CAUSES
THROUGH SISTER LABEL SUB CITY

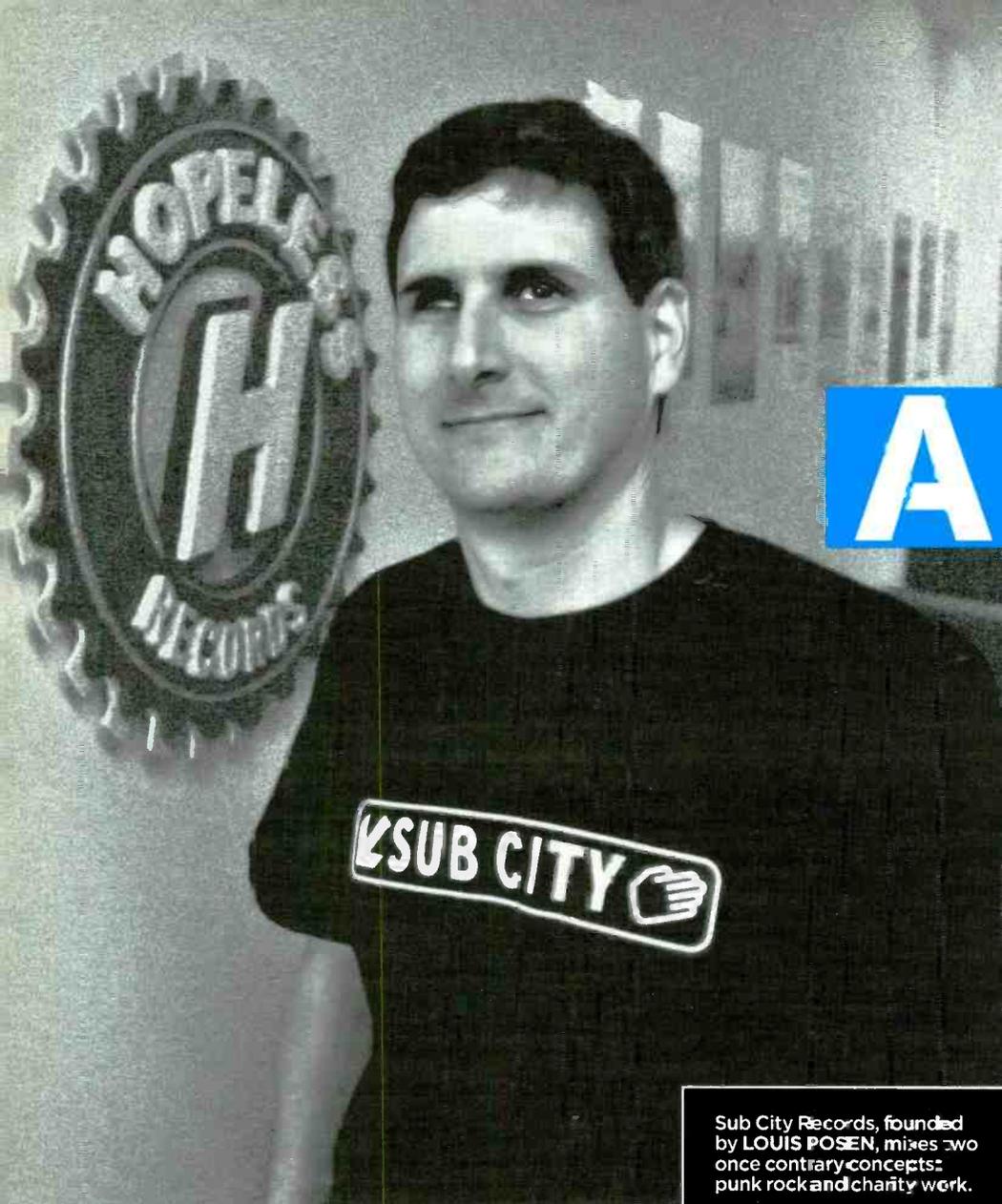
SPECIAL FEATURE

AVENGED SEVENFOLD: LISA JOHNSON; THRICE: KEVIN KUSATSU; AMBER PACIFIC: DAVE HILL

THRICE

AVENGED SEVENFOLD

AMBER PACIFIC



**HOPELESS RECORDS IMPRINT
SUB CITY MARKS CHARITABLE MILESTONE;
\$1 MILLION RAISED TO MEET NEEDS**

A SOUND VISION

BY CRAIG ROSEN

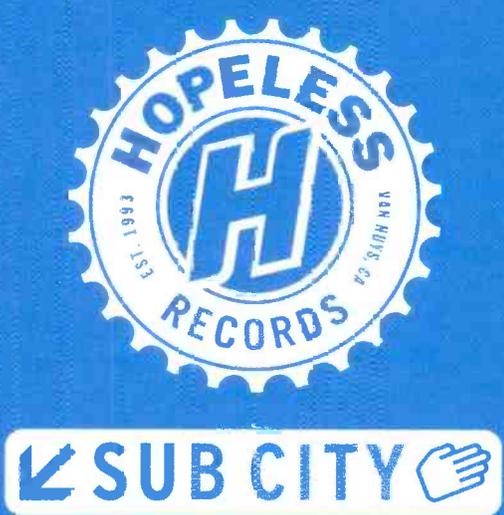
“Hopelessly Devoted to You Too,” the 1998 compilation from Van Nuys, Calif.-based indie label Hopeless Records, had the sort of cheeky, smirking title typical of classic punk rock. It plugged the label’s name while lifting its title from Olivia Newton-John’s schmaltzy 1978 hit from “Grease.” ■ Perhaps by coincidence, it also nicely summed up the future plans of Louis Posen, the label’s founder/president, even if he didn’t know it at the time. ■ A year later, that compilation surpassed the 100,000 mark in sales, according to Posen. With a new milestone reached, Posen recognized that he could do something more than just merely release recordings by some of his favorite underground bands. He could start another label devoted to helping those in need.

continued on >>p30

Sub City Records, founded by LOUIS POSEN, mixes two once contrary concepts: punk rock and charity work.

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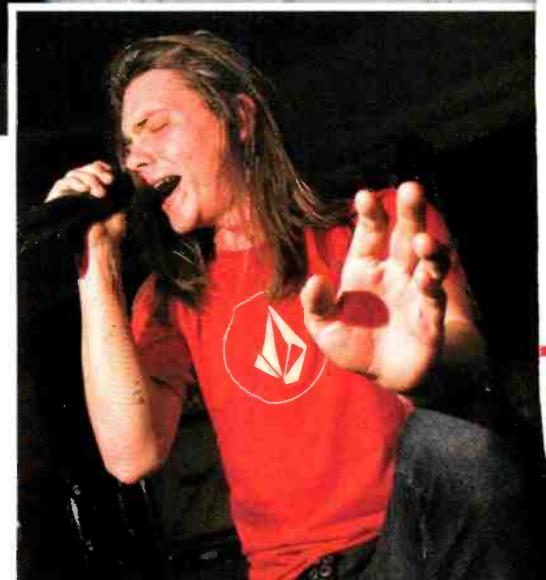
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'We wanted to make it clear to fans that when they buy a release, 5% of the list price is going to the charity they see on the back of the record.'

—LOUIS POSEN,
HOPELESS/SUB CITY RECORDS



Above: Hopeless/Sub City band KADISFLY. Inset: RONNIE WINTER of Virgin's RED JUMPSUIT APPARATUS, which headlined the last Take Action tour.

"We realized at that point we were reaching a lot of people and that there was a unique opportunity to do something positive with that reach," Posen recalls. "There's some revenue being generated here. This is great for the artists, this is great for music and the fans, but there could be something great also for people that are in need and don't have the opportunities that we do or our artists do."

Out of that thought, Hopeless sister label Sub City was born. Its name is a play on words incorporating its mission statement of subsidizing nonprofit organizations along with a nod to the underground scene that spawned its artists.

Fast forward eight years and Hopeless/Sub City has reached another milestone. It has donated more than \$1 million to more than 50 nonprofit organizations with proceeds generated by Sub City's releases and the label's annual Take Action tour, all while continuing to thrive in the recording industry's unstable environment. Not bad for a scrappy company with 10 employees that makes its home in one

of the least glamorous parts of the San Fernando Valley.

The label will celebrate that feat Aug. 26 at the Troubadour in West Hollywood, with performances by Hopeless/Sub City acts Amber Pacific and All Time Low, as well as a special performance by students from Project MuszEd, the charity benefiting from the event's proceeds.

"We're so grateful to everyone at Hopeless for helping us to help these kids and support these kids and their goals and dreams," Project MuszEd founder/executive director Charyn Harris says.

To fully grasp Sub City's philanthropic roots, it's necessary to trace Posen's own story. After growing up in an exclusive neighborhood in the hills of Los Angeles, he moved to the Valley to attend film school at California State University-Northridge. At the age of 19, the aspiring filmmaker was diagnosed with retinitis pigmentosa, a rare disease in which the retina of the eye progressively degenerates resulting in eventual **continued on >>p32**

KADISFLY: QUANG LEE; WINTER: PHIL MAMULA/PHILLPHOTO.COM

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...and all our families/friends and those not on this list due to deadlines and our poor organization.

By subsidizing non-profit organizations and spreading social awareness Sub City aims to have an impact that goes beyond music

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It is impossible to find words that can express the level of our gratitude and appreciation to all our family, friends and partners who have and continue to support our desire to combine music and charity work.

When starting Hopeless in 1993 and then our philanthropic imprint Sub City in 1999, we had no idea we would sell over 3 million records, raise over one million dollars for charity and have the opportunity to represent the voices of young Americans before members of the US Congress.

We know our growth and accomplishments have everything to do with the fans, the artists, our families, friends and partners. Thank you all so much. It is amazing working with all of you.



Jo Ann and Joe Oster salute Louis Posen and Sub City. You not only raised over a million dollars for charity, you raised the bar for everyone else!

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blindness. Undaunted, Posen continued his studies and pursuit of a film career and branched out into music videos. He directed seven clips in all for acts including veteran punks NOFX and Guttermouth.

When the latter act was between labels, Posen offered to release a 7-inch single for the band from his Van Nuys garage. "I guess they felt the video shoot was organized enough that they trusted me to release those songs for them," he says.

Since those humble beginnings, Hopeless and Sub City have released more than 130 titles by more than 20 different acts with sales exceeding more than 3 million units, and has spawned such major label bands as Thrice, Avenged Sevenfold and Melee. All the while, Posen's condition hasn't gotten in the way.

"To me, not having eyesight does not mean that you don't have vision," 36-year-old Posen says. "In some weird way it has enabled me to be more focused and not be distracted visually by things."

PUNK PHILANTHROPY

The concept of punk-rock philanthropy does not appeal to everyone, Posen found out early on. "When we launched Sub City there was a mixed response," he recalls. "The people who are philanthropic-minded were very excited about it and the people who are naturally pessimistic were pessimistic about it. When we first started there were some organizations that weren't interested in being connected to punk rock or punk-rock releases and I remember doing some early interviews [in which the interviewer] thought it was a publicity stunt or something that wasn't genuine in trying to make a difference."

Eventually, however, Posen was able to convince people that his aim was true. Fittingly, the first organization to benefit from a Sub City release was the Foundation Fighting Blindness. "I have been involved and my family had been involved with them for many years before Sub City, so it was a natural progression that they

would be a beneficiary of one of our efforts," says Posen, who has gone on to become a national trustee of the organization.

The philanthropic element has also been a draw to Sub City. When Posen was negotiating to sign Thrice in 2000, the band was given the choice of signing to Hopeless or Sub City. "Given what Sub City is all about, it was a pretty easy choice," drummer Riley Breckenridge says. "The desire to become involved came from gratitude on our part to be able to do something that we felt so passionate about for a living. We felt really, really lucky to even be signed to a label and to be able to tour."

With each Sub City release the artist chooses the benefiting charity, an arrangement that Posen believes allows that act to "be intimately involved" with the concept and spreading the message about the organization. The label picks charity for its compilations and events. It doesn't ask its business partners, including distributor Warner Music Group's Alternative Distribution Alliance to kick in matching funds.

"We don't ask them to financially contribute, but there's no question that they are contributing by being good partners and enabling us to do what we do," Posen says.

That the charitable contributions are limited to Sub City and its artists also provides more clarity for the fans.

"We wanted it to be clear to the fans that when they buy a release, 5% of the suggested retail list price [including 2.5% from artist royalties and 2.5% from the label] is going the charity they see on the back of the record and in the literature in the insert and they know that's coming from the label and the artist and it's based on gross, not on profits," Posen says. "So they can be very clear what the donation is, where it's going and who's giving it."

Punk rock's roots are often associated with nihilism and anarchy. As Johnny Rotten famously whined in the Sex Pistols' "God Save the Queen," there is "no future for you." Yet the breed of bands signed to Sub City have a different take on the punk ethic. "When I



'It's about getting out and making people in the punk and hardcore community aware that you can make a difference.'

—RILEY BRECKENRIDGE,
THRICE



Hopeless/Sub City Records founder **LOUIE POSEN** and the band **THRICE**, left, visit **A Place Called Home**, the Los Angeles youth center that benefited from the sales of the band's album *'The Illusion of Safety.'* Inset: Staff and children from the youth center gathered with label execs and the band members.

started getting into punk rock, with Bad Religion, Strung Out, NOFX, Pennywise and the Offspring in the early days, it was so much about community," Breckenridge says. "Even at shows, you'd hear Greg Graffin from Bad Religion say, 'If you see somebody fall down in the mosh pit, pick them up.' I guess that's kind of what the charity thing is, picking someone up off the floor that needs your help."

Breckenridge adds that the great potential from the minimal financial contribution makes it all worthwhile. "When you think about it, it seems like a very small contribution but it's about getting out there and making people in the punk and hardcore community aware that you can make a difference even if it's not a monetary donation, it's a donation of your time or skills. A lot of little things add up to being a big thing. That's what we're celebrating with Sub City now. That fact that a pretty small punk rock label raised over \$1 million for charities is absolutely amazing."

Likewise, rising Virgin Records act the Red Jumpsuit Apparatus was honored to be asked to headline the last Take Action tour, which benefited the Youth America Hotline and the Kristin Brooks Hope Center. "It just seemed like the right thing to do," says The Red Jumpsuit Apparatus singer Ronnie Winter. "Instead of touring for no reason, we could tour for a good cause. It seemed like a natural thing to do."

POLITICAL RECOGNITION

It's not only the bands that have taken notice of Sub City's achievements. Politicians have also recognized the label's efforts. Sub City and Posen have received awards of recognition from Congress and the California State Senate and

politicians have appeared at the Washington, D.C., press events that launch the Take Action tour each year. One congressman who has applauded the label's work is Rep. Howard Berman, D-Calif., who represents California's 28th District, which includes Sub City's home base of Van Nuys.

"I wish to thank Hopeless and Sub City for their effort to have a positive impact by including philanthropy into the very fabric of their business," he says. "By reaching \$1 million raised, but more importantly, by reaching out to their music fans to educate them on the various causes the charities represent, Sub City releases and the Take Action tour will have a lasting positive effect in our world."

Rep. Grace Napolitano, D-Calif., who represents California's 38th District, also praises Sub City's efforts, not just for the monetary donation, but also for its positive influence of enacting change. "Kids react to music, they react to the lyrics and in many cases emulate what the lyrics tell them," she says. "Music may be able to get them to start thinking about what they may need to do to help themselves."

A big part of Sub City and the Take Action tour's recent efforts has been the support of the Paul Wellstone Mental Health and Addiction Equity Act, which if passed would require healthcare providers to cover addiction and mental health problems as they do other illnesses. On July 20, the House Education and Labor Committee approved the bill, setting up a possible House vote on the measure this fall. That would be a much bigger victory than a successful album or tour, Posen says, adding, "We're just trying to make a difference."

*Ben, Willie, Rob,
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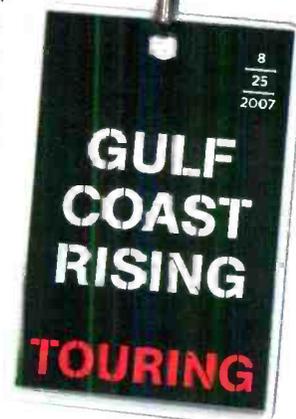
The Gulf Coast Touring Market Perseveres Two Years After Katrina **BY RAY WADDELL**

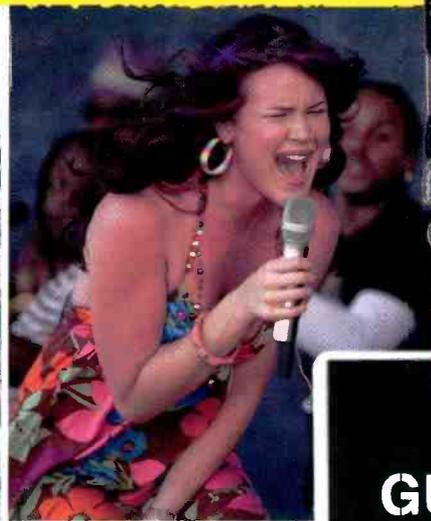
A look at the Gulf Coast region's live entertainment scene is a good news/bad news situation in the wake of Hurricane Katrina's devastation two years ago. ■ Blues music rings through the French Quarter; the Superdome and New Orleans Arena are up and running; and Biloxi, Miss., is rocking. Other Gulf Coast markets like Pensacola, Fla., and Mobile, Ala., are attracting dates; casinos are booking talent again; and new markets are emerging with nice new venues, like the 9,400-seat Wharf Amphitheatre in Orange Beach, Ala. ■ The bad news is that important Big Easy venues like the multicapacity UNO Lakefront Arena, the 1,780-seat Orpheum Theatre and the 2,700-seat Saenger Theatre are still not operating post-Katrina.

When shows are put on sale, however, they seem to do well across the region, particularly in Biloxi, where Katrina body-slammed the Mississippi Coast Coliseum. The much-loved venue is \$20 million into a rebuilding budget that will top out at about \$27 million. Biloxians, a rowdy and resilient bunch by nature, are responding. "Live entertainment is doing great here," MCC assistant GM/booker Matt McDonnell says.

"Some of the bigger tours have not come back yet, but we are getting plenty of calls," McDonnell says. "With a few more big concerts, we will be back better than before Katrina."

The MCC has seen record numbers at its Crawfish Festival and Summer Fair, both produced in-house. Ringling Bros. was up more **continued on >>p36**





Fans and ticket holders line up outside the refurbished Louisiana Superdome for the 2007 Essence Music Festival. At right, JOSS STONE performs at the 2007 New Orleans Jazz & Heritage Festival at the Fair Grounds Race Course.

than 60% in gross sales with strong merch per caps over the 2005 show. CPR Fest, an alternative rock radio show, drew more than 11,600 in attendance, and the July 27 Tim McGraw/Faith Hill show was sold out in advance.

CRESCENT CITY CONUNDRUM

The City of New Orleans is more of a mixed bag. This year's New Orleans Jazz & Heritage Festival, produced by Festival Productions and AEG Live, drew an estimated 375,000 people, up more than 12% and grossing more than \$20 million. Producers of this fall's Voodoo Music Experience in October say ticket sales are up more than four times from this time last year. The Big Easy "continues to support live entertainment in all forms," according to Doug Thornton, regional VP for SMG, which runs the Louisiana Superdome and the adjacent New Orleans Arena, rebuilt for \$193 million and \$7 million, respectively. The complex has been active since reopening 15 months ago, with the NFL's New Orleans Saints and the Arena Football League's New Orleans Voodoo coming off sold-out seasons.

"The Essence Music Festival [July 5-7 at the Superdome] had a strong return to New Orleans, nearly matching their 2005 numbers," Thornton says. "The Police recently sold out the arena [June 30] and Nickelback has strong sales for their show in August." Thornton says that "only one or two" shows have not met expectations, "but they were shows that were not doing that well in other markets."

Across town, the UNO Lakefront Arena still is shut down, though plans call for the doors to open in May 2008 with Disney on Ice's High School Musical.

"We've just had some issues trying to get this place rebuilt," UNO Lakefront Arena GM Marco Perez says. The Federal Emergency Management Agency (FEMA) "and the state have come to terms now, and I think we're pretty much all on track."

UNO took a "serious, whopping hit," according to Perez. "We had to replace the entire exterior and roof, and now we're replacing interior seats, sound, lights, scoreboard, everything," he says.

The cost to repair the arena is about \$25 million, primarily

funded by FEMA with a small percentage coming from the state of Louisiana.

"It has been a humongous roller coaster ride, and I'm still on the ride," Perez says. "But we definitely need to reopen. New Orleans has always been known for entertainment and we've always had our share of the entertainment industry. But we're missing a big piece, that 3,000-5,000 capacity audience, typically the MTV generation, the middle-of-the-road audience that right now is bypassing us because we're closed."

Indeed, in New Orleans, it's either play small or play big. The 1,000-capacity House of Blues has been fairly busy since reopening in 2006. HOB Club New Orleans talent buyer Sonny Schneidau says business is "slowly but steadily improving."

"There are still a handful of agents out there that are skeptical about the market, but I think for the most part everybody's back trying to route stuff through here," Schneidau says.

Les Claypool, Hawthorne Heights, Skinny Puppy, Deftones, Flogging Molly and Modest Mouse all played the New Orleans HOB in May and June to packed rooms. Schneidau adds that the Jazz Fest crowd this year was back to normal. "The first year they came back in '06 it seemed like a lot of local people, and this year it felt more

like Jazz Fest," he says.

Perez believes once that UNO Lakefront Arena opens its doors, the venue will be busy. "It was the perfect size before and now I think it's an even better size for two reasons: the industry is definitely going in that direction, and I also think the New Orleans market is really geared for that size."

Overall, the New Orleans market continues to be somewhat of an anomaly. "While the city of New Orleans has a slightly reduced population base, the individual spending and disposable income levels seem to be very strong," Thornton says. "I believe we are on the radar screen of most agents and managers."

Schneidau adds, "The message to our friends in the agency business is, 'Keep 'em coming.'"

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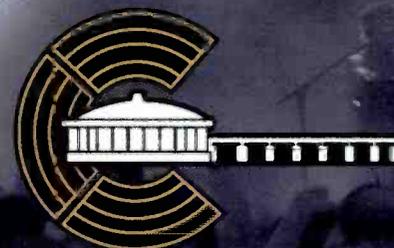
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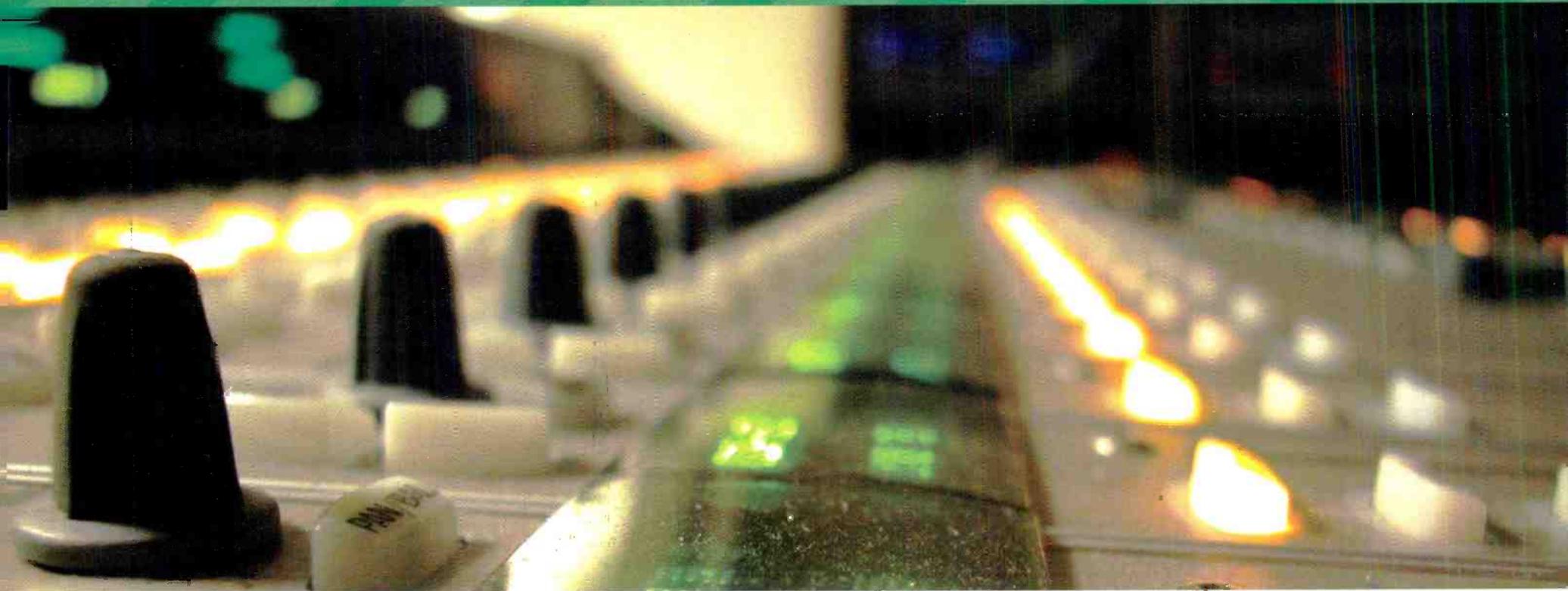
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SAVING THE MUSIC

Philanthropy For Gulf Coast Musicians At Full Volume BY EVIE NAGY

When Hurricane Katrina hit the Gulf Coast in August 2005, the music community immediately swung into action. The most visible initial relief efforts were star-studded, big-production benefit concerts, while countless bands and musicians hosted local events and/or started relief funds. ■ Two years later, one of Katrina's lasting cultural effects has been the displacement of area musicians, keenly felt in New Orleans, the birthplace of jazz and generations of musical pioneers. The projects below, among many others, are actively working for the restoration of the Gulf Coast's rich musical resources.

MUSICRISING (musicrising.org)

Created by U2's the Edge, producer Bob Ezrin, Gibson Guitar chairman/CEO Henry Juszkiewicz—along with support from Guitar Center Music Foundation and the Recording Academy's MusiCares—MusicRising's goal is to replace the millions of dollars' worth of musical instruments and gear that was lost in 2005. MusicRising donations enabled the historic New Orleans' Preservation Jazz Hall to reopen in 2006, and this past spring, the organization hosted an auction of memorabilia that raised more than \$2 million.

MUSICIANS' VILLAGE (nola-musiciansvillage.org)

New Orleans natives Harry Connick Jr. and

Branford Marsalis teamed up with Habitat for Humanity International and New Orleans Area Habitat for Humanity to create a new neighborhood for New Orleans musicians who lost their homes to Hurricane Katrina. With more than half of the 70 planned homes completed, the village's centerpiece will be the Ellis Marsalis Center for Music.

SWEET HOME NEW ORLEANS (sweethomeneworleans.org)

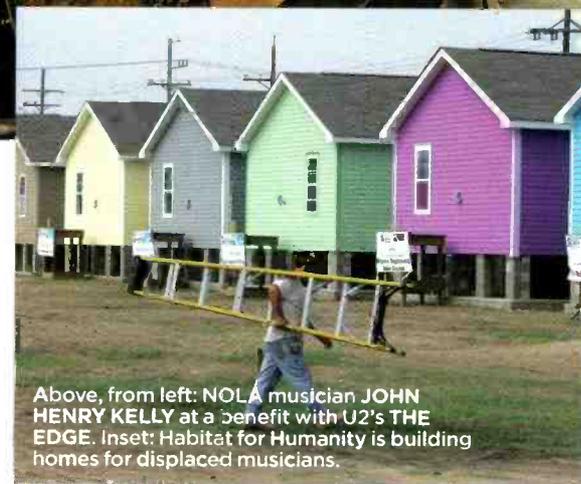
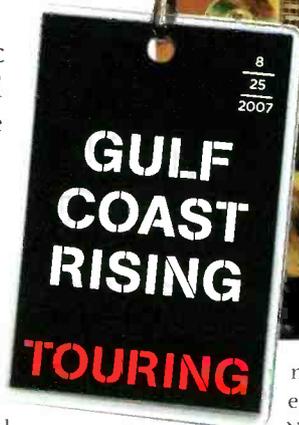
Sweet Home New Orleans is a collective of non-profit agencies that provide outreach, case management, relocation assistance and other services to displaced and struggling New Orleans musicians. The Future of Music Coalition and Air Traffic Control recently presented a second an-

nual concert to benefit Sweet Home New Orleans partners, featuring the Indigo Girls, OK Go's Damian Kulash, My Morning Jacket's Jim James and others.

JAZZ FOUNDATION OF AMERICA (jazzfoundation.org)

Since 1989, the JFA has been helping elder jazz and blues musicians in crisis, providing help with rent, food and medical assistance. When Katrina hit, the JFA rallied to take on hundreds of additional cases, and has secured such sponsors as E*Trade Financial to take up the cause of musicians affected by Katrina. In 2006, the JFA provided

more than \$250,000 worth of manufacturer-donated instruments (including replacing Fats Domino's flood-destroyed piano), created more than 3,100 living-wage gigs and helped hundreds of displaced musicians secure long-term housing.



Above, from left: NOLA musician JOHN HENRY KELLY at a benefit with U2's THE EDGE. Inset: Habitat for Humanity is building homes for displaced musicians.

MUSIC RISING: CHRIS PIZZELLO/AP PHOTO; MUSICIANS' VILLAGE: JUSTIN SULLIVAN/GETTY IMAGES

A RHINO NEVER FORGETS

Rhino is honored to work with many amazing organizations as we continue to raise funds and awareness for those affected:

- The Rhino Katrina Clean Up Team, an employee-founded volunteer group, which has made four service trips to Biloxi and New Orleans working with Hands On Network & Hands On USA
- The *I Believe To My Soul* CD with Starbucks benefitting the Red Cross.
- The *From The Big Apple To The Big Easy* DVD with MSGE benefitting Bush-Clinton Katrina Fund, Habitat for Humanity, Musicares and Children's Health Fund
- "Houses in a Box" with all of Warner Music Group and Habitat for Humanity

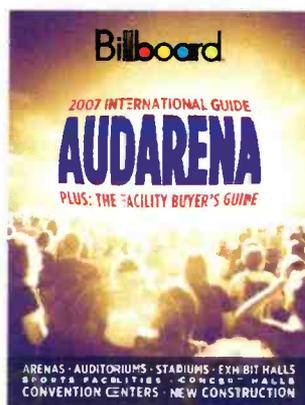
We realize there is still much work needed and want our friends on the Gulf Coast to know that we aren't done yet!

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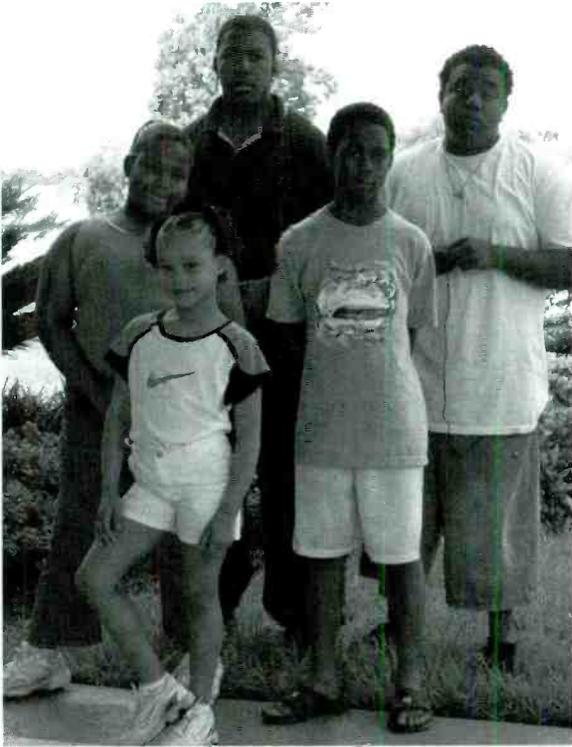
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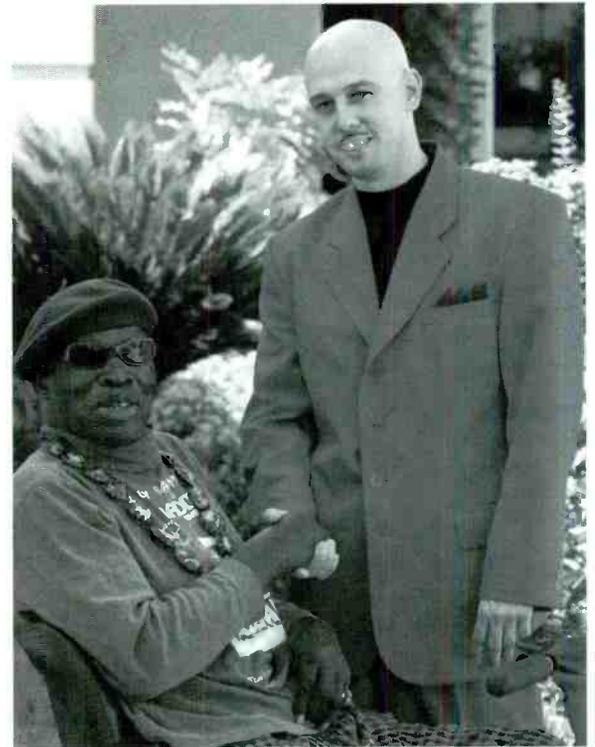
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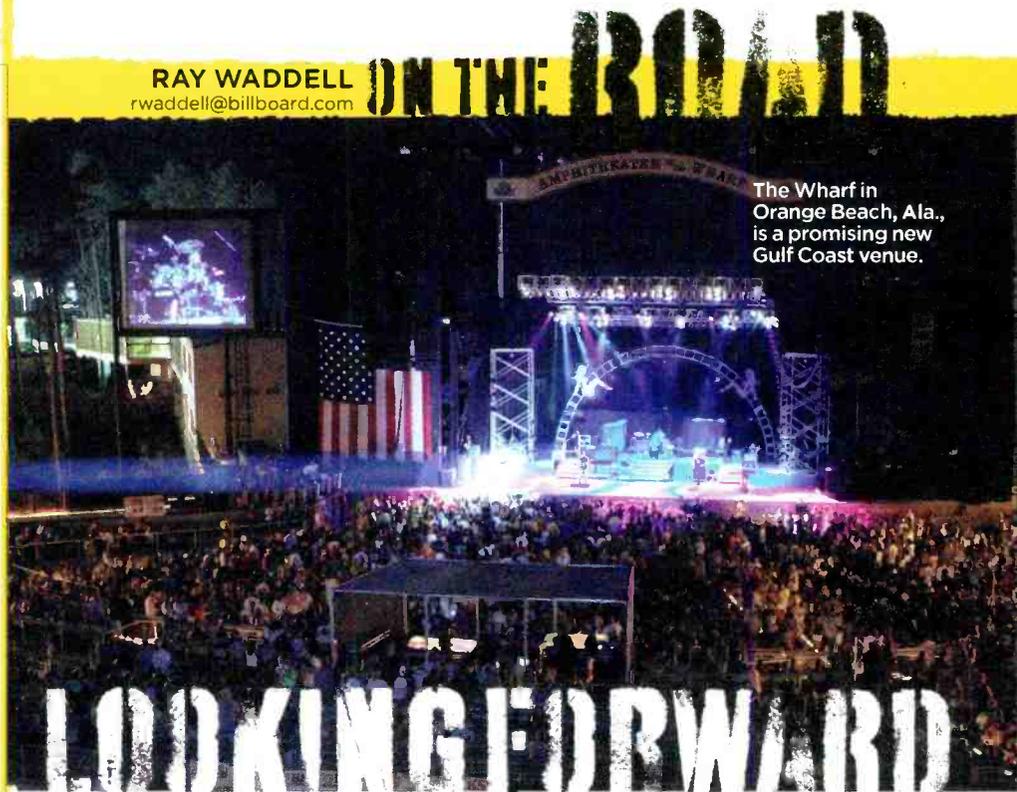
The objective of Wooley Entertainment is to have an event once every two months to help kids still suffering from the Katrina disaster. The monies raised from the events will all go to the Project Katrina Kids Org. lead by Destiny Wooley. In addition to the performance we will also film the event and create a DVD which will be distributed with all the revenues also going to the project Katrina Kids non-profit org. Wooley Entertainment would love to work with entertainers including comedians and musical talents all over the world who are interested in this cause. We are prepared to pay the artists and treat them with the respect that they are accustomed to including flying them 2nd class and providing first class room and board, and although we know that we cannot afford the real worth of these stars we do appreciate the love that they will be showing the kids from the Katrina disaster who are still displaced and suffering all over the United States. In closing we should note that we are currently sponsored by advertisement heavy weights such as Nike, Coca Cola, Billboard Magazine and Enterprise Rental Car with the help of G5Entertainment/D3 Productionz/BT Group & 6301 Entertainment. We would like to use your vehicles in our ads, national and international. We would put your logo and name on our ads, commercials, t-shirts, etc. Special thanks to Erica Pedreguera and her staff at Nike, Dolemite-N-MTF-"Bad Boy Acting Bad" Nappy Roots, T-Mo of Goodie Mob, Cleat Wooley, Alan Wooley, Destiny Wooley, Ms. Wooley, Frank Pinnock, Kevin Johnson, LaDon Hollis, Billy T., Drae Jackson. JULY 21, 2007. IN BATON ROUGE, LA DOLEMITE, MTF, NAPPY ROOTS, 225-892-1433 FOR INFO AUG. 25 AT BELLA NOCHE IN BATON ROUGE, LA R&B SINGER JON B, MTF PRINCESS FROM CRIME MOB SANTALINA: SPRTIE MSN, SBR BOYS, J-DOG, SPONSORS: AD THIS NAME (WWW.WHOMAG.NET) AND HIF HIP JOURNALISM ASS. MERCEDES-BENZ OF BATON ROUGE, LA.



BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,843,840 \$195/\$80	LOLLAPALOOZA Grant Park, Chicago, Aug. 3-5	167,330 three days	C3 Presents
2	\$2,526,213 \$125/\$85/ \$49.50/\$29.75	TIM MCGRAW & FAITH HILL Honda Center, Anaheim, Calif., Aug. 10-11	25,068 28,745 two shows one sellout	Live Nation
3	\$1,546,305 \$59/\$57/\$42	DAVE MATTHEWS BAND, GUSTER Toyota Park, Bridgeview, Ill., July 8	26,579 28,222	AEG Live
4	\$1,427,162 \$76.50/\$37.50	KENNY CHESNEY, SUGARLAND, PAT GREEN First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 11	28,739 sellout	Live Nation, The Messina Group/AEG Live
5	\$1,186,941 \$91.50/\$67.50	TIM MCGRAW & FAITH HILL ARCO Arena, Sacramento, Calif., Aug. 6	13,299 14,437	Live Nation
6	\$1,058,155 \$77/\$39	KENNY CHESNEY, SUGARLAND, PAT GREEN Verizon Wireless Amphitheatre, Maryland Heights, Mo., Aug. 10	21,000 sellout	Live Nation, The Messina Group/AEG Live
7	\$1,035,760 \$89.75/\$65.75/ \$30	TIM MCGRAW & FAITH HILL HP Pavilion, San Jose, Calif., Aug. 8	13,097 17,134	Live Nation
8	\$943,271 \$77/\$39	KENNY CHESNEY, SUGARLAND, PAT GREEN Verizon Wireless Amphitheatre, Bonner Springs, Kan., Aug. 9	18,000 sellout	Live Nation, The Messina Group/AEG Live
9	\$928,243 (\$1098.539 Australian) \$136.55/\$68.95	BOB DYLAN, THE FRAMES Brisbane Entertainment Centre, Brisbane, Australia, Aug. 13	8,806 9,238	Chugg Entertainment
10	\$906,730 \$89.75/\$65.75/ \$49.75/\$29.75	TIM MCGRAW & FAITH HILL Save Mart Center, Fresno, Calif., Aug. 7	10,884 14,029	Live Nation
11	\$874,673 \$150/\$110/\$95/ \$75	JERRY SEINFELD Colosseum at Caesars Palace, Las Vegas, Aug. 3-4	8,269 two sellouts	Caesars Palace, Concerts West/AEG Live
12	\$829,337 \$72/\$55/\$39	NICKELBACK, STAINED, DAUGHTRY Merriweather Post Pavilion, Columbia, Md., July 11	17,500 sellout	I.M.P.
13	\$706,180 (\$824,640 Australian) \$99.76/\$82.64	THE CURE Brisbane Entertainment Centre, Brisbane, Australia, Aug. 8	7,417 7,549	Michael Coppel Presents
14	\$674,504 \$95.50/\$48	RUSH Red Rocks Amphitheatre, Morrison, Colo., Aug. 8	8,753 sellout	The Next Adventure (A Live Nation Company)
15	\$641,470 \$75/\$55/\$35	SUNDAY IN THE COUNTRY: TRACE ADKINS, SARA EVANS & OTHERS Merriweather Post Pavilion, Columbia, Md., July 29	15,000 sellout	I.M.P.
16	\$638,462 \$86/\$28.50	RUSH White River Amphitheatre, Auburn, Wash., July 20	13,689 15,552	The Next Adventure (A Live Nation Company)
17	\$631,871 \$59.50/\$49.50	JOHN MAYER, BEN FOLDS, JAMES MORRISON Verizon Center, Washington, D.C., July 25	11,453 sellout	Live Nation
18	\$605,598 \$52/\$42	KEITH URBAN, THE WRECKERS Qwest Center, Omaha, Neb., July 28	12,629 13,762	AEG Live
19	\$592,567 \$57.50/\$18.75	NICKELBACK, STAINED, BLACK STONE CHERRY Alpine Valley Music Theatre, East Troy, Wis., July 21	17,113 35,009	Live Nation
20	\$588,651 \$99.50/\$64.50	MICHAEL BUBLÉ, JANN ARDEN Citi Wang Theatre, Boston, Aug. 4-5	7,080 two sellouts	Beaver Productions
21	\$585,630 (\$438,018) \$70/\$41	RBD, DIEGO Auditorio Municipal, Málaga, Spain, July 1	10,200 11,000	Roctus
22	\$581,898 \$79.50/\$35	RUSH Amphitheater in Clark County, Ridgefield, Wash., July 21	10,986 13,188	The Next Adventure (A Live Nation Company)
23	\$572,165 \$85/\$65	JOSH GROBAN Norfolk Scope, Norfolk, Va., July 20	6,997 sellout	Live Nation, in-house
24	\$570,155 (\$603,780 Canadian) \$146.37/\$42.49	ICE CREAM SUMMER FEST: NEW EDITION, SWV & OTHERS Eaton Amphitheatre, Toronto, June 30	7,046 8,000	Live Nation, Deja Vu Entertainment
25	\$557,345 \$29.50	JANS WARPED TOUR Smarinoff Music Centre, Dallas, July 14	20,112 sellout	Live Nation
26	\$555,630 \$30	WIDESPREAD PANIC Verizon Wireless Amphitheatre, Charlotte, N.C., July 27-28	19,196 37,482 two shows	Live Nation
27	\$551,832 \$25.25	JANS WARPED TOUR First Midwest Bank Amphitheatre, Tinley Park, Ill., July 28	23,003 sellout	Live Nation, Jam Productions
28	\$542,426 (\$5,826,274 pesos) \$116.38/\$20.48	EWEN STEFANI Palacio de los Deportes, Mexico City, July 15	10,676 16,345	CIE
29	\$539,612 (\$403,599) \$80/\$37	RBD, DIEGO Estadio Municipal de Chapin, Jerez, Spain, July 6	9,377 10,000	Roctus
30	\$537,123 (\$568,703 Canadian) \$56.20/\$37.31	NICKELBACK, DAUGHTRY, PUDDLE OF MUDD, STATE OF SHOCK Linx Stadium, Ottawa, July 5	11,495 sellout	Live Nation
31	\$533,594 \$55/\$39.50	JOHN MAYER, BEN FOLDS, JAMES MORRISON Sears Roebuck Stadium, Hershey, Pa., July 21	11,726 3,182	Live Nation
32	\$529,150 \$86/\$25	RUSH Sears Train Pavilion, Concord, Calif., Aug. 3	3,775 9,916	The Next Adventure (A Live Nation Company)
33	\$521,785 (\$546,378 Canadian) \$90.72/\$10.61	DEF LEPPARD, KIM MITCHELL Eaton Amphitheatre, Toronto, July 16	3,982 sellout	Live Nation
34	\$519,231 (\$548,250 Canadian) \$71.50/\$52.56	THE TRAGICALLY HIP, THE SADIES General Motors Place, Vancouver, July 12	10,568 sellout	House of Blues Canada
35	\$507,546 \$79.50/\$22.25	RUSH Shoreline Amphitheatre, Mountain View, Calif., Aug. 1	9,101 11,000	The Next Adventure (A Live Nation Company)



RAY WADDELL
rwaddell@billboard.com

ON THE ROAD

The Wharf in Orange Beach, Ala., is a promising new Gulf Coast venue.

Promoters Optimistic About Gulf Coast Market In Face Of Ongoing Challenges

While the Gulf Coast is known for producing powerful artists and appreciative music fans, the region has never been all about huge grosses and massive sellout crowds.

Still, the Gulf has always been a solid concert market, particularly New Orleans. "It used to be [a good market]; there are just no build-ups now," veteran promoter and Beaver Productions president Don Fox says, referring to New Orleans, a market he has promoted concerts in since 1969.

"The only place really to do a concert here in the city right now is the New Orleans Arena downtown, which is obviously the bigger building in the city," Fox says, lamenting that smaller-capacity venues like the Saenger Theatre, Orpheum Theatre and UNO Lakefront Arena still have not reopened following Hurricane Katrina nearly two years ago.

"With the Saenger closed and the Orpheum closed and not knowing when they're going to open, if ever, it's tough," Fox says. "Lakefront Arena, I'm waiting for that. At least then we'll get that 5,000- to 7,000-capacity room, which a lot of acts are playing these days. That will obviously bring more shows to New Orleans."

As it stands, New Orleans' loss in shows is surrounding markets' gain.

"Right now, I'm taking stuff up to Biloxi [Miss.] and Baton Rouge [La.]," Fox says. "Biloxi is fine. The building is back open; we just did a big radio show there, CPR Fest, which did really well."

The Gulf Coast overall has "rebounded in a tremendous way," according to Russell Doussan Jr., president of New Orleans-based promoter Blue Deuce Entertainment.

"With the reopening of all the major casinos and employment opportunities, people can and do spend money on entertainment," Doussan says. Blue Deuce has produced shows in Pensacola, Fla.; Mobile, Ala.; Orange Beach, Ala.; and Biloxi. Such acts as Hinder, Taylor Hicks, Hank Williams Jr./Lynyrd Skynyrd, ZZ Top, Aaron Lewis and others all have either sold out or topped expectations, Doussan says.

Others see similar results on the fest level.

Randy Phillips, CEO of AEG Live, co-producer of the New Orleans Jazz & Heritage Festival, says the 2006 edition "proved how resilient the residents of the Gulf Coast are by breaking attendance records and attracting superstars like Bruce Springsteen, Jimmy Buffett, Dave Matthews, Bob Dylan and more. The fact that this year's Jazz Fest was even bigger only underscores the irrepressible spirit of the people and

their love of good food, great vibes and amazing music. In this respect, New Orleans is back with a vengeance."

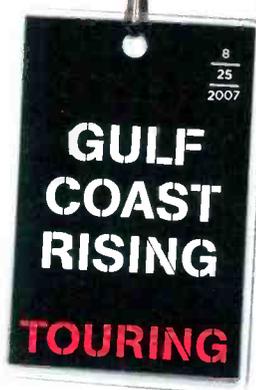
William Morris Agency VP Greg Oswald, agent for Hank Williams Jr. and Lynyrd Skynyrd, says the Gulf is "absolutely on his radar" when it comes time to route tours. "Hell, I remember when I didn't even know where the Gulf was," he says. "Now there are some real markets down there, the primary ones being New Or-

leans and Biloxi. But you can swing around and play Pensacola and do hard tickets in all three of those markets."

Red Mountain Entertainment is promoting a lot of shows in the region, including plenty at the new Wharf Amphitheatre in Orange Beach. Red Mountain partner Gary Weinberger says shows are doing well there, with Rowdy Frynds, two Widespread Panic dates and Brad Paisley all selling out, and ZZ Top, Poison and Steve Miller Band selling well.

According to Doussan, the Saenger has no definitive renovation plans or scheduled opening. "So being without a traditional theater in this market means some shows will continue to pass us up," he says.

Fox does believe that New Orleans is coming back. "But it's a slow road," he adds. "I anticipate within the next year things will be somewhat back to normal. Things are moving in the right direction, and the future has promise. It will just be a different landscape."



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MUSIC

RAP BY HILLARY CROSBY

Yung Joc's Young Crowd

Bad Boy Rapper Gears A Follow-Up For His Core Fans: Kids

Bad Boy rapper Yung Joc just wants to have fun. And judging by the success of his first two singles last year, so do his listeners. Joc's "It's Goin' Down"—a ditty about clothes and cars that even spawned a "joccin'" dance—spent eight weeks atop the Hot R&B/Hip-Hop Songs chart and helped the rapper become Warner Music Group's No. 1 Ringtones artist, according to the company. The similarly catchy follow-up, "I Know You See It," reached No. 5 on Hot R&B/Hip-Hop Songs.

But a third single, "Dope Boy Magic," which awkwardly cast Joc as a drug-slinger, failed to catch on. So on his sophomore album, "Hustlenomics," Joc is tailoring his rhymes to the younger fans he attracted with "It's Goin' Down" while attempting not to lose sight of the core hip-hop audience. Due Aug. 28, the set is led by the single "Coffee Shop," on which he implores, "Kids, please don't do drugs."

"I always hear parents tell me, 'My 5-year-old daughter loves you.' That's why I didn't want to talk about drugs when I talked about hustling on this record," the Georgia native says. "That's not what people expect from me. 'Coffee Shop' is fun because I know the kids feel me. The song's title is really about me selling everything. I used to cut hair, sell clothes, shoes, women's bags, accessories, cars, whatever, so my hustling headquarters is the coffee shop."

"Coffee Shop," featuring a high-pitched, childlike chorus and bouncy drums, is No. 1 on Hot R&B/Hip-Hop Songs. The video features Joc dressed as at least four different characters of varying height and weight, a la Eddie Murphy's turn

in "The Nutty Professor."

Joc is enjoying extra visibility thanks to his cameo on T-Pain's long-running hit "Buy U a Drank (Shawty Snappin')," and also appears on Lloyd's "Get It Shawty."

"T-Pain and I were on tour, and I said we definitely had to do something together," Joc says. "He came to me in the studio and said, 'There is no way we're going to finish this album without you on it.' He let me hear five seconds of 'Buy U a Drank.' I went into the booth and knocked out three verses."

And in an effort to beat the sophomore jinx—which Joc says happens because most MCs don't have enough material to choose from—he's been recording since his debut, "New Joc City," dropped in 2006. Unlike on the first album, several big-name producers (the Neptunes, Cool & Dre, DJ Quik, Jazze Pha and Coll Park) and guests (the Game, Snoop Dogg, Rick Ross and Tim Jones) appear on "Hustlenomics."

The subject matter is mostly light on such songs as "Chevy Smile" (about a car grill that looks like a wide-toothed grin). But the threat of violence looms over "Cut Throat," a reminder

that hip-hop can't always be fun and games.

That dichotomy is on the mind of Bad Boy as it prepares its marketing plan. While the label's chief marketing officer Eric Wong says that "Joc is for the kids," he is also ensuring that the "Coffee Shop" video reaches the older-skewing MTV and MTV2. In addition, Joc is appearing on this summer's Screamfest tour alongside T.I. and Ciara.

Wong admits that the popularity of "It's Goin' Down" took Bad Boy by surprise, and as such, the label didn't fully capitalize on branding deals. This time, promotions are in place with AT&T and other major mobile carriers, and Joc is appearing in a Ecko Sport shoe print campaign with singer Lyfe Jennings and actor Wood Harris.

Also on tap is the launch of Joc's own potato chips via Rap Snacks and a jewelry line through Icebox, the pieces for which he will design himself.

"Hustlenomics" will be Bad Boy's first release available in the Music Video Interactive format, allowing for the inclusion of behind-the-scenes footage, an artist interview and software for fans to create custom "Coffee Shop" remixes and ringtones.

"This game is about relationships and setups," Joc says. "And 'Buy U a Drank' is definitely the setup I needed and wanted. I'm very happy people are finally reaching out to Joc as a go-to guy."

>>> J. LO'S NEW JAM

Six months on the heels of Spanish-language album "Coma Ama Una Mujer," which reached No. 10 on The Billboard 200, Jennifer Lopez is returning to English for "Brave," due Oct. 9 via Epic. First single "Do It Well" has already impacted radio stations in New York and Los Angeles. The album will feature collaborations with such producers as J.R. Rotem, Ryan Tedder, Middy Mafia and Bloodshy.

—Jonathan Cohen

>>> IT TAKES TWO

Following their Grammy Award-winning duet earlier this year, Tony Bennett and Stevie Wonder are hatching plans for a full-scale album collaboration. Bennett told billboard.com that he and Wonder are "just now sketching out" plans for the album, with no firm timetable yet for the recording. "I know he wants to do a jazz album," Bennett said. "I'm interested in that myself."

—Gary Graff

>>> WAIT FOR THE CURE

Originally due in early 2007 and then bumped to the fall, the new Cure album will now not see the light of day until next spring, according to a Geffen representative. Frontman Robert Smith is still recording material for the planned double-disc set but ran into a time crunch with an impending North American tour on the books. The outing begins Sept. 13 in Tampa, Fla.

—Jonathan Cohen

>>> SIGN 'EM UP

Danish rock act the Raveonettes have left Columbia and are shopping for a new U.S. label to release their fourth album, "Lust Lust Lust." The set is due Nov. 5 internationally. "It's going to be a lot easier for us to get all of the things we want, which means vinyl releases, 7-inch singles and all of the cool stuff," frontman Sune Rose Wagner says.

—John Benson

MUSIC



Global Pulse

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Marquess Rule

Europe's Charts Dance To German Band's Latin Rhythm

Marquess' European border-breaking Latin rhythm originates from an unlikely source. All four members of the Spanish-language act actually hail from Germany.

The Starwatch label handled Marquess' June 29 album release "Frenetica," which reached No. 5 in Germany, No. 7 in Switzerland and No. 33 in Austria. Single "Vayamos Companeros" cracked the top five in these three territories and peaked at No. 4 in Finland. "With the single, we reached gold within a very short time in Germany and it is the summer hit of the year," Starwatch managing director Hans Fink says. The label, Fink adds, "will establish Marquess as a leading German pop act."

Starwatch is an exclusive label agreement between MM MerchandisingMedia, a subsidiary of German commercial TV network ProSiebenSat.1 Group, and Warner Music Group Germany. Warner is lining up "Frenetica" for a fall release in a dozen countries, including Scan-

dinavian markets, Greece and Romania. Independent label ARS will release the album in Belgium, the Netherlands and Luxembourg.

The band is published by Arabella (BMG Publishing)/Pink Publishing/Warner/Chappell and booked by Kuka Entertainment Berlin.

—Wolfgang Spahr

SUGAR HIGH: Italy's **Negramaro** is proving a sweet success story for its label, Sugar. The pop/rock band has steadily built its fan base at home, with "Mentre Tutto Scorre" breaking out to win the best Italian act category at the 2005 MTV Europe Awards. Negramaro's latest release, "La Finestra," reached new heights in Italy, where it has rarely left the top three since entering at No. 1 in early June. The set also peaked at No. 96 in Switzerland.

Now Sugar is planning to launch Negramaro abroad. "We're looking at

recording a Spanish-language album containing versions of their best work so far, in order to give them an entrée into the Spanish-language market," says Sugar president **Caterina Caselli**, whose label roster includes **Andrea Bocelli** and **Elisa**.

"In spite of the success of their previous work, they approached this project with great humility, recording dozens of songs before selecting the final 14 tracks that appeared on the album," Caselli adds. Negramaro is published by Sugar, and its booking agent is Milan-based Barley Arts.

—Mark Worden

VIGOROUS DIY: The **Vigours** are embracing the "do-it-yourself" philosophy, and getting some interesting results. In June, the melodic British alternative rock group became the first unsigned band to be featured on the *Word* magazine's monthly covermount CD, and the band's

track "Victory March" reached the masses in the United Kingdom through

its use in a Channel 4 trailer. And in an unusual marketing twist, a Vigours T-shirt will appear in British youth soap "Hollyoaks" in October to coincide with the group's tour of university venues. The show's plot features one of the characters attending a Vigours gig.

"We manage ourselves, do everything ourselves, our own design and our own merchandising," drummer **Mat Vigour** says. "We arrange our own gigs, and will be producing our next recording ourselves."

Making use of social networking sites MySpace, Bebo and Facebook, the band has built a following in South Korea, where it will tour in September.

The Vigours are holding on to all rights and will form their own publishing company and label as soon as they earn enough to do so.

—Gary Smith



MARQUESS



THE VIGOURS

Moving At His Own Pace

Klein Makes Sweet Music During Rare New York Stand

In early June, pianist/composer **Guillermo Klein** made a rare U.S. appearance with his big band, **Los Gauchos**, at New York's Village Vanguard for two weeks. Such a lengthy stretch at the venerated club is usually reserved for the likes of veteran drummer **Paul Motian** and eclectic guitarist **Bill Frisell**—not a relatively unknown maestro in his late 30s who only comes stateside once per year.

The Argentina-born, Barcelona-based Klein was a West Village mainstay from 1994 to 2000, with his weekly residency at the club **Smalls** serving as an incubator for **Los Gauchos'** collaborative forays. In this setting Klein worked on his shape-shifting, cliché-free compositions teeming with rich harmonies, rhythmic vamps and memorable melodic hooks. Since relocating first to Buenos Aires, then in 2002 to Spain, Klein has quietly continued to write for the band, even though many in the group have become key personnel in other acts. For example, saxophonist **Miguel Zenón** is a veteran of the **SFJAZZ Collective**, while drummer **Jeff Ballard** is an integral member of **Brad Mehldau's** trio.

But all the **Los Gauchos** principals freed

their schedules for the Vanguard date, where Klein was experimenting with new material. After the stint, the music was documented in New York's **Avatar Studio** for his fourth **Sunnyside Records** album, scheduled to be released in first-quarter 2008. Many of Klein's spirited pieces at the Vanguard developed idiosyncratically in a suite-like format, as solo preludes opened into chordal themes, pockets of lyricism, dissonant horn swells, tempo fluctuations, staccato rhythms, lighthearted dances and high-voltage guitar shocks.

"Guillermo is one of those rare talents who is breaking the mold and going into a completely different place," **Sunnyside** founder/president **Francois Zalacain** says. "Plus, he has his priorities. He hates pressure, like going on extensive tours. He's selective. He doesn't want to burn out." So **Sunnyside** is content, **Zalacain** says, to let Klein develop at his own pace.

Village Vanguard owner **Lorraine Gordon** marvels at Klein's talent. "I'm very enamored," she said at the



KLEIN

Jazz Notes

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end of a week-one set. "I'm thrilled to have him play here. His music makes my temperature rise. I have faith in it, and I want to hear more."

After Klein's first appearance at the Vanguard—a weeklong stretch in June 2006—**Gordon** invited him back for two weeks. "I knew one week wasn't enough for him to develop his ideas with his band," she says. "And it wasn't enough time for the public to fully grasp what he was doing. It takes a full two weeks to understand an artist who has a lot to say."

More a composer than a soloist, Klein shines as a piano unknown coming into prominence. So too does **Lafayette Gilchrist**, who has been opening ears in saxophonist **Davis Murray's Black Saint Quartet**, replacing the late **John Hicks**. With his distinct blues-steeped piano voicings graced by a **Thelonious Monk**-like unpredictability, he recently released "Lafayette Gilchrist 3" (*Hyena*), a seven-tune gem of captivating originals. The CD is a 2007 jazz revelation.

SOUL SINGIN': The late **Jaki Byard's** previously unavailable 1978 live solo piano show at **Keystone Korner** in San Francisco has been released as "Sunshine of My Soul" (*HighNote*). Gone since 1999 and largely forgotten, the singular-voiced pianist with a knack for kaleidoscopic improvisation mentored many artists, from jazz upstart **Jason Moran** to new-classical/opera composer **Bruce Wolosoff**. This resurrected date bears testament to **Byard's** brilliance and wit.

Bossa In Her Blood

Luciana Souza Explores Brazilian Roots On Verve Debut

Bossa nova has been in Luciana Souza's blood since she was a child growing up in São Paulo, Brazil, in the early '60s as the daughter of two of its innovators, Walter Santos and Tereza Sousa.

So, after six critically acclaimed albums where her expansive, home-grown Brazilian musical vocabulary converged with American jazz, the three-time Grammy Award-nominated Los Angeles-based vocalist returns to the wellspring and explores bossa nova from a different slant on "The New Bossa Nova," produced by her husband, Larry Klein, and due Aug. 21.

On her Verve debut, in addition to two originals, she re-envision classic pop with the bossa groove, applying her distinctively cool and romantic touch to tunes by Joni Mitchell, Leonard Cohen, Sting, Randy Newman, Elliot Smith, Steely Dan and James Taylor, who joins her in a duo setting on his "Never Die Young."

"These songs aren't from the Brazilian tradition, but they have amazing melodies and are written by excellent songwriters," Souza says. "We wanted to make them feel classic, so we played them with the constancy of rhythm and sway to lift the melody, reveal the poetry and color the nuances. Every song sounds like it could have been written as a bossa nova." As a prime example, she cites the Beach Boys' "God Only Knows" that she renders as a gentle prayer.

"The New Bossa Nova" marks the first time Souza has enlisted a producer, and the sessions feature a full-fledged jazz band: tenor saxophonist Chris Potter, guitarist Romero

Lubambo, pianist Edward Simon, bassist Scott Colley, vibraphonist Matt Moran and drummer Antonio Sanchez. "Larry let me concentrate on singing, and the band serves as a bridge," Souza says. "They're all from the jazz tradition, but they also know Brazilian music."

Souza admits, though, that the improvising could be construed as confining. "Romero doesn't solo, and Antonio played the brushes for four days, but we all found so much freedom within that limited scope. I wanted to find the essence of each song and bring it to life within the bossa nova parameters."

And she has no doubt that the CD fits under the jazz umbrella. "Look at the jazz pedigree of the players," Souza says. "The producer is fully a jazz artist, and the singer has a masters of jazz composition. So, it's jazz but so much more: Brazilian, pop, smooth jazz, world. I always think of myself onstage as a jazz artist because of the liberty it gives."

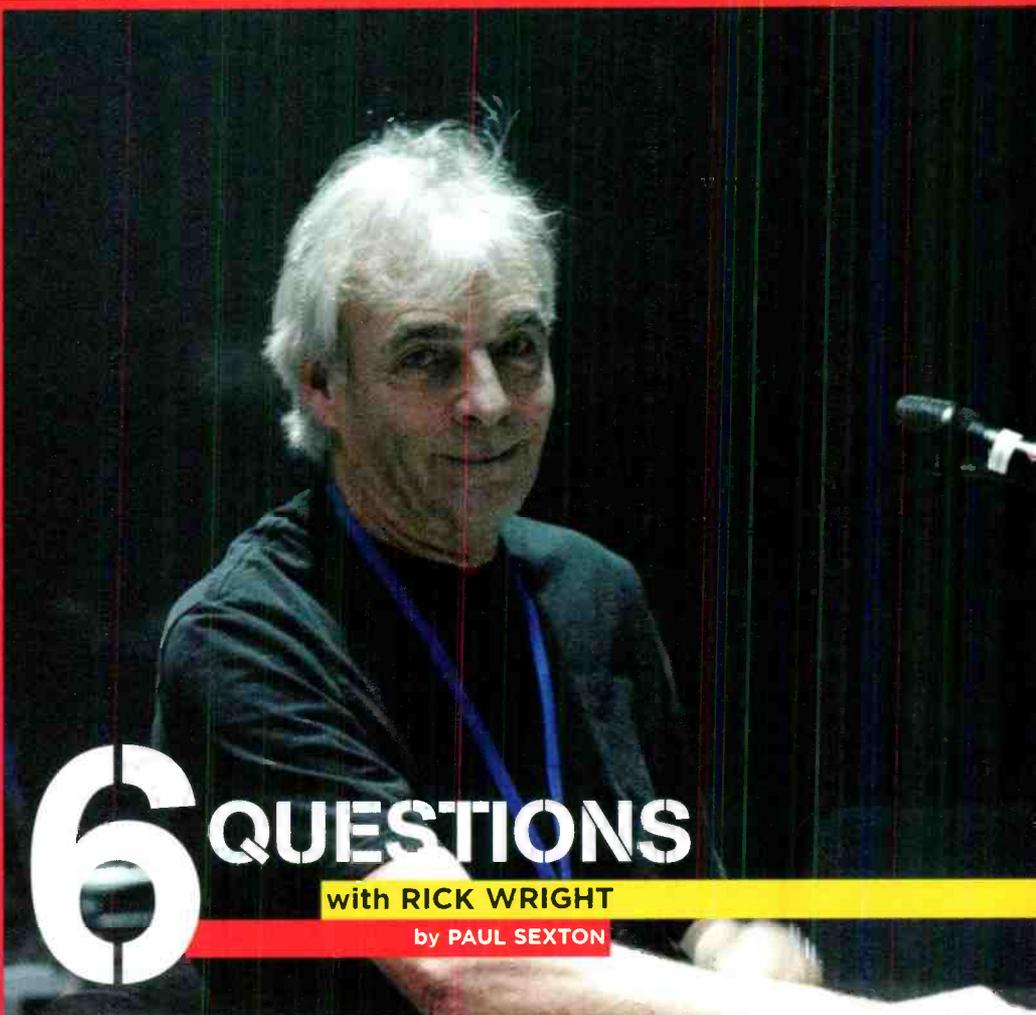
Souza was signed by Universal Jazz France after her successful run at Sunnyside Records. Her first Grammy nomination for best vocal jazz album came in 2003 for her "Brazilian Duos" CD recorded in 2001. After she was nominated, there was a bump in sales, followed by a series of strong weeks around the time of the Grammy Awards show. According to Nielsen SoundScan, the album has sold 16,000 copies, an impressive figure for a jazz release.

But while Sunnyside didn't have international distribution in such hotbed jazz countries as Japan and Germany, Souza's Universal deal will open her music to new markets. She will do a full-fledged European tour in November, with dates in Germany, Italy, Spain and England. Prior to that, Universal will feature her in showcases in Madrid, Lisbon and Paris. And in between the two overseas tours, she'll be playing dates stateside.

"Signing with Universal allows Luciana to do the showcases in places where she hasn't played before as a leader," says her manager Louise Holland, president of Vision Arts Management. "With the CD now being available in Japan, we'll be setting up dates as well." ...



SOUZA



6 QUESTIONS with RICK WRIGHT by PAUL SEXTON

Some 13 years after Pink Floyd's name last appeared on a new studio album, the group's legacy still has a powerful echo. The widely influential British band's first album, "The Piper at the Gates of Dawn," most of which was written by the late Syd Barrett, will be reissued Aug. 27 in Europe by EMI and Sept. 3 in the United States to mark the 40th anniversary of its initial release.

A deluxe three-CD edition will contain stereo and mono mixes, plus other rare and unreleased material from the era. Packaging for the set has been designed by longtime Floyd collaborator Storm Thorgerson.

Keyboard player and founding member Rick Wright, who has maintained a low profile throughout the band's history, spoke with Billboard about the anniversary, Floyd's enduring impact and his own recent work.

What are your impressions after hearing the first Floyd album again?

It was very interesting. There's this big difference between how we played live at the time and how we made the record. The most amazing thing was to be at Abbey Road making it and have the Beatles next door recording "Sgt. Pepper." I now know why "Piper" had an influence on so many bands. I can hear punk stuff going on in there. The way Syd wrote was a huge influence on so many people.

Does this album represent Syd Barrett at the height of his powers?

["Piper"] was his creative period, although I have to say there's some pretty amazing stuff on his two solo albums. He had an incredible way of looking at things. I remember sitting down with him one day and he wrote a song in 10 minutes. As an aspiring songwriter, I couldn't believe it. The chords weren't in time, because he was thinking only of the rhythm of the words and the melody. They were not in 4/4 time or 3/4—they were all over the place.

What was it like reviving Barrett's songs when you played in David Gilmour's band on his 2006 tour?

I sang "Arnold Layne" live for the first time ever since it was written, and it was fantastic to do. But we never actually performed it live at the time, and I don't believe we ever performed "See Emily Play" live. When David Bowie came and guested when I was

playing with David, he said when he [first] heard Syd, he realized he could sing in an English accent.

The cult of Pink Floyd shows no sign of diminishing. What's your take on it?

Oh, God, I don't understand it. All you writers need to talk about that. I know we've made some great songs and great music, but I can't tell you why we're so popular. There are some dedicated Syd fans who think Floyd finished when he left the band.

Did the Pink Floyd reunion at Live 8 give you any new perspective on the band and its legacy?

Many people are dreaming of the band getting back together again because we did Live 8. Because of all the arguments and issues that Roger [Waters has] had with me, [and] with David, it was wonderful that we actually got up there and did it together. But we did learn something. It would be very hard for the four of us to go and do a world tour, simply because our ideas are so different musically.

Are you working on any solo projects?

I've got various ideas. I'm going to do an instrumental album, based on the piano, and I've [got] loads of stuff recorded. It depends how I treat the piano, and whether I need other musicians to play on it. I've got the compositions down. But it's not imminent—hopefully next year. ...



THE MARTINEZ BROTHERS



Beatbox

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The Kids Are Alright

Teenage DJs Become Unlikely Stars On Global House Scene

You'd think DJ Danny Krivit was Jay-Z, the way young Chris Martinez gazed at him. The 15-year-old and his 18-year-old brother, Steve Jr., didn't move from their spots smack in front of the makeshift DJ booth aboard an Aug. 5 Circle Line party cruise around Manhattan.

For three hours, the 50-year-old, more bald-than-bling Krivit dug into the deep well of classic vocal house, while his DJ'ing partner for the evening, Joe Clausell, accentuated its percussive elements. Both sweated over the mixer, twisting the EQ knobs in classic New York style, alternately dropping the bass and bringing out the highs. The Martinez brothers reacted to every tweak and mix, Chris clutching his heart for the confessional R&B vocals, Steve Jr. gripping the cross around his neck during "Stand on the Word," a Joubert Singers gospel track.

"House music definitely speaks to our spiritual side, of course," Steve Jr. said the following week. "That's why they call it 'soulful house,' because it speaks to your soul."

The Martinez brothers—actually, the Martinez Brothers—aren't just young house music fans, which alone would be special. They're also the hottest properties on the international DJ-touring circuit, an accelerating, unprecedented phenomenon in what has been, up to now, an older man's game.

This year alone, they've played every major venue in New York, as well as France, Portugal and Canada, and "turned down more offers than we can count," Steve Jr. says.

"That's what's blowing everybody's mind," says accomplished DJ/producer Dennis Ferrer, who releases the boys' original music on his Objektivity label and serves as their industry mentor. "They're the gener-

ation of hip-hop. To see dance music being embraced by these kids, it's a great thing for us older folks. These kids might be able to turn the tide."

With hip-hop mired in materialism and angst, and house music graying more every year, the soft-faced, Bronx-born brothers are a panacea for both. They look street but talk church, and play everything from minimal techno to crooning soul with the freight-train energy of Funkmaster Flex. They blend young style with old values, and are close to their DJ father, Steve Sr., who insists, along with Ferrer (who they say is "like an uncle") that all touring stops when school starts in September. (Chris will be a high school sophomore, Steve Jr. a junior at Hunter College.)

"My main thing is that they grow up to be fine young gentlemen. In our business, that's rare," Ferrer says. "I want them to be professionals. School is the most important thing. If their grades fall, their gigs get cut."

Benny Soto, promoter of the Krivit boat party, says, "Nothing as important as them has come out of New York in a long time. They make tremendous excitement. They create energy. We really want them to succeed." The "we" he refers to is the greater house music community of New York, a historically insular crew that's loathe to rally around anyone, especially two kids who weren't even born when nightclub temple Paradise Garage was open.

"I just think it's everybody opening up, saying, 'Listen, these kids are a shot at taking this to a bigger market and demographic,' and almost living vicariously through them also," Ferrer says. "It's a manifestation of all these different feelings for us." ■■■

CHRISTIAN BY DEBORAH EVANS PRICE

Opening 'Doors'

New Casting Crowns Album Means Big Business For Christian Retail

Most artists can't wait to give up their day job when they get a record deal. But Casting Crowns frontman Mark Hall isn't your typical artist and Casting Crowns doesn't operate like the typical platinum-selling act.

As the band prepares for the Aug. 28 release of "The Altar and the Door," Hall still works at Eagle's Landing First Baptist Church in Atlanta as a youth pastor. The others also have key church roles, thus the group tours only Thursday through Saturday to make sure the band is present for Sunday and Wednesday church services.

"Everybody is still doing what they were doing, and I think we're even more involved than we were," Hall says. "It can be demanding, but it's what God has called us to do."

Dividing time among family, church and a burgeoning

music career hasn't hurt Casting Crowns' momentum. Since the band's self-titled debut bowed in September 2003 on Beach Street/Reunion Records, the set has sold 1.4 million units in the United States, according to Nielsen SoundScan. The group's sophomore effort, "Lifesong," has shifted 950,000.

Hall is known for penning songs that not only encourage church members but also challenge them to examine how they live their lives as Christians. He does so again on "The Altar and the Door."

"The name of the record is the key to the whole thing," Hall says of how the faith and conviction Christians feel in church often dissipates in the real world. "We want to live for God. We want to please him with what we do and worship him with the way we live, but when we get out there in the world, it's like sometimes

we kind of forget what we believe about things. When we get to the altar, everything makes sense and everything is black and white."

That struggle to hold fast to one's beliefs against the pressures of society is a recurrent theme on new songs like "Slow Fade" and "Somewhere in the Middle." Hall was inspired to address such issues after he and his pastor spent an afternoon on MySpace looking at some of the things kids in their youth group were posting. Some were bold about their faith while others wrote things that contradicted their Christian beliefs.

"It's a slippery slope," Hall says. "You have to guard your heart and walk with the Lord every day."

The first single, "East to West," set a record at Christian radio, receiving 78 adds the first week. This issue it's No. 4 on Billboard's Hot



Rhythm & Blues

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Peak Scales R&B

Jazz-Dominated Label Inks Bryson, Moore

After initially gaining notice as a contemporary jazz haven (Paul Taylor, the Rippingtons, Eric Marienthal), Peak Records is steadily upping its R&B ante. Among the label's latest signings are Peabo Bryson and Chanté Moore.

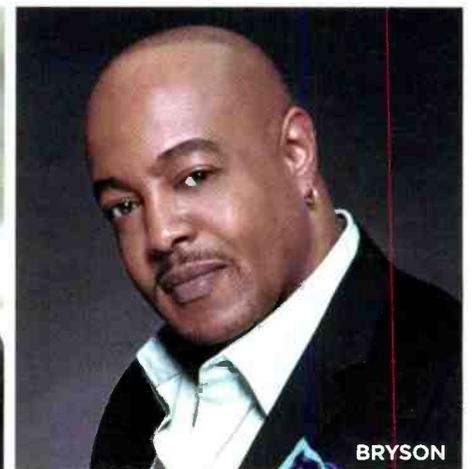
"This was a natural progression," Peak head Andi Howard says of the label's segue into

R&B. Peak's catalog includes previous releases by such R&B vets as Regina Belle, Miki Howard and Phil Perry. "I have such a love for this music."

Given Howard's background, Peak's R&B foray isn't surprising. In addition to establishing Peak in 1994 with Rippingtons



HOWARD



BRYSON



CASTING CROWNS

Christian Songs chart.

Casting Crowns will hit 36 cities on a fall tour with the band Leeland and newcomer John Waller. Ticketmaster and iTunes are partnering with the label to promote the trek. When consumers purchase a ticket, they'll get a sampler featuring all three acts.

"A lot of times our Christian music acts can't get this kind of attention at iTunes or with Ticketmaster, and what we saw was the opportunity to promote the tour and tell people about the new record at the same time," Provident

Label Group senior VP of marketing and sales Ben Howard says.

Hall says the group is also customizing promotions for the major Christian retail chains. Consumers who purchase from Berean will get a free T-shirt, while Lifeway customers will get a free copy of Hall's book, "Lifestories."

At Family Christian Stores, whenever someone purchases "The Altar and the Door," a copy of Casting Crowns' first CD will be sent to a soldier in Iraq, and the

purchaser can write a personal message to be sent with the disc.

Since its debut, Casting Crowns has quickly become Christian music's top-selling act, and "The Altar and the Door" is expected to be one of the most in-demand titles during the fourth quarter. "They've continued to be successful because they've stayed on course," Howard says. "They haven't lost their focus on the church. People are drawn to their message, and they've stayed true to that focus." ...

founder/leader **Russ Freeman**, Howard was a former partner with **Michael Gardner** in artist management company GHR Entertainment. The company managed such R&B clients as Perry, the **Whispers**, **Howard Hewett**, Howard and **Keith Sweat**. Following Peak's joint venture with Concord Records in 2000 (the label was formerly distributed by GRP and Windham Hill), Howard exited GHR. Under her Andi Howard Entertainment banner, she still manages the Rippingtons, Marienthal and **Paul Taylor**.

Best-known for a string of R&B solo hits in the late '70s/'80s ("I'm So Into You," "Let the Feeling Flow," "Show & Tell") as well as duets ("Beauty & the Beast" with **Celine Dion**, "A Whole New World" with Belle), Bryson makes his Peak debut Oct. 2 with "Missing You." Comprising original songs—save for a cover of former Arista singer **Angela Bofill's** "I Try"—the album is Bryson's first in eight years. The set, particularly the title track, reintroduces the smooth and sensuous vocals that helped him click with female fans.

In keeping with partner Concord's alternative marketing philosophy and the digitally enhanced industry climate, Peak is already reaching out to bridal magazines and online wedding sites on behalf of the romantic track "I Promise I Do." It's one of four songs Bryson co-wrote for the album. "Some people are already using the song at their weddings," Howard says.

Currently on the Summer Storm '07 tour with labelmate **Norman Brown**, **Marion Meadows** and others, Bryson says singers of his generation are concerned with upholding a legacy and preserving a standard. "My style hasn't changed, and neither has people's desire to hear singers work their craft," he adds. "The decision to make this album [primarily] new material was conscious. I felt I could make a record that would be well-received by my core fans and would also allow me to be heard in a contemporary setting among the younger ilk."

As for Moore, she's recording an album that Peak expects to release in February 2008. The singer, married to fellow artist **Kenny Lattimore**, scored several R&B hits in the '90s including "Love's Taken Over," "It's Alright" and "Chanté's Got a Man." Rounding out Peak's urban/jazz roster are instrumentalists **Brown** and **Gerald Albright** plus R&B/jazz singer **Will Downing**. The latter's Peak debut ("After Tonight," Nov. 6) marks Downing's comeback after spending the better part of the year battling the muscular disease polyniomyositis. The title track from his album goes to urban AC radio Sept. 25.

Though she declined to reveal specifics, Howard says she is eyeing a couple of male R&B groups for Peak, which averages five to six releases per year. "We're always looking and not just focused on established acts," Howard adds. "If we're excited by someone who comes to us, we'll make room." ...



Real Talk

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Life After Death

Reggae Newcomer Channels 2Pac On VP Debut

A few months ago, I heard a reggae song called "Weh Dem a Do" on the radio but had no idea whose haunting voice was singing it. I eventually tracked down and e-mailed the contact for the artist, whose name is Mavado. And then I waited, and waited . . . and waited. Finally, about a month later, Mavado's manager called me back and I caught up with the artist at a West Indian restaurant in New York's West Village.

Mavado's debut album on VP Records, "Gangsta for Life," dropped this summer, and his single, "Dying," is spinning heavily on R&B/hip-hop WQHT (Hot 97) New York. Slouched in a booth, the lanky artist (real name: **David Constantine Brooks**) quietly shared that he's not obsessed with death, though his songs talk a lot about it, and that he's ready to give Sean Paul some mainstream competition.

"I want to be on MTV," Mavado says. "I want to be a reggae pop star."

The Kingston, Jamaica, native first met reggae icon Bounty Killer when he was 15, and he is still affiliated with the heavyweight's circle. Under Bounty's tutelage, Mavado, who took his name from the highbrow watch company, says he's learned to be sure of every business move he makes in order to build a solid career. And while his songs are melodious (and perfect for summertime festivals like Caribanna and New York's West Indian Day Parade), his lyrics are rife with violence.

Mavado's talks about death may stem from a serious run-in with the Jamaican police. According to the MC, when he turned himself in to the Kingston police earlier this year on charges about which he refused to elaborate, an officer tried to throw him through a glass window. Bracing the fall with his hand, Mavado lost three of his fingers, which were reattached during a hospital visit. But once at the hospital, the police said Mavado escaped.

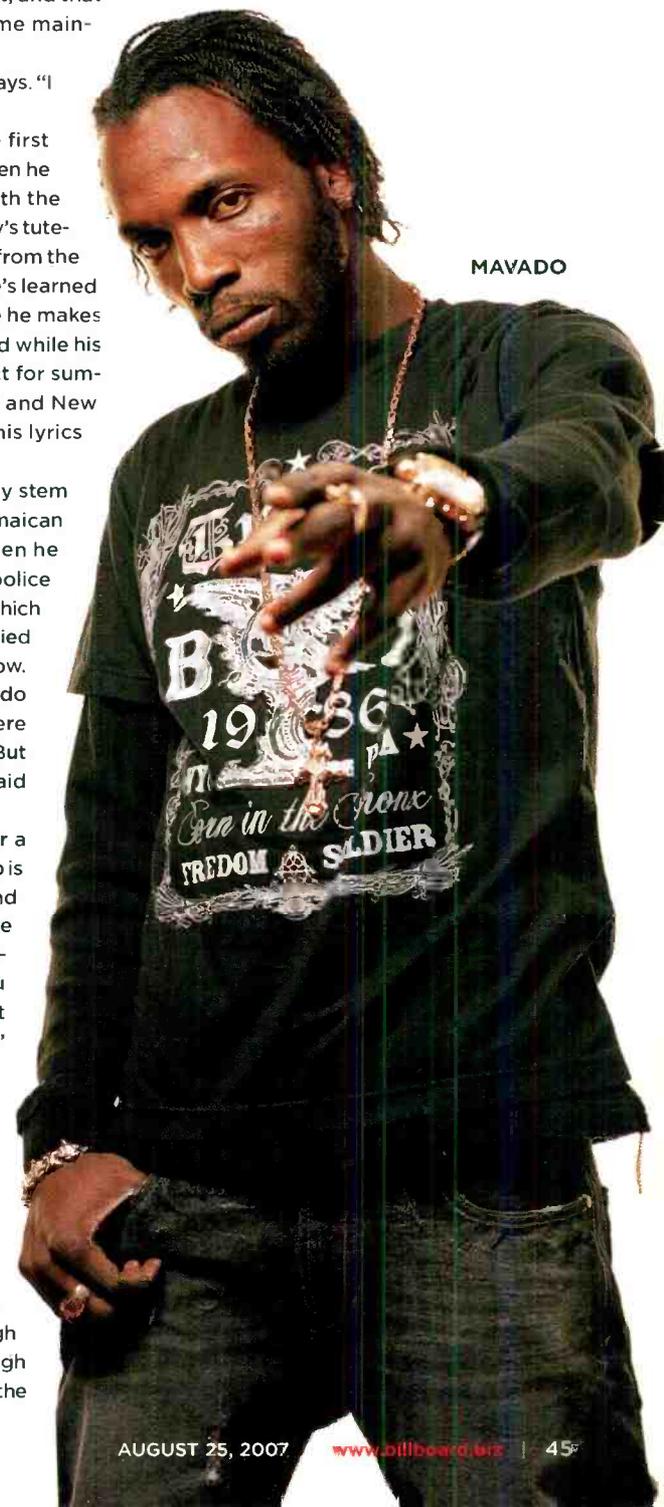
"The police say I'm wanted for a couple of things," says Mavado, who is still allowed to enter Jamaica. "And they tried to throw me through the window and get rid of me but I didn't go through. They say in life you must deal with death. So in the midst of life, you're in the midst of death."

Mavado associates himself closely with 2Pac, citing a bit of "So Many Tears" on his album.

"2Pac has been my idol for so many years," Mavado says. "He was a lot different than all of the other rappers because he had a different style and he lived it. When I checked up on 2Pac's life, most of the things he went through are the same things I'm going through now, like haters and problems with the

police. It's like I'm going through 2Pac's struggle with my own."

THE MISUNDERSTANDING OF LAURYN HILL: Lauryn Hill performed in my borough of Brooklyn, N.Y., last week. Unfortunately, along with a few thousand other people, I was shut out by the police barricades. However, I did hear that she was dressed in the vintage look she's donning lately and that the highlight was that she actually showed up. But according to my moles, her performance was uneven, as she scatted lyrics and in general alienated the crowd. I guess the only place we can find a solid new joint from Hill is on the "Surf's Up" soundtrack, which sports her song "Lose Myself." ...



MAVADO

ROCK BY SUSAN VISAKOWITZ

Doing It Their Way

The Go! Team Returns To Indie-Land

In 2004, U.K.-based Memphis Industries released the sample-heavy, intentionally lo-fi and daringly jarring "Thunder, Lightning, Strike," the Go! Team's debut full-length. The buzz was deafening, so in 2005, the label entered a joint venture with Sony BMG for the album internationally, with subsidiary Columbia inheriting it as a traditional licensee in the United States.

It's a turn of events that every band dreams of—unless that band is the Go! Team.

The brainchild of Ian Parton, the Go! Team was never supposed to be mainstream. Parton set out to make "dirty" pop songs—danceable, catchy tunes that were enveloped by chaos and besieged by left turns.

"It wasn't ever going to be a polished, radio-friendly outfit," Parton says. "That's why I went with Memphis. I would bring in a mix and they would tell me to go back and make it dirtier. That was a good sign."

The so-called "team" was actually a one-man operation for several years. Setting up in his parents' kitchen and working almost entirely on his own (brother Gareth helped with engineering), Parton dug through old records and started combining all his "favorite things," from detuned no-wave guitars to Motown brass, old-school hip-hop beats, action-movie soundtrack music and cheer-leading chants.

His work was refreshingly original and, despite Memphis

Industries' lack of financing at the time, the singles released leading up to "Thunder" made their way around the world. Parton, who says that "the plan was always to be a gang," put a band together in a matter of weeks in 2004. The live instrumentation and vocals were the final touches his music needed, and the sextet was off.

"Thunder" was nominated for Britain's prestigious Mercury Music Prize in 2005, but was still unavailable stateside. Sub Pop head of radio promotion Sue Busch had contacted Memphis Industries earlier about giving the album a home domestically, but had to pass once the depth of its sample list became clear.

"At that point in time we just



didn't have the muscle to pull it together and get all the samples cleared. It was just way too much money," Busch says.

But Memphis Industries co-founder Oliie Jacob saw an opening. He knew Parton was independent-minded, but "Sony put a ridiculous deal on the table and we saw the opportunity to get proper fund-

ing for the band and get them out of their day jobs. We decided on a joint venture for the one album, knowing it would help get Ian to a stage where he could later do a lot of smaller deals around the world with indie labels."

Parton says they were careful from the get-go. "We made sure we had lots of approvals. And

there were quite a few things we turned down to piss them off," he says. "Sony thought we weren't interested in selling records, but that wasn't true. We're just anxious about being presented a certain way. There were things they wanted to do that seemed a bit desperate. So we'd say no."

But what might be called a buying-in-without-selling-out strategy paid off. Though Columbia sold only 48,000 copies of "Thunder" in the States, according to Nielsen SoundScan, the album has made it to a quarter-million in international sales, according to Memphis Industries.

And now Jacob and Parton are celebrating the band's territory-by-territory deals with "clued-up" indie labels, plus a move in the States to Seattle-based Sub Pop.

Busch says Memphis Industries "got in touch as soon as the contract with Sony was up and the band was up for grabs again." This time, a far stronger Sub Pop and a much more manageable sample list for new album "Proof of Youth," due Sept. 10 in the United Kingdom and Sept. 11 stateside, meant the label wasn't going to let the Go! Team get away.

"The last few years have been very good to us, and we were able to come to the table with much more to offer," Busch says. "Their taste and the way they approach things, which is sort of guerrilla-indie style, is more in line with what we do here."

The Go! Team kicks off a 10-date U.S. tour in October, hits Europe in November and then heads to Japan in December. Lead single "Grip Like a Vice" is now making its way to specialty and college stations. ■■■

MAJOR HEAT WAVE Hot Hot Heat Finds Itself At Home On Sire

It was "childhood romance" that led Canadian rock outfit Hot Hot Heat to sign with Seattle's Sub Pop in 2001, according to lead singer Steve Bays.

"We grew up in a small town and didn't know anything about the music industry or major labels," he recalls. "All I knew was that Nirvana had signed to Sub Pop, and I thought that was cool."

Although Hot Hot Heat got its start as a screamo band, by the time it made contact with Sub Pop, its sound had mutated into what would soon be known as dance-punk. The band stood at the forefront of a movement that would explode on the

indie rock scene within another year.

Sub Pop head of A&R Tony Kiewel realized the band members were wet behind the ears and signed them to a "short deal," feeling that "they deserved to be able to grow. From the very start we had the sense this was a band that was destined to be on a bigger stage."

The label launched Hot Hot Heat with an EP, "Knock, Knock, Knock," and when full-length debut "Make Up the Breakdown" was released in 2002, Hot Hot Heat was already the new darling of the indie scene. The record has sold 280,000 copies,

according to Nielsen SoundScan.

"When that blew up, it was our biggest seller since Nirvana," Kiewel says. "It still probably ranks at No. 6 or so on our sales list."

Major labels started circling, and Bays says the band saw all the interest as "a lot of fun. You just want to keep moving forward. Although we saw the pros of being on an indie, we wanted the money to record songs the way we wanted to, and we wanted to get the music out to a more general audience."

But after inking with Warner Bros. imprint Sire, 2005's "Elevator" stalled at retail, shifting 75,000 fewer copies than its predecessor.

"I don't know what results we were hoping for exactly, but our main goal is always just to earn the ability to make the next record, and we've done that," Bays says.

New album "Happiness Ltd.," which arrives Sept. 11, is a polished, mostly uptempo alternative rock affair and may prove a better fit for modern rock radio than the more pop-oriented "Elevator." "I wouldn't change labels right now," Bays says. "The team we have is really good, and we're still interested in reaching that larger audience."

Kiewel thinks Warner is doing "a fantastic job" for Hot Hot Heat and points to the label's success with such acts as the Flaming Lips and Built to Spill, which mainly attract an indie rock audience. "For Built to Spill, their transition from an indie was almost flat," he says. "Most bands aren't going to go straight to gold just from that major-label move."

But for Hot Hot Heat, arenas are the goal. "There are a lot of bands that I wouldn't advise to leave the indie world for a major," Bays says. "But we don't want to play clubs. We love the big audiences."

—SV



THE BILLBOARD REVIEWS

ALBUMS

HIP-HOP

TALIB KWELI

Ear Drum

Producers: *various*
Blacksmith/Warner Bros.

Release Date: *Aug. 21*

▶ If there's any criticism to be made of Talib Kweli's fourth full-length set, it's the length—20 tracks crammed to capacity on a single CD, not uncommon in hip-hop but still a stultifying amount of material that does something of an injustice to the best stuff. Much of that is frontloaded, at least, including the trance-y social commentary "My Weather Report," the quick-spitting "Hostile Gospel," the Will.i.am-produced club track "Say Something" and the lushly woven "Country Cousins" with UGK. But there are more killers later on, including the soulful, Pete Rock-helmed "Holy Moly," Norah Jones' smooth cameo on the come-on "Soon a New Day," the socio-economic treatise "More or Less" and the churchy "Oh My Stars" with Musiq. There are enough different feels and flows to dazzle listeners with Kweli's dexterity, but some judicious editing could have produced something perhaps even more impressive.—GG

GALACTIC

From the Corner to the Block

Producers: *Count, Ben*

Ellman, Galactic
Anti-

Release Date: *Aug. 21*

★ On 2003's "Ruckus," Galactic enlisted producer Dan the Automator to tie down the group's jam-bandiness and focus on Stanton Moore's thumping, looped beats. "Corner" is sort of like that record's older cousin, as it finds Galactic enlisting a monster guest list of MCs to rock over its densest grooves to date. You'd think the results would vary more than they do: Lyrics Born is in full machine-gun mode on the metallic "What You Need," the Coup's Boots Riley turns "Hustle Up" into a party anthem with a twist of rage, and Gift of Gab glides on "The Corner" with no seeming effort. Still, the hook here is marrying such vocal talent with authentic NOLA-ism: the reinvigorated Juvenile and the Soul Rebels Brass Band make for a startlingly sharp mash-up on the title track, and Trombone Shorty and Big Chief Monk Boudreaux lock automatically into their humid but no less mighty grooves.—JV

POP

JONAS BROTHERS

Jonas Brothers
Producer: *John Fields*
Hollywood

Release Date: *Aug. 7*

▶ While teens Joe, Kevin and Nick Jonas have yet

RILO KILEY

Under the Blacklight

Producers: *Jason Lader, Mike Elizando, Rilo Kiley*
Warner Bros.

Release Date: *Aug. 21*

On its proper Warner Bros. debut, Rilo Kiley follows up the success of 2004's "More Adventurous" with a slickly produced, eclectic batch of songs on "Under the Blacklight." The 11-track set ranges from bouncy, shimmering disco ("Breakin' Up"), to hazy shoegaze ("Dreamworld") and sleazy, Heart-inspired funk ("The MoneyMaker"). Lyrically, always-astute frontwoman Jenny Lewis tackles everything from Los Angeles' porn industry to underage cybersex, all the while sounding as charmingly sweet-voiced as ever. Ultimately, the change in direction will likely raise a few eyebrows among some diehard fans, which isn't to say the songs here aren't noteworthy in their own right. In any case, the irresistible, '60s-inspired pop of "Silver Lining" is Rilo Kiley at its finest and should please even the most cynical of critics.—JM



to establish a top 40 presence with the fortitude of similarly cast punk/pop bands, don't bother telling MTV or Radio Disney fans. Their Columbia debut, 2006's "It's About Time," moved a mere 41,000 copies, but already, new tracks "S.O.S." and "Hold On" are top 10 at Radio Disney. The album is a pristine production of consistently singable noggin-bopping, guitar-grinding refrains. In addition to the aforementioned singles, lovesick ballads "When You Look Me in the Eyes" and "Hello Beautiful" nourish youthful hormones, while thumpfest "That's Just the Way We Roll" and pop frolic "Australia" evince further potential. Add electrifying live presence—with idol appeal of pretty-boy lead singer Joe—and the Jonas Brothers check off all components for pop stardom.—CT

COUNTRY

JOE NICHOLS

Real Things

Producers: *Mark Wright, Brent Rowan*
Universal Records South

Release Date: *Aug. 21*

★ Joe Nichols' fifth release of original music is a pleasant collection of country songs that finds him channeling everyone from Merle Haggard (on several tunes) and Ronnie Dunn to George Strait and Randy Travis. Made up of mostly midtempo songs, the album conjures the loping style of Don Williams at his best.

"Who Are You When I'm Not Looking" is an engaging plea to get to know a lover better, while first single "Another Side of You" is a tender look at love in the tradition of Travis. "My Whiskey Years" finds the singer facing personal demons, while "Let's Get Drunk and Fight" will likely be a singalong favorite at concerts and on jukeboxes. "If I Could Only Fly," the song Haggard sang for Tammy Wynette's memorial service, is handled well with assistance from Lee Ann Womack.—KT

JAZZ

FLORATONE

Floratone

Producers: *Tucker Martine, Lee Townsend*
Blue Note

Release Date: *Aug. 14*

★ Throughout his career, guitarist Bill Frisell has worn a coat of many colors, ranging from red-seared rock in John Zorn's mid-'80s "Cobra" game pieces to his earth-toned roots music fascination following his 1997 bluegrass-jazz "Nashville" masterwork. But he's never participated in the freewheeling kind of creative convergence spotlighted on "Floratone." Frisell springs loose by collaborating with drummer Matt Chamberlain on a playground of sprawling spontaneity that co-producers Tucker Martine and Lee Townsend then sliced, stitched and looped together into 11 grooved songs.

Frisell later embellished some with horn and string arrangements, while bassist Viktor Krauss entered into the pot-pourri of sounds to firm up the rhythmic foundation. The result is a soundscape bonanza infused with a mélange of jazz, country, dub reggae, funk, rock and ambient music. Highlights include the blues-smeared "Louisiana Lowboat," the chilled "Swamped" and the reverberating title track.—DO

ROCK

ARCHITECTURE IN HELSINKI

Places Like This

Producer: *James Cecil Polyvinyl*

Release Date: *Aug. 21*

★ The band's unlikely moniker is actually apt; the relentlessly jaunty twee dance rock on this Australian octet's third album does somehow call to mind mid-century mod Scandinavian cityscapes. Buffed to a shine after AIH mastermind Cameron Bird decamped to Brooklyn, "Places" opens with cowbells and an excellent '80s TV theme song-ready synth riff on "Red Turns White," while "Heart It Races" clinks and rings pleasingly with faux steel drums. Yo La Tengo, Belle and Sebastian and the Polyphonic Spree, all of whom have shared bills with AIH, couldn't have found a more copacetic opening band. Aside

from moments where the wackiness gets too overwrought (kid song sound-alike "Underwater," the Muppets-y "Like It or Not"), "Places" really struts when snarkless electro is in the fore, and a disco high-hat or sunny, guitar-led rock dominates, as on "Debbie" and "The Same Old Innocence."—JL

LATIN

JEREMIAS

Un Día Más En el Gran Circo

Producer: *Sebastian Krys*
Universal Music Latino

Release Date: *Aug. 14*

★ On his third album, singer/songwriter Jeremias takes his smart, well-crafted pop and leaves it out in the sun for a while, letting its vintage Beach Boys and Beatles tones come to the surface. Among the many treats are the album's anthemic title track, a gorgeous blend of strings, organ, psychedelia and even reggae that somehow comes off seamless. It's a fitting opening to an album full of artful touches, like the bouncy bridge on "Juan de Afuera," the whimsical strings and clipped delivery of "Yo No Busco Nada Más" and the wah-wah guitar and B3 intro to "Promesa de Amor." The more adventurous the album gets, the more it sticks with you, and though single "Tú" possesses lyrics more po-

continued on >>p48

TRAVIS TRITT

The Storm

Producers: *Randy Jackson, Travis Tritt*

Category 5 Records

Release Date: *Aug. 21*

Randy Jackson's claim that it qualifies as "blue-eyed soul" is a stretch (not enough falsettos), but Travis Tritt's new set certainly has some funk-flirting moments: most blatantly, the Richard Marx cover "You Never Take Me Dancing" and audacious beefcake bump-and-grind "Rub Off on Me," borderline porn for housewives with barely embellished R&B backup singers stretching out the climax. More typical is a bluesful batch of Southern-rock marital strife, turning notably intense in kicked-out-of-the-house Nickelback cover "Should've Listened" and cheating-in-the-next-room Hank Williams Jr. cover "The Pressure Is On." Beyond that, there's a gospel number about God and liquor, a celebratory two-step swinging like Skynyrd, more Marx boogie kept light with tralal-las and plenty of sentimental Dianne Warren and Rob Thomas sap. Very good album, but Randy: Songwriting partners like these add up to an AC or AOR move.—CE



AS I LAY DYING

An Ocean Between Us

Producer: *Adam Dutkiewicz*
Metal Blade

Release Date: *Aug. 21*

Metalcore star As I Lay Dying

explained that the loose theme

behind "An Ocean Between Us" addresses the divide between public expectations and the band's own idea of success. It takes this idea to heart with such titles as "I Never Wanted" and the defining "This Is Who We Are," along with pushing into new sonic directions that abandon the somewhat linear atmosphere of breakthrough album "Shadows Are Security." The band drops in pleasant surprises like a ripping guitar solo during the menacing "Comfort Betrays" and a pounding, melodic bridge on the title track instead of the expected breakdown. "Within Destruction" is brooding and sonorous, while "Wrath Upon Ourselves" is a startling burst of mathcore that rips a page from the Dillinger Escape Plan. Whatever the differences between As I Lay Dying's personal desires and what its fans demand, this album surely act as a bridge.—CLT



THE BILLBOARD REVIEWS

SINGLES

from >>p47

etic than most pop radio ballads, it's on the rest of the album where the biggest rewards are found.—ABY

CRUZ MARTÍNEZ PRESENTA: LOS SUPER REYES

El Regreso de los Reyes

Producer: Cruz Martínez

Warner Music Latina

Release Date: Aug. 14

★ After his much-publicized breakup with longtime creative partner A.B. Quintanilla, with whom he'd launched the phenomenally successful Kumbia Kings nearly a decade ago, Cruz Martínez releases his debut as a solo bandleader. Although Martínez has the rights to the Kumbia Kings name, he's chosen to call his group Los Super Reyes on this first album. But the sound of the troupe remains linked to the Kumbia Kings in its mix of Mexican cumbia with abundant doses of funk, some R&B and pop, as well as a few English tracks. The selling points are soulful ballads and fast-paced, disco-ish cumbias like first single "Muévelo," an easy club hit with Middle Eastern strains. But those looking for a clear departure or a brand-new sound aren't going to find it here.—LC

ELECTRONIC

CARIBOU

Andorra

Producer: Dan Snaith

Merge

Release Date: Aug. 21

★ Like lighting a million sparks to illuminate a room, Caribou mastermind Dan Snaith pieces together dozens of good ideas to craft one pretty song after another. Each track on "Andorra" revolves around different rhythmic ideas, from the sunny, '50s-styled jingle bells on opener "Melody Day" to the cold lo-fi beatbox

of "Irene" to the shoegazey, epic splendor of "Eli." Snaith then seems to add or subtract from each sequence with snippets of melodies, filling the gaps with synthesizers, his relaxed vocals and even an orchestra ("Desiree"). This effort sounds lovingly and intricately assembled and, while it comes off a bit sleepy at times, it's hard to resist so many smart melodic structures. Consumed in a busy lounge or with a pair of headphones, this set is a safe bet for any listener.—KH

REGGAE

TOOTS & THE MAYTALS

Light Your Light

Producers: Zedig, Toots

Hibbert

Fantasy

Release Date: Aug. 28

Big-voiced reggae pioneer Toots Hibbert uses "Light Your Light" to powwow with friends, revisit some road staples and pay respect to fellow Jamaican musical giants (Clement "Coxsone" Dodd, the Skatalites). The first two tracks are very much vehicles for Derek Trucks ("Johnny Coolman") and Bonnie Raitt ("Premature"), and it's not until a cover of Otis Redding's "Pain in My Heart" that you fall into the funky Kingston groove. However Tootsified, Ray Charles' "I Got a Woman" suffers from oversaturation of the late singer's legend—even if Hibbert is better-suited than most to pull off such a bold cover. Sweetened by classic roots-reggae female backing vocals, the prayer-like "I See the Light" and the nostalgic "Do You Remember"—both barely midtempo—and a take on the Skatalites classic "Guns of Navarone" are the unlikely highlights from this inconsistent outing.—WO

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.

POP

BACKSTREET BOYS

Inconsolable (3:36)

Producer: Emmanuel

Kiriakou

Writers: J. Cates, E. Kiriakou, L. Robbins

Publishers: various

Jive

▶ Many acts whose greatest success was in a previous era attempt resurrection by aligning with du jour producers, hoping to prove how capable they are of "evolving"—often resulting in a square peg in a round hole. Thankfully, Backstreet Boys continue to sanction their innate strengths: permanent-ink melodies and incomparable harmonies. "Inconsolable" was written by the team that delivered Nick Lachey's hit "What's Left of Me" and the result is an eloquent ballad befitting their priceless catalog. Make no mistake, 25-year-olds who found true love in BSB a decade ago will swoon over their return (sadly, sans former member Kevin Richardson). Top 40 is likely to overvalue its youth demo and dismiss this, but who needs it anymore? Backstreet's back, and as illustrious as ever.—CT

PRINCE

Guitar (3:37)

Producer: Prince

Writer: Prince

Publisher: NPGMC

NPG/Columbia

★ Prince is ready to rock and he's not holding back. On "Guitar," he unleashes his most electric single since "Purple Rain." Dumping R&B for blistering rock, the track marries an overdriven, early-U2 riff with grinding blues licks, à la Hendrix, as one wild solo chases another over crashing drums. "I love you baby, but not like I love my guitar," the maestro sings with a devilish smile as honeyed multi-track vocals pour some sugar over the raw mix. Pop and R&B radio may gasp at this electrifying, live-sounding guitar-hero workout, but it's unlikely anyone will resist its musical genius and sheer sonic power.—SP

R&B

DAVID BANNER

FEATURING LIL WAYNE, AKON, SNOOP DOGG

Speaker (3:50)

Producer: L. Crump

Writers: L. Crump, A. Thiam, C. Broadus, D. Carter Jr.

Publishers: various

SRG/Universal Motown

▶ David Banner's multiple talents and philanthropic efforts have established him as one of hip-hop's brightest, best-loved artists. Production credits have teamed him with a who's who of contemporary acts, his acting chops landed him a role in the upcoming "Incredible Hulk" and an animated series on Cartoon Network and his huge heart has led to restoration efforts for victims of Hurricane Katrina and assistance for youth in his native Jackson, Miss. Despite such a busy schedule, Banner managed to unite top artists Lil Wayne, Akon and Snoop Dogg for club-friendly "Speaker." Each artist takes a round doing what they do best, resulting in a party favorite that will add to Banner's hit catalog. With next album "Greatest Story Ever Told" readying for a third-quarter release, Banner is already set up for his next round of success.—CP

RAY LAVENDER

My Girl Gotta Best Friend (4:23)

Producer: A. Thiam

Writers: R. Lavender,

A. Thiam

WILL.I.AM

I Got It From My Mama (3:57)

Producer: Will.i.am

Writer: Will.i.am

Publisher: not listed

Interscope

While sexist lyrics are a weighty topic in hip-hop circles, "I Got It From My Mama" is so destined to be a mantra to grip pop culture at large that we beg exception to good taste in favor of sheer infectious moxie. The debut solo outing from Will.i.am is comic genius, as the Black Eyed Peas' super-producer sings and raps about the generosity—or not—of genetics in determining a lady's physical charms. Accompanying videoclip is hedonistically ribald and again riotously amusing, as Will sits on a beach and (quite literally) points to those attributes that equate hotness among a squadron of writhing bikini-clad minxes. Back to class' calling card is going to be rated PG-13 this year, perhaps to the chagrin of schoolmarms, but there's no avoiding it: "Mama" is about to blanket airwaves like a tidal wave.—CT



Publishers: various

Kon Live/Upfront/Geffen

★ Ray Lavender may be an unfamiliar name at R&B, but with controversial single "My Girl Gotta Best Friend" heating up urban radio, this street hit is destined to foster mainstream attention in a hasty minute. Endorsed by fellow media scapegoat Akon, Lavender is the rookie male crooner signed to Kon Live and featured male R&B artist for Geffen. "Girlfriend" is the storied account of finding his significant other has another lover—which happens to be a lady. Lavender makes light of the situation, proclaiming, "Having two chicks is better than no chicks." Accompanied by hypnotizing production

from Akon, both contribute to a sure breakthrough at top 40, as long as the subject matter doesn't scare off programmers (the label has already changed the title from "My Girl Gotta Girlfriend"). In any case, Lavender's debut is an early indication that Kon Live's dominance will continue into fall.—CP

ROCK

THE WHITE STRIPES

You Don't Know What Love Is (You Just Do as You're Told) (3:54)

Producer: Jack White

Writers: J. White, M. White

Publisher: Peppermint

Stripe, BMI

Third Man/Warner Bros.

▶ Teetering between brittle and melodic is what the White Stripes do best, and the second single from "Icky Thump" strikes a sweeter balance than the previously released title track. The duo works their White magic with minimal instrumentation, ascending one punctuated chord at a time into a curling electric guitar lick, gently scolding, "You're not hopeless or helpless, and I hate to sound cold." While the song is potent enough sandwiched between stronger parts of the album, the sheer muscle of the first single leaves "You Don't Know What Love Is" a possibly weaker contender for radio. That said, the Stripes are still more solid than the majority of their chart brethren.—SK

TRISHA YEARWOOD

Heaven, Heartache and the Power of Love (3:48)

Producer: Garth Fundis

Writers: C. Mills, T. Sillers

Publishers: MXC/Still Working for the Woman, ASCAP, Ensing/Fine Like Wine, BMI

Big Machine
Trisha Yearwood's bow on Big Machine is a musical tour de force that serves as a clear reminder of her status as one of country music's first ladies. The singer's rich, sultry vocal is as affecting on an achingly vulnerable ballad as it is here, ripping through a raucous uptempo number. Penned by Clay Mills and Tia Sillers, the tune about life and love provides Yearwood a feisty platform to work her vocal magic. During her tenure with MCA, she defined an era via such career-shaping hits as "She's in Love With the Boy," "The Song Remembers When" and "How Do I Live." This potent single demonstrates that the best could be yet to come.—DEP



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BILLIE'S BOUNCE

>> A remix of "But Beautiful" puts the late, great Billie Holiday at No. 42 on Hot Dance Club Play. It's the jazz singer's first entry on any Billboard singles chart since May 12, 1945, when "Lover Man (Oh Where Can You Be?)" was No. 5 on Most Played R&B Records.

YANKEE'S LEAGUE

>> Daddy Yankee jumps 3-1 on Latin Rhythm Airplay as "Ella Me Levanta" becomes his fourth chart-topper, the most by any lead artist on that 2-year-old chart. His three previous No. 1s rec the list for a combined 31 weeks.



HE 'MADE IT'

>> Marvin Sapp gets his first No. 1 on Hot Gospel Songs at billboard.biz, as "Never Would Have Made It" leaps 3-1 with a gain of 125 plays. The five-spot jump is the biggest leap to the summit since Nielsen BDS began tracking gospel radio in April 2005.

CHART BEAT

>> If Carrie Underwood was the sole season-four "American Idol" contestant to chart, it still would have been a worth-while season. Until this week, that season yielded the fewest number of chart-worthy artists (not counting the just-completed sixth season, as the finalists beyond the top two haven't even had a chance to sign to labels yet). Thanks to the debut of fourth-season finalist Constantine Maroulis, who uses just his first name on his self-titled debut, on The Billboard 200, season four at least now equals season two by producing four chart-worthy singers.

>> Fred Bronson also reports on the return of Chaka Khan to Hot R&B/Hip-Hop Songs after an absence of more than 10 years as a lead artist.

Read Fred Bronson every week at billboard.com/fred.

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

UGK Keeps Hip-Hop On Top; 'Pepper' Bowls L.A.

For the second week in a row, the No. 1 album on The Billboard 200 belongs to an act that saw its first chart ink under a different moniker 15 years ago. The twist is we're talking about two different chart-toppers.



This time, the throne belongs to the group that charted early as **Underground Kingz**, but known for most of its career as **UGK**. With a career-best Nielsen SoundScan week, the rap duo replaces **Common** at No. 1.

Underground Kingz first dented Billboard's album charts in late 1992, as "Too Hard to Swallow" went on to peak at No. 14 on Top Heatseekers and No. 37 on Top R&B/Hip-Hop Albums.

Earlier in 1992, the Kingz credited a

single called "Something Good" to UGK. The duo reverted to those initials when 1994 album "Supertight" reached stores.

This marks UGK's fifth top 10 on Top R&B/Hip-Hop Albums, but its first No. 1 on that list, as well as its first top 10 on The Billboard 200.

The new "Underground Kingz" starts with 160,000 copies. Its previous best sales week happened when 2001 set "Dirty Money" entered the big chart at No. 18 in late 2001 with an opener of 98,000, but its highest prior peak on that list belonged to 1996 album "Ridin' Dirty," which opened at No. 15 on 67,000 copies.

With newcomer **Plies** starting at No. 2 (96,000 units), this marks the first time since the Sept. 17, 2005, issue—when albums by **Kanye West** and **Tony Yayo** bowed—that new rap entries owned The Billboard 200's top two slots.

That will not be the case next issue, as the soundtrack to Disney Channel's "High School Musical 2" is warming up in the bullpen for what might be the largest sales week in the first eight months of 2007 (see story, page 6).

NEW TOYS: Earlier this year, **Linkin Park's** "Minutes to Midnight" became the first No. 1 album to be available in

the Music Video Interactive format. This issue's bow at No. 5 by the **Jonas Brothers** inaugurates another interactive configuration, as their Hollywood debut is available only on CDVU+.

Discs from the new configuration play on normal CD players, but when launched on a computer, the new "Jonas Brothers" reveals printable photos, videoclips, lyrics and album credits.

The Jonas Brothers spent a week on The Billboard 200 with an earlier album. Exactly one year ago, the group's Daylight release through Columbia, "It's About Time," entered at No. 91 with 10,000 sold. This new self-titled outing sells 69,000 in its first week.

IT WAS 40 YEARS AGO: The Hollywood Bowl commemorated the 40th anniversary of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album. The Aug. 10-11 concerts featured a start-to-finish performance of the album's playlist by **Cheap Trick**, with assists from **Aimee Mann**, **Joan Osborne**, **Gomez** vocalist **Ian Ball**, Beatles engineer **Geoffrey Emerick** and the **Hollywood Bowl Orchestra**, among others.

Aside from drawing two sold-out crowds, the event attracted widespread

coverage in Los Angeles newspapers and on evening newscasts. Consequently, the Fab Four's fabled album more than doubled its sales in the L.A. metro market, posting a 108% gain in that locale, according to Nielsen SoundScan.

Los Angeles accounts for 13.3% of the album's sales during the tracking week, as the set bullets 24-20 on Top Pop Catalog Albums. In the prior week, L.A. stores accounted for almost 7% of the album's U.S. sales.

HIS MOVE: In these fast-changing times, if I reported the career transition of every longtime associate I know, I wouldn't have room here to analyze album sales. I make an exception for **Larry Bole**, who is exiting Warner Bros. in a label revamp after his remarkably long run of 28 years and five months, because our friendship even predates my Billboard tenure.

Bole was a Cleveland-based regional marketing manager for most of the time I've known him, but he was a promotion man for the Bunny when we first met during my stint as music director/announcer at a little jazz radio station in Columbus, Ohio. A class act since day one, I wish him the best in his next chapter.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,039,000	894,000	15,232,000
Last Week	8,274,000	892,000	15,219,000
Change	-2.3%	0.2%	0.1%
This Week Last Year	9,359,000	542,000	10,489,000
Change	-14.1%	64.9%	45.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	325,478,000	279,286,000	-14.2%
Digital Tracks	343,423,000	507,684,000	47.8%
Store Singles	2,544,000	1,444,000	-43.2%
Total	671,445,000	788,414,000	17.4%
Albums w/TEA*	359,820,300	330,054,400	-8.3%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES



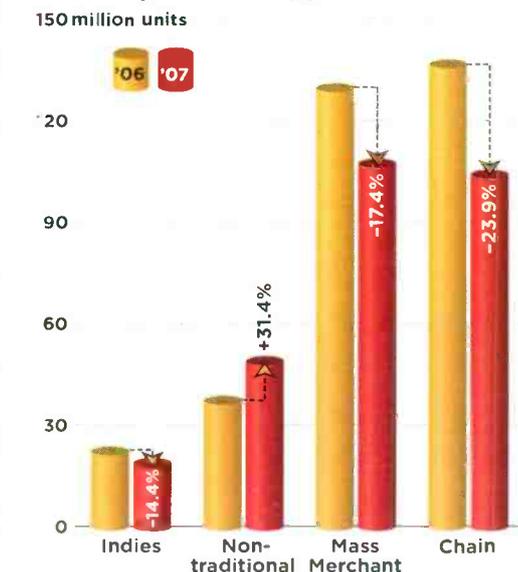
SALES BY ALBUM FORMAT

CD	306,170,000	249,555,000	-18.5%
Digital	17,938,000	28,907,000	61.1%
Cassette	809,000	207,000	-74.4%
Other	561,000	617,000	10.0%

For week ending Aug. 12, 2007. 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



AUG 25 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	UGK WALT DISNEY/HOLLYWOOD 000465 (18.98)	Underground Kingz		1
2	NEW	1	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
3	3	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		3
4	5	4	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		4
5	NEW	1	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	Jonas Brothers		5
6	4	2	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray		6
7	1	2	COMMON G O D / G E F F E N 009362/IGA (13.98)	Finding Forever		7
8	9	6	FERGIE WILL I.A.M./A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess		8
9	8	5	T.I. GRAND HUSTLE/ATLANTIC 202172/AG (18.98)	T.I. Vs T.I.P.		9
10	2	2	KORN VIRGIN 03878* (18.98)	Untitled		10
11	7	2	KIDZ BOP KIDS RAZOR & TIE 89151 (18.98)	Kidz Bop 12		11
12	10	8	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98)	Minutes To Midnight		12
13	12	9	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		13
14	6	2	SEAN KINGSTON BELUGA HEIGHTS/KOCH EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		14
15	14	11	NICKELBACK ROADRUNNER 818300 (18.98)	All The Right Reasons		15
16	13	13	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift		16
17	16	14	RIHANNA SRP/DEF JAM 008966*/DJMG (13.98)	Good Girl Gone Bad		17
18	15	12	BON JOVI MERCURY/ISLAND 008902/UMGN/DJMG (13.98)	Lost Highway		18
19	18	17	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		19
20	11	3	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth		20
21	19	19	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		21
22	17	10	PLAIN WHITE T'S FEARLESS 000377/HOLLYWOOD (11.98)	Every Second Counts		22
23	22	16	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		23
24	25	38	TIM MCGRAW CURB 78974 (18.98)	Let It Go		24
25	23	23	AVRIL LAVIGNE RCA 0374 RMG (18.98)	The Best Damn Thing		25
26	21	15	KELLY CLARKSON RCA 06900/RMG (18.98)	My December		26
27	20	27	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		27
28	33	45	GREATEST SOUNDTRACK GAINER WALT DISNEY 861426 (12.98)	High School Musical		28
29	26	29	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		29
30	27	25	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		30
31	28	26	SOUNDTRACK WALT DISNEY 861695 (18.98)	Hannah Montana		31
32	31	33	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)		32
33	24	18	THE WHITE STRIPES THIRD MAN 162940*/WARNER BROS. (18.98)	Icky Thump		33
34	35	39	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		34
35	37	35	FABOLOUS DESERT STORM/DEF JAM 008182*/DJMG (13.98)	From Nothin' To Somethin'		35
36	38	21	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		36
37	32	28	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		37
38	36	30	TOBY KEITH SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy		38
39	39	41	ALY & AJ HOLLYWOOD 182642 (18.98)	Insomniatic		39
40	40	31	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You		40
41	29	22	THE SMASHING PUMPKINS MARTHA'S MUSIC REPRISE 138620/WARNER BROS. (18.98)	Zeitgeist		41
42	NEW	1	FUEL EPIC 00952/SONY MUSIC (17.98)	Angels & Devils		42
43	45	53	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!		43
44	42	36	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		44
45	46	42	BIG & RICH WARNER BROS. (NASHVILLE) 43255/WRN (18.98)	Between Raising Hell And Amazing Grace		45
46	44	24	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		46
47	47	71	RASCAL FLATTS LYRIC STREET 185075/HOLLYWOOD (18.98)	Me And My Gang		47
48	53	50	MICHAEL W. SMITH REUNION 10109 (17.98)	Stand		48
49	54	65	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride		49
50	50	49	GWEN STEFANI INTERSCOPE 008099*/IGA (13.98)	The Sweet Escape		50



Singer, who turns 20 in November, debuts with 11,000 on the strength of her "White Up" single. The song rises 46-44 on The Billboard Hot 100.

Drowning Pool charts for the first time since 2004, selling 10,000. Ryan McCombs is now the third person to front the band.



Former "American Idol" contestant—and current "Bold and the Beautiful" co-star—bows with his self-titled solo debut (9,000).



Metal quartet, currently on the road with the Vans Warped tour, sees its sophomore album enter with 9,000 sold.



Band returns with its fourth studio set, a new singer (Toryn Green) and a new drummer (Tommy Stewart). Album starts with 15,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	34	7	SUM 41 ISLAND 008887/DJMG (13.98)	Underclass Hero		51
52	41	20	BILLY RAY CYRUS WALT DISNEY 000707 (18.98)	Home At Last		52
53	59	71	PINK LAFACE 80320/ZOMBA (18.98)	I'm Not Dead		53
54	51	52	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007988*/UMRG (13.98)	Konvicted		54
55	NEW	1	SLIGHTLY STOOPID STOOPID 01 (15.98)	Chronchitis		55
56	63	61	VARIOUS ARTISTS SIDEONEJIMMY 1331 (19.98)	Vans Warped Tour: 2007 Tour Compilation		56
57	57	62	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High		57
58	NEW	1	KAT DELUNA EPIC 04023/SONY MUSIC (13.98)	9 Lives		58
59	66	57	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls		59
60	61	82	SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	Once		60
61	49	47	VELVET REVOLVER RCA 88859/RMG (18.98)	Libertad		61
62	NEW	1	OKKERVIL RIVER JAGJAGUAR 110* (15.98)	The Stage Names		62
63	58	55	SPOON MERCURY 295* (15.98)	Ga Ga Ga Ga Ga		63
64	NEW	1	DROWNING POOL ELEVEN SEVEN 140 (15.98)	Full Circle		64
65	56	54	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless		65
66	72	80	FLYLEAF A&M/OCTONE 650005/IGA (9.98)	Flyleaf		66
67	64	64	LIFEHOUSE Geffen 009153/IGA (13.98)	Who We Are		67
68	60	58	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum		68
69	80	86	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		69
70	85	92	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me		70
71	68	63	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality		71
72	67	74	CHRISSETTE MICHELE DEF JAM 008774/DJMG (10.98)	I Am		72
73	NEW	1	THIRD DAY ESSENTIAL 10859 (18.98 CD/DVD)	Chronology, Volume Two: 2001-2006		73
74	71	66	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		74
75	NEW	1	CONSTANTINE 6TH PLACE 1078 (17.98)	Constantine		75
76	75	69	BONE THUGS-N-HARMONY FULL SURFACE INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		76
77	87	75	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		77
78	77	73	HINDER UNIVERSAL REPUBLIC 005390/UMRG (13.98)	Extreme Behavior		78
79	92	85	NELLY FURTADO MOSLEY/GEFFEN 006300*/IGA (13.98)	Loose		79
80	86	78	TIM MCGRAW CURB 78991 (18.98)	Greatest Hits Vol 2: Reflected		80
81	NEW	1	THROWDOWN TRUSTKILL 94 (13.98)	Venom & Tears		81
82	62	84	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		82
83	105	2	SOUNDTRACK GEFFEN/MGA 009481/IGA (10.98)	Bratz		83
84	90	166	JOSH GROBAN 143/REPRISE 44435/WARNER BROS. (18.98)	Awake		84
85	65	51	INTERPOL CAPITOL 76538* (18.98)	Our Love To Admire		85
86	83	67	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell		86
87	89	76	OZZY OSBOURNE EPIC 06334/SONY MUSIC (18.98)	Black Rain		87
88	43	2	MANDISA SPARRROW 85720 (17.98)	True Beauty		88
89	30	2	THE STARTING LINE VIRGIN 53613 (12.98)	Direction		89
90	88	81	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing		90
91	79	77	VARIOUS ARTISTS RAZOR & TIE 89163 (18.98)	Monsters Of Rock: Platinum Edition		91
92	70	46	YELLOWCARD CAPITOL 98153 (18.98)	Paper Walls		92
93	76	89	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio		93
94	55	43	PAUL MCCARTNEY MPL/HEAR 30348/CONCORD (18.98)	Memory Almost Full		94
95	91	88	FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	The Reminder		95
96	69	34	TEGAN AND SARA VAPOR/SIRE 257532/WARNER BROS. (13.98)	The Con		96
97	93	91	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington		97
98	96	107	MY CHEMICAL ROMANCE REPRISE 44427/WARNER BROS. (18.98)	The Black Parade		98
99	74	59	SOUNDTRACK WARNER BROS. 220348 (13.98)	Transformers: The Album		99
100	101	98	ALISON KRAUSS ROUNDER 810555 (17.98)	A Hundred Miles Or More: A Collection		100

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	154	ALY & AJ	39	BEASTIE BOYS	136
RYAN ADAMS	109	MARC ANTHONY	32	THE BEATLES	101
TRACE ADKINS	187	RODNEY ATKINS	86	DIERKS BENTLEY	153
AKON	54	AVENTURA	150	BEYONCE	74
JASON ALDEAN	65	BAD RELIGION	169	BIG & RICH	45
GARY ALLAN	177	SARA BAREILLES	186	CORBIN BLEU	145
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HARMONY	76	CARROLL	176	MILEY CYRUS	4
BON JOVI	18	CASTING CROWNS	200	DADDY YANKEE	139
BOYS LIKE GIRLS	59	CELTIC WOMAN	158	SHOP BOYZ	71
BREAKING BENJAMIN	134	KENNY CHESNEY	93	FALL OUT BOY	30
MICHAEL BUBLE	27	ERIC CHURCH	175	DAUGHTRY	30
BUCKCHERRY	117	CURR	175	KAT DELUNA	58
		KELLY CLARKSON	26	FANTASIA	184
		COMMON	7	ENRIQUE IGLESIAS	110
		CONSTANTINE	75	INCIJUBUS	138
		DROWNING POOL	64	INTERPOL	85
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				GYM CLASS HEROES	114
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HECTOR LAVOIE	144	ELTON JOHN	141	MIRANDA LAMBERT	148
HELLYEAH	149	JONAS BROTHERS	5	AVRIL LAVIGNE	25
HINDER	78	NORAH JONES	185	TRACY LAWRENCE	122
				LIFEHOUSE	67
				LINKIN PARK	12
				LITTLE BIG TOWN	112

Billboard HOT 100

AUG 25 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 BIG GIRLS DON'T CRY	2 WKS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	3	14	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)
3	2	13	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
4	5	11	BARTENDER	T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)
5	7	9	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
6	4	19	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)
7	6	12	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
8	9	9	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
9	8	23	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY/JIVE/ZOMBA)
10	13	9	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
11	12	13	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
12	11	12	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)
13	14	9	DO YOU	NE-YO (DEF JAM/DJMG)
14	15	18	HOME	DAUGHTRY (RCA/RMG)
15	16	20	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
16	19	49	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
17	18	20	WHEN I SEE U	FANTASIA (JRMG)
18	26	5	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
19	20	15	TEACHME	MUSIQ SOULCHILD (ATLANTIC)
20	10	20	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
21	27	5	WHO KNEW	PINK (LAFACE/ZOMBA)
22	17	16	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
23	21	17	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
24	24	9	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
25	25	34	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)

1,305 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	23	18	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
27	22	15	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
28	29	10	THESE ARE MY PEOPLE	RODNEY ATKINS (CURB)
29	37	4	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
30	32	8	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
31	33	7	BECAUSE OF YOU	REBA MCGENTIRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
32	40	4	STRONGER	KANYE WEST (RCA-A&M/DEF JAM/DJMG)
33	28	12	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
34	34	23	U + UR HAND	PINK (LAFACE/ZOMBA)
35	45	3	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
36	31	21	GET IT SHAWTY	LUKE THE INC. (UNIVERSAL MOTOWN)
37	39	4	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
38	30	14	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
39	36	10	A DIFFERENT WORLD	BUCKY DOWNTON (LYRIC STREET)
40	49	3	SORRY, BLAME IT ON ME	AKON (KONVIC/UPFRONT/SHC/UNIVERSAL MOTOWN)
41	48	4	PROUD OF THE HOUSE WE BUILT	BROOKS & DUNN (ARISTA NASHVILLE)
42	46	10	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
43	54	3	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
44	43	19	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
45	51	3	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)
46	55	6	FIRST TIME	LIFEHOUSE (GEFFEN)
47	44	10	LIKE THIS	MIMS (CAPITOL)
48	42	11	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
49	52	4	LOVE ME IF YOU CAN	TOBY KEITH (SHOW DOG NASHVILLE)
50	64	2	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	15	#1 HEY THERE DELILAH	1 WK PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
2	2	20	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
3	1	19	HOME	DAUGHTRY (RCA/RMG)
4	4	14	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
5	5	15	FIRST TIME	LIFEHOUSE (GEFFEN)
6	6	31	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
7	10	4	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
8	7	31	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
9	8	20	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY ISLAND/DJMG)
10	12	10	BEFORE IT'S TOO LATE (SAM AND MIKAELAS THEME)	GOOD GOD DOLLS (WARNER BROS.)
11	9	39	U + UR HAND	PINK (LAFACE/ZOMBA)
12	13	8	WHO KNEW	PINK (LAFACE/ZOMBA)
13	11	34	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
14	16	7	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
15	14	11	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
16	17	4	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
17	18	16	DIG	INCUBUS (IMMORTAL/EPIC)
18	20	9	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
19	24	9	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
20	23	9	ALL AT ONCE	THE FRAY (EPIC)
21	22	12	IF YOU'RE GONNA LEAVE	EMERSON HART (MANHATTAN CAPITOL)
22	21	6	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
23	19	19	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
24	25	4	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)
25	27	6	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 HOME	2 WKS DAUGHTRY (RCA/RMG)
2	2	20	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
3	3	50	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
4	5	17	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
5	6	43	HOW TO SAVE A LIFE	THE FRAY (EPIC)
6	4	44	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)
7	7	17	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
8	8	7	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
9	11	13	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
10	9	45	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
11	12	18	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
12	14	9	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY ISLAND/DJMG)
13	15	13	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
14	13	22	FEBRUARY SONG	JOSH GROBAN (143/REPRISE)
15	16	21	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
16	18	5	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
17	19	6	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
18	17	10	EVER PRESENT PAST	PAUL MCCARTNEY (IMPERIAL/CORCORD)
19	20	12	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
20	21	9	HEAVEN KNOWS	TAYLOR HICKS (ARISTA/RMG)
21	24	2	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE)/WARNER BROS.)
22	23	10	LEMONADE	CHRIS RICE (RCA/COLUMBIA)
23	25	4	NO ONE IS TO BLAME	KATRINA CARLSON WITH HOWARD JONES (KATAPHONIC)
24	26	6	BEST OF ME	CHRISTETTE MICHELE (DEF JAM/DJMG)
25	27	7	CHANGES	LAREAU (WARRIOR)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	#1 BEAUTIFUL GIRLS	3 WKS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
2	2	3	STRONGER	KANYE WEST (RCA-A&M/DEF JAM/DJMG)	
3	4	10	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	5	17	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
5	3	19	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
6	14	2	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
7	7	8	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)	
8	12	5	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	
9	9	10	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/DJMG)	
10	6	12	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	
11	8	4	SORRY, BLAME IT ON ME	AKON (KONVIC/UPFRONT/SHC/UNIVERSAL MOTOWN)	
12	-	1	AYO TECHNOLOGY	50 CENT (SHADY/AFRIMATH/INTERSCOPE)	
13	13	10	BARTENDER	T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)	
14	11	12	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
15	15	16	ROCKSTAR	NICKELBACK (ROADRUNNER)	
16	10	7	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)	
17	18	12	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
18	26	6	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	
19	-	1	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	
20	17	14	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
21	22	19	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
22	19	5	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
23	23	18	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
24	-	1	IF YOU'RE READING THIS	TIM MCGRAW (CURB)	
25	27	3	HOLD ON	JONAS BROTHERS (HOLLYWOOD)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	32	4	WHO KNEW	PINK (LAFACE/ZOMBA)	
27	25	10	FIRST TIME	LIFEHOUSE (GEFFEN)	
28	16	2	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
29	20	3	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
30	30	9	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
31	21	12	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	
32	24	14	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	
33	28	24	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY/JIVE/ZOMBA)	
34	31	9	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	
35	-	1	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	
36	28	15	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
37	49	5	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
38	34	14	LEAN LIKE A CHOLO	DOWN A.K.A. KILD (SILENT GIANT MACHEIE)	
39	40	9	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	
40	36	32	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
41	37	22	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
42	35	28	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
43	60	4	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
44	62	2	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	
45	73	2	MAKES ME HAPPY	DRAKE BELL (UNIVERSAL MOTOWN)	
46	58	4	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	
47	-	1	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	
48	41	3	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LL KIM (IMANI/GEFFEN)	
49	38	6	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	
50	61	3	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
51	39	48	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
52	52	5	PARALYZER	FINGER ELEVEN (WIND-UP)	
53	33	7	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)	
54	-	1	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. OUTKAST (JG/JIVE/ZOMBA)	
55	43	5	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
56	46	10	LIKE THIS	MIMS (CAPITOL)	
57	44	23	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
58	51	10	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)	
59	-	1	1973	JAMES BLUNT (CUSTARD/ATLANTIC)	
60	45	17	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
61	47	24	HOME	DAUGHTRY (RCA/RMG)	
62	54	7	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)	
63	42	10	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	
64	48	4	YOU CAN'T STOP THE BEAT	CAST OF HAIRSPRAY (NEW LINE)	
65	53	6	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	
66	57	16	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE)/WRN)	
67	55	12	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	
68	67	2	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
69	59	19	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
70	72	5	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	
71	65	27	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	
72	50	4	READY, SET, DON'T GO	BILLY RAY CYRUS (WALT DISNEY)	
73	66	30	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
74	56	25	U + UR HAND	PINK (LAFACE/ZOMBA)	
75	63	9	TAMBO		

AUG 25 2007 POP Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
2	2	17	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	4	13	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	3	21	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
5	7	22	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
6	5	19	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)
7	6	3	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
8	8	25	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
9	14	19	WHO KNEW	PINK (LAFACE/ZOMBA)
10	10	19	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/DJMG)
11	22	3	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
12	12	10	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
13	18	9	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
14	15	29	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
15	9	12	PARTY LIKE A ROCKSTAR	SHOP BOYZ (DND/DECK/UNIVERSAL REPUBLIC)
16	19	17	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
17	17	8	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)
18	11	19	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
19	13	20	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
20	23	10	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
21	20	4	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
22	21	15	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
23	23	1	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)
24	65	1	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
25	16	21	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
26	25	4	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
27	24	38	U + UR HAND	PINK (LAFACE/ZOMBA)
28	35	5	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
29	33	14	FIRST TIME	LIFEHOUSE (Geffen)
30	29	49	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
31	31	15	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
32	26	28	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
33	30	24	HOME	DAUGHTRY (RCA/RMG)
34	27	24	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
35	37	10	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
36	36	19	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
37	41	3	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
38	16	5	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
39	14	14	LIKE THIS	MIMS (CAPITOL)
40	38	14	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
41	34	3	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
42	42	22	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
43	1	1	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
44	55	3	OVER YOU	DAUGHTRY (RCA/RMG)
45	60	3	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
46	45	15	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
47	43	3	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
48	1	1	IF YOU'RE READING THIS	TIM MCGRAW (CURB)
49	49	3	HOLD ON	JONAS BROTHERS (HOLLYWOOD)
50	44	12	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)

POP 100: The top 100 pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This chart is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
2	2	13	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
3	3	13	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	4	21	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
5	5	13	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
6	6	18	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
7	7	19	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	☆
8	8	17	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
9	9	8	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
10	10	23	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
11	11	23	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
12	12	11	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
13	13	5	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
14	14	6	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
15	15	11	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/DJMG)	☆
16	16	7	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	
17	17	27	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
18	18	13	PARTY LIKE A ROCKSTAR	SHOP BOYZ (DND/DECK/UNIVERSAL REPUBLIC)	
19	19	8	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
20	20	17	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
21	21	28	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
22	22	28	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
23	23	4	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
24	24	11	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	
25	25	21	HOME	DAUGHTRY (RCA/RMG)	☆

127 stations in top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	2	6	GET ME BODIED	BEYONCÉ (MUSIC WORLD/COLUMBIA)
3	3	3	ONLY THE WORLD	MANDISA (SPARROW)
4	4	4	BOY WITH A COIN	IRON AND WINE (SUB POP)
5	5	9	GET MY WEIGHT UP	BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)
6	6	14	BEAUTIFUL LIAR	BEYONCÉ & SHAKIRA (MUSIC WORLD/COLUMBIA)
7	7	12	PARTY LIKE A ROCKSTAR	SHOP BOYZ (DND/DECK/UNIVERSAL REPUBLIC)
8	8	2	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
9	9	5	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
10	10	22	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
11	11	8	I GET IT IN	CHAOS THE COMMUNITY SERVA (FAM FIRST)
12	12	29	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
13	13	5	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
14	14	4	BOYZ	M.I.A. (XL/INTERSCOPE)
15	15	2	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
16	16	8	SHE'S LIKE THE WORLD	LUMIDE FEAT. TONY SUNSHINE (M>1/TVT)
17	17	3	IN THIS PLACE	M.E. PAIGE (M.E. PAIGE)
18	18	1	MIY 64	MIKEY JONES (ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.)
19	19	5	BOOM DI BOOM DI	SKULL (V6)
20	20	2	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
21	21	2	OOH WEE	AYANNA (ELESE)
22	22	3	SHE IS	BETTINA (TBD)
23	23	1	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
24	24	1	CASH DROP	CHAIN GANG PAROLEES (SODA FREE/STREET PRIDE)
25	25	1	YOUR KISSES ARE WASTED ON ME	THE PIPETTES (CHERRYTREE/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

POP 100 AIRPLAY

NICKELBACK	Rockstar	LAVA (78.1)	13
RIHANNA	Shut Up And Drive	IDJMG (68.3)	15
AVRIL LAVIGNE	When You're Gone	RMG (71.0)	19
DAUGHTRY	Over You	RMG (76.8)	31
MATCHBOX TWENTY	How Far We've Come	ATLANTIC (65.2)	50
☆ LAST STREET BOYS	Incor Solable ZOMBA	(68.3)	-
☆ THE BACK GOODNIGHT	Pictures Of You	VIRGIN (68.7)	-
☆ COLEIE CAILLAT	Bubbly	UNIVERSAL REPUBLIC (69.2)	-

ADULT TOP 40

AVRIL LAVIGNE	When You're Gone	RMG (75.3)	14
FALL OUT BOY	Thnks Fr Th Mmrs	IDJMG (70.3)	16
GWEN STEFANI	4 In The Morning	INTERSCOPE (73.8)	18
ELLIOTT YAMIN	Wait For You	HICKORY (73.7)	19
THE FRAY	All At Once	EPIC (72.2)	20
JOHN MAYER	Dreaming With A Broken Heart	COLUMBIA (66.7)	24
☆ COLB E CAILLAT	Bubbly	UNIVERSAL REPUBLIC (67.0)	25
☆ JAMES BLUNT	1973	ATLANTIC (66.4)	27
DAUGHTRY	Over You	RMG (73.3)	30
MICHAEL BUBLE	Everything	REPRISE (77.3)	33
QUIETDRIVE	Time After Time	EPIC (71.1)	-

ADULT CONTEMPORARY

BON JOVI	(You Want To) Make A Memory	IDJMG (75.7)	12
RASCAL FLATTS	My Wish	HOLLYWOOD (82.0)	13
MARTINA MCBRIDE	Anyway	RCA NASHVILLE (74.8)	15
PLAIN WHITE T'S	Hey There Delilah	HOLLYWOOD (71.4)	16
ELLIOTT YAMIN	Wait For You	HICKORY (86.7)	17
NICKELBACK	If Everyone Cared	LAVA (78.0)	19

MODERNO ROCK

☆ FOO FIGHTERS	The Pretender	RMG (77.9)	3
INCUBUS	Oh And Water	EPIC (70.0)	14
FLYLEAF	All Around Me	INTERSCOPE (75.3)	17
☆ PARAMORE	Misery Business	ATLANTIC/LAVA (65.0)	18
BLAQK JADRO	Stiff Kittens	INTERSCOPE (69.3)	24
☆ RISE AGAINST	The Good Life	Undone GEFEN (79.1)	28
SUM 41	Walking Disaster	IDJMG (72.2)	40

Billboard R&B/HIP-HOP

AUG
25
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	83	2	GREATEST GAINER UGK UGK/JIVE 0263/ZOMBA (13.98) ⊕	Underground Kingz		1
2	1	1	HOT SHOT DEBUT PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 125340/AG (18.98)	The Real Testament		2
3	1	2	COMMON G.O.O.D./Geffen 009382/IGA (13.98)	Finding Forever		1
4	2	7	T.I. GRAND HUSTLE/ATLANTIC 202172/AG (18.98)	T.I. Vs T.I.P.		1
5	3	2	SEAN KINGSTON EELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
6	10	10	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
7	3	3	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (8.98)	Planet Earth		1
8	9	7	FABOLOUS DESERT STORM/DEF JAM 008162*/ICJMG (13.98)	From Nothin' To Somethin'		1
9	6	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 089055/UMRG (18.98)	NOW 25		1
10	10	22	AMY WINEHOUSE UNIVERSAL REPUBLIC 008420*/UMR3 (10.98)	Back To Black		1
11	1	15	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
12	10	12	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
13	9	10	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		1
14	13	8	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		5
15	14	45	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
16	48	48	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
17	3	3	YUNG BERG YUNG BOSS/KOCH/EPIC 10583/SONY MUSIC (8.98)	Almost Famous: The Sexy Lady EP		1
18	16	19	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/AGA (13.98)	Timbaland Presents Shock Value		3
19	13	13	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		1
20	6	6	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (8.98)	Ms. Kelly		2
21	50	50	BEYONCE COLUMBIA 90920*/SONY MUSIC (1E.98)	B'Day		1
22	2	2	KEITH MURRAY DEF SQUAD 5858/KOCH (17.98)	Rap-Murr-Phobia (The Fear Of Real Hip-Hop)		7
23	12	12	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 00873*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		1
24	22	22	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq		1
25	14	14	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 00820*/IGA (13.98)	Strength & Loyalty		1
26	16	35	FANTASIA J 78962/RMG (18.98)	Fantasia		1
27	9	9	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		1
28	24	39	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 037968*/UMRG (13.98)	Konvicted		1
29	29	8	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 005138/UMRG (13.98)	Rockstar Mentality		1
30	53	53	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		1
31	22	22	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		1
32	14	14	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion		1
33	2	2	KIA SHINE RAP HUSTLAZ/UNIVERSAL MOTOWN 009150/UMRG (13.98)	Due Season		1
34	30	12	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		1
35	3	6	PASTOR TROY MONEY & POWER 185/SMC (16.98)	Tool Muziq		1
36	35	36	CIARA LAFACE 03338/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
37	39	39	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		1
38	27	9	EDDIE LEVERT SR. & GERALD LEVERT ATLANTIC 199612/AG (18.98)	Something To Talk About		1
39	31	31	CARL THOMAS UMBRELLA 97018/BUNGALD (15.98)	So Much Better		1
40	1	39	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		1
41	38	16	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
42	43	26	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
43	36	9	DMX RUFF RYDERS/DEF JAM 008988*/IDJMG (13.98) ⊕	The Definition Of X: Pick Of The Litter		1
44	16	43	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
45	79	5	PAGE SETTER VARIOUS ARTISTS STAX 30203/CONCORD (19.98)	Stax 50th Anniversary Celebration		27
46	44	6	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC (1.98)	Collie Buddz		15
47	47	2	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		4
48	40	3	DIPLOMATS PRESENTS FREEKEY ZEKEY DIPLOMATIC MAN 196924/ASYLUM (18.98)	Book Of Ezekiel		1
49	88	88	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
50	48	41	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
51	53	13	LIL WAYNE AND JUELZ SANTANA STARZ 6303/BCD (14.98)	When The North & South Collide		33
52	51	46	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 00 227*/IDJMG (13.98)	The Inspiration		1
53	42	36	YOUNG BUCK G-UNIT/INTERSCOPE 008030*/ICM (13.98)	Buck The World		1
54	63	10	TECH N9NE CALLABOS STRANGE 04 (18.98)	Misery Loves Kompany		23
55	47	30	TOO SHORT UP ALL NITE 0020 (17.98)	I Love The Bay		33

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	54	5	HUEY HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper		10
57	58	3	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		17
58	50	9	RICH BOY ZONE 4/INTERSCOPE 008556*/IGA (10.98)	Rich Bcy		1
59	72	1	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (8.98)	Late Night Special		1
60	55	12	K-RILEY ARISTAKRAT 01 (12.98)	Incredible! The Life Of Riley		1
61	56	10	LIL WYTE HYPNOTIZE MINDS 68619/ASYLUM (18.98)	The One And Only		1
62	57	42	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Ead Azz		1
63	60	20	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		1
64	89	89	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
65	11	16	CHUCK BROWN FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		2
66	7	7	PHAROAE MONCH SRC/UNIVERSAL MOTOWN 008096/UMRG (13.98)	Desire		13
67	NEW	1	BROTHA LYNCH HUNG AND COS MADESICC MUZIC 7276 (13.98)	The Fixxx		67
68	97	97	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		1
69	65	23	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
70	61	55	DJ BEAR HERRON LETHAL SQUAD 009455 (7.98)	Lethal Squad Mixtapes: Cose #1		1
71	67	67	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
72	7	7	T.I. GRAND HUSTLE/ATLANTIC 83803*/AG (18.98) ⊕	King		1
73	66	68	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B		1
74	5	50	MIMS CAPITOL 84824* (12.98)	Music Is My Savior		1
75	7	7	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		1

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	CERT.
1	NEW	1	ROBBEN FORD CONCORD 230234	Truth	
2	24	24	SOUNDTRACK NEW WEST 6105	Black Snake Moan	
3	29	29	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
4	29	29	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
5	10	10	MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON LEGACY/EPIC 07283/SONY BMG	Break-in' It Up, Breakin' It Down	
6	3	6	TINSLEY ELLIS ALLIGATOR 4916	Moment Of Truth	
7	4	4	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83654/TELARC	Power Of The Pontchartrain	
8	RE-ENTRY	8	TOMMY CASTRO BLIND PIG 5111	Painkiller	
9	9	9	GARY MOORE EAGLE 20112	Close As You Get	
10	17	17	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 11895	The Best Of George Thorogood & The Destroyers	
11	75	75	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
12	RE-ENTRY	12	WALTER TROUT AND FRIENDS RUF 1117	Full Circle	
13	NEW	13	SUSAN TEDESCHI SHERIDAN SQUARE 7624	The Best Of Susan Tedeschi: Episode Two	
14	NEW	14	ALBERT KING STAX 30296/CONCORD	The Very Best Of Albert King	
15	NEW	15	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	

BETWEEN THE BULLETS rgeorge@billboard.com

NEWCOMER PLIES OPENS LARGE

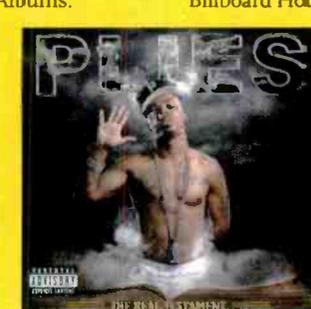
For Myers, Fla.-bred rapper Plies takes the Hot Shot Debut as "The Real Testament" opens at No. 2 on Top R&B/Hip-Hop Albums.

The rookie also lands just below UGK on The Billboard 200 with 96,000, marking the second-best sales debut by a new R&B or hip-hop artist this year. Rich Boy set that distinction when his self-titled album sold 112,000 copies in March.

Plies' single "Shawty," featuring fellow Florida native T-Pain, climbs into the top 10 on The Billboard Hot 100 (12-10), the top five at Rhythmic Airplay (7-4) and the top three on Hot R&B/Hip-Hop Songs (5-3).

"The Real Testament," with three bonus tracks, was sale-priced at \$9.99 at Best Buy. A CD/DVD version cost \$13.98 at Target.

—Raphael George



AUG 25 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™			
LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	24	#1 WHEN I SEE U FANTASIA (J/RMG)	☆
2	22	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
3	15	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
4	12	LET IT GO KEYSHIA COLE (MANI/GEFFEN)	☆
5	15	DO YOU NE-YO (DEF JAM/DJMG)	☆
6	18	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	☆
7	1	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
8	9	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
9	7	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
10	1	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
11	12	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
12	9	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
13	21	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
14	17	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	☆
15	28	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	☆
16	23	WIPE ME DOWN LIL' BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
17	3	CAN'T LEAVE 'EM ALONE CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
18	19	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	☆
19	19	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
20	17	SEXY LADY YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
21	28	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
22	8	YOU KNOW WHAT IT IS T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
23	14	CUPID SHUFFLE CUPID (ASYLUM/ATLANTIC)	
24	13	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
25	15	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	☆

HOT R&B/HIP-HOP AIRPLAY™			
LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	12	HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
27	10	IF I HAVE MY WAY CHRISSETTE MICHELE (DEF JAM/DJMG)	
28	32	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	
29	42	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
30	18	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
31	6	I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
32	16	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
33	12	CAN'T TELL ME NOTHING KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
34	24	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
35	11	ME TAMIA (PLUS 1/IMAGE)	
36	18	DJ DON'T GERALD LEVERT (ATLANTIC)	
37	9	FREAKY GURL GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	
38	23	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
39	11	MONEY IN THE BANK SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆
40	13	COFFEE SHOP YUNG JOC FEAT. GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
41	15	WALL TO WALL CHRIS BROWN (JIVE/ZOMBA)	☆
42	5	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)	
43	15	ANOTHER AGAIN JOHN LEGEND (G.O.D./COLUMBIA)	
44	32	IN MY SONGS GERALD LEVERT (ATLANTIC)	
45	6	SHAWTY IS DA SH*! (10) THE-DREAM (DEF JAM/DJMG)	☆
46	4	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/DJMG)	
47	4	MY DRINK N' MY 2 STEP CASSIOY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
48	37	BUDDY MUSIQ SOULCHILD (ATLANTIC)	☆
49	23	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/DJMG)	☆
50	3	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	

ADULT R&B™			
LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	21	#1 TEACHME MUSIQ SOULCHILD (ATLANTIC)	
2	24	WHEN I SEE U FANTASIA (J/RMG)	
3	45	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
4	18	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	
5	12	IF I HAVE MY WAY CHRISSETTE MICHELE (DEF JAM/DJMG)	
6	30	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	
7	21	DJ DON'T GERALD LEVERT (ATLANTIC)	
8	6	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)	
9	43	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	
10	17	ANOTHER AGAIN JOHN LEGEND (G.O.D./COLUMBIA)	
11	32	IN MY SONGS GERALD LEVERT (ATLANTIC)	
12	25	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BRCS.)	
13	28	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	
14	7	DO YOU NE-YO (DEF JAM/DJMG)	
15	12	ME TAMIA (PLUS 1/IMAGE)	
16	4	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	
17	10	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	
18	7	HATE ON ME JILL SCOTT (HIDDEN BEACH)	
19	4	BRUISED BUT NOT BROKEN JOSS STONE (VIRGIN/CAPITOL)	
20	7	WHAT I GOTTA DO MACY GRAY (WILL.I.AM/GEFFEN)	
21	8	CAN U FEEL ME HOWARD HEWETT (GROOVE)	
22	31	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	
23	2	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	
24	15	STAY WITH ME NORMAN BROWN (PEAK/CONCORD)	
25	4	WALK IN MY SHOES EMILY KING (LIFEPRINT/J/RMG)	

HOT R&B/HIP-HOP SINGLES SALES™			
LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	9	#1 GET MY WEIGHT UP BIGG FACE (TV EVA ENTERTAINMENT/FACE2FACE)	
2	6	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	
3	8	I GET IT IN CHADS THA COMMUNITY SERVA (FAM FIRST)	
4	28	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	
5	5	BOOM DI BOOM DI SKULL (YG)	
6	12	OOH WEE AYANNA (ELESE)	
7	5	CASH DROP CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	
8	5	STRONG ARM J-MIZZ (T2/STREET PRIDE)	
9	13	STACKS ON DECK P.E.S.O. (LIV YA LIFE/SUGAR WATER)	
10	22	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)	
11	6	ME TAMIA (PLUS 1/IMAGE)	
12	2	I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
13	17	BOYZ M.I.A. (XL/INTERSCOPE)	
14	5	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	
15	5	DAVE KOOL & THE GANG (KTFA)	
16	1	THE PEOPLE COMMON (G.O.D./GEFFEN)	
17	6	STEEL DREAMS EL GRECO (LEVEL 3)	
18	5	I LIKE SAKAI (FAMILY TREE)	
19	13	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	
20	2	MY 64 MIKE JONES FEAT. BUN B & SNOOP DOGG (ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.)	
21	6	WHAT THE LICK READ? TRIPLE J (BIG SCALE)	
22	9	WHEREVER TRUEFUL (FRENCH ROYALTY/STREETSPACE)	
23	4	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	
24	1	KOOL AID LIL' BASS FEAT. JI MONEY (PIPELINE)	
25	12	CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYS FEAT. YOUNG DRO & THE LAST MR. BIGG (REAL/BUNGALO)	

RHYTHMIC AIRPLAY™			
LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	14	#1 MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	☆
2	14	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
3	10	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
4	8	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
5	1	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	4	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
7	18	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	☆
8	3	LET IT GO KEYSHIA COLE (MANI/GEFFEN/INTERSCOPE)	☆
9	13	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	☆
10	17	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
11	6	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
12	23	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
13	9	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
14	16	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
15	21	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
16	14	CANDY KISSES AMANDA PEREZ (UPSTAIRS)	
17	20	SORRY, BLAME IT ON ME AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
18	15	GET IT SHAWTY LOYD (THE INC./UNIVERSAL MOTOWN)	
19	10	LIKE THIS MIMS (CAPITOL)	
20	3	AYO TECHNOLOGY 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
21	16	LEAN LIKE A CHOLO DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
22	19	SEXY LADY YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
23	4	CAN'T LEAVE 'EM ALONE CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
24	4	ME LOVE SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
25	12	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.4)	4
SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (88.8)	8
J. HOLIDAY Bed CAPITOL (81.3)	10
JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6)	13
BEYONCE Get Me Bodied COLUMBIA (71.3)	15
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.8)	17
T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (85.3)	22
UGK FEAT. OUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7)	32
SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (84.7)	39
THE-DREAM Shawty Is Da Sh*(10) DJMG (80.3)	45
☆ CASSIOY FEAT. SWIZZ BEATZ My Drink N' My 2 Step rmg (77.7)	47
MARQUEE HOUSTON Wonderful UNIVERSAL MOTOWN (65.0)	53
JAGGED EDGE FEAT. ASHANTI Put A Little Umph In It DJMG (73.4)	55
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.0)	72
☆ PRETTY RICKY Love Like Honey ATLANTIC (85.8)	-
RHYTHMIC AIRPLAY	
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.5)	5
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.9)	8
BABY BASH FEAT. T-PAIN Cyclone RMG (71.8)	14
SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (71.7)	15
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (69.9)	20
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.3)	23
T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (82.3)	26
THE-DREAM Shawty Is Da Sh*(10) DJMG (71.9)	32
JUSTIN TIMBERLAKE LoveStoned ZOMBA (83.2)	33
ELLIOTT AMIN Wait For You HICKORY (77.1)	34
SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (66.5)	40
BEYONCE Get Me Bodied COLUMBIA (76.8)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 71 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

Billboard COUNTRY

AUG 25 2007

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	PEAK POSITION
1	1	11	#1 NEVER WANTED NOTHING MORE	B. CANNON, K. CHEENEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney	1	31	34	12	WAY BACK TEXAS	D. GERMAN, J. POLLARO (W. MOBLEY, C. WISEMAN)	Pat Green	31
2	3	23	THESE ARE MY PEOPLE	T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins	2	32	36	4	WHAT DO YA THINK ABOUT THAT	M. WRIGHT, C. STEELE (B. JONES, A. SMITH)	Montgomery Gentry	32
3	2	27	TEARDROPS ON MY GUITAR	N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	2	33	35	8	TANGLED UP	J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINSEY)	Billy Currington	33
4	5	13	BECAUSE OF YOU	R. MCENTIRE, T. BROWN (K. CLARKSON, E. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson	4	34	37	14	LAST TRAIN RUNNING	W. E. 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANOT, B. BRANDT, F. J. MYERS)	Whiskey Falls	34
5	4	18	I TOLD YOU SO	D. HUFF, K. URBAN (K. URBAN)	Keith Urban	5	35	HOT SHOT DEBUT	1	HOW 'BOUT THEM COWGIRLS	T. BROWN, C. STRAIT (C. BEATHARD, E. M. HILL)	George Strait	35
6	6	31	A DIFFERENT WORLD	M. A. MILLER, D. OLIVER (M. NESLER, J. H. NSON, T. MARTIN)	Bucky Covington	6	36	37	12	THIS IS MY LIFE	M. WRIGHT, P. VASSAR (P. VASSAR, T. DOUGLAS)	Phil Vassar	36
7	9	10	TAKE ME THERE	D. HUFF, R. RASCAL FLATTS (K. CHEENEY, W. MOBLEY, N. THRASHER)	Rascal Flatts	7	37	46	4	HEAVEN, HEARTACHE AND THE POWER OF LOVE	G. FUNDIS, C. MILLS, T. STILLER	Trisha Yearwood	37
8	10	11	PROUD OF THE HOUSE WE BUILT	T. BROWN, R. DUNN, K. BRDCKS (R. DUNN, B. GREEN, T. MCBRIDE)	Brooks & Dunn	8	38	44	4	WATCHING AIRPLANES	M. WRIGHT, J. ALLAN (L. BEAVERS, J. SINGLETON)	Gary Allan	38
9	8	20	I NEED YOU	B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	T. MCGRAW With Faith Hill	9	39	41	8	THE MORE I DRINK	B. ROWAN (C. DUBOIS, D. TURNER, D. L. MURPHY)	Blake Shelton	39
10	11	10	LOVE ME IF YOU CAN	T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith	10	40	43	8	THE ONE IN THE MIDDLE	J. SCAIFE (A. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns	40
11	1	24	TOUGH	C. MORGAN, P. O'DONNELL, K. STEGALL (J. CRISWELL, J. LEATHERS)	Craig Morgan	11	41	40	12	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS)	L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Howe	41
12	12	13	EVERYDAY AMERICA	B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BLISH, L. CARVER)	Sugarland	12	42	39	20	I WANNA FEEL SOMETHING	C. BEATHARD, K. BEARD, T. ATKINS (D. C. LEE, T. LANE)	Trace Adkins	42
13	14	13	IF YOU'RE READING THIS	R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw	13	43	47	4	WHAT KINDA GONE	S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. O'NEAL)	Chris Cagle	43
14	15	20	ONLINE	F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley	14	44	54	3	JOYRIDE	J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAAN)	Jennifer Hanson	44
15	17	29	ALL MY FRIENDS SAY	J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan	15	45	52	8	GUITAR SLINGER	M. KNOX (E. DIPIERO, J. STONE, R. CLAWSON)	Crossin Dixie	45
16	13	12	FREE AND EASY (DOWN THE ROAD I GO)	B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	16	46	53	4	YOU STILL OWN ME	K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive	46
17	20	2	GREATEST SO SMALL	M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. L. NOSEY)	Carrie Underwood	17	47	45	21	DAISY	B. GALLIMORE (D. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard	47
18	13	17	HOW I FEEL	M. MCBRIDE (M. MCBRIDE, C. LINSEY, A. MAYO, B. WARREN, V. WARREN)	Martina McBride	18	48	56	1	THE STRONG ONE	J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black	48
19	22	24	AIR POWER LIVIN' OUR LOVE SONG	D. GERMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll	19	49	NEW	1	I GOT MY GAME ON	F. ROGERS (J. JOHNSON, G. G. TEREN III, J. COLLINS)	Trace Adkins	49
20	23	21	AIR POWER FALL	K. STEGALL (C. MILLS, S. LIMBAIRE, S. MIDOR)	Clay Walker	20	50	52	5	BIKER CHICK	J. FLOWERS, J. D. MESSINA (K. ARCHER, M. T. BARNES)	Jo Dee Messina	50
21	24	19	MEASURE OF A MAN	J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram	21	51	49	7	BAD FOR ME	J. STOVER (S. AUSTIN, W. RAMBEAUX)	Danielle Bradbery	51
22	25	21	JUST MIGHT HAVE HEF RADIO ON	L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson	22	52	42	13	LOST	B. GALLIMORE, F. HILL (K. O'DGUARD, M. ALLAN)	Faith Hill	52
23	26	21	FAMOUS IN A SMALL TOWN	F. ELIDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert	23	53	57	12	DAYS OF THUNDER	B. JAMES (B. JAMES, A. MAYO)	Mark Wills	53
24	28	19	ANOTHER SIDE OF YOU	M. WRIGHT, B. ROWAN (C. CHAMBERLAN, J. JOHNSON)	Joe Nichols	24	54	58	7	NOWHERE THAN SOMEWHERE	F. LYNN, E. TRAIN, D. BARRIK (C. WISEMAN, B. RODGERS)	Flynnville Train	54
25	27	7	FIRECRACKER	F. ROGERS (J. TURNER, S. CAMP, M. CLAU, G. HILIN)	Josh Turner	25	55	51	10	FLIP-FLOP SUMMER	B. CANNON, K. CHEENEY (B. JAMES)	Kenny Chesney	55
26	29	10	AS IF	J. SHANKS (S. EVANS, H. LINSEY, J. SHANKS)	Sara Evans	26	56	48	15	I'LL STAND BY YOU	N. LYTHGCE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood	56
27	30	11	NOTHIN' BETTER TO DO	D. HUFF (L. RIMES, D. SHEPHERD, D. BROWN)	LeAnn Rimes	27	57	NEW	1	BETWEEN RAISIN' HELL AND AMAZING GRACE	B. KENNY, R. RICH (W. E. ALPHIN, E. JAMES)	Big & Rich	57
28	31	14	SUNDAY MORNING IN AMERICA	J. STEELE (K. ANDERSON, A. RUTHERFORD, J. STEELE)	Keith Anderson	28	58	NEW	1	LAUG-ED UNTIL WE CRIED	M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean	58
29	32	23	SHE AIN'T RIGHT	D. JOHNSON (N. THRASHER, M. DULAN, W. MOBLEY)	Lee Brice	29	59	60	2	REVO LUTION	D. HUFF, R. RASCAL FLATTS (J. LENNON, P. MC CARTNEY)	Rascal Flatts	59
30	33	15	YOU NEVER TAKE ME DANCING	R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt	30	60	55	47	READY, SET, DON'T GO	F. MOLLIN (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus	60

Second single from "Big Dog Daddy" is Oklahoma's 34th top 10. Amas 22.3 million audience impressions at 130 monitored stations.

Lead track from currently untitled sophomore set (due Oct. 23) hooks Airpower and Greatest Gainer nods and collects 16.1 million impressions in second chart week.

After lead track "Johnny Cash" peaked at No. 6 in the Aug. 4 issue, second single from "Relentless" bows with 708,000 impressions. Spins detected at 27 stations.

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
RODNEY ATKINS These Are My People CURB (75.0)	2	BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	14	SARA EVANS As If RCA (89.7)	26
REBA MCENTIRE DUET WITH KELLY CLARKSON Because Of You MCA NASHVILLE (93.0)	4	DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	16	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	27
RASCAL FLATTS Take Me There LYRIC STREET (86.8)	7	CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	17	BILLY CURRINGTON Tangled Up MERCURY (91.8)	33
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	8	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	19	☆ GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	38
TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	10	CLAY WALKER FaB ASYLUM-CURB (90.3)	20	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	39
CRAIG MORGAN Tough BROKEN BOW (88.3)	11	JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	21	☆ CLINT BLACK The Strong One EQUITY (82.5)	48
SUGARLAND Everyday America MERCURY (78.9)	12	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	22		
TIM MCGRAW If You're Reading This CURE (94.8)	13	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	23		
		JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	24		
		JOSH TURNER Firecracker MCA NASHVILLE (88.6)	25		

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BETWEEN THE BULLETS wjessen@billboard.com STRAIT STARTS FAST WITH BROOKS ON DECK

Country Music Hall of Famer George Strait opens on Hot Country Songs for his 105th time, as "How 'Bout Them Cowgirls" takes the Hot Shot Debut at No. 35 (2.6 million impressions). That's the Texan's third-highest bow, a list topped by a pair of No. 30 starts for "You'll Be There" (2005) and "It Just Comes Natural."

Strait's second-highest arrival was a No. 34 bow for "Give It Away" last year.

Looking ahead, expect Garth Brooks to notch a lofty debut with a new single in the weeks ahead. While sources close to the artist are tight-lipped

about the delivery date to radio, Brooks will host a press conference Aug. 18 following an invitation-only event for country programmers to preview four new songs from his forthcoming "Ultimate Garth Brooks" boxed set (Billboard, Aug. 18).

The label had not commented at press time, but word is Brooks will align with Universal Music Group Distribution-distributed Big Machine, which signed his wife, Trisha Yearwood, in May. Brooks' most recent Hot Country Songs entry, "That Girl Is a Cowboy," peaked last year at No. 34. —Wade Jessen



AUG 25 2007 LATIN Billboard

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	5	14	#1 BASTA YA GREATEST GAINER J. GUILLEN (M.A. SOLIS)	Conjunto Primavera FONOVISIA	1
2	7	17	10	Y SI TE DIGO J. GAVIRIA, A. MUNERA EASTMAN (J.E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	2
3	3	3	29	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	3
4	4	4	14	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon DISA / EDMONSA	2
5	2	1	16	DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
6	8	2	9	OLVIDAME TU DUELO (E. PAZ)	Duelo UNIVISION	2
7	5	6	13	NO TE VEO DJ BLASS (J. BORGES BONILLA, H.L. PADILLA, R. DRTZ, J. MUNOZ, M. DE JESUS BAEZ)	Casa De Leones WARNER LATINA	3
8	10	12	20	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos MUSART / BALBOA	3
9	13	7	14	POR AMARTE ASI O. URBINA JR., R. URBINA, R. AVITA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	3
10	12	18	9	LAGRIMAS DEL CORAZON NOT LISTED (P. SOSA)	Grupo Montez De Durango DISA	30
11	11	15	5	ELLA ME LEVANTO MR. G (R. AYALA)	Daddy Yankee EL CARTEL / INTERSCOPE	11
12	9	10	5	NO LLORES E. ESTEFAN JR., GAITAN BROTHERS (G. ESTEFAN, E. ESTEFAN JR., R. GAITAN, A. GAITAN)	Gloria Estefan BURGUNDY / SONY BMG NORTE	4
13	15	19	19	TODO CAMBIO M. DOMM TEMAS (M. DOMM, J.L. ORTEGA)	Camila SONY BMG NORTE	11
14	18	13	23	ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	6
15	6	8	11	A TI SI PUEDO DECIRTE NOT LISTED (J. SAN ROMAN)	El Chapo De Sinaloa DISA	-
16	16	9	12	TE VOY A PERDER A. BAQUEIRO (L. GARCIA A. BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	5
17	17	14	17	OJALA M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISIA	1
18	14	11	16	QUE ME DES TU CARINO J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	1
19	33	11	11	MIRAME PRIVERA (B. DANZA)	Jenni Rivera FONOVISIA	13
20	32	45	4	MUEVELO NOT LISTED (NOT LISTED)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	21
21	22	1	6	QUIEN T. TORRES, L. LEVIN, D. WARNER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	27
22	42	-	2	HOY YA ME VOY M. GIL (K. GARCIA)	Kany Garcia SONY BMG NORTE	21
23	31	37	3	MI GENTE NOT LISTED (J. PACHECO)	Marc Anthony SONY BMG NORTE	23
24	23	31	4	AYER LA VI NOT LISTED (W. O. LANDRON, M. RIVERA, E. LINO)	Don Omar VI / MACHETE	22
25	20	16	7	UN JUEGO LOS RIELEROS DEL NORTE, D. VALDIVIA (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISIA	5

Her sophomore single zooms to No. 2 with a 34% increase and tops this week's Tropical chart.

Camila's slow-burning hit moves 15-13. Deluxe version of parent album hit stores Aug. 14.

Veteran hitmaker enters with the theme to the telenovela "Destilando Amor."

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	21	22	17	THE WAY SHE MOVES A. THIAM (F. G. ORTIZ TORRES, A. THIAM)	Zion Featuring Akon BABY/CMG/SRC / UNIVERSAL MOTOWN	11
27	25	34	5	NUESTRO AMOR ES ASI T. PINERO, M. MAGNATE (R. OLIVEIRA, A. QUILLES)	Magnate VI / MACHETE	25
28	27	20	10	OJALA PUDIERA BORRARTE F. OLIVERA (F. OLIVERA)	Mana WARNER LATINA	15
29	30	29	4	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda MACHETE	29
30	43	-	2	TUYA S. KRYS, J. PENA (J. PENA, O. BERNARDEZ)	Jennifer Pena UNIVISION	30
31	35	40	4	TU S. KRYS (J. JEREMIAS)	Jeremias UNIVERSAL LATINO	31
32	24	23	8	YO TE QUIERO EL NASI, NESTY (J.L. MOREIRA, L. J. L. VEGUILLA MALAVE, V. MARTINEZ, F. PADILLA)	Wisn & Yandel WY / MACHETE	23
33	36	36	6	CHUY Y MAURICIO NOT LISTED (J. ONTI/EROS)	El Potro De Sinaloa MACHETE	33
34	19	21	4	MALDITO AMOR ANDY ANDY (J. REMY NUNEZ)	Andy Andy EMI TELEVISION	19
35	41	42	1	CUANDO REGRESAS NOT LISTED (NOT LISTED)	Patrulla 81 DISA	35
36	26	30	15	ME DUELE AVARTE K. CIBRIAN (T. LENNO, D. CRUZ, E. ANCHEZ)	Reik SONY BMG NORTE	26
37	34	28	7	LAGRIMAS DE SANGRE NOT LISTED (NOT LISTED)	Los Tigres Del Norte FONOVISIA	27
38	37	27	15	LORARAS LOS MAGNIFICOS (K. VAZQUEZ, J. NIEVES)	R.K.M. & Ken-Y PINA / UNIVERSAL LATINO	9
39	38	33	17	LO MEJOR DE TU VIDA A. POSSE (A. A. BEIGBER CASI, S. M. ALEJANDRO)	Alexandre Pires EMI TELEVISION	23
40	39	24	18	IMPACTO S. STORCH (R. AYALA, S. STORCH)	Daddy Yankee Featuring Fergie EL CARTEL / INTERSCOPE	2
41	44	-	2	BASTO R. MUNOZ, R. MARTINEZ (M. MENCOSA)	Intocable EMI TELEVISION	41
42	40	32	5	UMBRELLA C. STEWART (C. A. STEWART, T. NASH, T. HARRELL, S. C. CARTER)	Rihanna Featuring Jay-Z SRP/DEF JAM / J. D. MG	32
43	46	-	1	ZUN DADA DJ MEMO (G. A. C. PACILLA, R. DIAZ, F. G. DRTZ, TORRES)	Zion BABY/CMG/SRC / UNIVERSAL MOTOWN	38
44	28	39	3	CUATRO MESES NOT LISTED (B. SANCHEZ MOTA)	Banda Machos SONY BMG NORTE	28
45	RE-ENTRY	7	7	POBRE CORAZON M. SANCHEZ (D. VELAZQUEZ)	Divino UNIVISION	45
46	50	-	3	LO QUE CALLAS R. MUNOZ, R. MARTINEZ (R. BARBA, J. FLORES)	Intocable EMI TELEVISION	46
47	HOT SHOT DEBUT	1	1	POR AMARTE PAGUIAR (L. ARRIGA, J. E. MURCIA)	Pepe Aguiar EMI TELEVISION	47
48	NEW	1	1	5 LETRAS NOT LISTED (NOT LISTED)	Alexis & Fido SONY BMG NORTE	48
49	NEW	1	1	TE PIDO QUE TE QUEDES NOT LISTED (NOT LISTED)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDMONSA	49
50	NEW	1	1	INTOCABLE A. AVILA (A. SYNTEK)	Aleks Syntak EMI TELEVISION	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	3	#1 MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
2	2	2	6	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese	1	1
3	4	15	15	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	1	3
4	3	3	10	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/GA (13.98)	El Cartel: The Big Boss	1	1
5	7	21	6	GREATEST GAINER HECTOR LAVOE FANIA/EMUSICA 130269/UNIVERSAL LATINO (14.98)	El Cantante: The Originals	5	5
6	6	4	14	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	K.O.B.: Live	2	2
7	8	7	16	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idol	1	1
8	5	4	3	VARIOUS ARTISTS WY 008208/MACHETE (16.98 CD/DVD)	Los Vaqueros: Wild Wild Mixes	4	4
9	9	8	13	MARCO ANTONIO SOLIS FONOVISIA 353133/UG (10.98)	La Mejor... Coleccion	3	3
10	HOT SHOT DEBUT	1	1	VARIOUS ARTISTS VI 009207/MACHETE (14.98)	Echo Presenta: Invasion	10	10
11	15	22	6	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s	11	11
12	10	13	12	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	1	1
13	11	9	7	ALEJANDRO FERNANDEZ SONY BMG NORTE 10111 (16.98)	Viento A Favor	2	2
14	12	12	7	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98)	El Indomable	1	1
15	21	33	4	HECTOR LAVOE FANIA 130144/EMUSICA (19.98)	A Man And His Music	15	15
16	17	16	7	BANDA ARKANGEL R-15 DISCOS 605 10591/SONY BMG NORTE (16.98)	La Historia De La Mera Mera	13	13
17	14	7	7	EL CHAPO DE SINALOA DISA 724118 (12.98)	Te Va A Gustar	3	3
18	19	18	51	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
19	16	35	15	RBD EMI TELEVISION 75852/VIRGIN (13.98)	Celestial	1	1
20	18	15	10	ZION BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98)	The Perfect Melody	1	2
21	20	6	6	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISIA 353269/UG (10.98)	B.B.T.3	17	17
22	22	-	2	ALEJANDRA GUZMAN DISCOS 605 11622/SONY BMG NORTE (14.98)	Reina De Corazones: La Historia...	22	22
23	24	26	27	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	23	23
24	23	20	7	LOS BUKIS FONOVISIA 353283/UG (10.98)	30 Recuerdos Inolvidables	12	12
25	13	-	2	EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	13	13

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	45	50	19	PACE SETTER JENNI RIVERA FONOVISIA 353001/UG (12.98)	Mi Vida Loca	2	2
27	27	38	12	TIERRA CALI VENEMUS 653210/UNIVERSAL LATINO (13.98 CD/DVD)	Enamorado De Ti: Edicion Especial	27	27
28	32	30	7	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD)	Dueno De Ti... Lo Mejor De El Shaka	20	20
29	49	46	20	IVY QLEEN UNIVISION 311140/UG (13.98)	Sentimiento	1	1
30	30	25	35	DON C MAR VI 006662/MACHETE (15.98)	King Of Kings	1	1
31	28	31	14	LOS TUCANES DE TIJUANA UNIVISION 311110/UG (10.98)	La Mejor... Coleccion De Comidos	1	1
32	37	2	2	KARIS PINA 270135/UNIVERSAL LATINO (13.98)	Los 4 Fantasticos	32	32
33	25	19	7	DUELC UNIVISION 311056/UG (12.98)	En Las Manos De Un Angel	4	4
34	26	24	46	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	1
35	52	41	11	VARIOUS ARTISTS MOCK & RILL 60207/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	3	3
36	39	39	32	WISIN & YANDEL MACHETE 61402 (15.98)	Pa'l Mundo	1	1
37	42	37	44	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor	1	1
38	36	19	19	A.B. QUINLAN III PRESENTS KUMBIA KINGS EMI TELEVISION 90331 (13.98)	Greatest Hits Album Versions	7	7
39	38	35	6	MARIA NO BARBA THREE SOLAD 621 (13.98)	En Vivo	11	11
40	31	27	9	BRAZOS MUSICAL DE DURANGO DISA 721001 (11.98)	Volvio El Dolor	10	10
41	41	34	11	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISIA 35103/UG (10.98)	B.B.T. 2	10	10
42	29	23	5	MENUCO DISCOS 60 09631/SONY BMG NORTE (14.98)	La Historia	16	16
43	34	28	6	VALENTIN ELIZALDE UNIVERSAL LATINO 009376 (13.98)	Mi Ultima Bohemia (En Vivo)	13	13
44	40	21	21	LOS TERRIBLES DEL NORTE FREDDIE 1139 (9.98)	30 Comidos: Historias Nortenas	26	26
45	35	14	3	JOSE LU S PERALES DISCOS 60 10587/SONY BMG NORTE (14.98)	Y Como Es El? ...Los Exitos	14	14
46	46	42	6	CONJUNTO PRIMAVERA FONOVISIA 353258/UG (12.98)	Dejando Huella ...El Final	20	20
47	33	40	20	JENNIFER LOPEZ EPIC 78149/SONY BMG NORTE (18.98)	Como Ama Una Mujer	1	1
48	43	43	21	MIGUEL BOSE WARNER LATINA 699903 (18.98)	Papito	1	1
49	48	29	11	JUAN LUIS GUERRA Y 440 EMI TELEVISION 88392 (14.98)	La Llave De Mi Corazon	1	1
50	57	60	5	BRAZOS MUSICAL DE DURANGO DISA 729313 (5.98)	Linea De Oro: La Abaja Miopa Y Muchos Exitos Mas...	34	34

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	47	54	47	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos	1	1
52	53	47	7	AKWID UNIVISION 311183/UG (9.98)	Greatest Exitos	1	26
53	44	32	7	MAZIO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	1	32
54	NEW	1	1	ANDY ANDY EMI TELEVISION 97977 (15.98)	Tu Me Haces Falta	54	54
55	62	55	42	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISIA 352772/UG (10.98)	BBT	7	7
56	58	-	34	MARCO ANTONIO SOLIS FONOVISIA 352490/UG (13.98)	Trozos De Mi Alma 2	1	1
57	55	49	40	VARIOUS ARTISTS WY 008010/MACHETE (13.98)	WY Records Presents: Los Vaqueros	2	2
58	54	52	17	R.K.M. & KEN-Y PINA 008481/UNIVERSAL LATINO (15.98 CD/DVD)	Masterpiece: Commemorative Edition	4	4
59	RE-ENTRY	39	39	LOS CADETES DE LINARES BCI LATINO 41260/BCI (6.99)	Las Mas Canonas	33	33
60	64	59	8	CASA DE LEONES WARNER LATINA 232444 (15.98)	Los Leones	3	3
61	50	53	3	BRONCO: EL GIGANTE DE AMERICA FONOVISIA 352525/UG (12.98)	Mas Broncos Que Nunca	50	50
62	RE-ENTRY	12	12	JOSE FELICIANO SIENTE 653452/UNIVERSAL LATINO (14.98)	Jose Feliciano Y Amigos	33	33
63	59	56	34	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	1	13
64	65	57	14	ROBERTO CARLOS DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos	12	12
65	67	37	27	LOS CAMINANTES SONY BMG NORTE 05302 (12.98)	La Historia... Lo Mas Chulo, Chulo, Chulo	1	1
66	63	31	28	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (11.98)	Reco, Reco Mis Creadores	1	1
67	51	45	16	CALLE 13 SONY BMG NORTE 03170 (16.98)	Residente O Visitante	1	1
68	66	38	20				

LATIN

Billboard DANCE

AUG 25 2007

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATIN)
2	2	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
3	3	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
4	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
5	8	Y SI TE DIGO	FANNY LU (UNIVERSAL LATINO)
6	5	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
7	13	HOY YA ME VOY	KANY GARCIA (SONY BMG NORTE)
8	10	TU	JEREMIAS (UNIVERSAL LATINO)
9	7	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
10	6	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
11	14	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
12	9	ME DUELE AMARTE	REIK (SONY BMG NORTE)
13	12	BENDITA TU LUZ	MANA (WARNER LATINA)
14	11	LO MEJOR DE TU VIDA	ALEXANDRE PIERES (EMI TELEVISION)
15	16	LO QUE CALLAS	INTOCABLE (EMI TELEVISION)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CAMILA	TODO CAMBIO (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISIA/UG)
3	3	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
4	5	MANA	AMAR ES COMBATIR (WARNER LATINA)
5	4	RBD	CELESTIAL (EMI TELEVISION/VIRGIN)
6	6	ALEJANDRA GUZMAN	REINA DE CORAZONES: LA HISTORIA... (DISCOS 605/SONY BMG NORTE)
7	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISION)
8	7	MENUDO	LA HISTORIA (DISCOS 605/SONY BMG NORTE)
9	9	JOSE LUIS PERALES	Y COMO ES EL?...LOS EXITOS (DISCOS 605/SONY BMG NORTE)
10	8	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
11	11	MIGUEL BOSE	PAPITO (WARNER LATINA)
12	12	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISIA/UG)
13	15	JOSE FELICIANO	JOSE FELICIANO Y AMIGOS (SIENTE/UNIVERSAL LATINO)
14	13	ROBERTO CARLOS	GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
15	18	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO TE VEO	CASA DE LEONES (WARNER LATINA)
2	2	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
3	3	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
4	4	YO TE QUIERO	WISIN & YANDEL (WY/MACHETE)
5	7	LLORARAS	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
6	5	NUESTRO AMOR ES ASI	MAGNATE (WY/MACHETE)
7	8	AYER LA VI	DON OMAR (WY/MACHETE)
8	6	THE WAY SHE MOVES	ZION FEATURING AKON (BABY/CMG/SRC/UNIVERSAL MOTOWN)
9	9	SIENTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISION)
10	10	ZUN DADA	ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
11	13	5 LETRAS	ALEXIS & FIDJ (SONY BMG NORTE)
12	11	IGUAL QUE AYER	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
13	12	IMPACTO	DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
14	15	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
15	14	QUE LLOREN	IVY QUEEN (UNIVISION)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
2	2	VARIOUS ARTISTS	WISIN Y YANDEL PRESENTAN: LOS VAQUEROS THE WILD WILD MIXES (WY/MACHETE)
3	-	VARIOUS ARTISTS	ECHO PRESENTA: INVASION (WY/MACHETE)
4	3	ZION	THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMIG)
5	7	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
6	5	DON OMAR	KING OF KINGS (WY/MACHETE)
7	4	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
8	6	WISIN & YANDEL	PA'L MUNDO (MACHETE)
9	9	AKWID	GREATEST EXITOS (UNIVISION/UG)
10	11	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
11	10	R.K.M. & KEN-Y	MASTERPIECE: COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
12	12	CASA DE LEONES	LOS LEONES (WARNER LATINA)
13	8	ALLE 13	RESIDENTE O VISITANTE (SONY BMG NORTE)
14	13	R.K.M. & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
15	14	DADDY YANKEE	BARRID FINO: EN DIRECTO (EL CARTEL/INTERSCOPE/IGA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	BASTA YA	CONJUNTO PRIMAVERA (FONOVISIA)
2	1	DE TI EXCLUSIVO	LA ABRILLADORADA BANDA EL LIMON (DISA/EDIMONSA)
3	4	OLVIDAME TU	DUERO (UNIVISION)
4	7	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
5	5	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
6	6	MIL HERIDAS	CUSHILLOS (MUSART/BALBOA)
7	3	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
8	13	MIRAME	JENNI RIVERA (FONOVISIA)
9	9	ESO Y MAS	JDAN SEBASTIAN (MUSART/BALBOA)
10	8	UN JUEGO	LOS RIELEROS DEL NORTE (FONOVISIA)
11	11	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
12	15	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
13	16	CUANDO REGRESAS	PATRULLA 81 (DISA)
14	14	LAGRIMAS DE SANGRE	LOS TIGRES DEL NORTE (FONOVISIA)
15	18	BASTO	INTOCABLE (EMI TELEVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GRUPO MONTEZ DE DURANGO	AGARRESE (DISA)
2	2	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
3	3	ALACRANES MUSICAL	ANDRA Y SIEMPRE (UNIVISION/UG)
4	4	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
5	7	BANDA ARKANGEL R-15	LA HISTORIA DE LA MERA MERA (DISCOS 605/SONY BMG NORTE)
6	6	EL CHAPO DE SINALOA	TE VA A GUSTAR (DISA)
7	8	LOS BUKIS / BRONCO / LOS TEMERARIOS	B.B.T.3 (FONOVISIA/UG)
8	10	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA (BCI LATINO/BCI)
9	9	LOS BUKIS	30 RECUERDOS INOLVIDABLES (FONOVISIA/UG)
10	5	EL TRONO DE MEXICO	FUEGO NUEVO (UNIVERSAL LATINO)
11	-	JENNI RIVERA	MIL VIDA LUCA (FONOVISIA/UG)
12	12	TIERRA CALI	ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSIC/UNIVERSAL LATINO)
13	15	SERGIO VEGA	DUEND DE TI... LO MEJOR DE EL SHAKA (SONY BMG NORTE)
14	13	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
15	11	DUERO	EN LAS MANOS DE UN ANGEL (UNIVISION/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	9	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL FROM/TOMMY BOY
2	3	7	LIKE THIS	KELLY ROWLAND FEAT. EVE MUSIC WORLD PROMO/COLUMBIA
3	4	5	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM PROMO/UNIVERSAL
4	6	11	LOST AND FOUND	DELERIUM NETWORK PROMO
5	7	10	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS PROMO
6	8	9	SO FAR	MIGUEL MIGS SALTED PROMO/OM
7	12	5	DEEP INTO YOUR SOUL	FRISCA & LAMBOY NERVOUS PROMO
8	1	9	STRANGER	NOLA TYLO CLIMAX MUSIC ENTERTAINMENT PROMO
9	10	10	MY MAN	AMUKA JYM PROMO
10	5	13	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC 12037
11	15	5	STEP INTO THE LIGHT	DARREN HAYES POWDERED SUGAR RECORDS PROMO
12	11	11	MAKES ME WONDER	MARON 5 A&M/OCTONE PROMO/INTERSCOPE
13	9	10	STAND BACK	STEVIE NICKS REPRISE PROMO
14	19	4	MAKE IT LAST	DAVE AUDE FEATURING JESSICA SUTTA AUCACIOUS PROMO
15	16	8	LIVE, LUV, DANCE	RON PERKOV ARPEE PROMO
16	20	6	OUTTA MY MIND	OHSHA KAI ACT 2 PROMO/MUSIC PLANT
17	13	12	DEFYING GRAVITY	IDINA MENZEL REPRISE PROMO/WARNER BROS.
18	26	3	LOVE VIBRATIONS	BARBARA TUCKER B STAR PROMO/MUSIC PLANT
19	17	12	BECAUSE OF YOU	NE-YO DEF JAM PROMO/IDJMG
20	22	5	SHE'S MADONNA	ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN PROMO
21	21	9	OOH LA LISHIOUS	JAY MEN MARIAN PROMO
22	28	4	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS PROMO
23	27	4	THNKS FR TH MMRS	FALL OUT BOY FUELED BY RAMEN/ISLAND PROMO/IDJMG
24	25	5	GIVE ME DANGER	DANGEROUS MUSE SIRE PROMO/WARNER EROS.
25	24	7	FIND A NEW WAY	YOUNG LOVE ISLAND PROMO/IDJMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	23	7	BE FREE	JASON ANTONIO CHICKIE ROMERO/MUSIC PLANT
27	14	13	ROLLERCOASTER	ERIKA JAYNE RM RECORDS PROMO
28	34	3	STAY	SIMPLY RED SIMPLYRED.COM PROMO
29	30	4	EVERYBODY DANCE (CLAP YOUR HANDS)	DEBORAH COX DECO PROMO
30	31	1	POWER OF ATTRACTION	NATALIA UNLEASHED PROMO
31	18	14	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE
32	35	12	I JUST DIED IN YOUR ARMS TONIGHT	LEANA SWEDISH DIVA PROMO
33	38	2	LET'S DO IT	NOLA TYLO CLIMAX MUSIC ENTERTAINMENT PROMO
34	1	2	ARIZONA BUMP	ROD CARRILLO ROD CARRILLO PROMO
35	NEW	1	I'M NOT FEATURING YOU	TAYLOR DAYNE SILVER LABEL PROMO/TOMMY BOY
36	23	12	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM PROMO/IDJMG
37	33	9	NEVER AGAIN	KELLY CLARKSON RCA PROMO/RMG
38	37	10	LIKE A BOY	CIARA LAFACE PROMO/ZEMBA
39	NEW	1	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE 9362
40	NEW	1	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND)	MARILYN MANSON INTERSCOPE PROMO
41	NEW	1	EVOLUTION	KORN VIRGIN PROMO
42	NEW	1	BUT BEAUTIFUL	BILLIE HOLIDAY LEGACY PROMO/COLUMBIA
43	32	14	MY DESTINY	KIM ENGLISH NERVOUS 20655
44	36	6	JACK'S SUITE	HANS ZIMMER WALT DISNEY PROMO
45	40	5	BOOM BOOM... REMIXED	PAUL LEKAKIS RNL PROMO
46	12	14	RAPTURE 2007	IID MADE PROMO
47	43	5	OVER IT	TIFFANY AFFAIR REPRISE PROMO
48	44	15	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
49	42	13	I CAN'T WAIT	DIANNE WESLEY DIVISION X PROMO/GOSSIP
50	45	16	ALL AROUND THE WORLD	LIONEL RICHIE ISLAND PROMO/IDJMG

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	4	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158/ATLANTIC	4 WKS
2	2	93	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
3	NEW	1	BILLIE HOLIDAY	REIMAGED LEGACY/COLUMBIA 85088/SOM* MUSIC	
4	3	5	JUSTICE	CROSS ED BANGER/VICE 24892/ATLANTIC	
5	18	18	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
6	21	21	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
7	14	14	BJORK	VOLTA ELEKTRA/ATLANTIC 135868/AG	
8	5	67	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003/ATLANTIC	
9	7	40	THE COUNTERDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
10	8	39	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 REIMAGES REPRISE 4255/WARNER BROS	
11	10	21	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114/CAPITOL	
12	11	12	JOHNNY BUDZ & CATO K	ULTRA.WEEKEND 3 ULTRA 1532	
13	12	5	JOHNNY VICIOUS	THIRVENKA PRESENTS: TRANCE ANTHEMS 2 TRIVEDANCE 90776/THIRVE	
14	14	7	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147	
15	13	92	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	
16	17	13	JOHNNY VICIOUS	THIRVENKA PRESENTS: DANCE ANTHEMS TRIVEDANCE 90760/THIRVE	
17	21	76	CASCADA	EVERYTHING WE TOUCH ROBBINS 75064	
18	22	29	THE RIDDLER & TREVOR SIMPSON	ULTRA.DANCE 08 ULTRA 1485	
19	16	10	ARMIN VAN BUUREN	A STATE OF TRANCE 2007 ULTRA 1545	
20	15	28	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	
21	20	65	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT/STYLAWLESS/GEFFEN 05587/INTERSCOPE	
22	19	5	VARIOUS ARTISTS	ULTRA. 10 ULTRA 1553	
23	18	8	DIGITALISM	IDEALISM ASTRALWERKS 89240	
24	25	42	ENIGMA	A POSTERIORI VIRGIN 69994	
25	RE-ENTRY	1	MOBY	GO-THE VERY BEST OF MOBY V2 21347	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	4	8	STRANGER	HILARY DUFF HOLLYWOOD
2	3	18	PUT 'EM UP	EDUN ROBBINS
3	2	13	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
4	1	7	MAKES ME WONDER	MARON 5 A&M/OCTONE/INTERSCOPE
5	3	9	FEELS LIKE HOME	MECK FEATURING BINO YOSHITOSHI/DEEP DISH
6	4	4	STOP ME	MARK RONSON FEAT. DANIEL MERRIWEATHER ALLUO/RCA/RMG
7				

HITS OF THE WORLD Billboard

AUG
25
2007

THIS WEEK		LAST WEEK		SINGLES		JAPAN	
						(SOUNDSCAN JAPAN) AUGUST 14, 2007	
1	NEW			1	NEW	SYAKA BICHI LAKA LAKA LA	UVERWORLD SONY
2	NEW			2	NEW	LIFETIME RESPECT ONNA HEN	RSP SONY
3	NEW			3	NEW	BOKUNO TIAYO	AKB48 DEFSTAR
4	NEW			4	NEW	HOSHIKUZU SUNSET	YUKI EPIC
5	3			5	3	HEY! SAY!	HEY! SAY! 7 J-STORM
6	2			6	2	ALONES	AQUA TIMEZ EPIC
7	NEW			7	NEW	LIFETIME RESPECT ONNA HEN (LTD EDIT)	RSP SONY
8	NEW			8	NEW	SAMURAI (LTD LIVE VERSION)	TACKEY & TSUBASA AVEV TRAX
9	7			9	7	ANSWER	FLOW KIDON
10	NEW			10	NEW	NATSU-ZORA GRAFFITI/SEISYUN LINE	IKIMONO GAKARI EPIC

THIS WEEK		LAST WEEK		SINGLES		FRANCE	
						(SNEP/IFOP/TITE-LIVE) AUGUST 14, 2007	
1	4			1	4	4 MOTS SUR UN PIANO	PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA
2	2			2	2	GARCON	KOXXIE AZ
3	1			3	1	DOUBLE JE	CHRISTOPHE WILLEM VOGUE
4	3			4	3	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
5	5			5	5	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
6	6			6	6	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
7	8			7	8	ON A CHANGE	LES DEESSES M6 INTERACTIONS
8	7			8	7	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY
9	9			9	9	KI DIT MIE	MAGIC SYSTEM EMI
10	11			10	11	CEST DANS LA JOIE	MOKOBE EPIC

THIS WEEK		LAST WEEK		SINGLES		ITALY	
						(FIMI/NIelsen) AUGUST 6, 2007	
1	1			1	1	VASCO EXTENDED PLAY	VASCO ROSSI CAPITOL
2	2			2	2	THE SINGLES COLLECTION TOUR EDITION	VASCO ROSSI CAPITOL
3	3			3	3	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
4	8			4	8	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
5	4			5	4	E RAFFAELLA E' MIA	TIZIANO FERRO CAPITOL
6	36			6	36	SUAVE	CINEMA 2 HALIDON
7	11			7	11	LA COMPAGNIA DI VASCO	VASCO ROSSI EPIC
8	5			8	5	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
9	6			9	6	HEART-SHAPED GLASSES	MARILYN MANSON INTERSCOPE
10	9			10	9	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA

THIS WEEK		LAST WEEK		SINGLES		SWEDEN	
						(GLF) AUGUST 10, 2007	
1	NEW			1	NEW	I'M GAY	6 AM FT. CISSI RAMSBY WARNER
2	1			2	1	NATALIE	OLA ARISTOTRACKS
3	2			3	2	INGEN SOMMAR UTAN REGGAE	MARKOOLIO ARIOLA
4	7			4	7	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
5	3			5	3	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM

THIS WEEK		LAST WEEK		ALBUMS			
1	1			1	1	EVA DAHLGREN	EN BLEKT BLONDINS BALLADER 1980-2005 RCA
2	NEW			2	NEW	ELVIS PRESLEY	THE ESSENTIAL ELVIS PRESLEY RCA
3	3			3	3	PER GESSLE	EN HANDIG MAN CAPITOL
4	2			4	2	LASSE STEFANZ	VAGABOND MARIANN
5	4			5	4	CAJSA STINA AKERSTROM	VISOR FRAN FORR & NU VIRGIN

THIS WEEK		LAST WEEK		SINGLES		UNITED KINGDOM	
						(THE OFFICIAL UK CHARTS CO.) AUGUST 12, 2007	
1	5			1	5	WITH EVERY HEARTBEAT	KLEERUP WITH ROBYN VIRGIN
2	1			2	1	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
3	NEW			3	NEW	STRONGER	KANYE WEST ROC-A-FELLA
4	2			4	2	FOUNDATIONS	KATE NASH FICTION/POLYDOR
5	3			5	3	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
6	10			6	10	HEY THERE DELILAH	PLAIN WHITE T'S ANGEL
7	4			7	4	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
8	7			8	7	DREAM CATCH ME	NEWTON FAULKNER UGLY TRUTH
9	8			9	8	WORRIED ABOUT RAY	HOOBSIERS RCA
10	6			10	6	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE

THIS WEEK		LAST WEEK		SINGLES		AUSTRALIA	
						(ARIA) AUGUST 12, 2007	
1	1			1	1	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
2	NEW			2	NEW	CAN'T TOUCH IT	RICKI-LEE PUBLICOPINION
3	2			3	2	DANCE FLOOR ANTHEM	GOOD CHARLOTTE EPIC/DAYLIGHT
4	7			4	7	LOVE TODAY	MIKA CASABLANCA/ISLAND
5	3			5	3	DESTINATION CALABRIA	ALEX GAUDINO FT. CRYSTAL WATERS MINISTRY OF SOUND
6	4			6	4	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
7	6			7	6	DEAR MR. PRESIDENT	PINK L'AFACE/ZOMBA
8	5			8	5	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
9	8			9	8	THNKS FR TH MMRS	FALL OUT BOY MERCURY
10	NEW			10	NEW	WHERE I STOOD	MISSY HIGGINS ELEVATOR

THIS WEEK		LAST WEEK		SINGLES		SPAIN	
						(PROMUSICAE/MEDIA) AUGUST 8, 2007	
1	1			1	1	THE SHOW MUST GO ON	INNOCENCE BLANCO Y NEGRO
2	2			2	2	EL CEMENTRIO DE MIS SUEÑOS	FANGORIA D.R.O.
3	4			3	4	MISS SANCHEZ REMIXES	MARTA SANCHEZ UNIVERSAL
4	5			4	5	LOS RAPEROS NUNCA NUEREN	SHOTTA BOA
5	9			5	9	XTREME REMIXES	XTREME BIG MOON
6	8			6	8	GUARDAME UN SECRETO	COOPER ELEPHANT
7	3			7	3	HOT SUMMER NIGHT (OH LA LA)	DAVID TAVARE FT. ZEBIVISSA BLANCO Y NEGRO
8	7			8	7	DO IT AGAIN	THE CHEMICAL BROTHERS VIRGIN
9	11			9	11	SHINE ON ME	OUIS & FERRAN FT. TIKARO J. MATINEE/HOUSE WORKS
10	12			10	12	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL

THIS WEEK		LAST WEEK		SINGLES		IRELAND	
						(IRMA/CHART TRACK) AUGUST 10, 2007	
1	1			1	1	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
2	2			2	2	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
3	13			3	13	SPIDER PIG	HANS ZIMMER RHINO
4	5			4	5	DON'T STOP BELIEVIN'	JOURNEY COLUMBIA
5	3			5	3	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM

THIS WEEK		LAST WEEK		ALBUMS			
1	1			1	1	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
2	2			2	2	KINGS OF LEON	BECAUSE OF THE TIMES RCA
3	3			3	3	PAUL POTTS	ONE CHANCE SYCO
4	4			4	4	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
5	5			5	5	ARCADE FIRE	NEON BIBLE MERGE

THIS WEEK		LAST WEEK		SINGLES		GERMANY	
						(MEDIA CONTROL) AUGUST 14, 2007	
1	3			1	3	PRISON BREAK ANTHEM	AZAD URBAN
2	1			2	1	YOU CAN GET IT	MARK MEDLOCK/DIETER BOHLEN COLUMBIA
3	2			3	2	HOT SUMMER	MONROSE WARNER
4	4			4	4	VOM SELBEN STERN	ICH + ICH POLYDOR
5	5			5	5	VAYAMOS COMPANEROS	MARQUESS WARNER MUSIC
6	8			6	8	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
7	6			7	6	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
8	7			8	7	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
9	10			9	10	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
10	9			10	9	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZ/NIK P POLYDOR

THIS WEEK		LAST WEEK		SINGLES		CANADA	
						(BILLBOARD CANADIAN HOT 100) AUGUST 25, 2007	
1	2			1	2	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD/UNIVERSAL
2	3			2	3	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE/UNIVERSAL
3	1			3	1	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY BMG
4	4			4	4	THE WAY I ARE	TIMBALAND FT. KERI HILSON MOSLEY/BLACKSTONE/INTERSCOPE/UNIVERSAL
5	5			5	5	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL
6	8			6	8	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/UNIVERSAL
7	35			7	35	WALLS FALL DOWN	BEDOUIN SOUNDCLASH DINE ALDNE/UNIVERSAL
8	6			8	6	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM/UNIVERSAL
9	7			9	7	MAKES ME WONDER	MARDON 5 A&M/DCITONE UNIVERSAL
10	9			10	9	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA/SONY BMG

THIS WEEK		LAST WEEK		ALBUMS		BRAZIL	
						(SUCESSO MAGAZINE) AUGUST 14, 2007	
1	1			1	1	VARIOUS ARTISTS	PARAISO TROPICAL - INTERNACIONAL SOM LIVRE
2	4			2	4	IVETE SANGALO	IVETE AO VIVO NO MARACANA UNIVERSAL
3	3			3	3	BRUNO & MARRONE	ACUSTICO II - VOLUME 1 SONY BMG
4	5			4	5	BRUNO & MARRONE	ACUSTICO II - VOLUME 2 SONY BMG
5	2			5	2	VARIOUS ARTISTS	AS MUSICAS DO PROGRAMA AMAURY JR. UNIMAR
6	14			6	14	CESAR MENOTTI & FABIANO	PALAVRAS DE AMOR - AO VIVO UNIVERSAL
7	22			7	22	ZEZE DI CAMARGO & LUCIANO	RARIDADES SOM LIVRE
8	31			8	31	SANDY & JUNIOR	ACUSTICO MTV UNIVERSAL
9	39			9	39	MARISA MONTE	INFINITO PARTICULAR EMI
10	27			10	27	RENATO TEIXEIRA	NO AUDITORIO IBIRAPUERA SOM LIVRE

THIS WEEK		LAST WEEK		SINGLES		NEW ZEALAND	
						(RECORD PUBLICATIONS LTD.) AUGUST 8, 2007	
1	1			1	1	BEAUTIFUL GIRLS	SEAN KINGSTON SONY BMG
2	2			2	2	BIG GIRLS DON'T CRY	FERGIE UNIVERSAL
3	3			3	3	THE WAY I ARE	TIMBERLAND FT. KERI HILSON UNIVERSAL
4	4			4	4	BARTENDER	T-PAIN FT. AKON SONY BMG
5	5			5	5	SAME GIRL	R KELLY FT. USHER SONY BMG

THIS WEEK		LAST WEEK		ALBUMS			
1	1			1	1	PAUL POTTS	ONE CHANCE SYCO
2	6			2	6	SEAN KINGSTON	SEAN KINGSTON SONY BMG
3	2			3	2	ELVIS PRESLEY	THE KING SONY BMG
4	5			4	5	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
5	8			5	8	FERGIE	THE DUTCHESS WILL.I.AM/A&M/INTERSCOPE

THIS WEEK		LAST WEEK		SINGLES		EURO DIGITAL TRACKS	
						(NIelsen SOUNDSCAN INTERNATIONAL) AUGUST 25, 2007	
1	NEW			1	NEW	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM
2	2			2	2	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
3	1			3	1	THE WAY I ARE	TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
4	5			4	5	KONICHIWA BITCHES (CLEAN VERSION)	ROBYN KONICHIWA
5	3			5	3	FOUNDATIONS	KATE NASH FICTION/POLYDOR
6	4			6	4	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
7	14			7	14	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM
8	7			8	7	DREAM CATCH ME	NEWTON FAULKNER UGLY TRUTH
9	18			9	18	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD
10	6			10	6	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
11	9			11	9	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND
12	16			12	16	THE WAY I ARE (RADIO EDIT)	TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
13	10			13	10	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
14	11			14	11	UMBRELLA (ALBUM VERSION)	RIHANNA FT. JAY-Z SRP/DEF JAM
15	17			15	17	VOM SELBEN STERN	ICH + ICH POLYDOR</

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 15, 2007

THIS WEEK	LAST WEEK	ARTIST
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	3	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
3	2	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
4	4	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE
5	18	WITH EVERY HEARTBEAT KLEERUP WITH ROBYN VIRGIN
6	13	4 MOTS SUR UN PIANO PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA
7	12	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
8	11	PRISON BREAK ANTHEM AZAD URBAN
9	5	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
10	6	DOUBLE JE CHRISTOPHE WILLEM VOGUE
11	10	GARCON KOKIE AZ
12	8	HOT SUMMER MONROSE WARNER
13	NEW	STRONGER KANYE WEST ROC-A-FELLA
14	7	YOU CAN GET IT MARK MEDLOCK/DIETER BOHLEN COLUMBIA
15	9	FOUNDATIONS KATE NASH FICTION/POLYDOR

ALBUMS

AUGUST 15, 2007

THIS WEEK	LAST WEEK	ARTIST
1	1	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
2	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	6	AMY WINEHOUSE BACK TO BLACK ISLAND
4	4	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
5	5	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
6	7	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
7	9	BEFOUR ALL 4 ONE UNIVERSAL
8	8	PAUL POTTS ONE CHANCE SYCO
9	NEW	KATE NASH MADE OF BRICKS FICTION/POLYDOR
10	NEW	SPORTFREUNDE STILLER LA BUM VERTIGO
11	3	KORN UNTITLED VIRGIN
12	10	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
13	27	MARQUESS FRENETICA WARNER
14	17	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
15	12	PRINCE PLANET EARTH COLUMBIA

RADIO AIRPLAY

NIELSEN
Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 15, 2007

THIS WEEK	LAST WEEK	ARTIST
1	2	UMBRELLA RIHANNA FT. JAY-Z SRP/POLYDOR
2	1	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
3	5	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
4	3	LOVESTONED/I THINK SHE KNOWS INTERLUDE JUSTIN TIMBERLAKE
5	8	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
6	17	1973 JAMES BLUNT ATLANTIC
7	10	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
8	4	HOW TO SAVE A LIFE THE FRAY EPIC
9	9	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE
10	6	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
11	7	LAST NIGHT P. DIDDY FT. KEYSHIA COLE BAD BOY/ATLANTIC
12	14	D.A.N.C.E JUSTICE BECAUSE
13	11	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
14	18	4 IN THE MORNING GWEN STEFANI INTERSCOPE
15	12	CUPID'S CHOKEHOLD (GIRLFRIEND) GYM CLASS HEROES DECA/DANCE/FULLED BY RAMEN/ATLANTIC/LAVA

SALES DATA
COMPILED BY

nicsen
SoundScan

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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	CERT
1	2	37	GREATEST GAINER MICHAEL W. SMITH STAND REUNION 10109/PROVIDENT-INTEGRITY	
2	3	85	FLYLEAF FLYLEAF A&M/OCTONE 650005/IGA	
3	HOT SHOT DEBUT		THIRD DAY CHRONOLOGY VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	
4	1	2	MANDISA TRUE BEAUTY SPARROW 5720/EMI CMG	
5	4	3	BARLOWGIRL HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	
6	5	25	TOBYMAC (PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
7	6	19	THE ALMOST SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
8	9	76	ALAN JACKSON PRECIOUS MEMORIES ACRA/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
9	7	106	CASTING CROWNS LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
10	10	69	MAT KEARNEY NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
11	15	45	VARIOUS ARTISTS WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
12	10	46	CHRIS TOMLIN SEE THE MORNIN SIXSTEPS/SPARROW 2828/EMI CMG	
13	11	45	SKILLET COMATOSE AROENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
14	18	29	LEELAND SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
15	14	54	RED END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
16	17	23	RELIENT K FIVE SCORE AND SEVEN YEARS AGO GOTEK/CAPITOL 0592/EMI CMG	
17	24	10	JON MCLAUGHLIN INDIANA ISLAND 008882/EMI CMG	
18	12	4	TODD AGNEW BETTER QUESTIONS ARDENT/INO/COLUMBIA 2547/PROVIDENT-INTEGRITY	
19	26	12	UNITED ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
20	27	20	THIRD DAY CHRONOLOGY VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY	
21	22	41	JEREMY CAMP BEYOND MEASURE BEC 3723/EMI CMG	
22	11	68	MERCYME COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
23	16	4	MXPX SECRET WEAPON TOOTH & NAIL 0117/EMI CMG	
24	30	19	FAMILY FORCE 5 BUSINESS UP FRONT/PARTY IN THE BACK MAVERICK/MONO VS STEREO/GOTEK 9139/EMI CMG	
25	23	41	NEWSBOYS GO INPOP 1383/EMI CMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	CERT
26	34	18	NICHOLE NORDEMAN RECOLLECTION: THE BEST OF NICHOLE NORDEMAN SPARROW 8635/EMI CMG	
27	32	23	VARIOUS ARTISTS WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	
28	21	19	J MOSS V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
29	31	4	CHRIS RICE WHAT A HEART IS BEATING FOR EB + FLO/INO 4215/PROVIDENT-INTEGRITY	
30	NEW		MICHAEL NEALE NO GREATER AUDIENCE INTEGRITY 4175/PROVIDENT-INTEGRITY	
31	28	33	SWITCHFOOT OH! GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	
32	36	14	RUSH OF FOOLS RUSH OF FOOLS MIDAS 0150/EMI CMG	
33	20	50	VARIOUS ARTISTS THREE WODDEN CROSSES WORD-CURB 886582	
34	13	46	MARK SCHULTZ BROKEN & BEAUTIFUL WORD-CURB 886570	
35	35	25	ANBERLIN CITIES TOOTH & NAIL 3673/EMI CMG	
36	44	56	UNDEROATH DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658/EMI CMG	
37	45	97	KIRK FRANKLIN HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
38	41	10	AARON SHUST WHISPERED AND SHOUTED BRASH 0033/WORD-CURB	
39	39	93	THIRD DAY WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
40	50	8	AUGUST BURNS RED THE MESSENGERS SOLID STATE 9352/EMI CMG	
41	49	23	VARIOUS ARTISTS GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
42	RE-ENTRY		VARIOUS ARTISTS SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY 19404/TIME LIFE	
43	RE-ENTRY		33MILES 33MILES INO 4171/PROVIDENT-INTEGRITY	
44	RE-ENTRY		DA' T.R.U.T.H. OPEN BOOK CROSS MOVEMENT 30029/PROVIDENT-INTEGRITY	
45	RE-ENTRY		GAITHER VOCAL BAND GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG	
46	RE-ENTRY		BIG DADDY WEAVE EVERY TIME I BREATHE FERVENT 886530/WORD-CURB	
47	RE-ENTRY		VARIOUS ARTISTS I WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY	
48	RE-ENTRY		VARIOUS ARTISTS WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	
49	RE-ENTRY		HILLSONG MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY	
50	RE-ENTRY		BUILDING 429 IRIS TO IRIS WORD-CURB 887093	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	CERT
1	1	6	GREATEST GAINER MARVIN SAPP THIRSTY VERITY 09433/ZOMBA	
2	4	4	VARIOUS ARTISTS WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08764/ZOMBA	
3	5	78	VARIOUS ARTISTS WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
4	6	18	THE CLARK SISTERS LIVE... ONE LAST TIME EMI GOSPEL 81094	
5	2	19	J MOSS V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA	
6	7	83	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301	
7	8	98	KIRK FRANKLIN HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
8	9	64	TYE TRIBBETT & G.A. VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	
9	12	14	YOLANDA ADAMS THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	
10	10	16	MAVIS STAPLES WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH	
11	13	5	DA' T.R.U.T.H. OPEN BOOK CROSS MOVEMENT 30029	
12	14	10	RICHARD SMALLWOOD WITH VISION JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA	
13	11	27	BISHOP G.E. PATTERSON HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	
14	16	10	VARIOUS ARTISTS GOTTA HAVE GOSPEL! WORSHIP INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 09266/SONY MUSIC	
15	19	53	LECRAE AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
16	18	10	JONATHAN BUTLER BRAND NEW DAY MARANATHAI 971902	
17	20	40	KIRK FRANKLIN SONGS FROM THE STORM: VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
18	15	38	PATTI LABELLE THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO	
19	21	40	BISHOP PAUL S. MORTON STILL STANDING TEHILLAH 6528/LIGHT	
20	3	19	NICOLE C. MULLEN SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
21	32	7	GREATEST GAINER BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR WELCOME TO THE CITY TYSOCT 984159/TASEIS	
22	17	3	JOANN ROSARIO JOYOUS SALVATION F HAMMOND/VERITY 08065/ZOMBA	
23	26	26	DEWAYNE WOODS & WHEN SINGERS MEET INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
24	22	66	NICOLE C. MULLEN REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
25	24	19	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	CERT
26	23	45	FRED HAMMOND FREE TO WORSHIP VERITY 85990/ZOMBA	
27	27	89	SHIRLEY MURDOCK SOULFOOD TYSOCT 4155	
28	3	89	BYRON CAGE AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
29	27	97	HEZEKIAH WALKER & LFC 2005 THE EXPERIENCE VERITY 62829/ZOMBA	
30	34	46	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI	
31	29	24	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR JESUS, JESUS, JESUS MCM/JEG 5987/KOCH	
32	28	95	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
33	25	7	TRIN-I-TEE 5:7 HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY/GOSPO CENTRIC 11291/SONY BMG	
34	30	42	KELLY PRICE THIS IS WHO I AM: GOSPO CENTRIC 88167/ZOMBA	
35	36	22	THE MCCLURKIN PROJECT WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA	
36	38	26	DAVID G. EVANS HEALED WITHOUT SCARS ABUNDANT HARVEST 0849	
37	35	15	WILLIAM MURPHY III THE SOUND: LIVE IN ATLANTA M3M 8020	
38	42	21	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTERITY SOUNDS 103420/RHINO	
39	45	68	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
40	37	45	SMOKIE NORFUL LIFE CHANGING EMI GOSPEL 33347	
41	35	8	116 CLIQUE 13 LETTERS REACH 8006	
42	45	61	VARIOUS ARTISTS THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
43	47	14	TAMELA MANN THE LIVE EXPERIENCE TILLYMANN 101	
44	41	79	VARIOUS ARTISTS WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	
45	40	11	DAVID MANN MR. BROWN'S GOOD OL' TIME CHURCH TILLYMANN 100	
46	44	10	THE CROSS MOVEMENT HISTORY: OUR PLACE IN HIS STORY CROSS MOVEMENT 30024	
47	39	66	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS FINALE: ACT TWO EMI GOSPEL 54835	
48	48	98	YOLANDA ADAMS DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
49	44	42	DETRICK HADDON 7 DAYS TYSOCT/VERITY 88166/ZOMBA	
50	50	16	ONITSHA CHURCH GIRL STILL WATERS 00024/HIDDEN BEACH	

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
nielsen
SoundScan

AUG 25 2007 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 Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓡ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓡ DVD single available. Ⓡ Vinyl Maxi-Single available. Ⓡ Vinyl single available. Ⓡ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

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). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / NUMBER/DISTRIBUTING LABEL) (PRICE)	CERT.
1	1	5	#1 SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	
2	NEW	1	SLIGHTLY STOOPID	CHRONCHITIS STOOPID 01 (15.98)	
3	7	10	GREATEST GAINER VARIOUS ARTISTS	VANS WARPED TOUR: 2007 TOUR COMPILATION SIDEONE/DUMMYS 1331 (9.98)	
4	5	12	SOUNDTRACK	ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
5	NEW	1	OKKERVIL RIVER	THE STAGE NAMES JAGJAGUWAR 110* (15.98)	
6	4	5	SPOON	GA GA GA GA GA MERGE 295* (15.98)	
7	NEW	1	DROWNING POOL	FULL CIRCLE ELEVEN SEVEN 140 (15.98)	
8	3	11	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
9	NEW	1	CONSTANTINE	CONSTANTINE 6TH PLACE 1078 (17.98)	
10	NEW	1	THROWDOWN	VENOM & TEARS TRUSTKILL 94 (13.98)	
11	6	21	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
12	8	9	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
13	9	28	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
14	NEW	1	FLIGHT OF THE CONCHORDS	THE DISTANT FUTURE (EP) SUB POP 746 (4.98)	
15	NEW	1	THE RECEIVING END OF SIRENS	THE EARTH SINGS MI FA MI TRIPLE CROWN 03072/EAST WEST (15.98)	
16	12	9	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
17	10	3	SOUNDTRACK	THE SIMPSONS MOVIE EXTREME/FOX 40088/ADRENALINE (16.98)	
18	11	3	YEAH YEAH YEAHS	IS IS (EP) DRESS UP 009381/INTERSCOPE (7.98)	
19	2	2	KEITH MURRAY	RAP-MURR-PHOBIA (THE FEAR OF REAL HIP-HOP) DEF SQUAD 5858/KOCH (17.98)	
20	13	5	BAD RELIGION	NEW MAPS OF HELL EPITAPH 86863* (13.98)	
21	15	6	SILVERSTEIN	ARRIVALS & DEPARTURES VICTORY 350 (16.98)	
22	14	3	SILVERCHAIR	YOUNG MODERN ELEVEN: 255548/EAST WEST (13.98) ⊕	
23	NEW	1	STILL REMAINS	THE SERPENT ROADRUNNER 618014 (13.98)	
24	18	7	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WDRLD BIG BOY 5911/MOUNTAIN APPLE (16.98)	
25	17	4	TECH N9NE CALLABOS	MISERY LOVES COMPANY STRANGE 04 (18.98)	
26	24	34	SILVERSUN PICKUPS	CARNAS DANGEROUS 009* (11.98)	
27	22	7	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98) ⊕	
28	25	27	EMERSON DRIVE	COUNTRYFIED MONTAGE 90088/MIDAS (13.98)	
29	19	26	PETER BJORN AND JOHN	WRITER'S BLOCK ALMOSTGOLD 002* (12.98)	
30	23	5	CROWDED HOUSE	TIME ON EARTH ATD 21580 (15.98)	
31	21	17	RED	END OF SILENCE ESSENTIAL 10807 (12.98)	
32	NEW	1	ENVY ON THE COAST	LUCY GRAY PHOTO FINISH 244220 (13.98)	
33	16	3	HANSON	THE WALK 3CG 10702 (15.98)	
34	26	38	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	
35	30	11	CIRCA SURVIVE	ON LETTING GO EQUAL VISION 139 (14.98)	
36	32	26	THE SHINS	WINING THE NIGHT AWAY SUB POP 705* (15.98)	
37	28	5	GOGOL BORDELLO	SUPER TARANTAI SIDEONE/DUMMYS 1334* (13.98)	
38	31	26	ARCADE FIRE	NEON BIBLE MERGE 285* (14.98)	
39	37	26	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
40	RE-E	TRW	VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
41	27	50	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
42	45	30	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
43	41	30	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
44	29	7	SOCIAL DISTORTION	GREATEST HITS TIME BOMB 43548* (16.98)	
45	42	2	LOS HUMILDES VS. LA MIGRA	LDS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	
46	RE-E	TRW	BLONDE REDHEAD	23 4AD 27177*BEGGARS GROUP (15.98)	
47	39	10	PINK MARTINI	HEY EUGENE! HEINZ 3 (18.98)	
48	48	16	BOB MARLEY	FOREVER BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY (13.98)	
49	NEW	1	PUBLIC ENEMY	HOW YOU SELL SOUL TO A SOULLESS PEOPLE WHO SOLD THEIR SOUL SLAM: JAZZ 1015 (15.98 CD/DVD) ⊕	
50	47	30	TAMIA	BETWEEN FRIENDS PLUS 1 3784/MAGE (15.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / NUMBER/DISTRIBUTING LABEL)	CERT.
1	NEW	1	#1 UGK	UNDERGROUND KINGZ UGK/JIVE 02633/ZOMBA ⊕	
2	NEW	1	PLIES	THE REAL TESTAMENT BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG	
3	1	2	COMMON	FINDING FOREVER G. O. D. J. GEFFEN 009382/IGA	
4	NEW	1	OKKERVIL RIVER	THE STAGE NAMES JAGJAGUWAR 110*	
5	6	6	T.I.	T.I. VS T.I.P. GRAND HUSTLE/ATLANTIC 202172*/AG	
6	1	1	THE WHITE STRIPES	ICKY THUMP THIRD MAN 162940*/WARNER BROS.	
7	1	1	SPOON	GA GA GA GA GA MERGE 295*	
8	5	22	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG	
9	2	2	KORN	UNTITLED VIRGIN 03878* ⊕	
10	NEW	1	SLIGHTLY STOOPID	CHRONCHITIS STOOPID 01	
11	1	1	TEGAN AND SARA	THE CON VAPOR/SIRE 257532/WARNER BROS. ⊕	
12	9	5	INTERPOL	OUR LOVE TO ADMIRE CAPITOL 76538*	
13	11	5	THE SMASHING PUMPKINS	ZEITGEIST MARTHA'S MUSIC/REPRISE 138620/WARNER BROS.	
14	7	2	SEAN KINGSTON	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC	
15	14	10	T-PAIN	EPIPHANY KONVICT/NAPPY BOY/JIVE 08719/ZOMBA	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / NUMBER/DISTRIBUTING LABEL)	CERT.
1	2	28	#1 CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
2	1	7	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
3	3	45	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 ⊕	
4	5	15	ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967/RAZOR & TIE	
5	4	41	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
6	NEW	1	ZAP MAMA	SUPERMOON HEADS UP 3132	
7	7	38	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
8	6	19	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
9	NEW	1	NUSRAT FATEH ALI KHAN & GAUDI	DUB QANWALI SIX DEGREES 1137	
10	10	24	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
11	9	16	BEBEL GILBERTO	MOMENTO ZIRIGUIBOOM/CRAMMED DISCS 1133/SIX DEGREES	
12	15	2	ANDY PALACIO & THE GARIFUNA COLLECTIVE	WATINA CUMBANCHA 3/PUTUMAYO	
13	8	7	VARIOUS ARTISTS	PUTUMAYO PRESENTS: LATIN JAZZ PUTUMAYO 265	
14	13	7	RAIATEA	HAWAIIAN BLOSSOM RAIATEA HELM 8601/MOUNTAIN APPLE	
15	14	10	12 GIRLS BAND	SHANGHAI MANHATTAN 78957/BLG	

TOP KID ALBUMS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	7	#1 HANNAH MONTANA 2/MEET MILEY CYRUS	TV SOUNDTRACK/MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
2	2	2	KIDZ BOP 12	KIDZ BOP KIDS (RAZOR & TIE)	
3	1	83	HIGH SCHOOL MUSICAL	TV SOUNDTRACK (WALT DISNEY)	
4	3	42	HANNAH MONTANA	TV SOUNDTRACK (WALT DISNEY)	
5	1	20	DISNEYMANIA 5: MUSIC STARS SING DISNEY... THEIR WAY!	VARIOUS ARTISTS (WALT DISNEY)	
6	1	170	BABY EINSTEIN: LULLABY CLASSICS	THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	
7	1	5	HIGH SCHOOL MUSICAL: THE CONCERT	VARIOUS ARTISTS (WALT DISNEY)	
8	7	22	RADIO DISNEY JAMS 9	VARIOUS ARTISTS (WALT DISNEY)	
9	11	10	DISNEY'S KARAOKE SERIES: HIGH SCHOOL MUSICAL	VARIOUS ARTISTS (WALT DISNEY)	
10	3	25	KIDZ BOP 11	KIDZ BOP KIDS (RAZOR & TIE)	
11	13	52	THE CHEETAH GIRLS 2	SOUNDTRACK (WALT DISNEY)	
12	12	44	RADIO DISNEY: PARTY JAMS	VARIOUS ARTISTS (WALT DISNEY)	
13	10	31	JUMP IN!	TV SOUNDTRACK (WALT DISNEY)	
14	15	119	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION	VARIOUS ARTISTS (WALT DISNEY)	
15	14	33	BABY EINSTEIN: PLAYDATE FUN	THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	

MUSIC VIDEO

TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CENT.
1	1	142	#1 GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (15.98 CD/DVD)	Creed	
2	8	48	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
3	13	23	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
4	6	188	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
5	49		ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
6	4	113	FAREWELL I TOUR: LIVE FROM MELBOURNE Rhino Home Video/Warner Music Vision 70423 (29.93 DVD)	Eagles	
7	1	1	ALL EXCESS Warner Music Video/Warner Music Vision 121434 (17.98 DVD)	Avenged Sevenfold	
8	7	181	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS Elektra/Rhino Home Video/Warner Music Vision 73332 (18.98 CD/DVD)	Pantera	
9	10		777 Tooth & Nail Video/EMM Music Video 96630 (14.98 DVD)	Underoath	
10	9	33	GET READY: THE DEFINITIVE PERFORMANCES 1935-1972 Hip-O Video/Universal Music & Video Dist. 007422 (14.98 DVD)	The Temptations	
11	12	6	LINEA DE ORO Universal Latino/Universal Music & Video Dist. 311185 (7.98 D*O)	Alacranes Musical	
12	10	18	CHRIS BOTTI: LIVE WITH ORCHESTRA & SPECIAL GUESTS Columbia Music Video/Sony BMG Video 80458 (19.98 CD/DVD)	Chris Botti	
13	16	10	LIVE IN DUBLIN Columbia Music Video/Sony BMG Video 10139 (19.98 CD/DVD)	Bruce Springsteen With The Sessions Band	
14	5	2	VIDEOS FROM THE CELLAR: THE ATLANTIC YEARS Atlantic/Rhino/Warner Music Vision 167740 (14.98 DVD)	Ratt	
15	25	28	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND Manhattan/EMM Music Video 75106 (19.98 DVD)	Celtic Woman	2
16	17	233	PULSE Columbia Music Video/Sony BMG Video 54171 (4.98 DVD)	Pink Floyd	8
17	35	3	NEVER SAY DIE: THE COMPLETE FINAL CONCERT Columbia Nashville/Legacy/Sony BMG Video 12229 (29.98 CD/D*O)	Waylon Jennings And The Waymore Blues Band	
18	19	124	FAMILY JEWELS Epic Music Video/Sony BMG Video 58843 (19.98 DVD)	AC/DC	
19	14	20	ROCKET MAN: NUMBER ONES Chronicles/Rocket/Island/Mercury/UMe/Universal Music & Video Dist. 008660 (13.98 CD/DVD)	Elton John	
20	15	6	LINEA DE ORO Fonovisa Universal Music & Video Dist. 353286 (7.98 DVD)	Marco Antonio Solis Y Los Bukis	
21	22	196	LIVE AT DONINGTON Epic Music Video/Sony BMG Video 56963 (14.98 DVD)	AC/DC	6
22	18	203	LED ZEPPELIN Atlantic Video/Warner Music Vision 70198 (29.98 DVD)	Led Zeppelin	
23	24	40	UNDER THE DESERT SKY Sugar/Decca/Universal Music & Video Dist. 007831 (25.98 CD/DVD)	Andrea Bocelli	
24	24	176	NUMBER ONES Epic Music Video/Sony BMG Video 56999 (14.98 DVD)	Michael Jackson	1
25	28	97	ANYWHERE BUT HOME Wind-Up Video/Sony BMG Video 13106 (25.98 CD/DVD)	Evanesence	5

HOT VIDEOCLIPS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	9	5	#1 BARTENDER T-PAIN FEAT. AKON/KONVIC/NAPPY BOY/JIVE/ZOMBA	T-PAIN FEAT. AKON/KONVIC/NAPPY BOY/JIVE/ZOMBA
2	6	5	A BAY BAY Hurricane Chris Polo Grounds/JRMG	HURRICANE CHRIS POLO GROUNDS/JRMG
3	24	5	SHAWTY PLIES FEATURING T-PAIN SLIP-N-SLIDE/ATLANTIC	PLIES FEATURING T-PAIN SLIP-N-SLIDE/ATLANTIC
4	24	5	CAN'T TELL ME NOTHING Kanye West Roc-A-Fella/Def Jam/IDJMG	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
5	24	6	STRONGER Kanye West Roc-A-Fella/Def Jam/IDJMG	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
6	4	4	CAN'T LEAVE 'EM ALONE Ciara Featuring 50 Cent LaFace/Zomba	CIARA FEATURING 50 CENT LAFACE/ZOMBA
7	3	11	BIG THINGS POPPIN' (DO IT) T.I. Grand Hustle/Atlantic	T.I. GRAND HUSTLE/ATLANTIC
8	NEW		HIP HOP POLICE Chamillionaire Feat. Slimm Kikk Cham/Universal Motown	CHAMILLIONAIRE FEAT. SLIMM KIKK CHAM/UNIVERSAL MOTOWN
9	10	8	SAME GIRL R. Kelly Duet With Usher Jive/Zomba	R. KELLY DUET WITH USHER JIVE/ZOMBA
10	13	6	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK Featuring Outkast UGK/Jive/Zomba	UGK FEATURING OUTKAST UGK/JIVE/ZOMBA
11	2		BED J. Holiday Music Line/Capitol	J. HOLIDAY MUSIC LINE/CAPITOL
12	8	3	COFFEE SHOP Yung Joc Feat. Gorilla Zoe Block/Bad Boy South/Atlantic	YUNG JOC FEAT. GORILLA ZOE BLOCK/BAD BOY SOUTH/ATLANTIC
13	RE-ENTRY		MAKE ME BETTER Fabulous Feat. Ne-Yo Desert Storm/Def Jam/IDJMG	FABLOUS FEAT. NE-YO DESERT STDRM/DEF JAM/IDJMG
14	20	3	THE PEOPLE Common G.O.O.D./Geffen	COMMON G.O.O.D./Geffen
15	NEW		GOING THROUGH CHANGES Army of Me Doghouse/ILG	ARMY OF ME DOGHOUSE/ILG
16	NEW		I GET MONEY 50 Cent Shady/Aftermath/Interscope	50 CENT SHADY/AFTERMATH/INTERSCOPE
17	25	4	YOU KNOW WHAT IT IS T.I. Featuring Wyclef Jean Grand Hustle/Atlantic	T.I. FEATURING WYCLEF JEAN GRAND HUSTLE/ATLANTIC
18	15	7	DO YOU Ne-Yo Def Jam/IDJMG	NE-YO DEF JAM/IDJMG
19	4	8	SEXY LADY Yung Berg Featuring Junior Yung Boss/Epic Koch	YUNG BERG FEATURING JUNIOR YUNG BOSS/EPIC KOCH
20	NEW		IF YOU COULD SEE INTO MY SOUL Silverstein Victory	SILVERSTEIN VICTORY
21	NEW		SHUT UP AND DRIVE Rihanna SRP/Def Jam/IDJMG	RIHANNA SRP/DEF JAM/IDJMG
22	2	6	BEAUTIFUL GIRLS Sean Kingston Beluga Heights/Epic	SEAN KINGSTON BELUGA HEIGHTS/EPIC
23	11	6	WALL TO WALL Chris Brown Jive/Zomba	CHRIS BROWN JIVE/ZOMBA
24	NEW		CLOTHES OFF!! Gym Class Heroes DeCay/DanceFueled By Ramen/Atlantic/Lava	GYM CLASS HEROES DEDECAY/DANCEFUELED BY RAMEN/ATLANTIC/LAVA
25	RE-ENTRY		LET IT GO Keyshia Cole Feat. Missy Elliott & Lil Kim Imann/Geffen	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM IMANN/GEFFEN

VIDEO MONITOR™

THIS WEEK	ARTIST TITLE
1	VH1
1	PLAIN WHITE T'S, HEY THERE DELILAH
2	AMY WINEHOUSE, REHAB
3	FERGIE, BIG GIRLS DON'T CRY
4	AVRIL LAVIGNE, WHEN YOU'RE DONE
5	LIFEHOUSE, FIRST TIME
6	BON JOVI, (YOU WANT TO) MAKE A MEMORY
7	NICKELBACK, ROCKSTAR
8	THE FRAY, ALL AT ONCE
9	JUSTIN TIMBERLAKE, LOVESTONED
10	PINK, WHO KNEW
1	BET J
1	ELISABETH WITHERS, BE WITH YOU
2	MARK RONSON FEAT. DANIEL MERRIWEATHER, STOP ME
3	MARY J. BLIGE, ENOUGH CRYIN
4	ANGIE STONE FEAT. BETTY WRIGHT, BABY
5	BEN HARPER AND THE INNOCENT CRIMINALS, IN THE COLORS
6	GNARLS BARKLEY, SMILEY FACES
7	BEYONCE FEAT. JAY-Z, DEJA VU
8	JAMIE FOXX, OJ PLAY A LOVE SONG
9	BRAND NEW HEAVIES, I DON'T KNOW WHY (I LOVE YOU)
10	FANTASIA, WHEN I SEE U
1	MTV
1	SEAN KINGSTON, BEAUTIFUL GIRLS
2	BOYS LIKE GIRLS, THE GREAT ESCAPE
3	FABOLOUS FEAT. NE-YO, MAKE ME BETTER
4	PLAIN WHITE T'S, HEY THERE DELILAH
5	R. KELLY DUET WITH USHER, SAME GIRL
6	CIARA FEAT. 50 CENT, CAN'T LEAVE 'EM ALONE
7	TIMBALAND FEAT. KERI HILSON, THE WAY I ARE
8	JUSTIN TIMBERLAKE, LOVESTONED
9	GYM CLASS HEROES, CLOTHES OFF!!
10	FERGIE, BIG GIRLS DON'T CRY

LAUNCH PAD

AUG 25 2007

TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CENT.
1	NEW	1 WK	#1 GRACE POTTER AND THE NOCTURNALS RAGGED COMPANY 000385/HOLLYWOOD (11.98)	This Is Somewhere	
2	4EW		FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
3	4EW		THE RECEIVING END OF SIRENS TRIPLE CROWN 03072/EAST WEST (15.98)	The Earth Sings Mi Fa Mi	
4	1	4	GREATEST GAINER A FINE FRENZY VIRGIN 73825 (12.98)	One Cell In The Sea	
5	2	3	WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of Everything	
6	11		STILL REMAINS ROADRUNNER 618014 (13.98)	The Serpent	
7	17		BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poisor	
8	32		EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrific	
9	1	23	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
10	2	27	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	
11	NEW		ENVY ON THE COAST PHOTO FINISH 244220 (13.98)	Lucy Gray	
12	11	37	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
13	15		SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
14	3	2	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
15	2	3	GOGOL BORDELLO SIDEONEDUMMY 1334* (13.98)	Super Tarant!	
16	9	2	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
17	4	2	ALEJANDRA GUZMAN DISCOS 605 11622/SONY BMG NORTE (14.98)	Reina De Corazones: La Historia.	
18	7	20	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
19	3	4	BEHEMOTH CENTURY MEDIA 18374 (12.98)	The Apostasy	
20	11	33	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
21	5	17	EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	
22	24	5	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATIN (13.98 CD/DVD)	Enamorado De Ti: Edicion Especial	
23	31	7	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD)	Dueno De Ti... Lo Mejor De El Shaka	
24	16	5	PATTON OSWALT SUB POP 737 (15.98 CD/DVD)	Werewolves And Lollipops	
25	NEW		ROBBEN FORD CONCORD 230234 (18.98)	Truth	
26	RE-ENTRY		IN THIS MOMENT CENTURY MEDIA 8297 (15.98)	Beautiful Tragedy	
27	22	15	FAMILY FORCE 5 MAVERICK MONO VS STEREO/GOTE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Back	
28	20	5	MARK RONSON ALLIHO 10031*/RCA (13.98)	Versicn	
29	1	3	THE RED CHORD METAL BLADE 14629 (13.98)	Prey For Eyes	
30	5		JUSTICE ED BANGER/VICE 24892/ATLANTIC (15.98)	Cross	
31	37	2	KARIS PINA 270195/UNIVERSAL LATIN (13.98)	Los 4 Fantasticos	
32	35	2	BLESSTHEFALL RECORD COLLECTION 49980 (11.98)	His Last Walk	
33	32		ST. VINCENT BEGGARS BANQUET 254*/BEGGARS GROUP (14.98)	Marry Me	
34	25	4	NILE NUCLEAR BLAST 11721 (15.98)	Ithyphal ic	
35	27	2	DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (16.98 CD/DVD)	The Definition Of An Ese	
36	23	5	MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romantic	
37	28	6	ALL TIME LOW HOPELESS 690 (8.98)	Put Up Or Shut Up	
38	39	8	MARIANO BARBA THREE SOUND 621 (13.98)	En Vivo	
39	18	5	DARKEST HOUR VICTORY 347 (16.98)	Deliver Js	
40	26	4	EDITORS FADER/KITCHENWARE 10703*/EPIC (13.98)	An End Has A Start	
41	44	5	MUTEMATH TELEPROMPT 44462/WARNER BROS. (13.98)	Mutemath	
42	38	9	FAIR TO MIDLAND SERJICAL STRIKE/UNIVERSAL REPUBLIC 008996/UMRG (9.98)	Fables From A Mayfly: What I Tell You Three Times Is True	
43	33	3	EVERGREEN TERRACE HIGH IMPACT 14625/METAL BLADE (13.98)	Wolfbiker	
44	29	4	EMERSON HART MANHATTAN 80566/BLG (12.98)	Cigarettes & Gasoline	
45	RE-ENTRY		MADINA LAKE ROADRUNNER 618085 (11.98)	From Them, Through Us, To You	
46	41	21	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
47	34	3	JOSE LUIS PERALES DISCOS 605 10587/SONY BMG NORTE (14.98)	Y Como Es El? ...Los Exitos	
48	10	2	JOSH ROUSE BEDROOM CLASSICS 30723/NETTWERK (11.98)	Country Mouse City House	
49	43	30	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
50	NEW		RUN DORIS RUN RDR WORLDWIDE 63956 (6.98)	The Bigger Picture (EP)	

THIS WEEK ON: BREAKING & ENTERING

New Zealand folk-comedy duo Flight of the Conchords laughs all the way to the No. 2 spot on the Top Heatseekers chart this week with new Sub Pop EP "The Distant Future." Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The Hot 100 albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reacts that week, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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**NOTICE OF PUBLIC SALE OF ASSETS
OF
THE SONGWRITER COLLECTIVE, LLC**

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006, August 29, 2006, October 17, 2006, November 29, 2006, January 9, 2007, February 20, 2007, April 10, 2007, May 22, 2007, July 3, 2007 and August 14, 2007, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, September 18, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned. Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Agent will announce at the outset of the public sale whether the Collateral will be sold in whole or in part, and whether the Collateral will be sold in one or more lots.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law. Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

August 18, 2007

MILEPOSTS

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

Max Roach, 83

Max Roach, 83, acclaimed be-bop drummer/composer, died Aug. 16 in New York.

Considered one of history's most influential drummers, Roach was born Jan. 10, 1924, in New Land, N.C., and moved to Brooklyn, N.Y., as a child. Raised in a musical family, he started drumming with gospel bands at age 10 and played with Duke Ellington at 16.

Roach recorded more than 70 albums, working with such luminaries as Ellington, Dizzy Gillespie, Charlie Parker, Charles Mingus, Sonny Rollins and Dinah Washington. In 1952, he co-founded Debut Records with Mingus and released the groundbreaking live album "Jazz at Massey Hall," also featuring Bud Powell, Parker, Gillespie and Mingus.

A longtime civil rights advocate, Roach in 1960 released the seven-section "We Insist! Freedom Now Suite," which explicitly discussed the African-American struggle for equality. Roach's future wife, Abbey Lincoln, contributed vocals. In 1966 he released "Drums Unlimited," containing several tracks composed solely of drum solos; the album caused a stir in the music industry and remains one of the few records of its sort to date.

In later years, Roach performed solo shows and recorded duets with such experimental musicians as Cecil Taylor, Abdullah Ibrahim and Anthony Braxton. He also wrote for the theater and performed with hip-hop artist Fab Five Freddy and the New York Break Dancers.

He was honored for his work on a number of occasions, receiving a MacArthur Foundation "genius" grant, cited as a Commander of the Order of Arts and Letters in France and given eight honorary doctorate degrees, including degrees from the University of Bologna, Italy, and New York's Columbia University. He also served on the faculty of the University of Massachusetts.

Roach is survived by three daughters and two sons. —Cortney Harding



ROACH

DEATHS

Merv Griffin, 82—game show mogul, talk show host, songwriter, singer and actor—died Aug. 12 of prostate cancer in Los Angeles.

Griffin interviewed more than 25,000 people as host of "The Merv Griffin Show" from 1962 to 1986 and built a business empire that included casinos and radio stations after creating "Jeopardy!" (1964) and "Wheel of Fortune" (1975), the two most popular game shows in history.

But Griffin's prolific, successful career also branched into the music industry. The San Mateo, Calif., native spent the '40s singing on a self-titled, nationally syndicated radio show, founding Panda Records; and making the first American album recorded on magnetic tape, 1946's "Songs by Merv Griffin."

Griffin scored a chart hit in the '50s with "I've Got a Lovely Bunch of Coconuts," which sold 3 million copies. But he is best-known musically for having written the "Jeopardy!" theme. The simple "Jeopardy!" music, which has also become popular as a ringtone, reportedly earned him \$80 million in royalties. (He also wrote the theme to "Wheel of Fortune.")

Griffin is survived by his ex-wife, Julann; a son, Anthony; a daughter-in-law, Tricia; and two grandchildren, Farah and Donovan Mervyn.

—Jessica Letkemann

Joey Bonner, 73, former executive and independent promoter, died July 8. Born Joel Lawrence Bonner in Peterson, N.J., Bonner got his start in pro-

motions on the road with Little Anthony & the Imperials and served as Jackie Wilson's tour manager for Brunswick Records. As the head of Queen Booking's West Coast division in Los Angeles, he worked with acts including Sammy Davis Jr., Aretha Franklin, Ray Charles and the Four Tops.

In 1979, he supervised promotions at Prelude Records. Bonner was also a partner in an independent promotions agency, Nuclear, as well as Warlock Records, under which he and his partner, Adam Levy, worked with several independent labels.

Joel is survived by his son, Larry Khan, who is Jive/Zomba senior VP of urban promotion and marketing, and his sister, Claudia Bowser Cian.

Kelly Johnson, 49, singer/songwriter/guitarist, died July 15 after a six-year battle with spinal cancer.

Johnson was a founding member of Girlschool, the first notable British all-female heavy metal group, and a vital part of the early-'80s New Wave of British Heavy Metal that also gave rise to Def Leppard and Iron Maiden. The band's second album, "Hit and Run," went top five in the United Kingdom. On the singles chart, the band went top five with the "St. Valentine's Day Massacre" EP, a collaboration with tour- and labelmates Motörhead.

In 1984, Johnson left the band and moved to America in an attempt to establish a solo career. She rejoined the band in 1993 and remained until 2000, when cancer prevented her from continuing.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony BMG Music Entertainment appoints **Colin Willis** to senior VP of field sales for the United States. He was senior VP of rack sales.

Island Def Jam Music Group promotes **Mike Chester** and **Gary Triozzi** to national directors of pop promotion. Chester, who recently served as director of West Coast promotion, will manage the Southwest region and oversee West Coast pop promotion. Triozzi was Midwest regional promotion manager; he will be responsible for the mid-Central corridor and Midwest pop promotion.

Universal Motown Records names **Tracy Zamot** to senior VP of publicity and media relations. She was VP of publicity at Virgin Records.

Jordan Entertainment Group in New York appoints **Damon Stewart** to VP of radio promotion. He was executive VP of urban music at Icee Records.

Walt Disney Records promotes **David Agnew** to president. He retains his position as executive VP/GM of Disney Music Group (formerly Buena Vista Music Group).

PUBLISHING: Sony/ATV Music Publishing taps **Peter Brodsky** as executive VP of business and legal affairs and **Jan-**



ice Brock as VP of the office of the chairman and strategic marketing. Brodsky was senior VP of business and legal affairs at BMG Music Publishing, and Brock was VP of the office of the chairman and external communications at EMI Music Publishing.

EMI Music Publishing in New York appoints **Dylan Jones** VP of corporate communications and marketing. He was senior director, based in the company's London office.

TOURING: MSG Media in New York names **Chris Monteleone** VP of distribution marketing for MSG Interactive, which oversees digital and wireless operations for Radio City Music Hall, Madison Square Garden, the WaMu Theater at Madison Square Garden and the Beacon Theatre. He was director of digital development and sales at Rainbow Media.

—Edited by Mitchell Peters

GOODWORKS

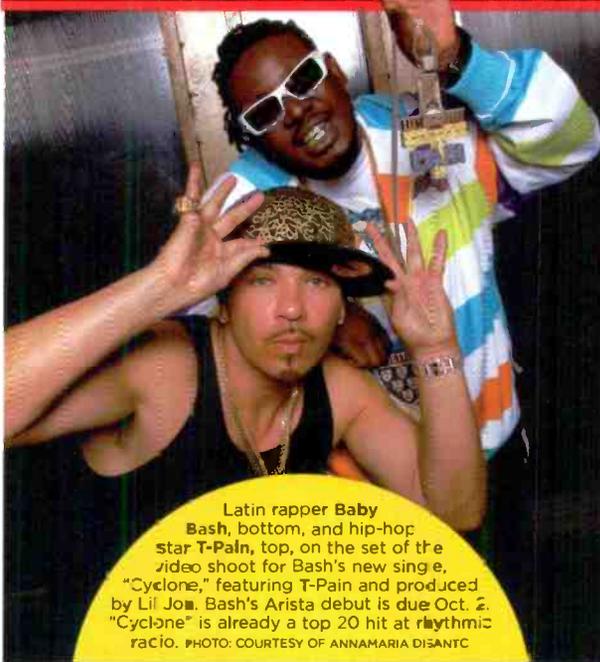
WEST'S 'GRADUATION' PARTY FOR CHICAGO YOUTH

The Kanye West Foundation, which encourages youth to stay in school, will hold a fund-raiser Aug. 24 at the House of Blues in Chicago. In addition to a silent auction, the event will spotlight a full concert from West, who will be joined onstage by celebrity guests. The evening will also include a tribute to Ariel Capital Management founder/CEO John Rogers. Concert proceeds will benefit the Kanye West Foundation and the Kanye West Scholarship Fund at Chicago State University.

LIFEBEAT GOES SMALL SCREEN

Viewers of ABC's "General Hospital" are surely aware of music industry nonprofit AIDS organization LIFEbeat, as it has received numerous script mentions on the soap this month. LIFEbeat figures heavily in the Aug. 23 episode, which features Rick Springfield in his recurring role as Dr. Noah Drake. In a dual role, Springfield also plays hospital patient/rock star Eli Love. LIFEbeat plays heavily in the episode, which finds Springfield (as Love) performing "Who Killed Rock 'n' Roll," from Springfield's forthcoming album, due next year.

BACKBEAT



Latin rapper Baby Bash, bottom, and hip-hop star T-Pain, top, on the set of the video shoot for Bash's new single, "Cyclone," featuring T-Pain and produced by Lil Jon. Bash's Arista debut is due Oct. 2. "Cyclone" is already a top 20 hit at rhythmic radio. PHOTO: COURTESY OF ANNAMARIA DISANTO



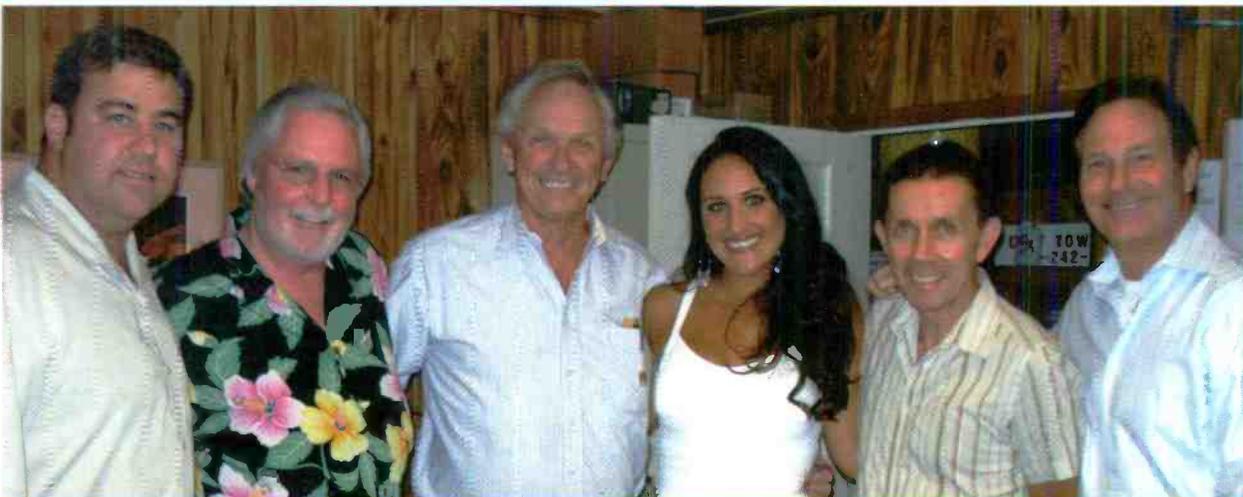
Constantine Maroulis, center, hung out with Billboard advertising account executive Michael Menachem, left, and former 'N Sync member Lance Bass at the release party for his new album "Constantine," held Aug. 7 at New York's Stereo.



Hollywood Records trio the Jonas Brothers, whose sophomore self-titled album was released Aug. 7, recently sold out New York's Gramercy Theater. Shown before the show, from right, are lead singer Joe Jonas, Billboard senior pop correspondent Chuck Taylor, Nick Jonas, Taylor's niece Ecem Sahin and Kevin Jonas.



Disney Music Group and Walt Disney Records executives presented the Cheetah Girls' Sabrina Bryan, Adrienne Bailon and Kelly Williams with a platinum plaque for "The Cheetah Girls 2" soundtrack. The Cheetah Girls will release their new studio album, "TCG," in September on Hollywood Records, and filming for the Disney Channel original movie "The Cheetah Girls 3" begins in January. From left are WDR senior VP of marketing Damon Whiteside, Bryan, DMG chairman Bob Cavallo, Williams, "The Cheetah Girls 2" soundtrack co-executive producer Kenny Ortega, WDR VP of sales Susan Van Hosen, Bailon, WDR senior VP/GM Jim Weatherston and Disney Channel Worldwide president Gary Marsh.



BNA Records newcomer Sarah Johns performed songs from her forthcoming debut album, "Big Love in a Small Town," at Nashville's famed Station Inn. From left are Sony BMG senior director of A&R Jim Catino, Johns' manager Erv Woolsey, country singer Mel Tillis, Johns, Sony BMG chairman Joe Galante and Sony BMG executive VP Butch Waugh.

INSIDE TRACK

LIL' JON NOW WRITES THE SONGS FOR UMPG

Track has learned that crunk progenitor Lil' Jon is the latest addition to the Universal Music Publishing Group family. The award-winning artist/songwriter/producer—known for his collaborations with Usher, the Ying Yang Twins, Ciara, Snoop Dogg and Ludacris, among others—has signed an exclusive worldwide agreement with the publishing house. In addition to working on new projects by Juvenile and Lil' Scrappy, Lil' Jon is putting the final touches on his own long-delayed album, "Crunk Rock."

The hip-hop/rock hybrid features a diverse guest lineup that includes P.O.D., Kid Rock, Ice Cube, Three 6 Mafia, R. Kelly and Ciara. During a recent chat



From left are RENZER, DAVIS, LIL' JON, HABTEMARIAM and STURGES.

with billboard.com, Lil' Jon declared that the album will "come out this year for sure."

On hand for the signing were UMPG chairman/CEO David Renzer, Lil' Jon's attorney Deug Davis, UMPG VP of

urban creative affairs Ethiopia Habtemariam, UMPG executive VP of creative affairs Tom Sturges and, naturally, Lil' Jon.

FORTY-NINE CANDLES

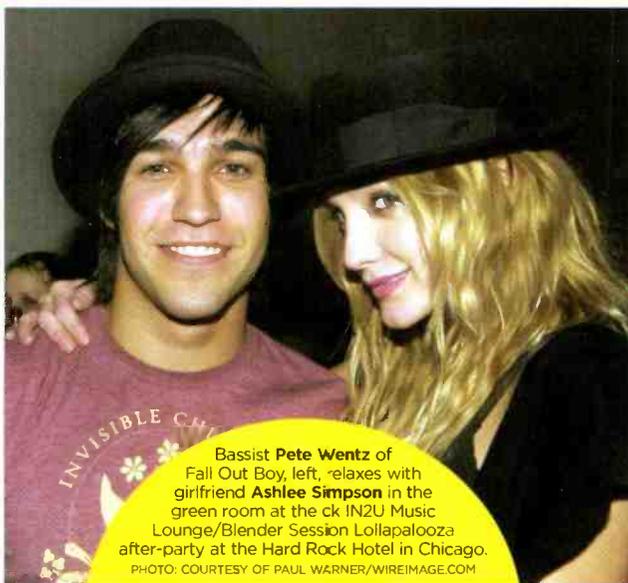
Happy birthday to you. Happy birthday to you. Happy birthday, dear Madonna. Happy birthday to you. The indefatigable superstar celebrated her 49th year Aug. 16. Though late, Track's birthday wishes remain sincere.



From left, **Fieldy**, **Jonathan Davis** and **James "Munky" Shaffer** of **Korn** signed autographs during a recent in-store event at J&R Music World in New York promoting the band's new album, "Untitled." PHOTO: COURTESY OF THEO WARGO/WIREIMAGE.COM



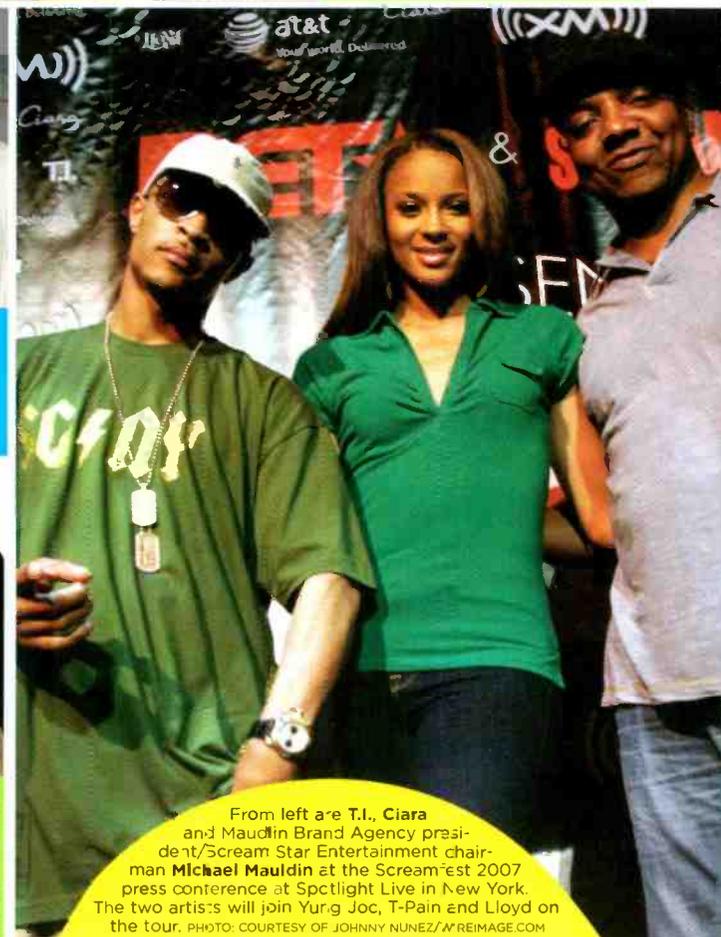
Amy Winehouse celebrated her latest Universal album, "Back to Black," being certified gold. From left are Universal Republic executive VP **Avery Lipman**, Universal Music Group chairman/CEO **Doug Morris**, Winehouse, Winehouse's manager **Raye Cosbert** and Universal Republic Records president **Monte Lipman**.



Bassist **Pete Wentz** of **Fall Out Boy**, left, relaxes with girlfriend **Ashlee Simpson** in the green room at the ck IN2U Music Lounge/Blender Session Lollapalooza after-party at the Hard Rock Hotel in Chicago. PHOTO: COURTESY OF PAUL WARNER/WIREIMAGE.COM



VH1's "Mission: Man Band" cast members attended the screening party for the reality series at Runway in New York. "Mission: Man Band" brings together former teen idols as they make another attempt at pop fame. Partygoers included, from left, cast members **Rich Cronin**, formerly of LFO; **Jeff Timmons**, formerly of 98 Degrees; and **Chris Kirkpatrick**, formerly of 'N Sync; and show creator **Kennedy**. PHOTO: COURTESY OF JOE KOHEN/WIREIMAGE.COM



From left are **T.I.**, **Ciara** and Maudlin Brand Agency president/Scream Star Entertainment chairman **Michael Mauldin** at the **Screamfest 2007** press conference at Spotlight Live in New York. The two artists will join **Yung Joc**, **T-Pain** and **Lloyd** on the tour. PHOTO: COURTESY OF JOHNNY NUNEZ/WIREIMAGE.COM



Texas hard rock band **Drowning Pool** and nonprofit organization **Iraq and Afghanistan Veterans of America** are launching a national concert tour, **This Is for the Soldiers**, to support expanded health care for veterans returning from those countries. One dollar from each ticket sold will be donated to IAVA and the USO. From left are Drowning Pool's **Stevie Benton** and **C.J. Pierce**; Billboard executive editor/associate publisher **Tamara Conniff**; Drowning Pool's **Ryan McCombs** and **Mike Luce**; and IAVA director of government affairs **Todd Bowers**.

INSIDE TRACK

'BABY TIME' FOR DiFRANCO

Fast on the heels of the completion of her first career retrospective "Canon," due Sept. 11, Ani DiFranco is preparing an album of new material for first-quarter 2008. Track has learned. The as-yet-untitled disc is DiFranco's first new studio effort since last year's "Reprieve" and also her first since becoming a mother. (Daughter **Petah Lucia** was born in January.)

DiFranco tells Track she has already started recording new songs at her New Orleans studio with partner/engineer **Mike Napolitano**, who co-produced "Reprieve." DiFranco, who refers to Napolitano as

"baby daddy," says the album is being done in "baby time." In other words, DiFranco says, "I don't have uninterrupted hours anymore, so it's probably going to be a more protracted process than usual. But that will give me time to reflect on it prior to the release, which is a new thing for me and probably a good thing, too."

According to DiFranco, the new album includes some "baby-inspired songs" and reflects a heightened awareness of global warming. "I've only recently come around to that as a political priority," she says. "I'm recognizing that we're dooming our children if we don't address it now."



DiFRANCO



Nominations for the 2007 MTV Video Music Awards were recently announced on "Total Request Live" at MTV's studios in New York's Times Square. Among the attendees, from left, were **Timbaland**, **Kanye West**, **Robin Thicke**, **Rihanna** and **Chris Brown**. PHOTO: COURTESY OF STEPHEN LOVEKIN/WIREIMAGE.COM

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