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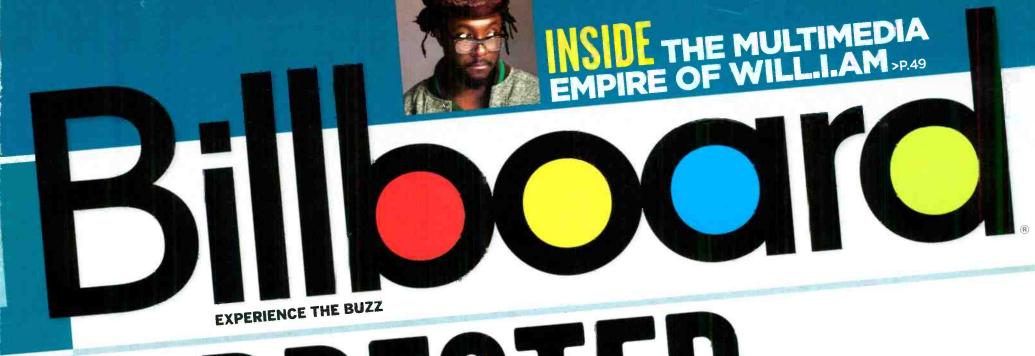
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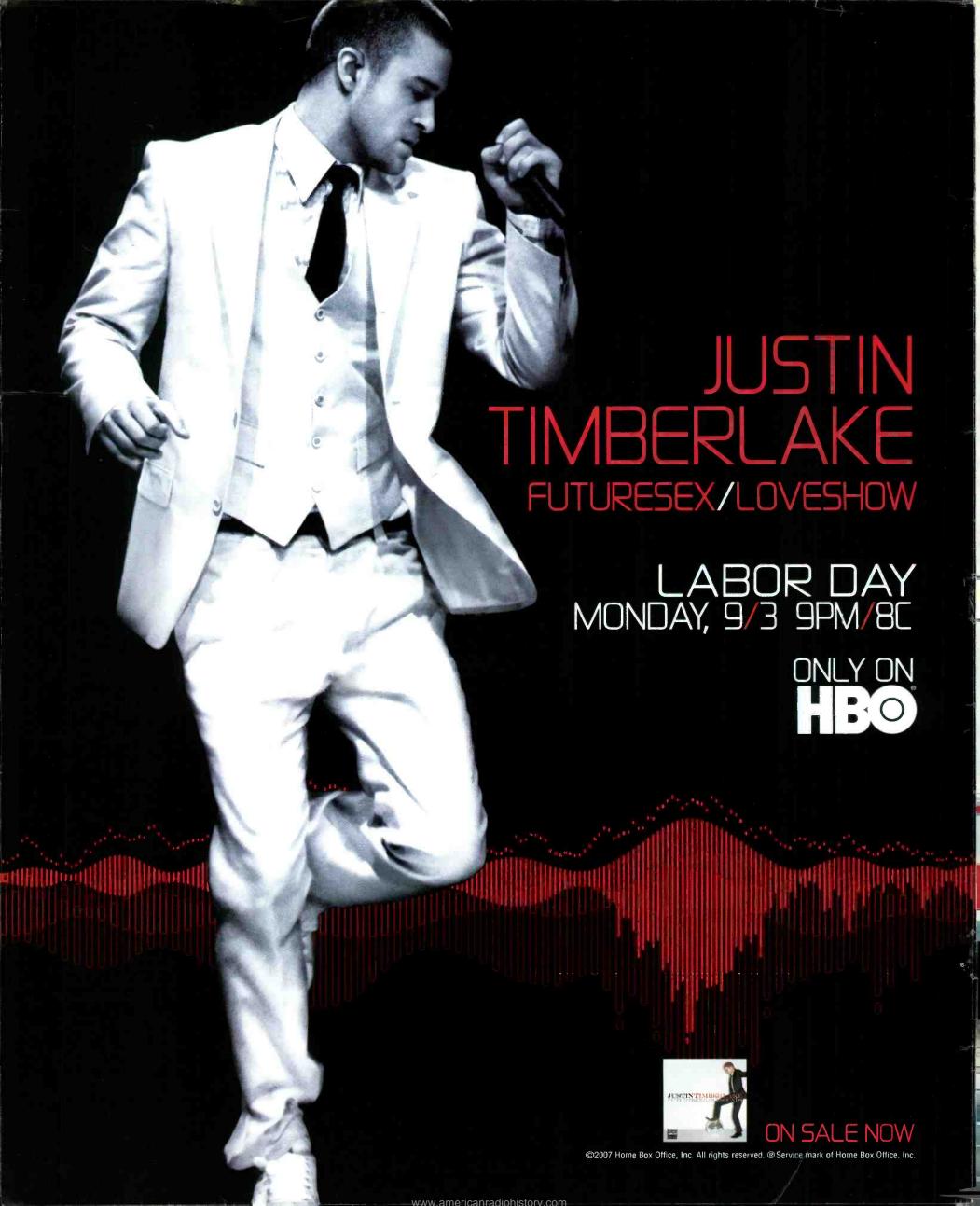
ARRESTED DEVELOPMENT



Daft Punk's
The Potent
Wal-Mart,
Tim McGra

The Live Nation/Ticketmaster Attermatity
Daft Punk's Game-Changing Tour >P.32
The Potential (And Peril) Of Wikis >P.20
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Video

BRUUUUUUUUUUCE!



The Boss is back with the E-Street Band. plus Compact

Discs celebrate a birthday and American Idol's Jordin Sparks signs. Watch the video at billboard.com/sixty.

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OPINON EDITORIALS | COMMENTARY | LETTERS

GEOFF MAYFIELD Director of Charts/Senior Analyst Billboard



Growth Indifference?

Lessons Learned In 15 Years Of Nielsen SoundScan Data

This may seem an odd admission from a guy who has been a journalist for more than the 21 years I've spent at Billboard, but handling more than my fair share of calls from the Fourth Estate, I'll concede that some reporters can be a pain in the tush. Some are not as prepared as they should be; some have a preconceived notion of what the story is before they interview sources. But, please don't run too far with that. I said "some," not "many" or "most"

body of data, from The New York Times. And, within the next two weeks, Billboard will begin offering a white paper that includes granular data on more than 4,000 albums from more than 1.000 artists. culled from 1992 to 2006, as well as tables of analysis that we simply could not fit into this issue's story.

The condensed answer to the artist development quandary is that labels have a much easier time getting newcomers' albums to launch in the top half of The Billvelopment should not only remain an ongoing priority, but one that needs to be embraced with great vigor.

Although consolidation of retail and radio might hinder regional growth that once helped smaller careers become large ones, SoundScan still offers its subscribers the same granular data that helped such acts as Pearl Jam, 2Pac, Radiohead, Faith Hill and Sarah McLachlan grow into national powerhouses. And, it seems the same new-media platforms that make the vast U.S. market seem like a smaller place could also be used to implement pinpoint marketing that has been marginalized by consolidation.

To help that process along, look for a revamp soon of the page that houses Billboard's Top Heatseekers chart, with an enhanced view of regional uprisings.

And, acknowledging that the ways consumers experience music in these modern times has altered the role of album sales, look for a new chart in the not-toodistant future that ranks artist popularity by combining multiple pools of revenue. Billboard and our colleagues at Nielsen Music are focusing on that tool, an ongoing progression that saw us add digital and ringtone charts to the magazine in the past four years, and more recently, incorporate digital streaming and on-demand Internet plays into The Billboard Hot 100.

These innovations happen because we pay attention to our readers' wants and needs. And, like you, Billboard can't afford to stand still.



While we acknowledge that bringing slower-developing artists home has become more difficult, the rewards mean artist development needs to be embraced with great vigor.

The payoff is that sometimes, a call from a reporter who either has extensive knowledge of the field being discussed, or who at least has given genuine thought to the story's topic, leads to an exhilarating discussion that enlightens, even if only by adding new perspective.

Such a conversation happened late last year when Jeff Leeds, reporter for The New York Times, told me how many music executives have complained that artist development-far from a sure bet even in a booming environment-had become an increasingly daunting task in a decade when album sales have fallen in all but one year. Some of us at Billboard had heard that same woe in recent years, so Leeds' call struck a chord.

He and I wondered whether there was meat on those bones. Had changes in pop culture, as well as the way music is consumed, rendered the launch of a new artist's career an even iffier proposition than it had been in the music industry's growth years? Or, were these gripes just excuses to cover poor performance or misplaced priorities? And, how might Billboard's charts illuminate those questions?

We enlisted Billboard analyst Keith Caulfield, most of our chart managers and reams of Nielsen SoundScan data to examine 16 years of chart performance by artists who either started their careers on the Top Heatseekers chart or whose first albums bypassed that list by opening in the top half of The Billboard 200. The first fruits of that analysis are found in an article in this issue (see page 26). Expect coverage soon, based on the same

board 200—and even in the top 10—than they did in the '90s. But, along the way, it has become all the more difficult to cultivate slower-starting rookie albums to No. 100 and higher, and more's the pity, because even in this era of diminished album sales, artists who cultivate more organically tend to sell better than those who start with a flash. You can look it up when our white paper comes out.

While we acknowledge that bringing slower-developing artists home has become more difficult, the rewards that come from such efforts mean artist de-

FEEDBACK

CANADIAN MISSED

It was interesting to read in the Aug. 11 issue about your new Canadian correspondent. However, you didn't give his contact information in the article or in your masthead. Please print?

MHL Communications

ED. NOTE: Apologies for the oversight. Robert Thompson, our north of the border go-to guy, is happy to be reached at robertthompson8@sympatico.ca.

FOR THE RECORD

■ The Bits and Briefs item regarding Synchronicity Live in the Aug. 18 issue should have mentioned that artists can also stream their performances through the service in real time, in addition to uploading prerecorded footage.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification



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WEBCASTERS

have reached a deal with the large webcasting services over crucial terms covering royalty rates through 2010. Under the deal, large

AGREEMENT Major record labels

LARGE

CW's music-intensive new show "Gossip Girl"



SEASON OF SALSA

The late Héctor Lavoe Music sites slowly dominates Latin chart adopting online tool



PAYING HOMAGE

Tribute bands up their clout in the U.K.



Star-signing indie label exec Greg Latterman



BRANDING BY MICHAEL PAOLETTA

DO YOU WANT TUNES WITH THAT?

Music Marketing Shakes Up The Fast Food Game

The rumble of hungry bellies isn't the only notable sound you'll hear at fast food chains these days.

More and more, quickservice restaurant companies are folding music into their marketing and promotion initiatives. In recent weeks, Mc-Donald's, Burger King and Taco Bell have each introduced music platforms that cater primarily to the youth market.

McDonald's launched a concert tour, Burger King is testing a digital rights managementfree digital download promotion with EMI Music in the United Kingdom, and Taco Bell is treating young indie rock bands to free meals en route to giving them more exposure

music to their mix:

Van Dyk and Culture Club.

FAST FOOD NATION

These chains are leading the way when it comes to adding

BURGER KING During a two-month pilot program being

tested in eight Burger King locations in the United Kingdom.

consumers can search for, sample and download from a mi-

crosite prepaid, digital rights management-free tracks from

such EMI acts as Kylie Minogue, Hilary Duff, the Thrills, Paul

McDONALD'S Stars of the 10-city McDonald's Live tour, which

launched July 26 and wraps up Sept. 25, include Ne-Yo, Kenna,

Kat DeLuna and the Dey, with the majority of concerts held in

McDonald's parking lots. Between 500 and 1,500 concertgoers

are admitted to each free show on a first-come, first-served basis.

TACO BELL Taco Bell's second annual Feed the Beat pro-

gram offers complimentary food and beverages to 25 touring.

up-and-coming rock bands that fill out a submission form at

tacobell.com/feedthebeat. Music fans can log on to fourth-

meal.com and learn about participating bands.

(see list, below).

"Music has always been used as a promotional tool by fast food chains," says Giles Harris, head of music and brands at EMI Music U.K. and Ireland. Indeed, in recent years, McDonald's has featured 'N Sync, Britney Spears and Destiny's Child in special promotions. Historically, though, Harris adds, "they tended to focus on movies. But these days, music is less restrictive and labels are looking for new distribution channels and revenue streams."

And in general, says Robert Passikoff, president of brand consulting firm Brand Keys, "brands are using music to emotionally connect with today's youth. The hope is that

brand loyalty will follow."

On average, 16- to 24-yearolds visit fast food restaurants during the McDonald's 21 times per month, according to Sandelman & Associates, a food service marketing research and consulting firm in San Clemente, Calif. Among the same age group, heavy users of quick-service restaurants make 44 visits per month.

And in reaching the coveted youth demo, accessibility and convenience are key.

"Today's campaigns are customer-driven and occur where our customers are already engaged with the brand," says Douglas Freeland, director of U.S. marketing and young adult programming at McDonald's. "It's not just about putting up banners at a concert."

To seamlessly execute McDonald's Live, the restaurant chain worked with event marketing agency TBA Global, which handled artist negotiations.

The Burger King pilot promotion-which, depending on its success, may subsequently be launched in other territories around the world—is a direct result of a recently initiated strategic partnership between EMI Music and Chicago-based digital media agency VerveLife, which specializes in creating customized online media consumer experiences for global brands. In this business arrangement, EMI opens its DRM-free digital music catalog to VerveLife's global brand partners. Burger King is the first of VerveLife's clients to partake of EMI's riches.

According to VerveLife

Above and below: NE-YO performs Live launch July 26 at Venice Beach in Los Angeles. Right: The tour's Chicago



founder/CEO Justin Jarvinen, most clients today are interested in DRM-free content. "They understand the DRM-free concept to the extent that it means their customers can play content on any device," he says. "They like

that kind of interoperability."

His clients also like that they can track their return on investment at the same time that customers are customizing their own experiences

In this way, brands are building more direct relationships with their customers, with music providing the ties that bind. "We view music as a relationship builder," Taco Bell marketing manager Will Bortz

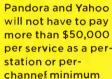
says. "Along the way, we're supporting indie music.

Last year's inaugural Feed the Beat campaign included a couple of bands, Amber Pacific and Daphne Loves Derby, that in 2007 graduated to slots on the Vans Warped tour.

"If a band can use Taco Bell's clout to help it grow bigger, then we become a part of that success," Bortz says. "Everyone wins '



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commercial webcasters AOL. Live365, MTV, RealNetworks,

royalty to webcast sound recordings, according to a source close to the negotiations.

ADS HIT YOUTUBE

YouTube has unveiled its longawaited advertising platform, In Video Ads. The system places semitransparent ad "overlays" at the bottom of its video player, which will disappear after 10 seconds if users don't click through to see more. The company will charge on an impression basis, as well as provide clickthrough data. Launch partners include **BMW and New Line** Cinema.

MOTOROLA INK CELL PHONE DEAL

In a first for the

Australian music industry, the Australian Recording Industry Assn. has collaborated with wireless manufacturer Motorola to launch a new cell phone handset. A button on the MOTOROKR Z6 ARIA edition allows consumers to access the charts and artist page, and buy download tracks, which can be played on its built-in player.

>>>ARIA.

UPFRONT



>>PARAMOUNT **DROPS BLU-RAY**

Paramount Pictures and DreamWorks **Animation SKG** revealed that they will exclusively release titles in the nextgeneration DVD format HD DVD, dropping support of Blu-ray Paramount's first releases under the exclusive HD DVD program includes "Blades of Glory." "Transformers" and "Shrek the Third." Additionally, **Twentieth Century Fox** revealed it will release 29 new Blu-ray titles by the end of the year. including "Fantastic Four: Rise of the Silver Surfer" and "Live Free or Die Hard."

>>>REPORT: **PIRACY HAS COST U.S. \$12.5B**

A new study released by the Institute for Policy Innovation estimates that global piracy of recorded music has cost the United States \$12.5 billion in economic output and 71,060 jobs annually. In addition, the report estimates that the U.S government loses at least \$422 million in tax revenue, including \$291 million in personal income tax and \$131 million in lost corporate income and production taxes.

>>>AEG HARRAH'S PARTNER FOR **VEGAS ARENA**

AEG and Harrah's Entertainment have entered a partnership to develop an approximately 20,000seat arena that will sit one block east of the Las Vegas Strip. Scheduled for a 2010 completion date, the privately financed arena will encompass approximately 10 acres of land that is part of the current Harrah's land holdings. The location is situated directly behind the Bally's and Paris resorts. The project is likely to cost as much as \$500 million, sources tell billboard.biz.

RETAIL BY ED CHRISTMAN

IN THE CARDS

Will iTunes Gift Cards Help Or Hurt Physical Retail?

In a move to enhance its already prodigious stature as a music merchandiser, Apple will lead a test this fall that places artist- and album-specific iTunes gift cards in brick-and-mortar retail stores.

The iTunes gift cards, according to label and retail sources, will each feature specific album covers against an Amaray DVD-sized cardboard backing that can be merchandised in CD racks or on walls or at counters. Albums by Maroon 5. Norah Jones and Eddie Vedder are under consideration for inclusion in the tests, which will run at Safeway, Starbucks and Best Buy. Though Wal-Mart and Target have been approached, there is no word on whether those merchants will participate.

The test creates a dilemma for the majors. On one hand, executives like the possibility that the gift cards could get music into stores that don't carry it now. They also like the increased exposure for their artists. And in stores

that currently carry music, they foresee a role for the gift cards as music selection and CD sales are reduced due to store closures, inventory realignments and the format's oncoming obsolescence.

iTunes is pitching its album-specific gift cards, which will feature the Apple and iTunes logos, as a way to get more music in existing shelf space at stores that already carry music. Since the gift cards are not activated until a customer brings them to the register, there is no inventory carrying charge, something that will appeal to retailers.

"It may be a way to get deep SKUs back into stores," one major-label distribution executive says. And when CD sales ultimately get weaker, he says, anything that encourages music buying is to be welcomed.

But other executives worry the gambit might in fact accelerate the demise of the CD. The strategy will also enhance the prominence of Apple, which is already perceived to be heavy-handed in wielding its clout with labels.

"It sounds like a way to help Apple get 50% market share," one senior label executive says. A senior distribution executive adds, "It's ridiculous for Apple to negotiate with retailers on our behalf."

Another distribution executive wonders why music retailers carrying CDs would go along with the idea, since it could drive more traffic to iTunes at the expense of brickand-mortar merchants.

iTunes didn't respond to requests for comment.

Meanwhile, sources suggest that single album gift-card titles would be priced between \$11.99 and \$14.99-above iTunes' main album price point of \$9.99—but each could come with music videos and ringtones. It's unclear if the labels

would get their traditional wholesale cost of \$7 per album or if they would take a haircut. But the overall pricing model needs to provide enough cushion for not only the labels, but also allow Apple, the brickand-mortar retailer. the gift-card activation companies and a rackjobber-if one is needed to service the nontraditional retail ac-

counts-to get their cuts too. For all his uneasiness over the idea, one executive concedes, "You have to give it to iTunes for trying to press their dominance in interesting ways."

DIGITAL BY ANTONY BRUNO

Running Interference Against iTunes

Digital Music Initiatives Attempt To Nibble Away At Apple

The digital music wars are entering a new phase.

Several digital music service providers—including MTV's Urge, Rhapsody, Verizon Wireless, Wal-Mart and Yahoo Music—have unveiled new forays designed to shine light on their struggling services in the shadow of Apple's still-dominant iTunes.

While no individual effort is likely to dislodge Apple from its No. 1 position, all are clearly efforts to chip away at its commanding lead. According to data from NPD Group, Apple controls 73.7% of the retail digital-music market, with more than 3 billion tracks sold since it went live. Tunes is also the third-largest music retailer of any kind, surpassed only by Best Buy and Wal-Mart.

REALNETWORKS, MTV. **VERIZON WIRELESS**

In perhaps the most significant move, the three providers have joined forces to offer one integrated digital-music platform that includes Rhapsody's technology and music, editorial content and playlist programming from MTV's Urge and wireless

distribution via Verizon Wireless. MTV brings strong marketing muscle-to the tune of \$230 million during the next five years, not to mention its on-air channels-some well-received blogs and other editorial resources that should improve on Rhapsody's content. Verizon brings a mobile extension,



something market leader iTunes still lacks. And Rhapsody brings the most popular subscription services on the market, its existing subscribers and back-end mobile technology.

The big bet, however, is on integration. Verizon will replace its Web-based digital music store with the new Rhapsody service, and will send a copy of every song downloaded to a Verizon phone to the user's Rhapsody account, And Rhapsody subscribers will be able to transfer subscription-based music to Rhapsody-compatible Verizon phones once they're introduced later this year. But don't expect to download subscription tracks over the air from Verizon phones just yet.

On paper it's a strong al-

liance that emphasizes each partner's strengths and eliminates their weaknesses in what MTV Networks president Van Toffler called a "perfect storm" of capabilities. Whether they can execute it is another story.

WAL-MART

The big-box retailer has started a PR initiative to highlight the availability of digital rights management-free (read: iPod-compatible) music from EMI and Universal Music Group. This is a particularly big deal for Wal-Mart, which has not been able to translate its success as a physical retailer to digital music. While it is responsible for about 22% of physical CD sales, Wal-Mart has less than 2% market share among music services, despite undercutting the competition on price. Protected tracks are 11 cents cheaper than on iTunes, while DRM-free tracks are 35 cents cheaper.

However, this probably won't matter much until Wal-Mart can sell all its music without DRM, not just music from

EMI and UMG. Also, the conservative company insists on selling only edited versions of songs that otherwise would earn a parental advisory notice.

YAHOO MUSIC

Yahoo has unveiled plans to launch a Web-based music player that will allow current and non-subscribers to stream music from the service without requiring them to download the full Yahoo Music Unlimited software.

While its music portal receives more than 25 million unique hits per month, the Yahoo Music Unlimited subscription service continues to struggle for mass-market attention, just like every other subscription service out there.

According to Yahoo Music GM Ian Rogers, the idea is to give its broader Internet community access to the same tools as subscribers and eventually convert them into paying members. Non-subscribers can hear only 30-second samples, while members can listen to the entire track.

GREAT SEASON, GREAT YEAR!

Innovative licensing solutions that encompass digital distribution of music with more than 10,000 radio broadcasters across America and national television and cable networks including ABC, HBO. Disney, Lifetime and PBS.

More than 500 new licensing agreements for digital music delivery platforms, now leading the industry with licenses covering more than 4,300 digital media cutlets.

More than \$835 million in performing right revenues, the most by any copyright organization anywhere in the world

More than \$225 million in international revenues, generated by the creators of the world's most popular music

Welcomed more than 20,000 new songwriters and composers to the BMI roster with bmi.com's end-to-end online affiliation process

The most detailed, accurate and comprehensive radio airplay tracking system in the industry, now measuring more than 4 million hours annually, bolstered by Landmark Digital Services'

BlueArrow™ technology

See It Hear First™ podcasts, offering top new talent the opportunity to be heard by thousands of industry professionals and fans around the world.

The only performing right organization honored with a special Tony Award for support of musical theatre



THE CHOICE OF THE WORLD'S BEST SONGWRITERS

>BROOKS CONFIRMS **'ULTIMATE HITS'** COLLECTION

Garth Brooks has confirmed that on Nov 6 he will release "The Ultimate Hits," a 34track, two-CD greatest-hits retrospective with four new songs and a DVD with videos. Billboard.biz first reported the news Aug. 10. The album will be self-distributed to all retailers via his Pearl Records label "We're doing deals one-on-one with retail," Brooks said at an Aug. 18 press conference in Nashville.

>>>SUPER D **DISTRIB SIGNS METAL GOD**

Super D Independent Distribution has signed Rob Halford's Metal God Entertainment to a U.S. distrib deal. The first release under the deal will be "Metal God Essentials Volume 1" on Sept. 11. The Irvine, Calif., one-stop has been ramping up its independent distribution with new label signings and the hiring of Tim Hinsley as the indie distributor's GM.

>>>AMERICAN MUSIC AWARDS HEAD TO NOKIA IN LOS ANGELES

Dick Clark Productions and AEG have revealed that the 2007 American Music Awards will be hosted at the new Nokia Theatre in Los Angeles, which is scheduled to open in late October. The awards show will be broadcast live Nov. 18 on ABC. The upcoming American Music Awards will be the first awards show broadcast at the new 7,100-seat Nokia Theatre.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Ed Christman, Christie Eliezer, Andre Paine, Mitchell Peters and Ken Tucker.



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UPFRONT

TOURING BY RAY WADDELL

NEW YORK **SHOWDOWN**

Concert Promoters Compete For A Slice Of The Big Apple Pie

For touring artists, no play is more important than New York play. And competition among concert promoters in NYC has never been more heated than it is right now.

"It is the most competitive it's been here in 30 years," newly appointed Live Nation New York president Kevin Mor-

What's at stake is hundreds of millions of dollars from live music in New York. In 2006, 1,152 New York shows drawing some 4 million people accounted for \$258 million in grosses reported to Billboard Boxscore. And the hundreds of unreported club dates and shows within the New York metro area would add millions of dollars to that total.

But now, that sum is being spread out. "In the last 18 months the New York City touring market has definitely changed," Madison Square Garden Entertainment president Jay Marciano says. "The competitive landscape has opened up."

In the 1970s, Delsener-Slater was the dominant promoter in New York, later competing aggressively with Metropolitan Entertainment in New York and New Jersey. Back then, the Big Apple was largely a two-promoter town.

Following late-1990s promoter consolidation, Delsener-Slater became Live Nation, and in the new millennium was the overwhelmingly dominant promoter in the market, with a better than 80% share. A noncompete clause after a legal tussle between Live Nation and Metropolitan kept the latter's founder. John Scher, out of the promoter marketplace for four years.

Now national promoter AEG Live has a busy office in New York, Metropolitan is back in business as a promoter under

Scher and a new player has arisen in the Bowery Presents, all of which are giving Live Nation stiff competition

Live Nation is still the top promoter in the market, likely promoting well more than half of shows in venues with capacities of 1,500 or larger. Observers estimate that AEG Live. Bowery Presents and Metropolitan battle for 15%-20% shares among them. But Live Nation's share was probably near 90% a couple of years ago, and the company recently completely reshuffled its New York office, bringing Morrow in as president and several new buyers to join a seasoned staff. Now with a team of seven bookers and a deep venue portfolio, Morrow hopes to promote 900 shows per year in the region.

When he was offered the job, Morrow thought, "This will actually be fun," he says. "And I've never been one to shy away from a fight. The battle of New York in my mind will be kind of fun.

NEW MODEL

Debra Rathwell, a former Metropolitan talent buyer who now heads up AEG Live's New York office, has seen the New York concert market evolve. She says the "old model," when Delsener/Slater and Metropolitan were butting heads, was based on turf. "You wanted to control as much territory as you could, solidify and lock up [exclusives with] buildings, not let anybody in, and that's the way it worked," she says. "Today it's not so much about having to be the dominant promoter in a market. There are actually lots of shows and lots of venues and lots of room for everybody to co-exist in this city."

Live Nation and AEG Live are national touring companies, and several tours

are produced out of the AEG Live New York office. "It's not so much that our primary focus is trying to be the king of the castle in New York," Rathwell says.

Indeed, the biggest battle may be between Live Nation and the Bowery Presents. Adding spice to that story is that Bowery Presents partner Jim Glancy is a former president of Live Nation New York, and since departing last year has led the charge in the Bowery Presents' rapid growth. The Bowery Presents has grown from a club-level promoter to a company that presents numerous shows at large venues like Madison Square Garden, Randall's Island and Radio City Music Hall.

Glancy plays things close to the vest when it comes to discussing the Bowery Presents' role in the New York marketplace. "We're not hiding from what we're doing, but we don't talk about how we stack up against the competition or where we want to be, because that's our business plan, not everyone's business plan," he says. "The facts are that we're promoting a lot of shows by great artists and having a great time doing it, we're opening a couple of rooms this fall, and that's pretty much the story."

The Bowery Presents, Live Nation and AEG all have a range of exclusive venue deals. But the three main arenas in the New York metro area—the Garden, Nassau Veterans Memorial Coliseum and Continental Airlines Arena—are all open buildings that can work with any promoter. The new Prudential Center Arena, set to open this fall in Newark, N.I., will be booked exclusively by AEG Live.

From Scher's perspective, his com-

petitors have tied their fortunes to their venue arsenal, opening new rooms and rebranding others. "History teaches us there are not going to be more shows just because there are more venues." he says. "You've got a decision to make. Do you want to invest millions of dollars into real estate that for the most part in New York you don't own, you lease, to jump into a competition that the end result could

"We feel going forward that our mandate is to be the promoter in this marketplace that is the most flexible and will do the right thing for the artists and not have an allegiance to any one facility," he says, "When an act chooses to play for us, it's not one of hundreds of shows we're doing and we're not pressured to fill a particular room."

be-we think will be-a zero-sum game?

WHEN AGENTS ATTACK

Competition among buyers creates a seller's market and affords agents options. So when promoters compete, agents and their clients win. "The agents are going to have a field day," Scher says. "Everything is bidded up. We try as best we can to stay out of that fray."

In the event of a bidding war between promoters, ticket prices could potentially go higher, particularly at the arena level. "There are one or two agents that will really play everyone off of each other, but most of the agents know what they want and what each guy brings to the table," Morrow says. "I don't see a lot of driving the money up and up in promoter wars. In New York it's really a venue play or a certain promoter that's been there for you in the past."

With club shows, "more of what happens at that level is the agent says, 'The ticket is \$22, you can't go over it,' " Rathwell says. "So it's really incumbent on whatever promoters are making bids to live within that ticket price.

In that case, the promoter must show what else it can bring to the party in terms of venue, marketing and promotion. Promoters also promise to bring fees and costs down at their venues. "Ultimately, we must put our artists in the right situation," says Kirk Sommer, William Morris agent for such acts as the Killers and Paolo Nutini, "There are a number of variables in determining the right situation. Once determined, it is a function of availability and routing. The more options the better."



A Look At New York Promoters And Their Venue Affiliations

AEG LIVE NEW YORK

Books the Highline Ballroom and owns/operates the Nokia Theatre in Times Square (2,000 capacity). Also books the Starland Ballroom (2.750) in Savreville, N.J., and has an exclusive booking deal with the new Prudential Arena (20,000) opening in Newark, N.J., this fall. Active with touring properties in Madison Square Garden, Continental Airlines Arena (in East Rutherford, N.J.), and Nassau Veterans Memorial Coliseum.

LIVE NATION NEW YORK

Owns or books exclusively the Blender Theatre at Gramercy Park (600), the Warsaw (950), the Fillmore (1,000), Hammerstein Ballroom (3.700), Roseland Ballroom (3,750), Jones Beach Theater (14,000), PNC Bank Arts Center in Holmdel, N.J., and other venues, and does many shows at Randall's Island, the Garden, the Theatre at Madison Square Garden, Radio City Music Hall, Nassau Coliseum and other area venues.

THE BOWERY PRESENTS

Has exclusives at Bowery Ballroom (575), the Mercury Lounge (150), Terminal 5 (3,000), Williamsburg Music Hall (550) and is active at the Garden, Radio City and other open

METROPOLITAN TALENT

Books the Concert Hall at New York Society of Ethical Culture (825) and is active at the Garden, Radio City, Continental, Nassau and all other open rooms in the city.





Nashville Sangwriters' Hall of Fame: Roger Mussah, Jody Will an Hugh Prestwood, Jimmy Buffett, Del Bryant and Phil Graham.



Hcllywood Rock Walk induction ceremony: 3MI's Barbara Cane, Kr s Kristofferson, Tracy Verlinde, T 3one Burnet and Joe Maggini.





At Sundance: Peter Golub, Keb' Mo, Geoff







트MI Country Awards: Jody Williams, 크d H II, Vicky 라CGehee Toby Keith and Del Bryant

GREAT SEASON, GREAT YEAR!

A few great moments from the past year.

BEST SONGWRITERS





Laim Grammy Kickoff: Motel's Jose Lus ©ar Jerry Vila, vlotel's Ruben Puente Garcia, ⊃o Model's Rodrigo Dávila Chapoy, Delia Orjuela a Em I Guillermo Méndez.









Viork Writer/Publisher Relations hosted Who's Next: Write's on the Bell, BMI's June Neira, Matthew Mayfield, Franke Storm, Duncan by GaGa and Lanz (bact row) Ben Tischker and Wa≱dell Malloy; h, Charlie Feldman, Curtis Richa≀dson, Dave Katz, and Samantha Cox.



BMI Pop Awa ds: Phil Graham, Del Bryant, Robin Gibb, Kara D oGuardi, Bary Gibb, Sean Garrett, Barbara Cane and Ben Moods



TUBE POP

Revolving around a group of privileged teens who inhabit Manhattan's Upper East Side, the new CW Network series "Gossip Girl" is poised to become TV's next important outlet for artists who want their music heard. Based on Cecily von Ziegesar's pop-

ular young-adult novel series of the same name, "Gossip Girl" arrives Sept. 19 by way of "The OC" creators Josh Schwartz and Stephanie Savage.

ing agency Alloy Entertainment in association with Warner Bros. Television and CBS Paramount Television. Chop Shop Music owner Alexandra Patsavas, who was the music supervisor for "The OC" and currently does the same for "Grey's Anatomy" and other shows, will apply her deft music skills.

As with "The OC" and "Grev's Anatomy," and other shows on the



CW (see story, below), music will feature heavily into the lives and plot lines of the main characters. For instance, promo spots for "Gossip Girl"—viewable on the CW and the Internet-feature Fergie's "Glamorous" and Aqualung's "Something to Believe In.'

CW's 'Gossip Girl'

Brings More

Hits To TV

Patsavas says these two acts are representative of the show's music. "What 'The OC' did for indie rock, we'd like 'Gossip Girl' to do for pop," she says. The pilot episode of "Gossip Girl" spotlights music by Rihanna, the Mooney Suzuki, Hanson, Amy Winehouse, Angels & Airwaves and others.

"I'm relying on old favorites while exploring current pop music," Patsavas savs. "And since the show revolves primarily around high school students in New York, we'll definitely be using some New York-based bands.

"But these kids listen to the radio, too," she adds. "So, there will be that music, too.

Patsavas and the CW VP of music Leonard Richardson acknowledge that there is much space for music on a show like "Gossip Girl." In addition to licensed tracks, the show features the sounds of production team the Transcenders, who composed the show's overall music, including the

CW'S MUSIC MISSION Network Puts Songs in The Forefront

"Gossip Girl" (see story, this page) isn't the only CW series that will prominently feature music this fall.

"Music is incredibly important to the CW Network," the network's VP of music Leonard Richardson says. While "setting the tone of each show," the music must also "provide viewers with the most up-to-date sounds." Richardson adds. "That's the challenge and the drill of this network."

Another new CW show, "Reaper," features songs by Tim Armstrong and Avril Lavigne in promo spots. "Aliens in America," meanwhile, is being promoted with the help of the Fratellis.

Fans of returning CW shows "Top Model" and "Beauty and the Geek" will hear, respectively, tracks by Rihanna and Rooney in promo plugs

Throughout its programming, Richardson says, the CW uses "music ad cards" at the end of shows that promote featured artists and point viewers to cwtv.com, where they can get more info about music they've just heard.

Taking a cue from the advertising world, the CW has also started inviting artists to its offices to meet with producers and music supervisors. This new

initiative recently launched with a performance and meet-and-greet by Vanessa Carlton.

"We're looking to do more of closer to managers, agents, labels and music publishers."

this," Richardson says, "It brings us

For the upcoming TV season, Nicole Scherzinger is the "face and voice" of the CW's image campaign. The Pussycat Doll sings the original song "Get Into It" in a music video created and produced by the network. 2006 CW "faces and voices" belonged to will, i.am and Fergie.

SCHERZINGER

TOURING BY RAY WADDELL

Tickets To Ride

What's At Stake If Ticketmaster And Live Nation Split

Ticketmaster's pre-emptive strike in the form of an internal e-mail calling a new deal with Live Nation "doubtful" could signal a new world order in the critical live-event ticketing space.

The stakes are incredibly high for both sides, and the industry has been anxiously awaiting repercussions of what by all accounts have been tense negotiations (Billboard, July 28). Now an internal Ticketmaster memo. first broken on billboard.biz Aug. 25, suggests the 10-year-old contract between Ticketmaster and Live Nation is on thin ice, and will not be renewed when it expires at the end of next year.

Likely fallout for the two companies, and for their customers, shakes out as follows:

Billboard presaged a

LIVE NATION

More than the millions of dollars per year that service charges from ticketing can generate, Live Nation's endgame is probably more about the value of connecting with fans, ticket-buyer intelligence and data, and

the inherent value in marketing and sponsorship that holds. If Live Nation controls its destiny in selling fans tickets, it could own the keys to the customer kingdom.

Live Nation has appeared to be setting itself up to handle ticketing in-house. Last year, the company acquired a 51% interest in Musictoday, the acknowledged leader in the direct-to-fan space through artist e-commerce and fulfillment and artist fan club ticketing. Live Nation has also significantly ramped up livenation.com to the point that its unique visitors are approaching 3 million per month, second (if distantly) only to Ticketmaster's 21 million unique monthly visitors as a liveentertainment destination.

Sources close to the situation say that Live Nation not only wants to increase the 10% allotment to sell tickets in-house granted by Ticketmaster but also wants to sell most if not all of its Ticketmaster tickets under the Live Nation banner, essentially shelving the Ticketmaster brand for Live Nation events.

TICKETMASTER

If a deal is not worked out. Ticketmaster faces life without the biggest of its 9,000 clients, one that represents about 10% of Ticketmaster revenue. Sources close to the relationship say Ticketmaster sells between 14 million and 15 million tickets per year to Live Nation events, generating about \$100 million in service-charge fees for Ticketmas-

ter, which saw revenue of nearly \$1.1 billion in 2006.

Ticketmaster seems to be reconciling itself and its employees to life without the largest promoter in the world. "We are now conducting our business with the

clear understanding that our partnership with Live Nation is more than likely coming to an end," the memo states. "We will continue to fulfill our obligations under the agreement until it expires."

Ticketmaster is still overwhelmingly the dominant force in ticketing. Through strategic acquisitions of such Web-based fan-driven sites as echomusic and iLike, and an ongoing legitimizing of the secondary market. Ticketmaster has itself greatly strengthened its Webbased relationship with fans. Additionally, Ticketmaster parent IAC has purchased a large stake in mega-management firm Front Line, giving Ticketmaster a de facto relationship with artists it has not enjoyed in the past.

THE FANS

The real winner here may be the fans. No matter what happens, the entire industry is moving toward increased levels of service, more targeted marketing, a wider menu of touch points with artists and an improved concert experience. All this comes at a price, but fans have shown they're willing to pay for better access.

But with more than a year left on the contract and millions of dollars at stake, it would not be a total shock if Live Nation and Ticketmaster were to somehow find a common ground. If not, both companies are forced to deal with a revolution in how ticketers, promoters, venues and artists connect fans with the live experience.



Why Labels Should Set Minimum-Price Restraints

Since a recent Supreme Court ruling overturned a precedent-setting case holding that minimum-price restraints violate antitrust regulations regardless of the circumstances, specialty music retailers and wholesalers have privately been wondering if the majors will revisit the pricing issue.

Naturally, I asked each major that very same question after the June 28 ruling, and every one of them told me that their lawyers are studying the court decision. That decision involves a suit filed by the Kay's Kloset accessories chain, alleging that manufacturer Leegin Creative Leather Products violated antitrust regulations when it refused to sell to the retailer because it discounted goods below the manufacturer's suggested minimum price. The District Court and the Fifth Circuit Court of Appeals ruled in favor of the chain, but the Supreme Court overturned those rulings.

Even with that ruling, retailers should be aware that horizontal price strategies—ones where competitors like all majors labels agree on a set price—are still illegal under Chapter 1 of the Sherman Act. But what the ruling does is allow for the "rule of reason" to be applied on whether setting a vertical price restraint—an agreement between a major and retail—could now be ruled legal if it promotes interbrand competition. But if that vertical price restraint is found to restrain trade, it could still be ruled illegal.

In other words, it doesn't legalize minimum-price restraints, but it does make antitrust pricing practices harder to prove, by allowing a vendor to make a case that its pricing moves enhance competition.

The Supreme Court ruling, at the very least, inspires theorists to, well, theorize. For example, some music specialty merchants contend the ruling lays the groundwork for labels to set minimum pricing, which would not only benefit retailers and labels but consumers too. One traditional music retailer goes so far as to say that since music specialty merchants have already offset the price war by diversifying into other product lines, they no longer need minimum pricing for CDs. Besides, the discounters' music sales and profitability are suffering too, one retailer says, and they might welcome price restraints as well. So unless labels do something to protect the space devoted to CDs. sales numbers will keep shrinking, and music selection will shrink for consumers too.

Another source in the music specialist camp points out that, in its ruling, the

Supreme Court noted that vertical price restraints can stimulate interbrand price competition and encourage retailers to invest in services or promotional efforts that aid the sale of one manufacturer's goods against a rival manufacturer. For instance, a jazz label could make a case that the imposition of minimum pricing would stop discounters like Circuit City from hurting the business of such merchants as Borders and Barnes & Noble that stock a broader array of jazz titles. That would provide a service to shoppers as well as the label's artists, who can be assured that their deep catalog titles at least have representation at retail.

The Supreme Court also stated that without vertical pricing restraints, discounters might get a free ride from retailers that provide services that enhance interbrand competition. Translating that to the music industry, one could speculate that discounters sometimes get a free ride from independent retailers and music specialty chains that help break developing artists. Going forward, minimum-price restraints might help in a situation in which labels

have a hard time getting indie merchants and regional music-specialty
chains to pay attention to their particular baby artist. A label could
promise indie and small-chain merchants that if they help break the
artist, it will impose minimum-price

restraints so discounters can't control the marketplace for that artist. Such a move would ensure that merchants that help break an artist get a chance to share in the upside sales.

Some broaden the argument that minimum pricing can be legally justified by pointing to the devastation that has occurred in the marketplace since the Federal Trade Commission ruled against minimum-advertised pricing strategies in 2000. Mike Dreese -who, by the way, doesn't believe labels should institute minimum-price strategies nonetheless makes the argument on behalf of those who do by stating that Wal-Mart, Target and Best Buy have succeeded in almost destroying the specialty-music account base and are now setting the rules for the industry. If minimum pricing were implemented, it would keep the discounters from finishing the job. Those discounters, which have limited selection, have such dominance that labels now spend more money on supporting low retail prices and much less advertising the availability of the product, he says.

Still, Dreese wonders whether the imposition of pricing restraints will ultimately matter at this stage of the game. "Can Dr. Frankenstein revive the corpse of music specialty retail?" he asks.

Next week: Why the labels won't set minimum-pricing restraints.





Loungin'At Lollapolooza

Brands Make Their Presence Felt At Chicago Festival

Amy Winehouse was there. So were Lupe Fiasco, M.I.A. and members of the Roots, Kings of Leon and Spoon.

This colorful cast was on hand Aug. 3-5 at the ck IN2U Music Lounge at the Hard Rock Hotel Chicago. In town for Lollapalooza, the acts trekked over to the second annual Calvin Klein-branded Music Lounge when they needed a break from the crowded, hot festival grounds.

During the day, the Music Lounge served as the home base for artists and celebrities who needed to recharge and relax. By night, the Lounge evolved into the Blender Sessions, with live performances from

the Polyphonic Spree, Motion City Soundtrack, Plain White T's and White Rabbits.

Created and designed by **Brian Feit**, owner of entertainment marketing company BMF Media Group, the Music Lounge offers a no-pressure environment in which bands and brands can connect. While ck IN2U was the title sponsor, other sponsors included Calvin Klein Underwear, PF Flyers, Sara Lee and Café Bustelo, which used the

Music Lounge to help launch its new

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



FIASCO

To better grasp the needs of brands, we invited Calvin Klein Fragrances global director of public relations Ashley Barrett, Calvin Klein Underwear marketing director Emily Bohonos, Sara Lee Food & Beverage director of marketing development Sara Matheu, Café Bustelo parent company Rowland Coffee Roasters marketing director John Paul Souto and Hard Rock Hotel Chicago director of sales and marketing Joe LaBreche to share their thoughts.

Bustelo Cool premium espresso beverage.

What did you hope to achieve by taking part in the ck IN2U Music Lounge?

Barrett: The [lounge] was an opportunity to generate buzz and press coverage for the [ck] brand, get the product into the hands of tastemakers and create a memorable experience for our guests.

Matheu: [This] provided us with a unique opportunity to directly engage with consumers through easily accessible snacking experiences involving such products as Ball Park franks and State Fair corn dogs. Aligning these specific brands with an experience that is fun, interactive and memorable is a great way to keep these brands and products top of mind with consumers.

Souto: We wanted to reach a younger consumer demographic—the same ones that are savvy and are used to drinking good coffee.

LaBreche: We wanted to utilize the strength of ck IN2U's brand awareness and introduce Hard Rock Hotel Chicago to their fans.

Bohonos: We are always exploring new marketing ideas and felt one-on-one dialogue

with media and music industry influencers was an innovative and exciting approach.

Since Lollapalooza, how have you measured the return on investment from the lounge?

Barrett: One of our main goals was to generate press coverage for ck IN2U, and we have seen great results, particularly amongst the entertainment press and high-profile blogs and Web sites that our consumers frequent.

Souto: We have received many inquiries for both Café Bustelo and Bustelo Cool [from] artists and media. We also met beverage dis-

Bustelo in other markets. **Bohonos:** [This] was the ideal setting for us to establish word-of-mouth buzz about our new line for men, Calvin Klein Steel, and our naked thong for women.

tributors at the event who now want to sell

In your overall business dealings, what types of branded partnerships work best and why?

Barrett: It's not entirely about the product or lending our brand name to an event. It's about creating an experience.

Matheu: Partnership alignments must be organic and offer the consumer a positive addedvalue opportunity.

Souto: The Music Lounge was the perfect fit for us because we were in the same circle as other brands that have a younger, hipper and "cool" audience.

LaBreche: It is our goal to strategically align ourselves with brands that have similar operating philosophies and represent a product that appeals to like consumers.

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BOXSCORE concert Grosses

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	GROSS/ TICKET PRICE(S):	ARTIST(S) Venue, Date	Attendance Capacity	Promoter	research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD,BIZ
1	\$6,090,704 \$350/\$55	LIVE EARTH: THE POLIC Glants Stadium, East Rutherford, N.J., July 7		TERS &	
2	\$5,784,715 \$153/\$80	ROCK THE BELLS: EPMI			
3	\$4,112,541 \$91.50/\$81.50/	July 28-29 KENNY CHESNEY, BROC	two sellouts		
Н	\$51.50	Ford Field, Detroit, Aug. 18 DAVE MATTHEWS BANK	sellous	AEG Live	
4	\$2,381,843 \$65/\$40	Tweeter Center at the Waterfront, Camden, N.J., Aug. 7-8		Live Natio	
5	\$2,294,524 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegau, Aug. 16-19	16,592 four sellouts	Concerts	West/AEG Live
6	\$2,026,074 \$60.50/\$36	DAVE MATTHEWS BAND New England Dodge Music Center, Hartford, Conn., Aug. 4-5	48.190	Live Natio	on The Control of the
7	\$1,437,350 \$200/\$30	RICKY MARTIN Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Aug. 10-11	17,355 18,961 two shows	Tony Moje	ena Entertainment
8	\$1,423,285 (\$1,514,020 Canadian)	NICKELBACK, DAUGHTI Rexall Place, Edmonton, Alberta,			
	\$65.33/\$46.53 \$1,217,463	July 30-31 NICKELBACK, DAUGHTS	two sellouts	Live Nation	
9	(\$1,263,990 Canadian) \$66,94/\$47.68	Pengrowth Saddledome, Calgary, Alberta, July 26-27	20,365 two sellouts	Live Natio	
10	\$1,012,842 \$77/\$39	Riverbend Music Center, Cincinnati, Aug. 16	20,512 sellout		on, The Messina Group/AEG Live
11	\$959,494 \$35.50	THE FRAY, MEESE, SING	28,350	_	JALISTICS
10	\$887,250	Morrison, Colo., Aug. 4	sellout	Live Matic	III, ALG LIVE
12	\$150/\$100/\$65/ \$55	Los Angeles Sports Arena, Los Angeles, Aug. 11	13,650 14,000	Insomniac	Events.com
13	\$808,041 (\$843,203 Canadian) \$81,93/\$62,77	Pengrowth Saddledome, Calgary, Alberta, July 18	11,00 6 12.026	Live Natio	on
14	\$783,487 \$95/\$35	JOSH GROBAN Continental Airlines Arena, East Rutherford, N.J., July 24	10,233 sellout	Live Natio	on
15	\$750,775 \$99.50/\$64.50	MICHAEL BUBLE Fox Theatre, Atlanta, Aug. 13-14	9,102 two sel outs	Beaver Pr	oductions
16	\$735,639 \$82/\$36.50	TOOL, BIG BUSINESS DTE Energy Music Center, Clarkston, Mich., July 3	9,229 11,480	Live Natio	n a
17	\$727,890 \$95/\$35	JOSH GROBAN Nassau Coliseum. Uniondale,	9,887	Live Natio	on.
18	\$725,043	MICHAEL BUELE, JANN			
	\$103.50/\$55	Mann Center for the Performing Arts, Philadelphia, Aug. 7-8	9,106 two selbuts	Live Natio	
19	\$724,813 \$76/\$36	PROJEKT REVOLUTION C.W. Mitchell Pavilien, The Woodlands, Texas, Aug. 5	16,686 sellout		on, in-house
20	\$690,08 6 \$75/\$35.50	RUSH Smirnoff Music Centre, Dallas, Aug. 11	13,366 16.500	The Next	Adventure (A Live Nation Company)
21	\$667,315 \$93/\$28	JOSH GROBAN Bradley Center, Milwaukee, Aug. 7	9,059 sellout	Live Natio	on.
22	\$646,748 \$90/\$42.50	RUSH C.W. Mitchell Pavillon, The	11,904	The New	Adventure (A Live Nation Company)
23	\$637,301	Woodlands, Texas, Aug. 14 JOSH GROBAN	14,490	The Next	Adventure (A live Nation Company)
23	\$99.75/\$50	Mellon Arena, Pittsburgh, Aug. 4	seriout	Live Natio	
24	\$609,817 \$70/\$30.50	PROJEKT REVOLUTION Smirnoff Music Centre, Dallas, Aug. 4	14,312 20,579	Live Natio	
25	\$602,252 \$70/\$24.50	PROJEKT REVOLUTION Shoreline Amphitheatre, Mountain View, Calif., July 29	TOUR: LINKIN 16,394 22,000	PARK &	
26	\$583,648 \$30/\$19.99	VANS WARPED TO JR Comerica Park, Detroit. July 27	21,297 22,500	Live Natio	on The Control of the
27	\$578,773 \$55.50/\$45.50	JOHN MAYER, BEN FOL Phillps Arena, Atlanta, Aug. 5		DRRISON Live Natio	
28	\$557,827 \$68.50/\$21	DEF LEPPARD, STYX, RI Verizon Wireless Music Center, Noblesville, Ind., July 6		ON Live Natio	on .
29	\$528,360 \$4250	INCUBUS, THE BRAVER Festival Pier at Penn's Landing, Philadelphia, Aug. 6, 8		ES Live Natio	on i
30	\$527,56 8 \$76/\$26	RUSH Verlzon Wireless Amphitheater,	11,469 15,155	The Next	Adventure (A Live Nation Company)
31	\$525,449 \$55/\$35.50	JOHN MAYER, BEN FOL Saratoga Performing Arts Center Saratoga Springs, N.Y., July 15	DS, BRETT DE		
32	\$520,994 \$28/\$20.24	VANS WARPED TOUR Tweeter Center at the Waterfront,	19,667	Live Natio	
	\$504,653	JOHN MAYER, BEN FOL	seliout		
33	\$53.50/\$29.50	New England Dodge Music Center, Hartford, Conn., July 14	13,621 24,084	Live Natio	on
34	\$502,570 \$125/\$57.50	Chateau Ste. Michelle Amphitheatre, Woodinville, Wash., July 20-21		Live Natlo	on .
35	\$499,35 3 \$49.75/\$20	BRAD PAISLEY JACK IN Hyundai Pavilion at Glen Helen,	IGRAM, KELLI	E PICKLE	
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Tourasaurus

New Production Turns Prehistoric Reptiles Into Rock Stars

In the world of concert production, Jake Berry is known as **s**imply the best. He's the backstage guru that has overseen mega productions in stadiums and arenas for acts including the Rolling Stones, U2, Tina Turner and Cher.

Now Berry is the production director on the tour that has arena managers from coast to coast talking: Walking With Dinosaurs-The Live Experience. After playing 10 sold-out weeks in Australia to 300,000 people, Walking With Dinosaurs is visiting North American arenas in a tour put together by ArenaNetwork. Based on the BBC TV show, the tour is produced in the United States by Bruce McTaggart. And it's putting up some huge numbers at the box office. The Spokane (Wash.) Arena, for example, grossed \$1.5 million with it. "We sold every single ticket



for every single show." Spokane Arena executive director Kevin Twohig says. "It is a spectacular event with spectacular demand."

After Arena Network approached him about the project, Berry, while Down Under with U2, met with the Dinosaurs' technical director and producer in the Quantas lounge in the Sydney Airport. One thing led to another, and Berry followed up U2's Vertigo stint with a gig as production manager on Walking With Dinosaurs.

With 25 production trucks and 66 crew members, the Dinosaurs are on a scale of the largest rock arena tours, which "really stems from the size of the creatures," Berry says. "We have 10 big dinosaurs, 11 including the spare T-Rex we travel with, because you always have to have the star coming out.

Customized dollies roll the dinosaurs on and off the trucks. "The logistical nightmares come

when a place doesn't have a loading dock," Berry says. "We have to build one and roll them out because these dollies are nearly 30 feet long."

The production must hang about 116,000 pounds of light, sound and scenery. Load-in is 12-14 hours, generally on Tuesday, the day before a run of performances begins.

"All the lighting focus is done during the night, and we also have a lot of video to program," Berry says in full-blown production director speak. "There are challenges to video because the projectors are so high up. There's a program called Wings Platinum that warps the picture to make it fit "

The dinosaurs themselves are technical wonders, the largest of them maneuvered by hightech puppeteers and hidden "drivers" so that they not only walk among patrons, but react to their screams with a menacing glare and a powerful roar. The show is theatrical in its presentation, with "spectacular" lighting from John Raymond. The set designer is Peter England, known for ballets and operas. "I have a term. It's a little bit of theater and and a little bit rock, so I call it 'Broad Rock,' " Berry says.

In configuration, the program is set up similar to an ice show, with 150 feet of staging area in front of a large curtain. "These creatures walk around the arena to you, and you remain seated," Berry says.

Stars include Ankylosaurus, Stegosaurus, Utahraptors, Liliensternus, Torosaurus, Plateosaurus, Allosaurus, Brachiosaurus and, of course, the big guy, T-Rex. None of them have a problem with green M&Ms.

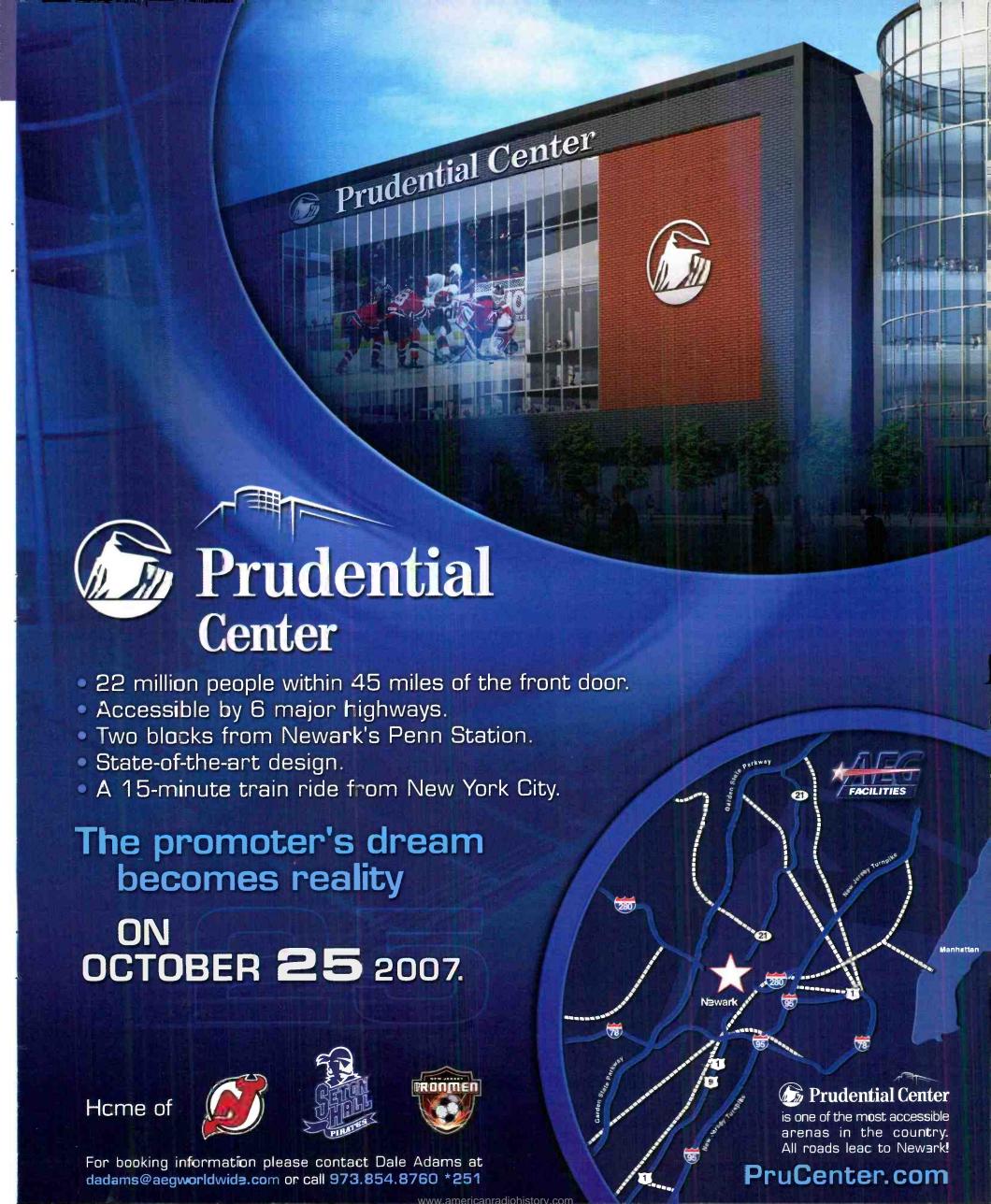
In the most basic of terms, the story begins when the Earth was home to the "supercontinent" Pangaea, during the Paleozoic and Mesozoic eras. Hundred-million-year story short: continents split, dinos arrive, rule, evolve, meteor hits, game over. Berry does a much better job explaining and is obviously warm to the topic. He's seen pretty much everything on tour, but he still gets excited about this show.

"I'm 54 years old. I learned more in the first 45 minutes about dinosaurs than I've ever known in my entire life," Berry says, adding, "I was never into dinosaurs before.'

So what attracted him to this project? "I was planning to enjoy a few months off, but every once in a while there are things that come along that don't exactly make your career but push you to another level," he says. "At one time I was doing the greatest heavy metal bands in the world and having a great time doing that. Then I had the great opportunity from [promoter] Michael Cohl to work with the Rolling Stones, which led to U2 and to a certain degree Tina Turner and Cher, which took me to what I'd like to think is the pinnacle. Then all of a sudden you get offered a new and exciting project which nobody else has done. I find it very cool."



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Latin Notas LEILA COBO Icobo@billboard.com

Serving Up The Salsa

Fania's Lavoe Bonanza Making An Impact At Retail

Héctor Lavoe, dead for a decade, is today the most popular name on Billboard's Top Latin Albums chart, thanks to "El Cantante," the film based on his life, starring Marc Anthony.

The film's Sony BMG soundtrack, on which Anthony sings the songs that made Lavoe iconic in his short lifetime, has sat at No. 1 on the chart since its release one month ago, having sold 60,000 copies to date, according to Nielsen SoundScan.

At Nos. 9 and No. 18, respectively, on the same chart are "El Cantante: El Original" and "A Man and His Music," both out on the legendary Fania Records.

Later this year, Machete Music will release an album of urban versions of Lavoe tracks.

Needless to say, the Lavoe boom is in direct proportion to the film and the popularity of the star portraying him. But it has also coincided with a slow resurgence in interest in salsa music, along with reissues of the Fania catalog, which Emusica Music bought last year.

"Interest was growing even before the excitement of the movie started," Emusica director of marketing Michael Rucker says. "We positioned the catalog out in the marketplace similar to how Motown was positioned: as a deep, rich catalog. And you get the benefit of remastered recordings," he adds, noting that since March 2006, Emusica has remastered 260 of the approximately 1,300 albums the Fania catalog contains.

The company has also turned to nontraditional marketing and repackaging to sell the music. This summer, for example, the label began releasing Fania compilations overseen by well-known DJs from specific cities in an effort to make the music relevant to targeted communities. DJ Rumor put together "Fania Live '01 From New York." The DJ Le Spam-com-

piled "Fania Live '02 From Miami" drops Sept. 25. And Sake 1's "Fania Live '03 From San Francisco" will be released Nov. 1.

There is also a Fania compilation sold at Starbucks, plus aggressive

Internet marketing of the reissues.

Without a doubt, though, the biggest boon for the label has been "El Cantante." "From a public relations standpoint, you couldn't talk about the movie without talking about Fania Records and Hector Lavoe," Rucker says.

Among Rucker's first moves in anticipation of the film's release was ensuring that the pertinent sites would pop up on the first page of any Internet search. Then, there was the question of what specific music to market.

Fania had already successfully released albums in "The Man and His Music" series for Willie Colón, Ray Barreto and Johnny Pacheco. The 27-track collections with extensive liner notes made sense for Lavoe as well.

In addition, on July 3, Fania released "El Cantante: El Original," featuring Lavoe's original, remastered recordings in a Digipak. It contains a booklet with a



copy of Ruben Blades' handwritten lyrics and a remix of the track "El Cantante," done by Little Louie Vega (who, coincidentally, is Lavoe's nephew). Fania also put out a special, lower-priced Wal-Mart edition of "El Original" in a simple jewel case.

Marketing strategies for the sets included theatrical advertising in theaters that were showing "El Cantante" and distribution of 100,000 digital download cards during the Puerto Rican Day Parade in New York.

iTunes had the digital exclusive for "El Original" for a week, and the album rose to No. 3 on the store's

"The great thing we've learned is it never is too early or too late to connect with this music," says Rucker, who is already at work on a Celia Cruz "Woman and Her Music" set. Its November release will coincide with the Cruz musical that will begin its New York run in September.



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THE BILLBOARD

"Down," winner of the 2007 Billboard Latin Music Award for reggaetón song of the year, is a soulful blend of reggaetón and R&B that shed new light on a genre that had long been associated with simply dancing. Its author is Wise (real name Gabriel Cruz Padilla), who shares credit on the track with Rakim & Ken-Y (who performed it) and producer Rafael Pina. Wise, who has written for RBD and Toby Love, is now preparing to release his own album, "Gold Pen," and is working on several other projects. including ones with new group W7 and Hector "FI Father."

Can you define your music?

I would say it's urban music. It's a kind of a restructuring of what's pop within urban. And we're applying it to reggaetón because we need to expand that genre. As far as lyrics are concerned, they're a bit more street, more open. I think people want to hear lyrics that make sense but that young listeners can easily identify with, as if it were a conversation.

Where do you see reggaetón going?

The way I understand it, what's coming is urban music. There are major reggaetón acts who will continue to be there. But the



genre will expand, and something new will come that I see as a mix of pop and hip-hop. And it can continue to be danceable, because the rhythm has to be there. But it also has to have a lot of feeling, which doesn't necessarily mean romanticism.

How about your album, "Gold Pen." It has many reggaetón names on it. Will it be reggaetón?

It's my album as a composer and producer. My collaborators include Luny Tunes and Tainy, but also acts like Elvis Crespo. It's an album that goes beyond just reggaetón and is very influenced by hip-hop. —LC

GIVING SOCCER A KICK

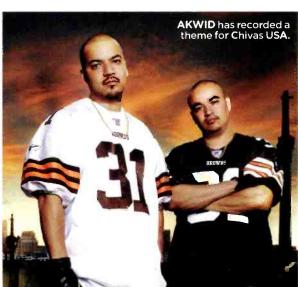
Latin Acts Provide **Anthems For** U.S. Teams

Major League Soccer and sponsor Adidas hope David Beckham's arrival will shine a light on the sport—and that they can rally fans with music.

Music branding company Rock River, which has customized Latin compilation CDs for sale at Pottery Barn, and digital marketer EVB have produced a campaign called MLS Represent. Songs were commissioned for each of the 13 MLS teams by acts with strong local followings. Rock band Kinky and urban regional duo Akwid recorded themes for the Los

Angeles Galaxy and Chivas USA, respectively.

The songs incorporate existing team chants. They are available as free MP3s at adidas.com/mls, and will get instadium play to psych up the crowd. Live performances (such as one already done by Kinky) are in the works by



participating bands on the home fields, Rock River president/CEO Jeff Daniel says.

Bands write songs for the teams in Europe and Latin America, Daniel points out, and the teams also "pick songs that may not have been written for them, but that become their anthems. That's never really been done here in the U.S., so we kind of looked at those as a blueprint."

Daniel says talks are under way with ESPN and other national networks to incorporate the team songs into the MLS broadcasts. (Kinky already has another theme

icanradiohistory com

song for Fox Sports en Español's MLS coverage.)

Adidas and MLS have a one-year exclusive license to the songs, after which the rights return to the master owners (publishers, labels or artists), Daniel says,

"It was a little challenging, because we couldn't do the Ricky Martin 'Copa de la Vida' and we couldn't do a 100% hip-hop track," Akwid's Sergio Gomez says. "This had to appeal to a much bigger audience and respect everybody's idea of what a team song should sound like."

–Avala Ben-Yehuda

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The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Guitar Tabs

Publishers Disagree On Best Biz Model

What happens when someone features guitar tabs on a Web site so musicians can learn to play their favorite songs? The posting is probably copyright infringement since publishers have licensed very few guitar tab sites. But publishers are facing even more pressing questions than whether they should sue the unauthorized sites: What is the best business model to compete with the free, unauthorized sites, and do current publishing contracts even cover the necessary rights to post tabs to the authorized sites?

The sale of print versions of guitar tabs is a multimilliondollar business. Although publishers' revenue is confidential, a source with a print publisher crunched some numbers for me based on information from a NAMM report, the company's own revenue and the source's estimate of competitors' revenue.

According to a NAMM report, the North American print music market generated \$539 million in retail sales in 2006. My source estimates that about 48% of that amount (\$258.7 million) was related to songs in about 2.7 million songbooks. About 16% of the song portion of the revenue was likely attributable to guitar tabs, thereby generating roughly \$41.4 million in retail revenue from about 40 million individual guitar tabs. With wholesale prices typically 45%-50% of the retail price, print publishers likely received \$18.6 million-\$20.7 million in 2006 from print guitar tabs, which they then shared with songwriters and their publishers.

Currently, only three com-

mercial guitar tab sites appear to be authorized by a large number of publishers. Each sells tabs as digital sheet music: FreeHand Music (FreeHand Sys-

tems), Musicnotes and Sheet-MusicDirect (Hal Leonard and Music Sales U.K.). Meanwhile, sites that may contain unlicensed tabs keep growing. From July 2006 to July 2007, unique monthly visitors grew for ultimate-guitar.com from 1.4 million to 2.4 million, and for 911tabs com from 473,000 to 1.1 million, according to comScore Media Metrix.

In an attempt to compete with the free sites, Musicnotes acquired a previously unlicensed site, MXTabs.net, with plans to license the site's database of tabs and add others, offer them for free and share ad revenue with publishers. Among the publishers that licensed rights for the site were BMG Music Publishing, Famous Music, Bug Music and peermusic.

But when Musicnotes made a deal with the Harry Fox Agency in May so that publishers could opt in to the licensing deal for MXTabs, Hal Leonard reacted negatively. It e-mailed some publishers to urge them to think carefully before licensing the "free" business model, which may include amateur (i.e., not necessarily accurate) guitar transcriptions of songs. Musicnotes posted the letter and its reply on the MXTabs site, which has not yet

It's unclear whether the reaction to the dispute is holding up the site. But the debate is unlikely to be resolved soon. It boils down to two questions: In light of all the illegal sites, should tabs be offered for free on ad-supported sites even though "free" may feed into a consumer demand for more free music, thus devaluing music? Or should legal action shutting down unauthorized sites and educational efforts be the strategy for publishers while building per-download or

launched its service

Employ (Sing Cores action ser)

Although the Book of the Green for

TABS.NET

A Guess Who guitar tab, from the MXTabs.net site.

per-use sites for tabs?

And while the industry discusses the best digital approach, here's yet another question: Do any print publishers even have the contractual right to post guitar tabs to sites as opposed to selling them as downloads?

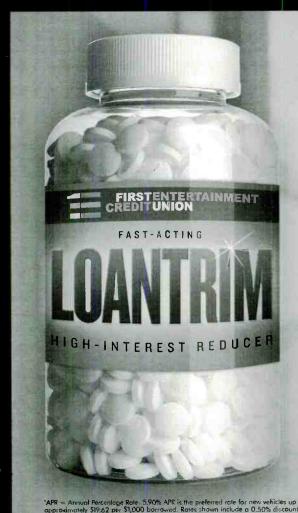
Historically, a songwriter's publisher or the songwriter/ artist licensed print rights to print publishers, like Hal Leonard, Music Sales, Cherry Lane and Alfred Publishing. But those contracts typically specified that the only right granted was the right to re-

produce and distribute the compositions in the form of printed sheet music. The music industry really hasn't dealt with "display" rights.

Copyright law grants exclusive rights to reproduce, distribute, publicly perform or display, and to make a derivative of the copyrighted work. Making and selling CDs and digital downloads triggers the reproduction and distribution rights for compositions. Broadcasting and streaming recorded songs involve the public performance right. But there hasn't been much of a market for "displaying" compositions to the public, as one would display a work of art. So probably very few-if any-contracts even grant a display right in compositions.

This right will ultimately have to be addressed, as the popularity of guitar tab sites that display notations of the songs increases.





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INTERNET BY ANTONY BRUNO

To Wiki, Or Not To Wiki?

Open-Source Tool Is A Double-Edged Sword For Music Sites

The wild world of wikis gained another member this week.

Music video TV channel Fuse is launching a music artist wiki site where fans can post information, photos, videos and reviews about any artist they wish. The company will add exclusive content of its own to each artist profile, drawing from its database of interviews, live concerts and other footage captured via the TV channel

In doing so, Fuse is entering a crowded and controversial space that is filled with successes and failures alike.

A wiki is an online collaborative tool that lets anyone make edits, add or remove text and in some cases upload multimedia like photos or videos to articles about a given topic. The largest and perhaps most well-known wiki source is Wikipedia, which is one of the top 10 most-visited Web sites in the world

This open-source approach to information is a doubleedged sword. On one hand, entries benefit from the knowledge and expertise of sometimes thousands of readers who constantly monitor and update the topics that interest them most. On the other hand, it doesn't take much for one person to spread misinformation, either through ignorance or by design.

In most cases, the vast community of wiki users quickly





Fuse VP of digital media BETH LEWAND, left, and Fuse's wiki site, right.

root out inaccuracies and make corrections before any real damage is done. But it's harder to eradicate spin.

A CalTech grad student recently created a Wikipedia Scanner designed to track users who make anonymous edits on Wikipedia entries. In many cases, the anonymous edits were made by the subject of the article and some tracked back to the music industry.

It's not unusual for publicity reps to post the official bio of an act on its wiki pages, be it on Wikipedia or more niche music wiki sites like MusicWikiGuide and Last.fm. But Internet sleuths tracked more questionable edits

back to the IP addresses of several

major labels. Examples include deleting negative comments others had made and adding obvious marketing text to album descriptions.

According to Sean Carton, chief strategy officer of Web marketing consulting firm idfive, this is a common practice that corporations of all stripes pursue in a fruitless effort to control their online image.

"People can sniff out marketing talk a million miles away," he says. "If someone tries to edit their own artist's entries to put them in a positive light, people are just going to avoid it because it's counter to the spirit of the whole genre. The thought that

you can control your brand these days is just absurd. Whether you like it or not, people are saying things about you in various public forums."

> The risk of a wiki turning into either a record label mouthpiece or a forum for artist bashing has kept several potential

music wiki sources from entering the game. Virtually every digital music subscription service operating today says it is mulling the idea, but has not yet settled on a specific strategy.

The only one to even try it. Napster, shut it down in a matter of months. When the company relaunched its Web site last May, it made a big deal out of a user-generated artist-based wiki service called the Narchive. The original plan was to give members free rein on what they posted, but company officials say they "chickened out" for fear of artist profiles being defaced by negative comments.

Napster switched it to more of a moderated message board format that gave the company more control over content, but it never attracted the traffic expected and closed shortly after.

Fuse VP of digital media Beth Lewand hopes to avoid these issues by making Fuse's wiki site more than merely a source of information, but a shared community where like-minded fans can share their experiences with their favorite artists.

"We're not taking the academic approach like Wikipedia," she says. "It's more accessible and designed to be fun-a place to not only post facts, but also express yourself."

The company also wants to work with record labels, tour venues and record stores to contribute as well. It will be interesting to see how Fuse juggles the music industry's desire to use wikis as a source of promotion (and propaganda) with fans' desires for something useful and real.

"The difficulty is that most companies doing this want to control the message all the time," Carton says. "They don't want wikis to operate the way they should, which is to have a forum where people can pretty much say whatever they want. That just scares the crap out of them."



BITS & BRIEFS

GAME ON

The videogame release season is ramping up, with several music-related initiatives enhancing the excitement, 2K Games revealed that it will ship an exclusive EP of remixed songs with the limited-edition version of the highly anticipated "BioShock" videogame in North America. The EP features remixes of the songs "Beyond the Sea," "God Bless the Child" and "Wild Little Sisters," all featured songs in the game's soundtrack. Moby and Oscar the Punk did the remixes.

Meanwhile, Bret Michaels managed some time off from his "Rock of Love" reality show to make an appearance in the upcoming "Guitar Hero III: Legends of Rock" release. The game features the Poison song "Talk Dirty to Me." as well as Michaels' solo effort "Go That Far." As gamers play along to the tracks with their guitar/ controller; a motion-captured game version of Michaels sings along.

This song is one

of three bonus

tracks added to

the new "Deluxe Edition" of

She's on her way

consecutive No. 1

on the Hot Dance Club Play chart as

"Don't Stop the

Music" jumps to

No. 2 this week.

to her sixth

"Konvicted."

which streets

Aug. 28.

QUINCY LOGS ON

Internet TV sensation Joost is adding exclusive content from Quincy Jones III's QD3 Entertainment to its broad programming lineup. The service will now feature a branded QD3 TV channel that includes such urbanthemed programming as comedy shorts, celebrity interviews, documentaries like "Thug Angel" and some never-before-seen footage from the QD3 vault.

NE-YO SINGS YOUR WORDS

Ne-Yo is inviting fans to write the lyrics for his next single through a contest on Yahoo Music. The artist is posting the beats and instrumentals on Yahoo's Lyricmakers Web site. Fans can pick the theme of the song (love, peace, dreams or party) and then submit their own lyrics. Yahoo users will vote for their favorites, with the winning entry to be sung by Ne-Yo and posted as a full song available exclusively on Yahoo Music. McDonald's is sponsoring the competition.

310,107

FOLLOWING APPLE'S TRAX

Apple's iPhone may be getting all the ink, but there's no shortage of competing products hitting the market. AT&T quietly followed up the iPhone launch with that of the trax, a music-focused phone whose software allows users to transfer and play music from music subscription services like Napster or Yahoo.

The third-generation phone has a music ID songrecognition feature, custom playlist management, access to music videos and one-click access to a music news portal run by AT&T called the Buzz. For an extra fee, trax users can stream music from XM Satellite Radio to the device as well, not to mention TV programming from MobiTV.

A newer feature is Video Share, which allows users to send live video streams to other AT&T users over their wireless phones during a voice call.

The trax is available for \$130 after a mail-in rebate and with a two-year service agreement.

1 SEAN KINGSTON Requiriful Girls BELUGA HEIGHTS/EPIC ne It On Me KONVICT/UNIVERSAL MOTOWN 3 T-PAIN 242,791 4 FERGIE Rin Girls Don't Cry (Personal) WILL.LAM/A&M 215,284 5 HURRICANE CHRIS 188,235 6 PLAIN WHITE T'S 7 T-PAIN Buy U A Drank (Shawty Snappin') KONVICT/JIVE 152,961 8 SHOP BOYZ Party Like A Rockstar ONDECKUNIVERSAL REPUBLIC 137.691 9 PLIES Shawty SLIP-N-SLIDE/ATLANTIC 136,811 10 KANYE WEST Stronger ROC-A-FELLA/DEF JAM 135,002 Top Videos 1 ALY & AJ Contential Breakup Song HOLLYW000 683,369 2 SEAN KINGSTON Decediful Girls BELUGA HEIGHTS/EPIC 496.872 3 FERGIE Ria Girls Don't Cry (Personal) WILL.I.AM/A&M 381,041 4 AVRIL LAVIGNE 276,925 5 CHAMILLIONAIRE 15 Map Daine CHAMILLITARYUNIVERSAL MOTOWN 265.014 6 T-PAIN Buy U A Drank (Shawty Snappin') KONVICT/NAPPY BOY/JIVE 254.868 RIHANNA SRP/DEF JAM 248,56 TIFFANY EVANS 243,916 10 SHOP BOYZ Party Like A Rockstar ONDECK/UNIVERSAL REPUBLIC 239,033

AOL Wusic

Top Songs

GLOBAL BY JULIANA KORANTENG

OUTOFSYNC

LONDON—The Performing Rights Society's (PRS) decision to radically change the way it distributes royalties for music played on TV has sparked howls of protest and divided its membership.

In February, the board of directors at the U.K. authors' collecting society opted for a new two-tier system weighting royalty rates in favor of music aired dur-

Previously, PRS members received the same rate per minute of music 24/7, and the introduction of the new system, which came without prior membership consultation, angered many.

"The decision-making process was very undemocratic," says PRS member Paul Farrer, whose credits include BBC/NBC quiz show "The Weakest Link" and 2005 movie "Domino." "It has created an air of distrust between the board and the members it is representing."

The new initiative took effect in April, and members felt its first impact in their July royalty statements. Since April, music played in peak 6 p.m.-midnight slots has been earning nearly twice the amount of royalties paid during the other 18 hours.

"I feel very strongly that we should have been consulted more," says PRS composer member Olivia Dixon, founder of TV/film composers organization Screened Music Network. "I would have liked to have discussed a possible three-tier [prime-time/nighttime/daytimel system."

PRS claims it is falling in line with most authors' societies practices worldwide, while a representative says the board will review the policy's effects "after analyzing a year's worth of distributions." The body declined to comment further.

But at its annual general

meeting June 28 in London, PRS chairman Ellis Rich said 19% of PRS members receiving payments in the July royalty distribution would be affected by the change, but two-thirds of them would only see a difference of plus or minus £5

> (\$10). He acknowledged some members' discontent, but called the old system "untenable" and said that polling 50,000 members would "lead to organizational paralysis."

However, Farrer insists that "in the past, there would have been a big debate about this." He has now set up a dedicated Web site, composers for a fair deal.com,

with a digital petition calling for the board to either cancel the new scheme or put it to a full membership vote.

The decision-making process has created an air of distrust between the board and the members it is representing.`

-PAUL FARRER, PRS MEMBER

Some 680 PRS members have signed up, including veteran jazz artists Kenny Ball and Chris Barber, Echo & the Bunnymen guitarist Will Sergeant and XTC's Andy Partridge. Typical of their opinions is iconic British jazz musician/broadcaster Humphrey Lyttelton's description of the change as "a thoroughly

The PRS issues multiyear blanket licenses for music to TV companies. According to Rich, new agreements signed in January with public broadcaster BBC and its commercial rival ITV

will jointly generate more than £250 million (\$500 million) during the next five years.

The PRS says that, until April, the per-minute rate for the United Kingdom's two biggest terrestrial TV channels was £43.89 (\$88.57) for BBC1 and £47.12 (\$95.09) for ITV1.

Rich claimed change was necessary as the value of TV music is being eroded, despite an increased number of TV channels and broadcast hours, comparing the pre-April ITV1 value-per-minute with the

£100 (\$202) rate for 1999.

Under the new formula being phased in during the next three years, the PRS predicts rates of £65.16 (\$131.50) per minute for BBC1 prime time by 2009 and £32.58 (\$65.75) for non-prime time. ITV1 will generate £76.00 (\$153.38) and £38.00 (\$76.69), respectively.

The board does have supporters, however. "What PRS is doing is a good idea," says Steve Lewis, managing director of indie publishing house Stage Three Music, whose U.K. writers roster includes Gerry Rafferty, Bernard Butler and Mattafix.

Publisher/copyright consultant Ivan Chandler says, "There needs to be a more open mind among the members -and we should be thankful for the income from broadcast royalties.'

Friends of Erika Jayne congratulate

ROLLERCOASTER

the first release of Erika Jayne which got to the top of Billboard's Hot Dance Club Play chart.

When does "Stars" come out?

FRIENDS OF ERIKA JAYNE

MADRID—Spain's independent labels are hoping to ramp up their business activities in the United States thanks to a ground-breaking government/music business alliance.

Eight Spanish indie companies met American counterparts during a three-day trip to New York (July 16-18), organized by the industry ministry's foreign trade institute ICEX, labels' body Promusicae and indie label group UFI. They aimed to build relations with the U.S. indie sector—and—lay—the—foundations—for licensing/label deals.

"It was excellent—a huge success," says UFI VP Mark Kitcatt, also director of Madrid indie Everlasting Records. Kitcatt adds that "no closed deals were done" during the visit, but says return visits are planned in 2008 and predicts that "many companies will get licenses, releases and gigs in the U.S." through the initiative.

The trade mission was the first fruit of a music sector plan ICEX drew up with 81-member Promusicae and 43-member UFI in 2006. ICEX funded each of the Spaniards traveling to the tune of €940 (\$1,300).

"For some time we have wanted pro-active government support for the recorded-music sector," Promusicae president Antonio Guisasola says.

"This trip marked the first step toward what should be a fruitful business exchange."

ICEX, Promusicae and UFI are arranging an indies visit to China in November with similar aims. ICEX has additionally committed to funding a Spanish stand for Promusicae and UFI at South by Southwest in 2008, the first time Spain will be represented at the confab.

American companies involved in the trip—organized by New York-based public relations company MG Ltd.—included Beggars U.S., Caroline Distribution, eMusic, Koch Distribution, MTV Urge, the Orchard, RED Music and Ryko Distribution.

"The U.S. guys understood that the business flow was from here to there," Kitcatt says. "They were not trying to sell stuff to us; they went out of interest, not financial incentive. The most interesting thing was the level of digital business in the U.S. indie sector. Beggars U.S. told us about 30% of their business is digital—in Spain it averages 2%-3%. U.S. digital deals will be important for us."

The U.S. companies that attended the meetings said they found them useful, but were unsure how much concrete business would come from the discussions.

Tony Bruno, New York-based VP of marketing at distribution/artist development company Red Music, says the experience "was like a reconnaissance mission, rather than a hard sell," although he adds that it had raised his awareness of the Spanish independent sector. Judy Cantor-Navas, New York-based Latin and world music programming manager for Urge/MTV Networks, says she will keep in touch with the Spanish companies about upcoming releases.

"There is certainly an audience to be found here," she says. "Digital music presents an opportunity for Spanish indie labels to mar-

ket their music here at a new level."

UFI estimates that Spanish indies' combined domestic market share was 15.2% in value terms during 2006, when, according to the IFPI, the trade value of the market was

\$326.9 million. Current leading independent label acts range from hip-hoppers Violadores del Verso and Nach (BOA Music) to pop/rock band the Sunday Drivers (Mushroom Pillow) and eclectic flamenco/rumba collective Ojos de Brujo (Diquela Records).

Julian Sanz, director of Madrid indie label Discos Necesarios, says he will return to New York under his own steam in October to look for an office

"I want my kitchen in Spain and my restaurant in America," he says. "I am determined to do business there and am confident many Spanish indies will [soon] sign distribution and licensing deals in the U.S."

Additional reporting by Mark Sutherland in London.

GLOBALNEWSLINE

>>>EMI TO CANCEL LSE LISTING

EMI Group expects to delist from the London Stock Exchange Sept. 18 as it prepares for a new era under the ownership of private equity firm Terra Firma.

On that date, Sly Bailey, Kevin Carton, Peter Georgescu and David Londoner will step down as nonexecutive directors of the company. Nonexecutive chairman John Gildersleeve will remain with EMI until it delists, after which time he will also resign.

Terra Firma, led by CEO Guy Hands, recently won its proposed £2.4 billion (\$4.9 billion) takeover bid for EMI, beating out longtime suitor Warner Music Group.

Terra Firma says its offer is now "unconditional in all respects."

— Lars Brandle

>>>MERLIN SPELLS OUT FOUNDING BOARD

Merlin, the rights body for the independent record sector, has formally launched after electing its inaugural board.

Merlin's board members for North America are Independent Online Distribution Alliance founder/CEO Kevin Arnold, Long Live Crime Records founder/CEO Susan Ferris, Koch Records president Bob Frank and Tommy Boy Records chairman/CEO Tom Silverman. A Canadian repre-

sentative will be confirmed soon.

European members are Wagram Music president Stephan Bourdoiseau, PIAS Group co-president Michel Lambot, Beggars Group chairman Martin Mills, Epitaph Europe managing director Hein Van der Ree and !K7 CEO Horst Weidenmueller.

The rest of the world is represented by Tardus Music president Mark Kneebone, BULA Music director Clive Hardwick, Columbia Music Entertainment adviser Takashi Kamide, Zu Shu Entertainment founder Yongge Shen and MCD Entertainment president Eduardo Muszkat.

The board members, who will be in place for two years, join permanent directors Alison Wenham, president of the Worldwide Independent Network, and Merlin CEO Charles Caldas, who is a non-voting board member.

-Andre Paine

>>>ZOMBIK EXITS GERMAN INDUSTRY BODIES

Peter Zombik, managing director of BPW and IFPI Germany, will exit the Berlin-based industry bodies, effective Sept. 15. He will continue to serve as a consultant.

Zombik joined labels body BPW in 1977, and has served as its managing director since 1982. He added duties at

IFPI Germany in 1998.

GUISASOLA

Stefan Michalk will step up from deputy managing director to take the helm of the associations, reporting to chairman Michael Haenties.

Zombik plans to concentrate on running German collecting society GVL, which acts on behalf of performing artists and record manufacturers. He joined Berlin-based GVL as managing director in 1998. -Wolfgang Spahr

>>>STEELY DAN LAUNCHES BILLBOARD LIVE TOKYO

Steely Dan opened the Billboard Live music club Aug. 18 in Tokyo to an enthusiastic crowd.

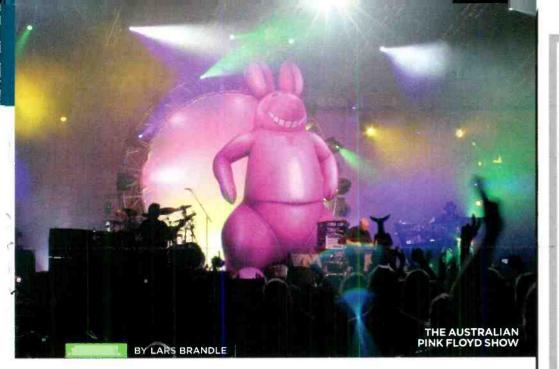
Singer Donald Fagen promised to "play some tunes from the past going back into the deep '70s." And the band did just that, delivering an 80-minute set that included "Aja," "Time out of Mind," "Dirty Work" and "Josie."

Founding members Fagen and Walter Becker were supported in the 330-seat club by their regular 10-piece band.

The veteran American rockers will open all three of the new Billboard Live clubs in Japan. Starting Aug. 26, the band will perform six dates at the Osaka club, followed by three dates at the Fukuoka club beginning Sept. 3.

-Fred Varcoe

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



KINGS OF THE HOMAGE

Tribute Bands Become Big Business In U.K.

LONDON-When Pink Floyd performed "Wish You Were Here" at Live 8 in July 2005. the re-formed band spoke for many of its fans.

But fortunately, those unable to attend that one-off event have other options. This summer they could have heard the same track re-created perfectly in the prestigious surroundings of London's 5.500-capacity Royal Albert Hall, except this time it was performed by the Australian Pink

Liverpool-based promotion firm CMP Entertainment, which handles the band's business, reports that the 30plus 2007 shows that TAPFS has played across Britain in halls, sheds and outdoor venues have grossed more than £2 million (\$4 million)-testament to the increased clout tribute bands have in the thriving U.K. live music market, which is now swamped with thousands of such acts. Bookings at several London venues that were once stopoff points for rising atternative bands, like the Venue in New Cross and the Standard in Walthamstow, are now dominated by copycat bands.

TAPES, in its case, follows in the footsteps of ABBA tribute band Björn Again-which, since its 1988 birth in Australia, has developed into a multiple-lineup franchise playing 200-250 gigs per year. TAPFS and Björn Again have even partnered with their original inspirations: TAPFS entertained guests at David Gilmour's 50th birthday party in

1996, while ABBA founders Benny Andersson and Björn Ulvaeus once flew Biörn Again to Sweden to promote the "ABBA Gold" hits compilation that PolyGram/Universal re-

Few tribute bands receive such a ringing endorsement,

"I have had people confront me, saying, 'I'm in an original band, and we can't get a gig because you lot are playing there," "Björn Again's Londonbased manager Rod Leissle says. "To a degree, [they're] right. But in defense of every tribute band, it's down to

Glastonbudget Festival in Leicestershire

bums on seats. You can't deny the audience what they want."

Leissle says Biörn Again generates annual revenue of £2 million-£3 million (\$4 million-\$6 million), though a few years earlier revenue was roughly three times higher. And TAPFS "will have played in almost 100 different cities across Europe, North and South America" by the end of 2007, says John Grundy, tour manager with CMP. With an exclusive new worldwide deal in place with Creative Artists Agency, the band's international story is expected to explode

Meanwhile, Glastonbudget Festival in Leicestershire

has emerged to tap into the tribute band market. Although admitting it has yet to make a profit after three years of operation, Glastonbudget marketing director/ co-organizer Chris Dunn says attendance has doubled each year, reaching 4,200 at this year's May 25-27 edition.

"We have new-band nights. but the tribute nights are busier," says Amanda Crichton, owner of the Standard. which has AC/DC, Led Zeppelin and Blondie tribute bands booked for September, "Business is business, and it's good business at

But Melvin Benn, managing director of British live music powerhouse Festival Republic (formerly known as Mean Fiddler Music Group). says that while the market has a thirst for musical impressionists, only a handful can sustain genuine success.

"There are a limited number that have genuine craft pulling in the crowds, while there is an absolute army of bootleg bands and copycat bands which really are run of the mill," he says. "It's not a direction we will go down" in booking acts.

But where the most successful tribute bands are concerned, Dunn sees a trickle-down effect for the original acts.

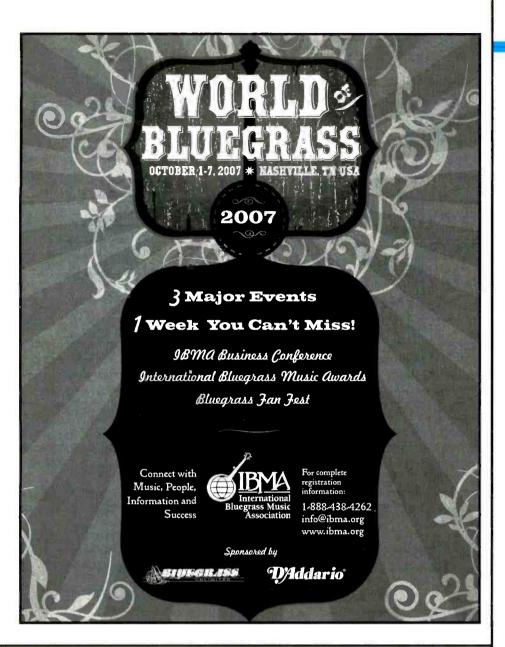
"I don't think tributes do original bands any harm at all, because it keeps their music rolling out longer," he says. "If you like that set and that material, go buy the original CD. it's great promo."

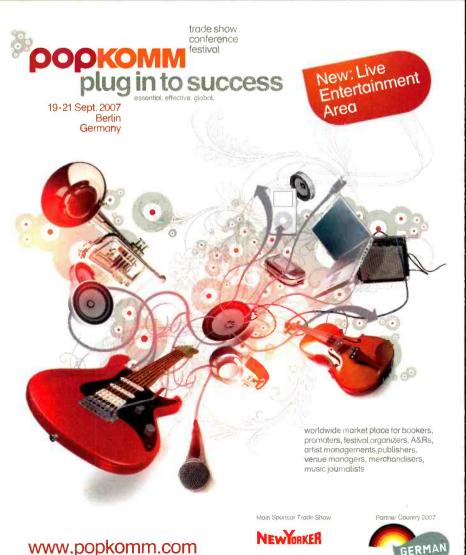
Congratulations M.E. Paige

on your debut on the **Hot 100 Singles Sales**

From your friends at **Bryan Farrish Radio Promotion**







EVEN'S UNDERGROUND GARAGE

So I'm talking to **Dion** about his new album "The Son of Skip James" (out in a couple of months, check theorehard.com), another fabulous blues record following his critically acclaimed "Bronx in Blue," and he's telling me about this song "The Thunderer," which is about St. Jerome.

Now St. Jerome was not exactly your typical saint, attitude-wise. He was kind of the Simon Cowell of monk-ville—you know, a sort of 1st-century "On the Waterfront" Karl Malden.

He displayed no saintly patience with fools, heretics, nonbelievers, pagans, rivals or anyone he considered immoral. And he would openly and loudly criticize and humiliate them at every opportunity.

But he got away with this "thou shalt have no other American Idol before me" behavior because he translated the Rible from both the Greek and Hebrew into the official Latin, which the pope still uses.

I bring this up because his line, "Ignorance of the scriptures is ignorance of Christ," transcends what might have been a typical sermon-of-the-day one-liner by the weight of his having translated those scriptures one word at a time, if you catch my drift.

Since all religious text is symbolic to me and all religion metaphor, the story of St. Jerome becomes instructive in the story of what happened to the record business, the radio business, the music industry and what's left of our pathetic culture in general.

What became of the boss who could tell it like it is, knowing he had the experience and the talent and the vision and accomplishments to fearlessly challenge the status quo, to reach for greatness because he himself could help create it?

Telling an artist their song had to be better because he, the boss, was a songwriter.

Telling a producer the mix had to be better because he, the boss, was a producer.

Telling a radio programmer to play better songs because he, the boss, was a radio programmer.

Now what do we have?

Guys telling guys to cut the budget because he, the boss, is an accountant.

Whoopee. See you on the radio.



COOLEST GARAGE SONGS

RADIO TO NOWHERE BRUCE SPRINGSTEEN & THE F-STREET BAND** / COLUMBIA

SUZANNA THE WILD BIRDS / REPUBLIC

BELINDA THE STABILISERS / WICKED COOL

LIEN ON YOUR DREAMS
BLACK REBEL MOTORCYCLE CLUB / RCA

SALAD DAYS THE GRIP WEEDS / GROUND UP **CRUEL GIRL**

THE RED BUTTON / GRIMBLE

DO THE ROBOT SISELY & THE SAFETY PIN-UPS / TEENACIDE

LINDSAY NEVER GETS LONELY

99% THE MOONEY SUZUKI / ELIXIA

SOME OTHER GUY
THE HENTCHMEN / ITALY RECORDS

ALBUMS

ICKY THUMP / WARNER BROS

HAVE MERCY
THE MOONEY SUZUKI / ELIXIA

BABY 81 BLACK REBEL MOTORCYCLE CLUB / RCA

HENTCH-FORTH-FIVE
THE HENTCHMEN / ITALY RECORDS

HERE FOR A LAUGH

CBGB FOREVER VARIOUS ARTISTS / CBGB FOREVER

THE WEIRDNESS
THE STOOGES / VIRGIN

IN STITCHES THE ACTUAL / SOFT DRIVE 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.
**LITTLE STEVEN VAN ZANDT ALSO HAPPENS TO BE IN A LITTLE GROUP KNOWN AS THE E-STREET BAND.

Gregg Latterman

The man behind John Mayer, the Fray, Brandi Carlile and many others on breaking artists, greening tours, working with Columbia and the future.

Gregg Latterman knows a thing or two about success.

Choosing to leave his profession as a lawyer, Latterman decided to focus on his true passion: music. In 1993, he started Aware Records in an attempt to expose the best little-known regional bands in the United States. To accomplish this, Aware began releasing compilations featuring these artists. The success of the compilations led to Aware becoming a label in earnest. Better Than Ezra, Vertical Horizon and John Mayer, among others, have all been affiliated with the label. These days, Mayer, Five for Fighting. Mat Kearney and Kyle Riabko call the label home.

Though he prefers to stay out of the business side of things, focusing instead on discovering and signing artists, Latterman brokered a deal with Columbia Records in 1997 (renewed five years later) that grants the major access to the independent's cache of grass-roots artists. The business arrangement also gives Aware access to Columbia's greater promotion, marketing and distribution. The relationship has helped Aware acts like Train, Five for Fighting and Mayer see greater success.

In 1999, Latterman decided to expand his business model by opening the doors to A-Squared Management, whose clients include Liz Phair, Motion City Soundtrack, Kearney, Brandi Carlile and the Frav.

In the midst of a hectic summer touring season, Latterman sat down with Billboard to discuss the state of the music industry—as seen through the eyes of a music lover.



I don't care about anything other than finding bands that I believe in, that are good people and that I think are incredible artists. Those are the people we want to be in bed with and work with for a long time. If you have that, all you can then do is look at all the different ways to expose an artist. You definitely have to know as much as possible—about any act you want to sign. So, when you look them in the eye and say, "Come with me. We're going to break you. I'll do whatever it takes," there is a high chance that you're going to break them. Because I can't sign bands anymore and not break them. It's the most painful thing that exists—to tell a band you're going to break them, but don't [break them].

How can you be sure that you'll be able to do that?

It starts with the artists. Can they write their own songs to a high level? It's really [about] drive, too. It's also passion. John Mayer still has the same look in his eyes that he had when I first met him. Which is, he lives to play for people. Whether he's being paid or not, he just gets off on playing for people. And that's a true artist to me.

What does it take on the label side to ensure that an artist is going to continue to demonstrate growth?

It's sort of the same thing it's always been, which is exposure but the right exposure. It used to be only about radio and video. Now it's radio, video, Internet, touring and all those other things that have to happen. It used to be you'd have a big radio hit and everything else would catch up. Now you have to have everything in place to even have a chance of selling a million records.

Is TV an important component of that strategy?

It's as important now as radio and video. You need to have it to push everything forward. TV is essential today, whether it's helping you get exposed or taking you to the next level like the Fray. But it's not just shows like "Grey's Anatomy." It's shows on TNT, it's movies on Lifetime. It's stuff that you probably don't even feel. The "Grey's" is a big, big thing. So I work on those, but I also work on the small stuff and the medium stuff. Like with Mat Kearney, his first single was on TNT promo spots for a year. It was the most valuable thing ever. You probably heard it three times and didn't even know you were hearing it. But little things like that end up being a big thing.

How is Aware's relationship with Columbia Records?

Love it. And I love [Sony BMG CEO] Rob Stringer more. We just broke

the Fray worldwide because of Rob. We're not about breaking bands just in the United States now. If we break a band, to sort of make up for the lower sales, we have to break them around the world. Brandi Carlile, right now, is looking at breaking around the world. The Fray are huge in the U.K.

What exactly does Reverb do

You basically add on top of the ticket price what I call a "green fee." So if you bought a Fray ticket for \$29.50, that \$.50 goes in our little environment bank. And then we're able to use that for biodiesel or anything we want to. With the Fray, I believe that added up to about \$140,000. What's cool is that we took that extra money from the Fray ticket sales and we're hiring an employee for Reverb [to help

for this year. We also put some money in a fund to green other smaller tours. It's very cool, because we're able to take a band that has the financial wherewithal, and not just do stuff for the Fray. but help other bands and make Reverb stronger.

What made you start Aware?

I love music, and I wanted to figure out a way to find bands that I actually liked and try to expose them without having to use radio and video. That's why I started the

compilations, trying to find the best of the regional artists to put on one CD. It was like a national sort of pipeline to get music to people. And then I became the guy that knows how to get [music] on radio, video and TV. That's how it started. Unfortunately, compilations don't do much anymore. But that's how it started—just me trying to release the music that I love.

What is your wish for the future of the industry?

Just that people should continue to remember why they like music. In this world of instant gratification, hopefully people will keep buying full albums or downloading full albums and not make it a singles world. I also believe it is important to keep things special and not overexpose everything. At the same time, it's what you take and don't take. It's not that you take everything, but that you take the

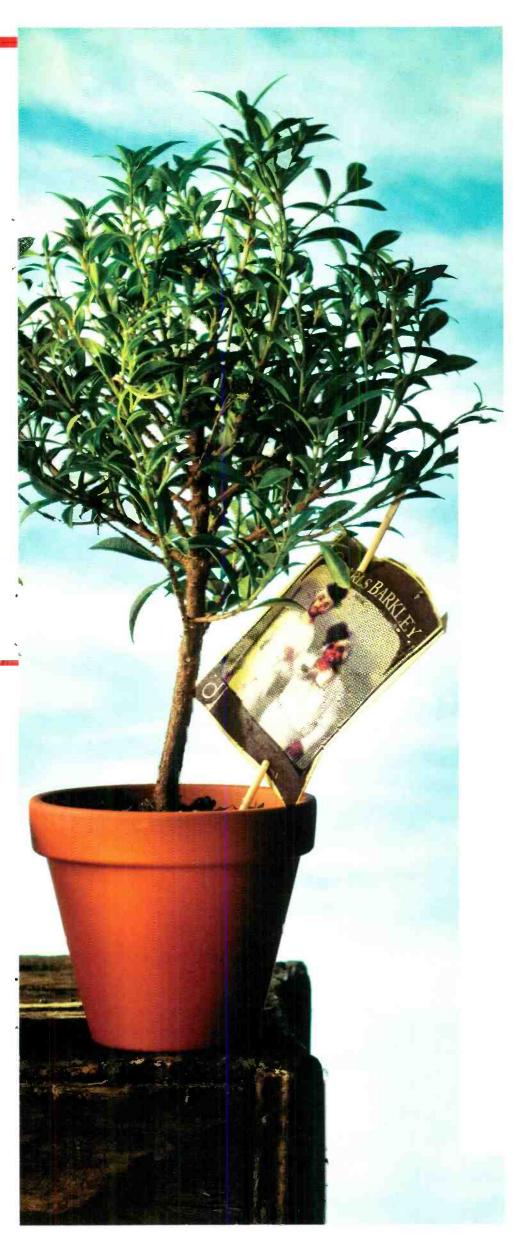
You have been working with Reverb to green your tours.

with the Fray's green initiatives]



John Mayer still has the same look in his eyes that he had when I first met him. Which is, he lives to play for people.





15 Years Of Nielsen SoundScan Data **Reveal Just How Rare Artist Growth Stories Have Become**

By Geoff Mayfield and Keith Caulfield Illustration by Stephen Webster

In the fall of 1993, such superstars as

Billy Joel, Mariah Carey and Jackson siblings Michael and Janet were welcoming new faces like SWV, Ace of Base and Tag Team into the top 10 of The Billboard Hot 100. Garth Brooks, Nirvana, Cypress Hill and a reinvigorated Meat Loaf were among the acts placing No. 1 albums on The Billboard 200. Far below the charts, and barely on anyone's radar, a rookie singer/songwriter's debut album crawled out of the gates. For two-and-a-half months, the album clocked fewer than 500 copies per week, according to Nielsen SoundScan; for the following month-and-a-half, less than 1,000 per week. Indeed, released in August 1993, Sheryl Crow's "Tuesday Night" Music Club" was in stores a full six months before it even splashed ink on Top Heatseekers, a chart devoted to artists who have yet to appear in the top half of The Billboard 200. The album reached No. 98 on the big chart in April 1994, but would bounce up and down for the next three months, falling as low as No. 196 before third single "All I Wanna Do" took hold. The song became a multiformat smash, reaching No. 4 on Modern Rock and No. 2 on the Hot 100, with multiple-week streaks at No. 1 on Mainstream Top 40 and Adult Contemporary. ¶ In the Oct. 1, 1994, issue—more than a year after release—the album clocked the first of its dozen weeks in the top 10, nine of those happening in 1995, after "All I Wanna Do" won the Grammy Award for record of the year. ¶ But, suppose Crow had been born 14 years later. Would she still have found a multiplatinum career?

Manid consternation from labels that artist development has become a more daunting task in this decade of dynamic change, and criticism from some observers that the task has become a lost priority, Billboard conducted an exhaustive study of Nielsen SoundScan data on more than 1,000 new and developing artists who reached the top half of The Billboard 200 for the first time from 1992 to 2006. ¶ Our findings raise questions about the fate that might befall a singer/songwriter who sets up shop in 2007. Compared with 10 or 15 years ago, it is dramatically less common to take an album that starts slowly and turn it into a hit. And that's unfortunate because our analysis shows clearly that today, artists whose first chart action bubbles on the Heatseekers chart generally outperform those that start higher on The Billboard 200. >>>

Artists break higher on the charts than ever before, depending on how you slice the numbers, with more breakthrough acts debuting in the top 100 of The Billboard 200 in the past two years ('05 and '06) than in 1992, 1993, 1994, 1995 and 1996 combined.

All those artists debuting in the top 100 might be a good thing, were it not for a sobering trend: As more and more artists debut higher on the charts, their sales are falling. In 1993, for example, there were only 29 first-timers who began at No. 100 or higher, with their breakthrough albums averaging 1.2 million copies per title. Ten years later, in 2003, the 67 new artists who began in the top half of the big chart averaged only 659,000 per title. The 72 acts from the class of '04 made an average of 670,000, and the next year, that yield dipped significantly, as 89 bypass artists—those debuting in the top half of The Billboard 200—averaged a little more than 500,000.

And this isn't simply a factor of overall sales being down. While the decline in album volume certainly contributes to the trend, prior to 2006, this decade's threshold at No. 100 was on par with where it stood in the early to mid-'90s. The average weekly sales of the No. 100-selling album hovered between 12,000 and 14,000 units in each year from 2002 to 2005, about the same range as the years 1992-1997. (See chart, page 30, for new trends in more current data.)

Meanwhile, the average sale of the breakthrough albums by Heatseeker graduates remains vigorous. The five that grew from Heatseekers in 2006—the Fray, Flyleaf, Hinder, Gnarls Barkley and OK Go—averaged 1.2 million, the highest average in four years for a Heatseekers graduating class, and a higher average than graduates of 1992 or 1993 realized. (See chart, at the bottom of page 29.)

Would a latter-day Crow have been among the increasing number of rookie artists who start their careers in the top half of The Billboard 200? And if she were, would a multiplatinum career follow that splash? Or, given the paucity of albums to graduate from Top Heatseekers in recent years, would an album that develops as slowly as "Tuesday Night Music Club" get lost in the shuffle?

"I think the fundamental difference in the world as it existed at that time and the world as it exists today," says Al Cafaro, chairman of A&M Records when that label broke Crow, "is that record companies, like A&M—and there were many record companies that operated similarly—had the mind-set, the infrastructure and the resources to do things for new and developing artists for longer periods of time than they can today. The question is not as much, Could an artist like Sheryl Crow be successful today?, because I think she would be. The question is, Who is going to provide the early resources, the early direction and the infrastructure for that artist to be able to sustain itself/herself/themselves within the climate of the existing record business, which is extraordinarily about moving on to new opportunities?"

Cafaro left A&M in early '99, when PolyGram was folded into Universal, and is now co-CEO of Metropolitan Hybrid, one of many companies tweaking the music industry model. Cafaro's current company combines a record label with concert promotion and artist management.

"The difference is infrastructure," Cafaro says.

"Record companies no longer have the time, the money and the staffing to provide that infrastructure around

an artist early on that can help maximize the impact of the dollars that are being spent on that artist's behalf."

To investigate the numbers, Billboard interviewed more than two dozen current or recently employed executives with firsthand knowledge of artist development budgets and strategies. Some of the causes of these trends—retail consolidation, for example, or shrinking label budgets—may not surprise. But the reasons why these changes are affecting artist development—and some of the strategies that are working to overcome these trends—are striking.

Market Factors RADIO AND RETAIL CONSOLIDATION

The radio consolidation floodgates swung wide open in 1996 with passage of the Telecom Act, which triggered unprecedented buying and selling prompted by the elimination of limits on the number of stations one company could own nationally, while allowing broadcasters to own up to eight stations in radio's largest markets.

Meanwhile, on the retail front, the game has changed diastically.

"Back in the day, you could find bands that broke regionally," says Jim Kaminski, who was the long-time head buyer for Tower Records' store in down-town Manhattan. "Radio was smaller back then. You had independent stores that would stock things on a regional basis.

"Now with centralized buying, cable TV and a unified radio, the media is more standardized and the U.S. is more like the U.K., where things happen really fast

FACTOID

15.4_M

The all-time bestselling album since SoundScan set up shop in 1991 belongs to another Heatseeker grad, **Shania Twain**, from the cläss of '95. Her 1997 title "Come On Over" has sold 15.4 million copies. and explode out of the box, and then fizzle faster. We have turned the U.S. market into a monolith that is just one-dimensional."

Independent stores and regional chains, known for embracing developing artists, are critical in helping labels develop artists market by market, so that eventually baby bands would garner enough sales to convince the big boxes to take a chance.

That process was easier in 1991, the year that Billboard began using SoundScan data to determine chart placement. Billboard estimates that, at that time, there were 4,700 traditional chain record stores—at least 10 chains each had 100 stores or more—aggregating to a 47% market share. Some 6,000 independent stores yielded a 15% market share, 8,000 mass-merchant stores took a 23% market share, and the record clubs and mailorder companies had a 15% share.

Today, following mass consolidation, price wars and bankruptcies—most recently underscored by the 2006 closures of Musicland and Tower Records—Billboard very roughly estimates there are about 1,400 traditional chain music stores with about a 6% market share; roughly 1,600 independent stores with a 5% market share; digital stores' album sales including TEA (trackequivalency albums, or equating every 10 tracks sold by one artist with an album sale) are at a 24% market share; other nontraditional retailers like record clubs, Amazon, Starbucks and concert album sales account for about 8%; some 7,000 mass-merchant stores yielding approximately 31%; and about 2,000 consumer electronic and book stores with about a 26% market share.

Market-moving share has shifted to larger chains, and they generally prefer to join a success story, rather than create one. Such stores as Wal-Mart and Target like to see sales expectations above 50,000 units across other retailers before they even considering ordering a title.

"I remember records that direct accounts did not buy into until they reached a certain sales level," says Randy Goodman, president of Disney Music Group's country label Lyric Street. "Those were 'retail records,' and that's how people talked about them and perceived them. But there are so few retailers anymore, that where you sell your tonnage is also where you begin.

"With the advent of SoundScan, [album releases] are more like movie openings," Goodman adds. "If you don't start strong, accounts get freaked out and you don't have a compelling story to tell radio. No matter where you start out, you are probably going to have a precipitous drop of 50%-60% the second week. If you're not starting out with some significant number, that kind of decline will drop you completely off the chart, and then boom. It's over with in less than a month."

Carl Mello, head buyer for New England regional chain Newbury Comics, says, "All support for records that don't immediately take off dries up very quickly. Nowadays, the day after a record comes out, people will already be saying a record is already dead. You either get a record that works right away or you get nothing at all."

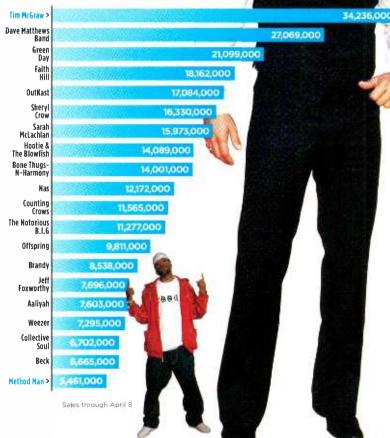
Pat Monaco, executive VP of sales and field marketing for Universal Motown Records Group (UMRG), says that same pressure is often imposed on new acts. "There has been this emphasis that you have to start out high and you need to do everything for that first week to get the high debut, because all you're going to do thereafter is drop," he says. "I will tell you what is lacking: the ability for records to maintain. Once a record debuts, there is a feeling, more times than not, that the path of that record is nothing but down."

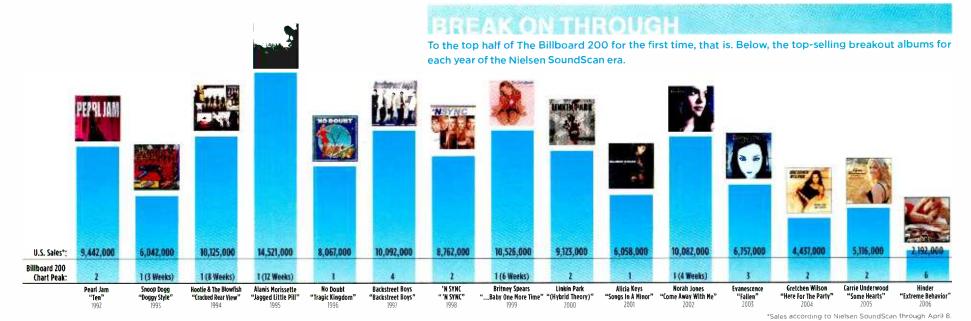
LABEL BUDGETS

It takes careful planning, diligence and belief in an artist to overcome such obstacles. Unfortunately, consolidation and shrinking label budgets can make that difficult.

"The labels have consolidated so much," one majorlabel A&R executive says. "You have situations like







three [major labels] in one record company now. That means three marketing teams and three promo teams and three international teams are crammed down to one. It's a pipeline issue. You take the superstars and combine them into one roster, and you absolutely have to deliver those. There's just not room to focus on those developing artists in the ways you once did."

Continuing layoffs and consolidation at the majorlabel level have hurt in less obvious ways as well. "Distribution is a huge partner in breaking an artist, from finding space at retail, fighting for opportunities and using the college marketing team," the A&R executive says. "We talk about it a lot. We used to have alternative marketing people in the distribution company in every major market. Now that runs into one college marketing team."

Every executive Billboard spoke with placed artist development as a priority. "Look, we are very interested in artist development," RCA Music Group executive VP/GM Tom Corson says. "It's just that the stakes are high, the price of poker is way up, anteing in is intense."

"Everything is more difficult in today's market," Interscope Geffen A&M/Octone head of sales and marketing Steve Berman adds. "This becomes more about putting our resources in the proper place. It's about understanding each artist and the potential lanes for marketing that exist, and shifting the marketing spend accordingly."

Still other executives were upfront about the need for more vision. "The problem is, a lot of execs in the music biz are shortsighted to a certain extent," Virgin senior director of A&R for pop/crossover Chris Anokute says. "They think for tomorrow but not five years down the road. Whenever you build an artist, you have to think long term. Sometimes it takes the third single on the first album to break an artist. Now, they're just signing songs. Instead of signing songs, you have to sign artists."

"There is no artist development anymore," says Rick Valenzuela, partner in RikRaf Entertainment, a management company that represents Latin rhythm artists. "We're turning in the final product because the labels don't have A&R, especially on the Latin side. They want the final album done and turned in. If it sticks, it sticks. If it doesn't, they move on to another artist."

A DIFFERENT MEASURE OF SUCCESS

While digital and mobile sales have yet to make up for the decline of physical sales on an industrywide basis, it's clear that emerging artists can now break in ways that aren't Billboard 200-centric.

"I don't know if it's necessarily harder to break acts," Corson says, "I think it's harder to sell albums, and because there are many other different avenues to expose artists—with tracks and iTunes and online and digital and mobile and so forth, and then blogging and all sorts of sites and cultures and shared services and

14.5_M

Of all the albums that have appeared on Top Heatseekers, the best seller is **Alanis**

Morissette's 1995

Maverick/Warner Bros debut, "Jagged Little Pill." which has sold 14.5 million copies, making it the thirdbest-selling album in SoundScan history. fan-[oriented], consumer-oriented, user-oriented content developing—I think maybe it's harder to galvanize these things because if you are just looking at music sourcing by the consumer, it is very segmented and fragmented."

"The research says that people are consuming music more than ever," Sony BMG Sales Enterprise president Jordan Katz says. The Billboard 200 "really does reflect just one facet, and the facet that it reflects is becoming less a reflection of consumer behavior. Perhaps if you looked at all of the revenue streams of how people purchase music, you would see a different pattern."

Berman says, "When you look at what digital tracks have become in the last few years and you look at mobile, you look at other ways of measuring success outside of the traditional CD sales."

Indeed, current examples of this are easy to find. T-Pain's two albums have sold a combined 1.1 million, but he has sold 3.5 million digital songs and 3.3 million ringtones. Sean Kingston's self-titled album has sold 112,000 in two weeks, but he has already sold 798,000 digital songs and 1.1 million ringtones. Huey's

"Notebook Paper" album has sold only 69,000 since it was released in June, but he has sold 979,000 digital tracks and 1.4 million ringtones. Mims' "Music Is My Savior" album has sold 273,000 since it was released in March, yet he has sold 1.8 million digital songs and 2.2 million ringtones. And Unk's album "Beat'N Down Yo Block" has sold 180,000 since it was released in October 2006, but he has sold 1.9 million digital songs and 2.3 million ringtones.

Or, take the example Jive/Zomba set with Lil Mama, seeding the market with a fast-selling video and digital track of "Lip Gloss."

"We shot a not-a-high-budget-but-the-right-budget video, with the right concept that has made a direct hit to her audience," Zomba senior VP of sales and marketing/GM Tom Carrabba says. "It's become one of the top 10 most-viewed videos on Yahoo and AOL, we got a lot of play over at BET, and we got play at MTV and 'TRL.' But guess what? We sold a ton, too.

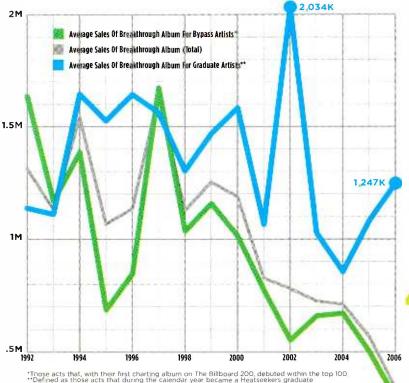
"We don't have an album out, but we sold 50,000-60,000 videos on iTunes with minimal airplay, 10 million audience when we peaked," he adds. The digital track has sold 488,000 units to date, according to Nielsen SoundScan, while the "Lip Gloss" ringtone has racked another 312,000 sales on Nielsen RingScan.

While Zomba records Lil Mama's album, due Oct. 22, Carrabba anticipates coming with another video to keep her awareness percolating. Not to dismiss the revenue opportunities of ringtones and digital tracks, but it seems most labels still hope to parlay such gains into the larger potential payday of album sales.

"When you're building the artist's story, you have to start feeding the content as early as possible so that people start understanding and learning about that artist," Interscope's Berman says. "In the traditional model, radio remains the most important tool that we deal with, but there are so many ways that people get exposed to music in the new world that we're living in. On certain acts, we'll want that music out there as early as possible . . . We will hold a record longer now to build up the marketing and the excitement around an artist, to hopefully have as high a debut as possible."

CHERTIFANT BEST / I CO

In the '90s—ah, the good old days—breakthrough albums that debuted high could outsell those that took time to build. No longer is that the case. As overall sales fall across the industry, it's the artists and albums that take their time to crack the top 100 of The Billboard 200 that are selling best.



A DISTRACTED MARKET

The biggest change affecting artist development—and album sales in general, many executives say, is an increasingly distracted consumer. "Their options have multiplied." Sony BMG North America president/COO Charles Goldstuck says. "When you were a kid and it's 1964 and you're watching 'The Ed Sullivan Show' there was nothing else you were going to be doing that night.

"That was true of every kid in America. Everybody watched the Beatles on that show; there was nothing else taking their attention away. Today, there is so much that splits the attention span of every consumer, young or old."

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Ellis says, "I think the consumer has ADD. You constantly have to be a moving target. The consumer is no longer in one place. You have to be more strategic, and you have to be more places."

"There's a first-week mentality that pervades a lot of entertainment properties, not just music," Quinn says. "There's a bit of a mind-set change, and I think it has to do with the sort of ADD quality that everybody seems to have these days.

"There's so much coming out and it's like, 'OK, what's happening now?,' and two days later it's out of mind and they're on to the next thing," Quinn adds. "It's even getting hard, on rock bands and pop acts, to sustain after that first week. It's a rare day you see what happened to Michael Bublé [recently] where [his album] went from No. 2 to No. 1."

The array of new-media products, coupled with the advent of digital distribution, creates a challenging environment, RCA's Corson says. "It's a singles market and music has become kind of disposable and transient, but there are also competing products between games and films, DVDs and whatnot. And in the online world, it's so competitive. You are fighting against every kind of media.

"The multitasking that I watch my kids do, who are 16 and 18... they can be sitting on their computer doing their homework listening to their iPods, and IM'ing people and on the phone and accomplishing most of it. But what are they invested in?

"I think their investment in brands and experiences is a very different proposition," Corson says. "1'm talking mostly young people here, but it does have a halo effect that bleeds over into other segments and demos. People have less hours in the day and they are asked and tasked to do more, and with more competition for the entertainment dollar and for your attention."

A BAD RAP?

While no genre is immune from the larger trends outlined in this piece, Billboard's number-crunching revealed that the stakes are highest for new rap artists. You hear people in meetings say, 'If this rap record doesn't come out high, we're outta here. We might as well put a bullet in it and go on to the next record,' "UMRG's Monaco says. "There's no belief that the records can move up later."

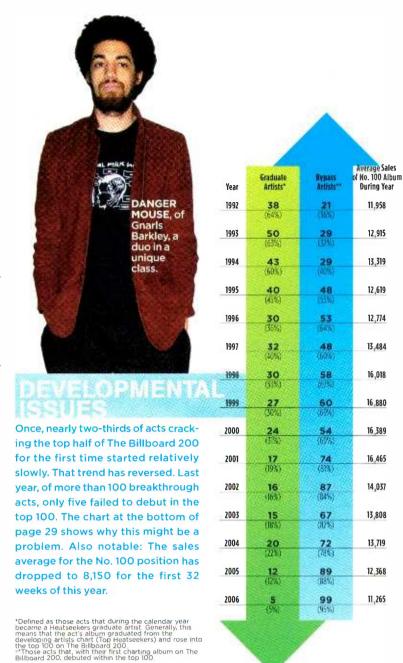
Goldstuck eays, "In the hip-hop world, everything is front loaded, and I think the average hip-hop consumer wants something when it is fresh and new, and three months later they have moved on."

"I think a lot of the new hip-hop and R&B acts have been forced to, and designed to, come out of the gate competitive with everybody else," Ellis says. "It's not culturally the kind of genre where you get in a van and drive around the country, the way a rock band can."

The Inc. founder/CEO Irv Gotti says, "Hip-hop is urgency. Hip-hop doesn't have shelf life. You have to create that energy in the first couple of weeks of the release, and I don't really see that changing."

In each of the years from 1992 through 2006, R&B/hip-hop has been the category that saw the most artists launch their careers in the top half of The Billboard 200, but that yield is diminishing. There were 27 R&B/hip-hop first-timers who began at No. 100 or higher in 2006, the category's lowest tally since 1997.

But more striking? New R&B/hip-hop acts are particularly affected by the trend away from slow builds, to fast starts. Of the 38 acts that graduated from Heatseekers in 1992, 18 were urban acts, more than any other category, while another 17 did so the following



year. From 1994 to 1999, R&B/hip-hop averaged only seven graduates per year, and during the next seven years, that average plunged to 1.4. Columbia artist Lyfe Jennings is the lone R&B or hip-hop artist to graduate since the start of 2005.

Growth Stories

Of course, that's not to say there aren't still artist development success stories (see chart, above). Sony Music's Ellis cites Jennings' first album, "Lyfe 268-192," as a recent example of slow but steady growth. Released in August 2004, it reached the Heatseekers chart a couple of weeks later in the Sept. 9 issue and etched its first Billboard 200 ink at No. 193 in the Oct. 2 issue. It didn't peak at No. 39 until the Sept. 2, 2006, issue, reaching platinum status along the way.

"We put the album out before the airplay, sold a couple of thousand units and let it build from there," Ellis says. "He was out, very modestly, in a van with his guitar and a sound system. He wasn't flying around first class, and would play anywhere someone wanted to pay attention to him. By the top of 2006, he was a platinum act.

"To do it that way, the artist obviously has to have the talent and the wherewithal to build and get people to care. We saw the Web site hits, the fan mail there, and we were gauging his growth from real fans rather than industry people."

Artist development doesn't always begin stateside. "From where I sit, trying to sell non-American music in America, I am at the moment feeling rather encouraged," says Max Hole, Universal Music Group International executive VP of A&R and marketing/president of its Asia Pacific region. "We have Keane, Snow Patrol and Amy Winehouse all breaking big in America. In the case of Amy Winehouse and Snow Patrol, it's on second albums. I would call all of those career artists."

30.5%

reaches the top 100 for a graduate or bypass act is usually the best seller of one's career. Of the 1,287 acts tracked for this report, only 14.8% would sell a larger total with a later album. The class of '94 has the highest yield in this category, with 30.5%, followed by the class of '95 with 27% and '97 with 24%. That percentage was lower than 20% in each of the remaining years.

Interscope's Berman thinks patience and persistence can reverse an album's downward trend, so long as the music delivers. "We launched big on the All-American Rejects. We had a top 10 debut on [second album "Move Along"] and were thrilled out of our minds.

"Then the record dropped and dropped, but we didn't stop working it. We worked single after single after single, and we woke up one day and found we're almost at 2 million records. I think there are a lot of examples of artists in all genres where the music does cut through. You persevere and keep working it and you can be successful. I think [Epic] did a great job with the Fray. Look how well Octone has done with Flyleaf."

Goodman says Lyric Street signed Trent Tomlinson five years ago, but didn't release his "Country Is My Rock" album until March 2006. "We're trying to be more intentional about getting an artist comfortable, making sure that an artist knows who he or she is musically and what kind of records need to be made. Then it takes us so long to develop these singles at radio to get to any real critical mass.

"With Trent, we dropped the album when the single went top 20, but it never made it to the top 10. It took us another 39 weeks to get the second single near the top 10. In the meantime we had two accounts, based on how they handle inventory, take the title out. We had to go back and say to them, 'This is still a vital and ongoing title,' and strike a deal to get them back in the project." Sales for the album stand at 242,000.

Marty Diamond, head of booking agency Paradigm's New York office, says, "I work with Sara Bareilles," a new artist who bowed seven weeks ago at No. 45 on The Billboard 200 in the July 21 issue. "Great start, but you know what? She has been on tour with Aqualung. She has been on tour with Mika. She's on tour with Rocco DeLuca. She is going to be on tour with Maroon 5. She is going to go out with Jon McLaughlin. [Bareilles hasn't] been on the radio yet. It's just starting, but it's been a patience play."

In fact, this week marks the seventh artist of 2007 graduating from Top Heatseekers (for more on this, see Over the Counter, page 57) to the upper half of The Billboard 200, with A Fine Frenzy making a 131-96 leap on the big chart.

Virgin has been purposefully methodical in its breaking of the act, essentially a one-woman-vehicle, Seattle native Alison Sudol. According to Capitol Music Group president Lee Trink, the label has sidestepped giant marketing spends. Instead, it has created buzz by inviting industry for intimate performances at Sudol's mother's house, showcasing the album's depth by licensing multiple tracks to TV and covering such usual bases as iTunes and MySpace.

"This is all putting a nice foundation there for wordof-mouth" promotion, Trink says. "It shows in how this album has progressed. The second week was the only one that went backward."

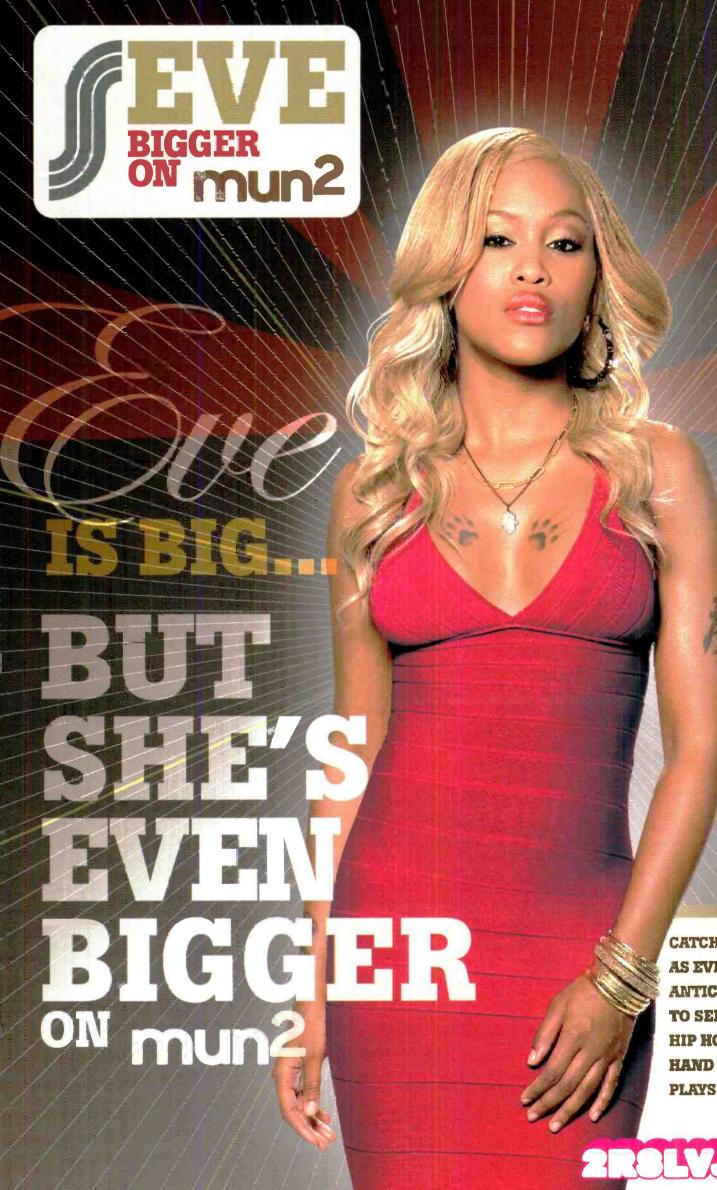
Now Virgin has parlayed the growth into A Fine Frenzy's selection as a VH1 You Oughta Know artist—video rotation is expected to pick up next month—and planning bookings on national TV.

"Things that don't go right out of the gate have to be given a slow, methodical approach . . . understanding where your consumers are," Trink says. "If they're hard to get to, you have to take a slower approach to get to them."

Assistance provided by Charles Riley. Data compiled by Keith Caulfield. Additional reporting by Ayala Ben-Yehuda, Lars Brandle, Ed Christman, Jonathan Cohen, Mariel Concepcion and Gail Mitchell.



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SEPTEMBER!

CATCH AN EXCLUSIVE INTERVIEW ON "VIVO" AS EVE GIVES US THE GOODS ON HER HIGHLY ANTICIPATED ALBUM "HERE I AM." TUNE IN TO SEE EVE CO-HOST "ONE NATION UNDER HIP HOP" WITH YASMIN. PLUS GET A FIRST HAND LOOK AT HER MUSICAL TASTES AS SHE PLAYS DI FOR A DAY ON "2RSLVJ.





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By Many Fans,
DAFT PUNK
Has Revitalized
Its Career
—And Maybe
Dance Music—
In The Process

BY JONATHAN COHEN

Amid ocean breezes and the wafting scent of Nathan's hot dogs, more than 12,000 people are packed into a minor-league baseball stadium on a hot August night in Coney Island. Buoyed by the palpable anticipation in the air and, no doubt, an array of choice pharmaceuticals, the crowd roars as the lights dim around 9:30 p.m.

Stoned kids who can't talk, but are plastered with ear-to-ear grins, push their way up close. Guys in baseball caps and "I'm kind of a big deal" T-shirts jockey for position. Fists are pumped, and there is much dancing. This may all look, feel and sound like a good old-fashioned rock'n'roll show, but there are no guitars, drums or even vocalists to be found at KeySpan Park on this night.

Instead, the main attraction is French techno act Daft Punk, whose two members barely acknowledge the audience from their perch inside a giant pyramid on the stage, their hands manipulating unseen devices below. They pummel the throngs with booming beats and devilishly mashed-up versions of songs drawn from their three studio albums. A state-of-the-art lighting rig and an eye-popping video component take things to another dimension. Oh, and they're dressed in full robot regalia. It was a show-going ex-

perience many would later say was the best they'd ever seen.

How did it happen? How did a pair that seemed ir elevant after its 2005 release—commercial disaster "Human After All"—wind up with one of the most talked-about concert tours in years, having not even performed live in a decade?

"I think especially in the U.S. it took some time for people to get to know the music," says Daft Punk's Guy-Manuel de Homem-Christo the afternoon following the Coney Island tour closer, granting Billboard a rare peek into the inner workings of the duo. "In Europe, house and electronic music was more of a ghetto and a small scene. But now it is spread all over, on the radio and in supermarkets. Nobody even asks the question, 'What is house? What is techno?'

"People got to know our name and what we were doing and now, maybe we represent something about that scene," he continues. "It's like a snowball that was rising... an invisible snowball that has just happened to arrive now."

Daft Punk was an invisible snowball in its own right when the act came out of nowhere in 1997 with the album "Homework," a benchmark for 20th-century electronic music that became an international sensation thanks to

such songs as "Around the World" and "Da Funk." De Homem-Christo and partner Thomas Bangalter did their best to perform the music live at the time (sans masks or disguises), but they were dissatisfied with the results and declined offers to go back on the road after another relatively successful album, 2001's "Discovery."

Then came "Human After All," which was savaged by critics and sold a tenth of what its predecessors did. ("Homework" is at 605,000 copies in the United States, according to Nielsen SoundScan, with "Discovery" at 584,000. "Human" has moved just 75,000 units.) But the offers kept filtering in, including an invitation with a mid-six-figure payday from Coachella booker Paul Tollett to co-headline the 2006 festival in the California desert. Sources say Daft Punk had turned down \$250,000 to play the event a few years earlier.

"We were ready to play again, but [accepting the Coachella offer] allowed us to actually do it," Bangalter says. "Knowing that now we could do things we couldn't do when we played in a 1,000-person venue triggered crazier ideas and the ability to make them happen."

"They took all that money and put every dollar into that stage show," Tollett says. "We spent another \$40,000 ourselves on extra pro-



duction, and I know they spent more than the guarantee on the same."

Indeed, the Coachella performance was a revelation for electronica and rock fans who had never seen Daft Punk live, incorporating a musical and visual approach that was light years beyond what the group had pre-

viously been able to offer.

But can one show really resurrect a band's career? Tollett says absolutely. "The show was so great that word-of-mouth just took over," he says. "Ar yone who witnessed Coachella, they were definitely coming back and bringing multiple friends with them."

Enter John Pleeter, the group's agent at Creative Artists Agency, who set up an eight-date North American arena tour for 2007 that included a co-headlining slot at Lollapalooza in Chicago earl er this month. Based on Bilboard estimates, the brief run grossed in the neighborhood of \$3 million and played to more than 60,000 fans, excluding the Lollapalooza growd.

"We easily could have done multiples in some of these markets. We really underplayed," Pleeter says. "The philosophy behind it, in as far as the show goes, was to tease the market-places and leave people wanting more."

That strategy was even more in effect in Europe, where Daft Punk played five shows earlier this sum mer.

"The thing we focused on is what you get out of the show: an intense experience of music, lights and robots, with a thin line between fiction and reality," Bangalter says. "That is really the concept of this tour, which was not the concept of the stuff we were doing 10 years ago. We wanted to leave an imprint of an intense experience."

Now, Daft Punk finds itself with few peers in the world of live electronic music. The closest competition comes from DJ Tiësto, who, like Daft Punk, recently sold out the Los Angeles Sports Arena and commands six-figure paydays worldwide. The Chemical Brothers and Underworld, who rose to prominence around the same time as their French counterparts, also still do good business on the road, but are years removed from the kind of buzz Daft Punk is now enjoying.

Both of those groups are playing short North American tours this fall to support new studio albums, which is about as much as their booking agent, Gerry Gerrard of Chaotica Inc., is willing to commit to without risking financial cuin.

"It is very expensive to do this," says Gerrard, who has worked the Chemical Brothers and Underworld for years and also booked Daft Punk up through Coachella 2006. "Most electronica acts] try very hard not to take tour support because they don't like borrowed money. When they come to America, all they can hope

for is to break even. Everywhere else in the world, they get paid more."

That said. Gerrard thinks Daft Punk has worked up the U.S. dance music audience into a frenzy just in time for his clients to really take advantage, and he fully expects both of his groups to return for more shows in 2003.

"For years people have been telling the to give it up," he says. "They ask, 'When are you going to get back to the rock music?' But I never gave it up, and everybody thought was crazy. Now, [live electronica] has finally exploded, and Daft Punk are the lightning rod we've been waiting for. If it would have taken one

been waiting for. If i would have taken one more year, I don't think the Chems or Underworld would have come back at all. In their minds, I think they're giving it one more go. But I think they'll be overwhelmed by the response."

The Chemical Brothers
in particular will be utilizing
an LED curtain that Gerrard says is
"more advanced than what U2 used on their
last tour. They bought some other pieces of
equipment that have never been seen before,
and that really helps in America. I don't even

Striking while the iron is hot is also a priority for Capitol, which licenses Daft Punk's recordings for North American release from Virgin France. "The buzz on this band is loader than when 'Homework' came out," Capitol VP of marketing Dan Cohen says. "They're at a level that is pretty unparalleled."

know if you can rent these things.

The label is eyeing a late-November release for "Daft Punk Alive 2007," a live album taken from a June show in Paris; the tour version of "Harder, Better, Faster, Stronger" will be released as a sing e, while an accompanying video directed by Oliver Gondry will incorporate fan footage shot during the Coney Island gig.

By a stroke of good timing, Kanze Wes:'s new single "Stronger" samples the original version of "Harder, Better, Faster, Stronger." The West song is No. 5 on The Billboard Hot 100 in just four weeks and is also atop the U.K. singles chart. "The song is really great, and we really like it," de Homem-Christo says. "When

we met him, he was a fan as much as we are fans of his work. It was like as if we had collaborated with him in the studio."

Capitol is hoping "Stronger" will keep Daft Punk on the minds of consumers straight into a one-off performance at Las Vegas' Vegoose Festival in late October and then the release of "Alive 2007."

"Digital sales are increasing substantially as the [West] single gets more radio play," Cohen says. "I'm sure there are people who heard about Daft Punk because of that song." In-

deed, downloads of the Daft
Punk original have made
double-digit percentage increases in the past four
weeks, according to
Nielsen SoundScan.
Better still, weekly
sales for the song

have been up in 10 of

the past 11 weeks.

Buzz is also growing for the film "Electroma," an homage to low-bucget science-fiction movies that builds on the robot motif. In it, two crew members fill the roles Bangalter and

de Homem-Christo play onstage. The movie is something of a cult favorite in France, where it has been playing to packed midnight screenings, and just premiered last week in New York. Additional U.S. screenings will roll out through late September, and Vice will release it in January on DVD.

Still, amid Daft Punk mania, Bangalter and ce Homem-Christo are being careful to retain the mystique they've worked so hard to build. For one, despite the overwhelming visual aspect of the recent tour, there will not be a live DVD to accompany "Alive 20C7." ("That's the way we want to leave it right new," Eangalter says). For another, the pair won't put a timetable on when it will play more snows or return to the studio to begin work on a fourth album.

"The cool thing is that we're always trying to do something that hasn't been done, or ultimately, that we aren't doing ourselves yet," Bangalter says. "That's what we felt about the film and this tour. It is challenging to get back in the studio and work with ideas we haven't expressed before. Some ideas take time, but some just take a few weeks, so we'll see."

ROBOT ROCK INSIDE THE NUMBERS ON DAFT PUNK'S NORTH AMERICAN TOUR

DATE	VENUE/LOCATION	GROSS	ATTENDANCE	TICKET PRICE	PROMOTER
July 21	L.A. Sports Arena, Los Angeles	\$660,850	13,217 (sellout)	\$50	Goldenvoice/ AEG Live
July 27	Greek Theatre, Berkeley, Calif.	\$412,250	8,500 (sellout)	\$48.50	Another Planet Entertainment
July 29	WAMU Theatre, Seattle	\$300,000	7,000 (sellout)	\$40	Goldenvoice, AEG Live Pacific Northwest
July 31	Red Rocks, Morrisor, Colo.	\$328,317	6,600 (9,000)	\$49.50	AEG Live Rocky Mountains
Aug. 5	Arrow Hall, Toronto	N/A	6,037 (7,500)	\$49.30/\$60.10 (U.S.)	Emerge Entertainment
Aug. 7	Bell Centre, Montreal	\$349,588 (U.S.)	6,355 (7,000)	\$42.18, 56.39 (U.S.)	Gillett Entertainment Group, Live Nation
Aug. 9	KeySpan Park, Brooklyn, N.Y.	\$593,750	12,500 (sellout)	\$47.50	The Bowery Presents

DISHIN' ON DAFT

"We sold out 10 weeks in advance," Another Planet VP Allen Scott says. "They crushed it. The energy was through the roof, and there is no roof."

"You'd think we were all in a Coachella tent with the vibe, which makes sense, as it was the first-ever Goldenvoice show produced in the Seattle market," AEG Live's Andrew Roe says.

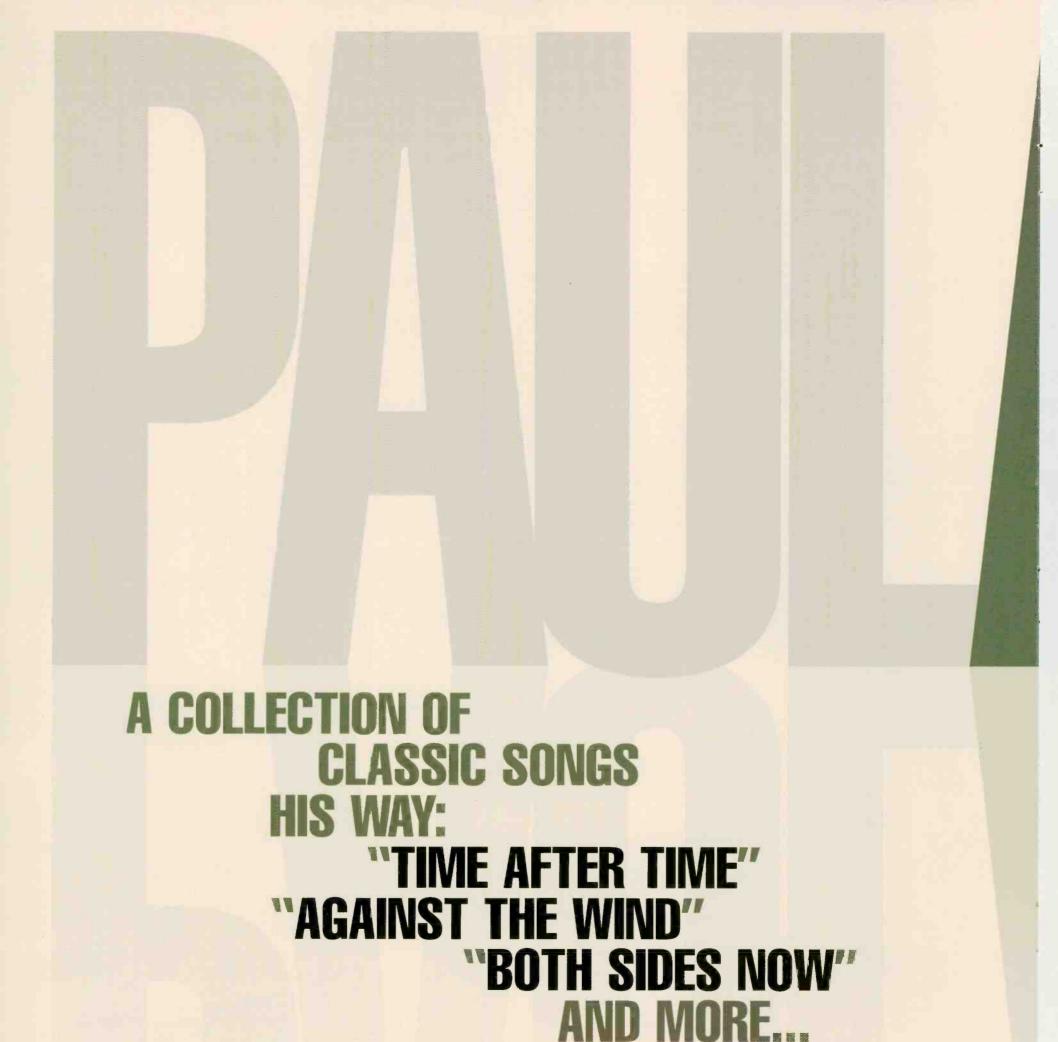
"People are still stopping me on the street to talk about how incredible the experience was," AEG Live's Don Strasburg says.



WITH 'CLASSIC SONGS, MY WAY,' THE SINGER/SONGWRITER MOVES INTO HIS FIFTH DECADE OF ACCLAIM

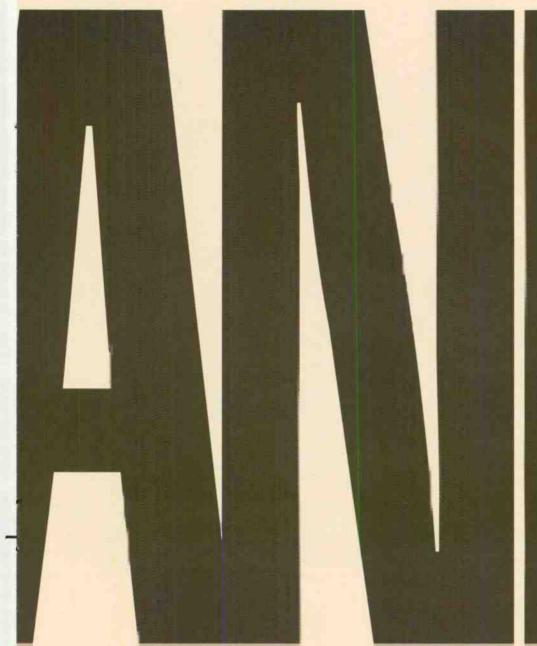
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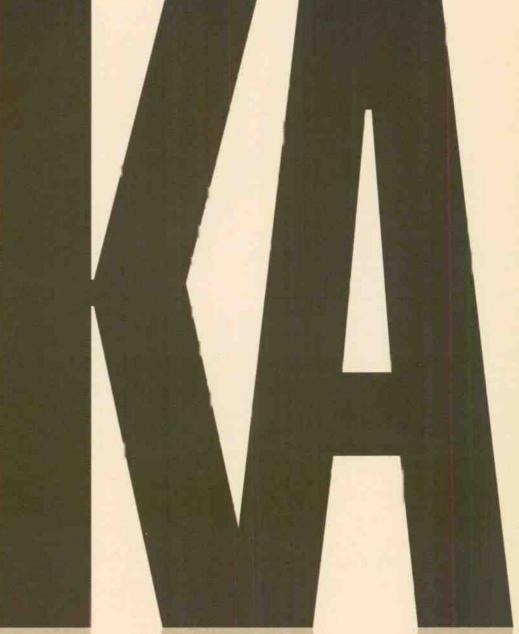
CELEBRATE PAUL ANKA'S 50TH ANNIVERSARY

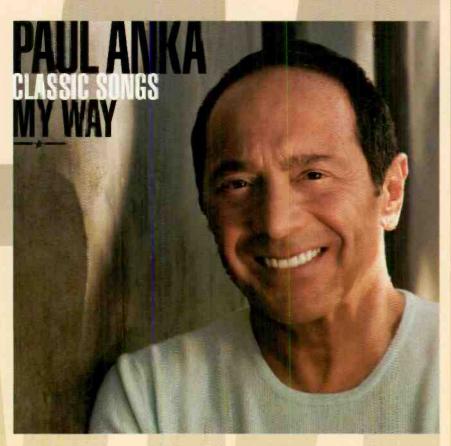


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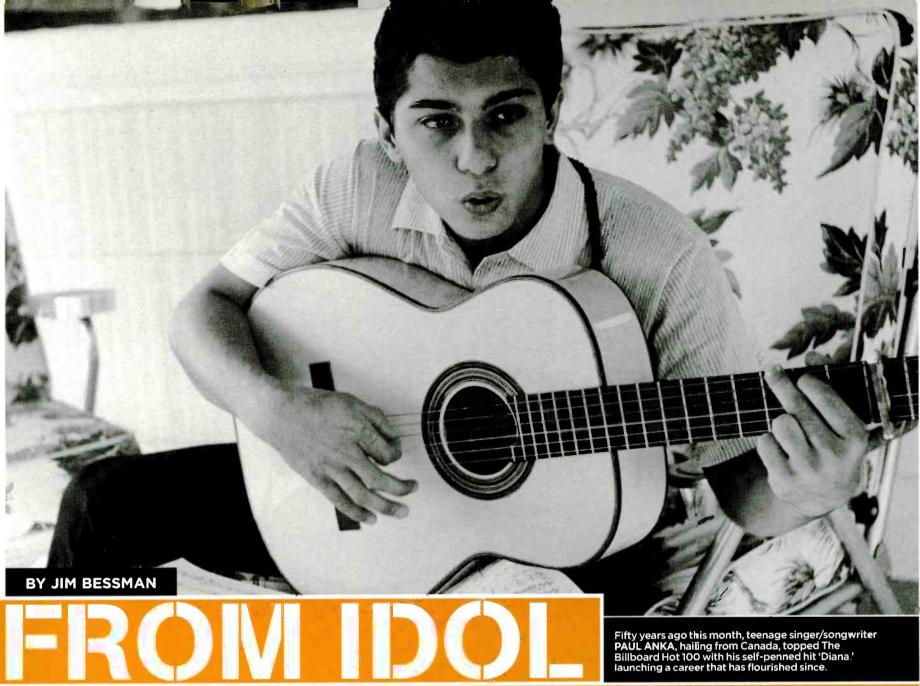


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INCLUDING NEW
RECORDINGS OF THE
PAUL ANKA
ALL-TIME CLASSICS
"MY WAY" AND
"YOU ARE MY DESTINY"
FEATURING
MICHAEL BUBLÉ

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DECCA



AS THE ROLE MODEL FOR MUSICAL SUCCESS, PAUL ANKA'S REIGN SPANS GENERATIONS

TOICON

There's longevity in the music industry—and then there is Paul Anka. ■ Entering his 50th year in the business, the 66-year-old Ottawa native, who first came to fame as the pre-eminent rock era teen idol with his 1957 chart-topping single "Diana," has somehow managed to stay current through every succeeding decade, most recently scoring a surprising hit album in 2005 with "Rock Swings." ■ That disc was so successful in turning modern rock hits like R.E.M.'s "Everybody Hurts" and Nirvana's "Smells Like Teen Spirit" into hip, big-band swing tunes that it reached No. 2 on Billboard's Top Jazz Albums chart. Anka has now followed it with "Classic Songs, My

Way," a set of favorites including his own classics "You Are My Destiny" (with protégé Michael Bublé) and "My Way" (with Jon Bon Jovi, who quoted from it in his band's hit "It's My Life") as well as such sterling modern fare as Cyndi Lauper's "Time After Time" and Marc Cohn's "Walking in Memphis."

The Aug. 28 release also heralds a new chapter in Anka's recording career, as it's his first for the Decca label.

"I met him when he was inducted into Canada's Walk of Fame—and I was completely charmed by the man," Universal Music Canada president/CEO Randy Lennox says. "He had just finished 'Rock Swings,' and within a matter of minutes we were chatting about his potentially coming to Universal worldwide—which has evolved that way jointly out of Universal Canada and Universal Music Group International."

Lennox notes that UMGI chairman/CEO Lucian Grainge was himself a huge Anka fan.

"Paul being Canadian, it made a lot of sense to sign him from here," Lennox continues, "but it's quite collaborative between Lucian's people and us and Paul."

The resulting "Classic Songs, My Way" is the perfect complement to "Rock Swings."

"He's a joy to work with, the ultimate professional," Decca Label Group GM Paul Foley says. "He's seen it all, done it all, knows the business inside out and has been doing it longer than all

of us. He wants to be successful and knows what it takes to stay relevant in today's market and the digital world—and he's been able to do it."

Of the new album, Anka says, "I deviated in doing ballads and more contemporary pop songs." He points to his choices of Duran Duran's "Ordinary World" and Joni Mitchell's "Both Sides Now." "I got Jeremy Lubbock [arranger on hits for Chicago, Whitney Houston and Barbra Streisand] and approached the

Killers ["Mr. Brightside"] and Cyndi Lauper and made their songs in the same production style of 'Rock Swings.' "

Anka served as executive producer on Bublé's 2003 debut album, which mixed traditional pop standards with more modern ones like Anka's "Put Your Head on My Shoukler." So he saw an opening for his own swing album.

"I didn't want to exactly duplicate the Bublé concept of doing standards," he says. "I figured, 'Let's get a little more aggres-

sive with songs from the '80s and '90s—songs that are "standards of today," if you will. Let me go in and experiment, and if it sounds good we'll continue and if not we'll throw it out.' But it was motivating for me to do something fresh and new that hadn't been done in total as a concept."

Seeking music that his five daughters had grown up with, Anka considered some 200 songs gleaned from Billboard's international chart listings from the 1980s to the present "using criteria that the artist and song had to

be substantial—and it had to feel natural," he says. "Songs with a great structure, if it's got substance, ultimately it works. 'Teen Spirit' was a bit of a leap, same with the Cure ["Lovecats"]. But if a song's got structure, anybody can do something."

Anka chose to cover his own songs on "Classic Songs, My Way," he adds, because others had requested he do so in the last couple of years. He wanted to duet with Bublé because of their past association. "'Destiny' was continued on >>p40

Congratulations to PAUL ANKA

A VERY SPECIAL GUY!

I Admire Your Talent
And
Cherish Our Friendship







TOM JONES, left, welcomed fellow pop idol PAUL ANKA to his show 'This Is Tom Jones' in 1970.

from >>p38 the one we liked, and felt it would fall into the pop-jazz John Clayton arrangement style," he says, referring to an arranger on "Rock Swings" and the new album.

"You Are My Destiny" was a No. 7 pop single in 1958 for Anka, one of a slew of early teen-idol hits also including "Diana," "Puppy Love," "Put Your Head on My Shoulder" and "Lonely Boy." A teenager himself when he first hit, the Lebanese-Canadian had learned to sing in the choir at St. Elijah Syrian Orthodox Church and also learned to play piano.

At 13 he was leading a vocal group called the Bobbysoxers. Ambitious from the get-go, he won a trip to New York by collecting Campbell's soup can labels, then traveled by himself to Los Angeles, where he sought a record-company audition when not selling candy bars during intermissions at the Civic Playhouse. After listening to the Cadets' classic hit "Stranded in the Jungle," he approached their fabled blues/R&B label Modern Records, where he became the label's only white artist.

Back in New York, he met with legendary arranger/producer Don Costa, then-chief A&R man at ABC-Paramount Records. Costa was so impressed with the now-16-year-old's lead sheet for "Diana" that it became his first single for the label, selling more than 10 million copies and opening the flood gates for more original songs based on real experiences that his young peer audience could relate to.

But his songwriting soon proved a boon for other artists as well. Buddy Holly's hit with "It Doesn't Matter Anymore" paved the way for similar successes. The pinnacle, most notably, was Frank Sinatra's 1969 signature song "My Way" (Anka had acquired the rights to the French song and wrote the English lyric) and Tom Jones' 1971 hit "She's a Lady."

But Anka had long since taken a more mature turn, having debuted in 1959 at the Sahara Hotel in Las Vegas and became the youngest performer to headline New York's Copacabana at age 20 a year later.

He left ABC-Paramount for RCA Victor in 1962; in an unprecedented move, he took his masters and publishing with him. He wrote the theme song for (and acted in) the epic World War II movie "The Longest Day." And he composed the theme to "The Tonight Show."

The advent of the Beatles and the musical changes they

wrought virtually wiped out Anka's recording career, like that of many of his contemporaries. But he was able to continue his nightclub career, maintain his strong base in Europe and Asia (he moved to Italy in 1964 and won the San Remo Song Festival with his hit "Ogni Volta") and focus on songwriting.

"My Way" was the turning point of his career. He would have his own hits in the 1970s, including the 1974 chart-topping "(You're) Having My Baby." In the 1980s, he nicked the top 40 with "Hold Me "Til the Morning Comes," featuring Peter Cetera on backing vocals. His 1990s output included the 1996 Spanish-language album "Amigos" and "Body of Work," which featured duets with the likes of Sinatra and Celine Dion.

Meanwhile, Anka was active in helping launch the careers of several major artists.

"He had a pretty integral part in getting Steve Goodman and John Prine started," recalls Kris Kristofferson, who met Anka in 1971 on a plane to Chicago. "He said he'd just recorded a song of mine and invited me to his show in some big hotel. I was playing a funky little club with Steve, and I went to his show and he came over and saw the last night we did, and he was really knocked out with Steve's stuff."

Kristofferson particularly liked a song called "Sam Stone" that Prine had written.

"Steve said, 'You got to come hear the guy who wrote it,' "Kristofferson continues. "So we all went to the Earl of Old Town: The club was closing and Prine was asleep in a booth with his wife, and we woke him up to audition in an empty club for just me and Paul Anka. But he got up and started singing songs, one after another, that were just killers. So Paul flew John and Steve to New York and I put them on my show at the Bitter End. Jerry Wexler was there, and he signed John to Atlantic and Paul signed Steve to Buddah [his label home in the early 1970s]."

For Kristofferson, fellow songwriter Anka "was something to aim for." Bublé recognizes him as "one of the few artists who's a genuine triple threat: writer, singer and entertainer."

Songwriters Hall of Fame chairman/CEO Hal David cites Anka's induction in 1993. "He has remained one of our alltime giants," David says. "As a singer/songwriter, he has become a great international star."



Paul, You Jour Way!

Congratulations on 50 years of great songwriting and performing!

From Chris Wright
Jeremy Lascelles
Kenny MacPherson
and all your friends at Chrysalis!

Great Writers

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PAUL ANKA REFLECTS ON FIVE DECADES OF SUCCESS

As a recording artist, songwriter or both, Paul Anka has appeared on the Billboard charts in every decade since the 1950s.

Anka began as a teen idol with such hits as "Diana" and "Puppy Love," but he later emerged as a powerhouse songwriter, responsible for perennials including "(You're) Having My Baby," Tom Jones' "She's a Lady" and of course, Frank Sinatra's signature song "My Way."

Along the way, Anka has helped other artists start out. He invited fellow Canadian David Clayton-Thomas to appear on an episode of '60s rock'n'roll TV performance series "Hullabaloo" that he hosted, giving the future Blood, Sweat & Tears frontman a life-changing experience that made way for great things to come.

He facilitated the signings of John Prine and Steve Goodman, and was instrumental in discovering another successful fellow Canadian, Michael Bublé. Anka was executive producer of Bublé's debut album. Bublé returned the favor by accompanying Anka on a remake of his teen idol classic "You Are My Destiny" on Anka's new "Classic Songs, My Way" set.

Anka's career as an artist has been marked from the beginning by a rare insight and understanding of the music business, which he has applied consistently in maintaining his high stature within it. In this exclusive Billboard interview, Anka reflects on how his artistic creativity and business savvy established and prolonged his 50 years in music.

Is there a key to your continued success?

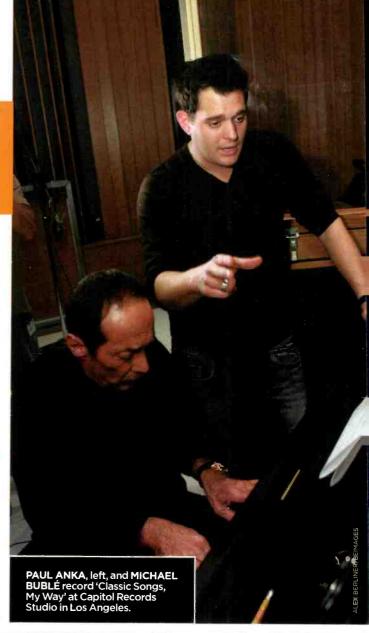
Surrounding myself with the best people—musicians, arrangers—is certainly part of it. That's something that was reinforced for me by Sinatra. Once you have that base, and if you got focus and integrity in what you're doing, then you've got a shot as a creative person. I've been a creative person first—not just a singer and a performer.

You've also been a shrewd music businessman.

That doesn't necessarily guarantee longevity. But it gives you a solid foundation and independence and respect when you walk through the door and say you've got an idea.

How were you able to not only escape from the confines of your initial teen idol stardom, but also consistently manage to fit in with what's current?

You have to be in tune with what's happening [musically] and deal with people who are part of change—because timing is everything. After [1983 hit] "Hold Me 'Til the Mornin' Comes," which I wrote with David Foster, I had to decide what to do next. I did the [1996 Latin pop hit] "Amigos" album with Ricky Martin and Juan Gabriel and Julio Iglesias and every top Hispanic act in Spanish—just before the whole thing hit with Ricky [Martin]. Then came "A Body of Work" [1998] with Frank Sinatra and Celine Dion, so I'm always trying to continued on >>p44



Paul, you're the best! That's my verdict.

I am proud to be your friend

and honored to be your lawyer.

Robert Shapiro

Since "Diana" you did
it "your way"....
it "your way"....



and what a wonderful way it has heen!

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from >>p42

think ahead with whatever has integrity and quality and might

Even in this context, 2005's "Rock Swings," swing covers of rock songs, seems like a major departure. How did

Again, it was the timing: Robbie Williams, Jamie Cullum [and especially] Michael Bublé—the way that hit. And David was part of that process, so you're in that ballpark and can sense where you have a chance of making noise with something like it.

But a lot of it is a natural transition, like a reporter becoming a journalist [the young Anka studied journalism and briefly worked at the Ottawa Citizen]. I remember talking with Bobby Darin and meeting Sinatra and saying to Bobby, "This can't last. What's next? Do we put on tuxedos and do Vegas?" Remember, there was no Beatles when I started. It wasn't a media-driven society. Hard rock hadn't hit yet. You're growing out of your teenage pants, now what do you aim for?

So you start making the evolution with songwriting—with "It Doesn't Matter Anymore" for Buddy Holly, and "The Tonight Show" theme and getting your chops at 18, 19, 20, and then being in the movie [the 1962 World War II blockbuster "The Longest Day"] and being around people like Sammy Cahn and Frank Sinatra, and if you have talent, you work your craft and

Can you expand on how your songwriting and compos ing affected your career development and longevity?

My confirmation of being a writer came first with "It Doesn't Matter Anymore," and then with "The Longest Day" [Anka also wrote the movie theme], and then "The Tonight Show" theme, which is where I said I would always be a creator first. But "My Way" was the real kick in the ass in realizing, "You've grown up now. You're here to stay." I had made an evolution.

You're a kid, and it's tough. Look at Britney [Spears]. It's not easy if you don't have the intellect—and it smarts to really evaluate the trappings of success. I sympathize with [today's teen



Honored for a lifetime of artistic achievement, PAUL ANKA was awarded the rank of Officer in the Order of Canada June 10, 2005, in his hometown of Ottawa.

You start making the evolution with songwriting. You work your craft and you grow. -PAUL ANKA

idols]. One flop and you're out of business.

But you grow up and away you go. Those songs [that I wrote] as I evolved helped cement my confidence that I knew what I was doing. I brought in David Clayton-Thomas and helped other artists and had my Spanka Music Corp. publishing company— I had James Brown's catalog in Europe. That's how you stay in the mix and keep your ear in it.

So are you doing any writing now?

I've written some stuff with Foster, and approach [songwriting] every month. But I realize I'm so involved in getting this album done, and then before that I had just got out of "Rock Swings," and then before that I was just out of Michael [Bublé's debut album]. I mean, how much can a brain take?

What about future recording?

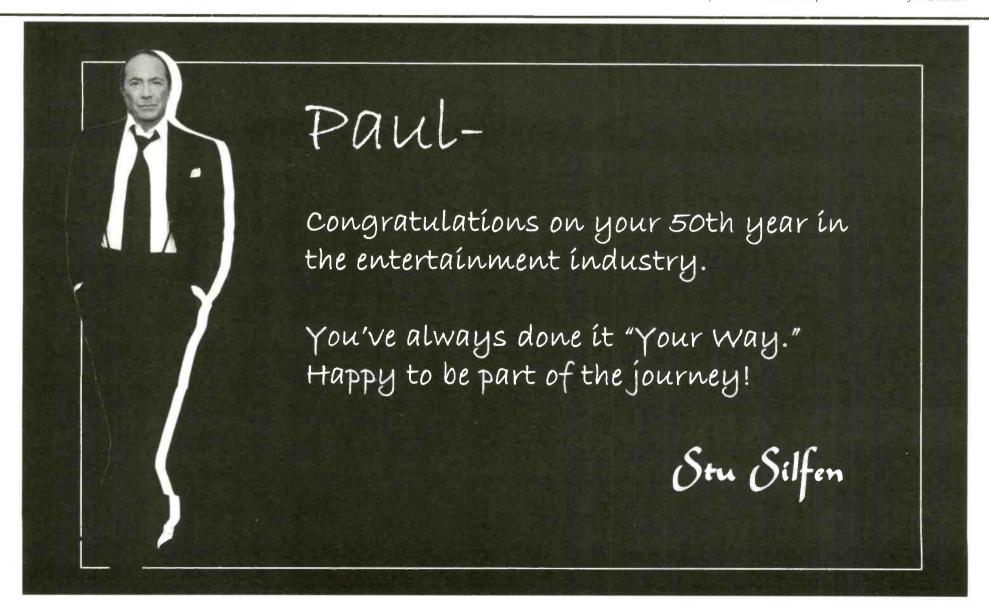
[Universal Music Group International chairman/CEO] Lucian Grainge wants a third album. I don't know what the concept will be, or if it will be all new songs.

Is there time for anything else?

I've just been signed by St. Martin's Press to do my memoirs. They heard my interview on Howard Stern [promoting "Rock Swings"] and all the people who called in. I've entertained doing it over the years and have had other offers through William Morris—but I've been waiting for people to die! But everybody feels good about it, and I have to deliver it next September. So I have that and the albums.

You always cite Sinatra as a major influence. Were there any others who deserve mention for their contribution to your success?

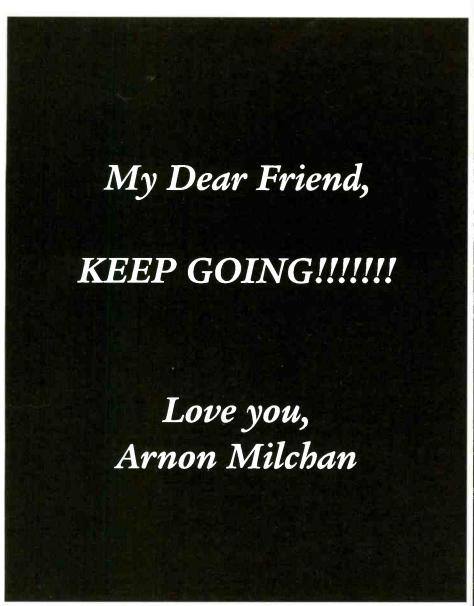
[Arranger/producer] Don Costa was my A&R director until the day he died. [New York manager/booker] Irving Feld-my mentor-was my first and only manager, and my partner. Buddy Howell, who is deceased, ran General Artists Corp. My friends Steve Wynn and Donald Trump. —Jim Bessman

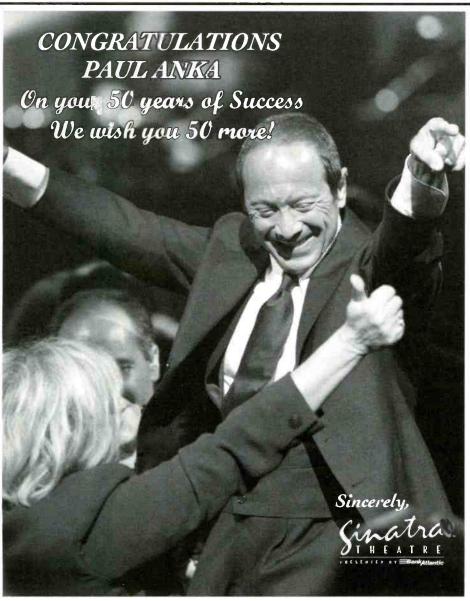


To a dear friend...

Congratulations on your 50th year in show business.

Kirk K.





ANKA'S NEW ALBUM COINCIDES WITH MAJOR **CELEBRATION**

"The new release has some new music and incorporates some of his classics," Foley says. "so we can launch it as part of his 50th-anniversary celebration.

Foley looks to kick off the celebration with a special eventat the Rainbow Room in New York or at Jazz at Lincoln Center's

"We have a commitment from Home Shopping Network for the week after release, and there will be a direct-response TV campaign and all the usual stuff at retail," Foley says. "We have to reach his au-

show at the Mohegan Sun casino in Connecticut, he was amazed to find an audi-

"He's still the ultimate showman," he says, noting that another show at the venue will be filmed in September with guest artists including Tom Jones, with the goal of using it for the December PBS pledge

News' "Sunday Morning," Foley says, "which is what you need-to let him sit down and talk

In Anka's native Canada, "Classic Songs, My Way" is being released in a regular single-disc jewel case as well as a special "50th Anniversary Edition," also containing a bonus disc with 20 of his greatest hits (remastered for the first time) and packaged in a deluxe gold foil Digipak. The bonus disc

As Decca La<mark>bel Group U</mark>.S. GM Paul Foley notes, the timing is right to launch Paul Anka's "Classic Songs, My Way" in

Dizzy's Club Coca-Cola.

dience, which clearly is baby boomers." But when Foley attended a recent Anka

ence ranging in age from 25 to 75.

drive and a first-quarter 2008 DVD release. Also forthcoming is a career retrospective on CBS about his career and who he worked with.

will be available in the United States exclusively at Wal-Mart and Sam's Club.

BILLBOARD ASKED PAUL ANKA TO CHOOSE FIVE FAVORITE SONGS FROM **ACROSS HIS 50-YEAR CAREER**

A composer since his teens, PAUL ANKA reinterprets his own hits and others on 'Classic Songs, My Way.'

"PUT YOUR HEAD ON MY SHOULDER" "It's technically my best-written and most emotional song, and the first inkling in the '50s of my future growth."

"MY WAY": "It was important to Frank [Sinatra], and I went through so much emotional soul-searching in writing it and it was a real sign of maturity for me and a turning point in my career."

"DO I LOVE YOU?": "It was a big hit for Donna Fargo and did pretty well for me, but it's just a song I enjoy singing and has a good, strong lyric that I like."

"HOLD ME 'TIL THE MORNIN' COMES": "It's my favorite of all the songs I've written with David Foster and a top five [AC hit] for me in the '80s, and just a well-constructed song."

"I'M NOT ANYONE"; "Because of technology I can sing it onstage and on record with Sammy Davis Jr., who was my friend and a great inspiration. I learned so much about how to perform from him, and it's just a great moment when I duet with him onstage."

46 | BILLBOARD | SEPTEMBER 1, 2007



Paul,
Congratulations on your
50th year
in the music business!

Your many songs have brought joy to millions of people around the world. You have certainly lived life "YOUR WAY".

We have enjoyed friendship with you and your family for many years. We hope to share many more. You are the best.

Dennis and Phyllis Washington





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BACK FROM BRITAIN

Alt-rock act Hard-Fi readies sophomore set

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WINNING STREAK

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Cledus T. Judd helms a Ray Stevens tribute



CHECKERED PRESENT

In a new twist, Chubby returns to the charts

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BUBBLY BELANOVA

Giddy Mexican trio broadens its base

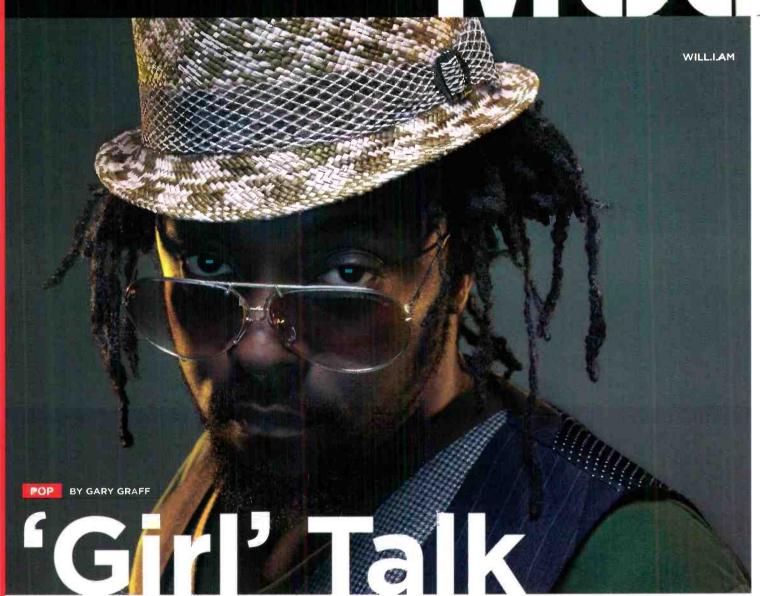


BRING THE LANOIS

Daniel on new film, collaboration with U2

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Black Eyed Peas Main Man Tests Solo Waters

When Interscope Geffen A&M chairman Jimmy lovine suggested the idea of a solo album ear ier this year, Black Eyed Peas leader will.i.am was caught off guard.

'm thinking, 'Why would I dc a solo project?' " he recals. "I could just do an album with the Black Eyed Peas. It's a bar d full of solo artists. I knew whatever I did had to be more than just a solo album."

That it is. "Songs About Girls," cue Sept. 25, is a multimed a explosion of ideas that not only features music-15 tracks including the club-banging first single "I Got It From My Mama" and "S.O.S.," which he wrote for the Live Earth concerts—but also an hourlong movie that incorporates videos for eight of the album's songs. Additionally, "Songs About Gir.s" will house a new Internet platform, Dipdive, that provides access to exclusive additional content and is designed so users can share in profits from anyone who picks it up from them.

And, will.i.arn has teamed with Musicane to power his own online music stora at will-i-am.com, which will offer digital rights management-free MP3s.

"Will is this e⊐≡ine that just doesn't stop," says Iovine, who's partnering with will.i.am on Dipdive. "Will has a lot of music in him, a type of musicine can and can't do with the Peas, and this gives people another look at who Will is."

As he began working on the project, will.i.am (real name William Adams) had a solid idea of what he did—and didn't want to be as a so.o artist. "I wanted to be a producer, a songwriter and a voca ist and a rapper—[to] wear all the hats," he says. And even though he has an extensive, Grammy Award-nominated production resumé that includes Mary J. Blige, Justin Timberlake and Peas singer Fergie, he didn't want "Songs About Girls" to be a stan fard producer's kind of album.

"I didn't want to go to all these people and say, 'You want to

do a song with me?' and such and such," he says. "I didn't want to do a solo record that's not really a solo record, just me with a whole bunch of people on it. I wanted it to be a real solo attempt, a project with a continuous theme that was connected all the way through."

The storyline-which tracks an upand-coming hip-hop producer's relationship with a girlfriend—was inspired by real events, specifically a seven-year relationship that began about the same time as the Black Eyed Peas in 1995.

The movie portion of "Songs About Girls" stemmed from that stated desire to do more than merely make an a bum. So the artist took a crew to Brazil and created a scriptless piece "about trying to make a movie, and the movie never gets made. It was a lot of fur."

For Interscope, there may be some question of whether will.i.am is as wellknown as Fergie, whose solo aloum, "The Dutchess," has sold more than 3.5 million copies worldwide. Interscope president of marketing and sales Steve Berman is confident that fans know who he is

"The profile is so strong,' Berman says. "He's done such a tremendous job in building the brand of the Peas, and he's also done a great job in identifying himself within that. What we're trying to do is take advantage of that and build the exposure around him."

"I Got It From My Mama" is off to a strong start at radio, with nearly 1,600 multiformat spirs in just its second full

week. A major iTunes launch for the project is planned to begin the tarrd week of August, and a MySpace listening party will be taped at the same time to roll out just in front of street date. Myriad TV appearances on network and cable are planned for release week, and will.Lam will be part of an extensive Gap ad this fall that will cross-promote "Songs About Girls." Several different versions of the album, with extra tracks and other bonus material, are planned for retail outlets.

The Peas will also be on the road for an international tour starting Sept. 4 in Israel, and Berman says plans are being hatched for a major Internet campaign via the Dipdive platform and other cyber cutlets. "We have these waves of visibility for him," Berman says. "He really is such a tremendous artist in understanding now to reach fans and touch fans in the Internet space. Our feeling is he's made such a great piece of art here, and it's kind of our responsibility now, in this new world outside of traditional ways of exposing music, to get it exposed in as many different places as possible."

LATEST BUZZ

>>>PRESTO

Bruce Springsteen is ready to rock again with the E Street Band. On Oct. 2 the artist will release "Magic," his first album with his longtime backing group since 2002's "The Rising." A North American arena tour will follow, but dates have yet to be announced. The 11-track "Magic," produced by Brendan O'Brien. includes such tracks as "Gypsy Biker," "Devil's Arcade" and first single "Radio Nowhere."

-Jonathan Cohen

>>>IN DREAMS

Neil Young is borrowing the intended title for a 30-year-old shelved album for his next release. "Chrome Dreams II" is due Oct. 16 via Reprise. The 10-song set includes three previously penned tunes and seven new cuts. Two unnamed songs run well past the double-digit mark, at 13:00 and 18:30. respectively. Look for a North American tour to begin around Oct. 13, according to Young's publicist

—Jonathan Cohen

>>>STAGE BEAUTY

In a career first, R.E.M. will on Oct. 16 release the aptly named "R.E.M. Live," its maiden concert album. The two-CD, one-DVD set is drawn from a Feb. 27, 2005, concert at Dublin's the Point that was played during the Around the Sun tour. The **DVD** portion was directed by Blue Leach (Depeche Mode, Snow Patrol), The track list leans toward material from "Around the Sun," from which six songs are taken.

-Jonathan Cohen

>>> DEEP SHAG

Shaggy will inaugurate a new joint venture with Big Yard and VP Records with his next album. "Intoxication." Due Oct. 16. the set is led by the single "Bonafide Girl" featuring "It Wasn't Me" collaborator Rik Rok and Tony Gold, Akon, Collie Budz, Kalonji, Mischieve, Nasha and Sizzla make quest appearances as well, "Intoxication" is the follow-up to 2005's "Clothes Drop," which reached only No. 144 on The Billboard 200.

-Mariel Concepcion

ROCK BY ANDRE PAINE

Twice Upon A Time

Hard-Fi Aims For Sophomore Success

Hard-Fi frontman Richard Archer displays an infectious confidence in his new songs as the alt-rock band—one of the United Kingdom's biggest—gears up for the release of its sophomore set, "Once Upon a Time in the West" (Necessary/Atlantic).

"There are 11 tracks on this album, and 11 could be singles," Archer says of the follow-up to the band's multiplatinum U.K. debut. "We always believed in every track. You've got to write about

what speaks to you, what's in your heart and what needs to be said."

The new album was recorded in the BMG Music Publishing-signed band's west London studio and bows Sept. 18 stateside, following the Sept. 3 U.K./international rollout.

"Initially, we had a strategy to release it [in the United States] in January 2008 because of the band's requirements in Europe and their touring plans," London-based Atlantic U.K. president Max Lousada says, "but the general response has been so overwhelming, we had to change the plan."

The album's anthemic tunes display influences ranging from the Clash to the Rolling Stones and Motown, but it's the electro-rock swagger of lead single "Suburban Knights" that has taken Hard-Fi into new radio markets in its homeland.

"We really didn't expect it to start crossing over and getting play on mainstream stations," Archer says. "It's one of the darker, edgier tracks on the record."

National top 40 station BBC Radio 1 has been heavily featuring the single, as have modern rock outlet Xfm's three stations and the national MTV and MTV2 channels.

Atlantic Records U.S. senior VP of pop/rock marketing Dane Venable believes "Suburban Knights" will provide a similarly strong stateside launch following its Aug. 1 release to radio. "The first single absolutely has huge potential here," he says, noting early support from modern rock stations KITS San Francisco and KROQ Los Angeles, which featured the song as its Catch of the Day.

The band's July 2005 debut, "Stars of CCTV," has sold 800,000 copies in the United Kingdom, according to Atlantic, with 28,000 U.S. sales since its March 2006 release, according to Nielsen SoundScan.

"Stars of CCTV" eventually topped the Official U.K. Charts Co. albums listing in January 2006. HMV U.K. head of music Rudy Osorio suggests that slow-burn success came from strong word-of-mouth built around it in the months following release, aided by media attention following a July 2005 Mercury Music Prize nomination.

Both band and label "really knew their audience," he adds, "initially pitching themselves at the 'lads' market, which meant they got great coverage in [young mens'] publications such as Nuts and Zoo, as well as the music press."

Hard-Fi has also performed strongly on the live front and sold out a recordequalling five nights at London's 4,900capacity Brixton Academy in May 2006.

But Lousada also notes that Hard-Fi built a strong U.K. fan base via online marketing, with video updates from the group available on iTunes and direct to cell phones. "They were the first band [anywhere] to do a mobile phoneonly video, for 'Cash Machine,' " he says. "They felt it was a direct way to communicate with their audience."

"We never take our audience for granted and always want to get them involved," Archer says.

Now the goal is to better the stateside success of fellow U.K. acts Bloc Party and Arctic Monkeys.

"Are they doing as well as Coldplay or U2?" he asks. "They're always going to appeal to that 'art' scene, rather than actually connecting with the vast majority of people out there. We want success—we want to be up there with those bands who are connecting."





Skull Skill

South Korean Reggae Artist Head, Shoulders Above Rivals

Skull is a true rarity from a South Korean music market dominated by bubble-gum pop stars. The 27-year-old reggae star, who sports long dreadlocks, a growling voice and an oversized tattoo of Africa, has stepped out alone from duo **Stony Skunk** and begun to rouse interest in the United States.

His latest single, "Boom Di Boom Di," reached No. 4 on Billboard's Hot R&B/Hip-Hop Singles Sales chart. The track, which is digitally available via iTunes, was lifted from Stony Skunk's catalog, and has been remixed and translated into English. Digital Riddims controls all of Skull's recordings in English outside of Korea.

"I consider reggae music

fighting music," Skull says.
"The strong message of reggae
music has the power to change
people's minds and influence
how they live."

The singer is signed world-wide to Seoul-based YG Entertainment and managed by Morgan Carey, brother of Mariah, who has orchestrated his launch in the U.S. market.

Carey says he is focused on building Skull's credibility in a grass-roots manner, positioning him as an orthodox reggae singer. Interest is building in Korea. "Now I'm not getting anymore comments on how he ought to get a haircut," Carey says. Skull is published by YG Entertainment/EMI World Publishing.

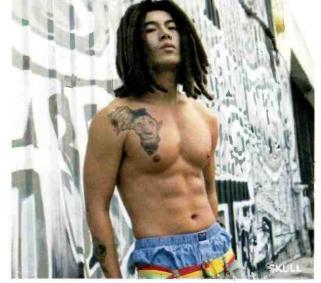
A three-song maxi-single,

featuring collaborations with **Mighty Mystic** and **Syren**, will be issued Aug. 21 in the United States. The artist does not yet have a booking agent.

—Mark Russell

HELLO, OPERATOR: Australia's Operator Please has not been kept on hold. The Gold Coast teen band's debut single, "Just a Song About Ping Pong" (EMI Music Australia), entered the Australian Recording Industry Assn. chart at No. 15 in early August after picking up nationwide support from Triple J radio. The song has also generated more than 1 million hits on YouTube.

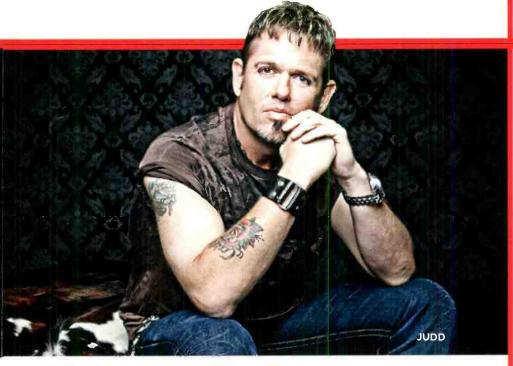
Sydney-based Scorpio Management co-director **Rebekah**



Campbell says the five-piece has a unique sound. Scorpio cultivated the band's alt-rock fan base Down Under through support stints with Arctic Monkeys and Kaiser Chiefs, along with festival dates. The strategy is to be repeated in the United Kingdom, where the act will play the Reading and Leeds festivals as part of a three-month tour in support of the Aug. 20 single release through London-based Brille Records. Brille has worldwide licensing

rights to the act, and is negotiating with labels in Europe, the United States and Japan. New York and Los Angeles showcases are lined up for late October, Campbell says.

Operator Please is self-published and booked in Australia through Harbour Agency and in the United Kingdom by Helter Skelter. The act's debut album, "Yes Yes Vindictive," is due in November in Australia and in other territories in February. —Christie Eliezer





Everything Is Beautiful

Judd's Ray Stevens Tribute Attracts Country Stars

Barry Poole has a lot to be thankful for these days: a fledgling and so-far-successful radio career, his first major cut as a songwriter, a new album and a move to a healthier lifestyle. If his name doesn't sound familiar, it's because he's better-known as comedian-turned-parodist-turned -video star-turned-radio DJ-turned-VH1 weight-loss celebrity-turned-songwriter Cledus T. Judd

Judd, who made his name in the country scene in the '90s for his video parodies of the day's top hits, has been relatively quiet of late, focusing on his burgeoning radio career and his weight loss. But he's back with his Aug. 28 release "Boogity, Boogity: A Tribute to the Comedic Genius of Ray Stevens" (Curb).

The star-studded collection-Keith Urban, Rascal Flatts, Vince Gill, Charlie Daniels and Phil Vassar are just a few of the acts that appear—was long overdue, according to Judd. "I'm dumbfounded and amazed that Ray Stevens is not yet in the Country Music Hall of Fame," he says. "I wanted to put the spotlight on the guy who is probably the most recognizable humorist of any genre of music, period.

The 12-song collection is a solid representation of Stevens' career. "I tried to pick

songs that everybody would know, but I also picked a couple of my favorites," Judd says. Rather than put his own spin on Stevens' classics, Judd says he tried to copy every note. "I listened to every inflection, and I tried to get as close to Ray as you could. We mimicked to the 't.'"

When it came to attracting the star power that appears on the record, Judd says, "I've worked 10 or 12 years to get a Rolodex as big as the one I've got now."

Even though he didn't think Urban knew who Stevens was, he called him anyway to play guitar on "Gitarzan." "He cussed me for five minutes," Judd recalls. "'Ray Stevens? Of course I know Ray Stevens.'"

Meanwhile, Stevens, who fully endorsed the project, sang with Judd on "The Streak."

A cavalcade of stars showed up to harmonize on "Everything Is Beautiful," including Rascal Flatts, Michael English, Wynonna, Darryl Worley, SheDaisy, Dobie Gray and Andy Griggs. But without a doubt, the best track on the record is a duet between Gill and Sonya Isaacs on "Misty." "That was just a gift from the good Lord," Judd says.

Judd hopes the record will bring Stevens' music to a new audience. "Funny is funny whether it's the '70s or the 2000s," he says. He also hopes that fans of the artists who appear on the record will check it out. "It's definitely a novelty record, but I think it's bigger than that," he says. "I hope it's intriguing to people."

Proceeds from the album will go to the Minnie Pearl Cancer Foundation and a charity that will send underprivileged children to Disney World. "I've been fortunate enough to make a little money and put some aside for my daughter's education," Judd says. "There comes a time when you've got to give a little back."

Judd, who has been doing morning radio on country WQYK Tampa, Fla., for two years, says he's glad he made the move. He even did his show while spending 100 days in Los Angeles taping VH1's "Celebrity Fit Club." (He lost 40-plus pounds.) "It was brutal," he says of getting up at 1 a.m. PT to prepare for his radio show, which airs 6 a.m.-10 a.m. ET.

Meanwhile, parodist Judd now has a legitimate song of his own. Rascal Flatts has recorded "The Way," which will be a bonus track for consumers who buy the band's forthcoming album at Target stores. Judd co-wrote the song with the trio. "When I got the call from [lead singer] Gary [LeVox] that it made the album, I 'bout wrecked my car," he recalls.



"Mr. Watson, come here, I want to see you."

It's that famous moment of discovery, spoken by telephone inventor Alexander Graham Bell to assistant Thomas A. Watson, that Chubby Checker most likens to his musical legacy.

"Before Bell, there was no telephone. Before Chubby Checker, there was no dancing apart to the beat," he says, referring to his 1960 No. 1 hit "The Twist."

"In two minutes and 42 seconds, when I sang on 'American Bandstand' and did the dance—which is like putting out a cigarette with both feet or wiping off your bottom with a towel to the beat—the world forever changed the way it danced," Checker says.

While still his signature song—and the only title to reach No. 1 in two different years (it did so again in 1962)—it is far from Checker's only chart achievement. In all, Ernest Evans—who refers to his musical persona in the third person—has sold 250 million albums worldwide and charted 35 times on The Billboard Hot 100, including top 10s "Pony Time," "Let's Twist Again" and "The Fly" in 1961 and "Slow Twistin," "Limbo Rock" and "Popeye" in 1962. In 1988, "The Twist" was reborn as a No. 16 hit with rappers the Fat Boys.

This month, Checker, 65, extended his chart span to more than 48 years with his entrée at AC radio: "Knock Down the Walls" on TEEC Records, which hit No. 30 Aug. 3 and continues to increase in spins. The cheery uptempo track—whose underlying message calls for reliance on a higher power—is playing on 12 AC stations and one each at top 40 and triple-A.

While on the road in Houston, Checker checks in with Billboard:

So how does it feel to be back-again?

It's a miracle. All of my success is from the 20th century. Most artists who got their play from another era live on because people love their past successes. But this song is a 21st-century contribution to the music industry, and I tell you, it's a blessing from God.

How did "Knock Down the Walls" come about?

In 2001, I released "Chubby Checker's Sixty Minute Workout," an aerobics album that no one paid attention to, and "Knock Down the Walls" was on it. My producer, Gary Lefkowith, thought there was more to it and he had me come in to the studio and rerecord it acoustically to a guitar. I'm too stupid to write a song like that, but I was inspired.

Gary [with Mike Rogers] produced urban, urban AC, rock and top 40 mixes so that everybody might give this song a chance. I am the best of white, black, brown and everything you can put in one package. I address the entire human family.

Meanwhile, after 40 years, you continue to tour.

The best way to describe what Chubby Checker does onstage: You've heard of the '66 Mustang

Cobra? That's us, running as fast as the Porsche 928. We go onstage and kick some nasty butt. My people are all ages: grandmothers and their kids and their kids. Everybody knows Chubby.

You've also branded your name with a line of food products, including a candy bar, flavored popcorn, hot dogs, steaks, even bottled water.

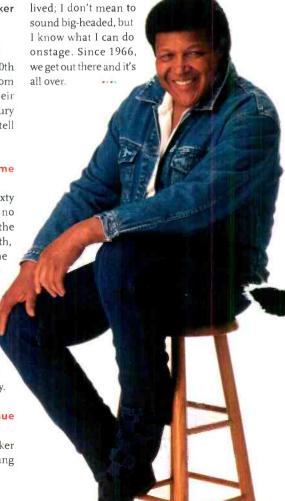
When I'm not on the road, I'm at home in the business world with thelasttwist.com. We've got the world's only Checkerboard chocolate bar that blends milk, white and dark chocolate. So I've kept busy selling beef jerky and hot dogs—but music continues to be the tender part of my soul.

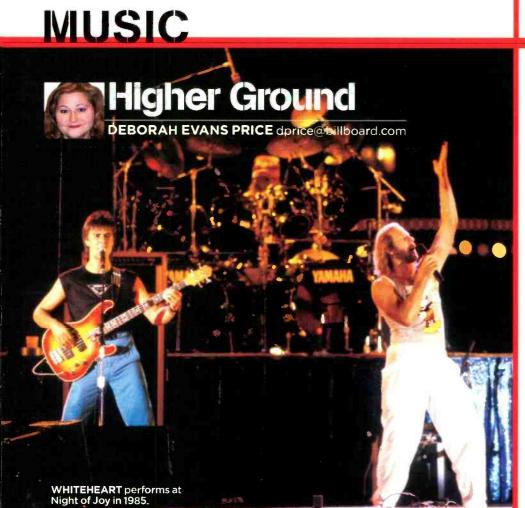
You've noted that it's bothersome to be so well-known for "The Twist" when you had numerous other hits. Have you made peace with your namesake song?

Walt Disney is stuck with Mickey Mouse. The two are just never going to get away from each other, even though there's Snow White, the Seven Dwarfs, Donald Duck and Goofy. The only thing I was ever concerned about is that "The Twist" is just one character I have.

So what ambitions remain for Chubby Checker?

I'd love to play with Justin [Timberlake] or Beyoncé, because every time these kids throw their arms up in the air or move their feet, they're doing my dances. I have a connection with these young people. I'm one of the best performers that ever





Oh Oh It's Magic Christian-Themed Disney Festival Celebrates Its 25th

Steven Curtis Chapman, Third Day, Smokie Norful, Chris Tomlin, Newsboys, Salvador, Brian Littrell and BarlowGirl are among the acts slated for Disney's Night of Joy, to be held Sept. 7-8 in Orlando, Fla. This is always one of the Christian music community's favorite events, and this year Night of Joy marks its 25th anniversary. In recent years, Suzuki, Chevrolet, Chick-Fil-A and other companies have embraced Christian music, but Disney was one of the first corporate sponsors to delve into the faith-based music arena.

Walt Disney World publicist **Dave Herbst** worked the very first Night of Joy, and remembers wondering who would come. He recalls posing the question to **Leon Patillo**, the event's first headliner.

"I remember his response like it was this morning," Herbst says. "'For one glorious evening,' Leon told me, 'The walls of denominationalism will come tumbling down.' I was driving toward the Magic Kingdom amidst church buses and vans emblazoned with every denomination of Christianity I'd ever heard of. And, to be honest, some that I hadn't heard of. They came and they made Night of Joy an instant success. We had a sellout that left **Rudy Reece**, the marketing person who'd gotten the idea to do a contemporary gospel event, and me high-fiving on Main Street U.S.A. For us, it was a night of exceedingly great joy."

Not only did Disney partner with the Christian music community to create a new festival, Mickey's bosses made a radical move in that they booked Christian rock acts, which at the time weren't being accepted; among the pioneering bands to play the event were **Petra** and **Whiteheart**.

"It was actually pretty rad, particularly the rock part of the musical equation," Herbst says. "After all, this was taking place in the early

1980s, when many Christians regarded rock'n'roll as unacceptable. Yet here we were, serving up not just Christian rock, but Petra
—perhaps as provocative an act as there was.

Bob Hartman, who founded the band, has told
me that the thaw for his group didn't occur until
1987 when they did the album 'This Means
War.' That was four years after they first played
Night of Joy."

Night of Joy was also conceived as a way to draw locals to Disney and continues to attract Floridians as well as visitors from all over the world. "The diversity of musical styles presented, combined with the fun of our theme park attractions, was a winning recipe that we decided to make a keeper," Herbst says. "Our talent-booking people have annually put together a lineup that is high quality, popular with our audience and reflective of a broad range of musical styles."

Disney has partnered with EMI Christian Music Group to create a special commemorative 25th-anniversary CD that attendees will receive at the event. "It will feature some of this year's artists," Herbst says, "and liner copy about the history of Night of Joy inside a silvery and blue package celebrating our 25 years."

POUND TWO: Essential Records and **Third Day** recently partnered with Atlanta's WFSH (the Fish) to host a screening of "Inside Third Day: The First 10 Years." The event heralded the launch of Third Day's "Chronology, Volume Two (2001-1006)." The 18-track audio disc features some of the Georgia rockers' biggest hits as well as previously unreleased live tracks from the Wherever You Are tour. The second disc is a DVD that will include "Inside Third Day: The First 10 Years." Third Day's "Chronology, Volume One," released in March, has sold 89,000 units, according to Nielsen SoundScan.



Through The Storm

Lil' Mo Regroups With New Album On Own Label

It's fair to say Lil' Mo's career has weathered its share of ups and downs.

Among the ups: guest stints on hit R&B/pop singles by Missy Elliott ("Hot Boyz"), Ja Rule ("Put It on Me") and Fabolous ("Can't Let You Go"); two gold albums (2001's "Based on a True Story" and 2003's "Meet the Girl Next Door"); and two R&B hits in her own right ("Superwoman Part II" and "4 Ever," both featuring Fabolous). The downs: suffering a head wound from being attacked with a champagne bottle after a San Francisco performance; her Elektra contract expiring as the label was being absorbed by Atlantic Records; and signing with Universal's Cash Money camp, whose New Orleans office/studio were later destroyed by Hurricane Katrina.

But you can't keep a strong woman down. Lil' Mo is back with Koch-distributed Honey-Child, her indie label in partnership with colleague Russell Webster. The label's first release is Lil' Mo's third album, "Pain and Paper" (Aug. 28).

"I'm not a give-upper; I'm a go-getter," says a frank, rapid-talking Lil' Mo from her Baltimore base. "I didn't view my parting from Cash Money as a downfall. Despite feeling sometimes in my career like the 'write-off' artist, it's still been, 'Let's get these wheels moving. Just because the car stops doesn't mean I can't get to the promised land.' "

On "Pain and Paper," Lil' Mo (born Cynthia Loving) paints an inspirational collage of R&B, hip-hop and gospel inspired by her spiritual background (both parents are preachers) and personal life/love lessons. While the pain portion of the equation is clear, Lil' Mo says the paper half shouldn't be equated with money. It's about riches found on the other side of pain like good friends, family (she's the mother of two)—and fans. "People still tell me that 'Superwoman' helps them through tough times," the self-appointed "godmother of hip-hop and R&B" says.

Collaborators and guests include songwriter/producers Bryan-Michael Cox and Amadeus, Jim Jones (on the first single, the midtempo love groove "Sumtimes I"), Fabolous, Da Brat, Trina and HoneyChild artist Donny Green. Another plus: the 4-foot-11-inch singer's voice still resonates like someone twice her size



Crowd Favorites

Fall Schedule Loaded With Top Acts Revisiting Famous Repertory

Popular classical works performed by popular artists: That's the rather risk-averse line that some of classical music's biggest labels are largely toeing this fall as they prepare their core classical release schedules.

Piano projects figure heavily into EMI Classics' upcoming core classical schedule. **Evgeny**

Kissin, who recently changed recording homes from RCA Red Seal/Sony BMG Masterworks to EMI Classics, presents his debut on his new label in a pairing of the Schumann Piano Concerto and the Mozart Piano Concerto No. 24, joined by conductor Colin Davis and the London Symphony Orchestra (Aug. 28). On the



"I get to really be me this time," says Lil' Mo, who wrote nearly all the songs on the 17-track album. "It takes me back to what I was thinking when I did my first album. I just wanted people to know I could sing."

Working with a team that includes former J Records urban promotion chief Ken Wilson, Lil' Mo is busy stacking her promotional dominoes ("Don't get caught up in sales; word-ofmouth is the best promo-

tion"). She's setting up a radio promo tour, participating in BET's Wrap It Up trek and hopes to tour next year with current "The Color Purple" star Fantasia.

"This album is a growing process. No one took Usher serious until his third album. Maybe that will happen with me."

IN BRIEF: Epidemic Records, established by production duo Cool & Dre (the Game, Fat Joe, 50 Cent), has secured distribution through Skeleton Key Entertainment/ EMI's Imperial Records. First release: Miami rapper Joe Hound's "Misery Loves Company" (Oct. 23), featuring the single "She Likes It."

LRoc, a co-writer of Nelly's "Grillz"—a song honored at ASCAP's Pop Music and Rhythm & Soul Awards ceremonies—is in the studio with Bow Wow and Omarion, Paul Wall and So So Def/Def Jam artist Jarvis.

same day, EMI releases a Leif Ove Andsnes disc that commemorates the Sept. 4 centenary of composer Edvard Grieg's death. The album pairs a new Andsnes recording of the Ballad in G minor, Op. 24, with Andsnes' previously issued reading of the Piano Concerto in A minor and some of the composer's Lyric Pieces.

EMI Classics' distinct trend continues Oct. 2 when the label issues the latest recital by 26year-old American pianist Jonathan Biss in an all-Beethoven program that includes the Sonatas No. 8, Op. 13 "Pathetique"; No. 15, Op. 18 "Pastorale"; No. 27, Op. 90; and No. 30, Op. 109. Also on that date, Gabriela Montero's new album appears in stores. While its title is still to be determined, the disc contains a collection of favorites by Handel, Albinoni and Purcell, among other composers, filtered through Montero's improvisations, as well as improvisations based on Vivaldi's ever-popular "The Four Seasons." Speaking of that Vivaldi chestnut—and again on the same date—EMI Classics releases violinist Sarah Chang's reading of the work. performed with the Orpheus Chamber Orchestra, which is making its EMI debut.

On Sept. 4, Sony Classical artist and longtime chart favorite **Joshua Bell** (the violinist who garnered quite a bit of mainstream media attention earlier this year by busking during rush hour in a Washington, D.C., metro station) unveils **John Corigliano's** "Red Violin" concerto. He recorded it with **the Baltimore Symphony Orchestra** and conductor **Marin** Alsop, as well as Corigliano's Violin Sonata (performed with pianist Jeremy Denk).

The concerto is an outgrowth of Corigliano's popular and Academy Award-winning score to the 1998 film "The Red Violin"; Bell, who recorded the violin tracks for the movie, has widely toured a suite version of the movie's music in the years since.

One of the world's hottest young conductors and the newly named music director of **the Los Angeles Philharmonic**, 26-year-old Venezuelan **Gustavo Dudamel** releases his second orchestral disc Oct. 9 on Deutsche Grammophon: This time, it's **Mahler**'s Symphony No. 5 with Dudamel's **Simon Bolivar Youth Orchestra**.

A new signing to Deutsche Grammophon, the rich-voiced young Canadian soprano Measha Brueggergosman performs in a new recording of Beethoven's Ninth Symphony along with bass Rene Pape, conductor Franz Weiser-Most and the Cleveland Orchestra (DG, Sept. 25). Another Beethoven album on DG arriving this autumn is the latest recording by pianist Helene Grimaud, performing the "Emperor" Concerto with the Staatskapelle Dresden conducted by Vladimir Jurpwski (Oct. 9).

Finally, Decca releases **Tchaikovsky's** music for the ballet "Swan Lake" performed by **the Kirov Orchestra** led by **Valery Gergiev** this fall. The full recording arrives Oct. 9, while a single-disc highlights album streets Nov. 13

LATIN BY AYALA BEN-YEHUDA

Snap, Crackle And 'Pop'

Mexican Trio Getting Simultaneous Push At Home And In U.S.

ith a wink to those who remember the Cure, Blondie and New Order, and a smile to people who love an accessible candysweet tune, Mexican electro-pop trio Belanova is releasing its third album, "Fantasia Pop," prepared on all fronts.

Building on the success of its 2005 effort, "Dulce Beat"—which has sold more than 200,000 copies in Mexico, according to trade group Amprofon, and 60,000 in the United States, according to Nielsen SoundScan—Universal is releasing "Fantasia Pop" in the States and Latin America the week of Sept. 10.

Instead of the almost yearlong lag between the last album's Mexico and U.S. releases, the label is "attacking both territories at the same time," Universal Latino label manager Rafael Eboli says, with single "Baila Mi Corazon" released everywhere the last week in July.

"This is a band that's on a different level now," Eboli says. "They are very [concentrated] on their international career, and the U.S. is a big part of it."

That also means a unified West Coast/East Coast strategy, so that stations in the East that are less influenced by Mexican radio playlists aren't playing catch-up.

"When a single hit the West Coast, we'd be working a different single in the East," Eboli recalls of Belanova's last album. "On the East Coast we had to introduce a brand-new band, while the West was moving fast with the singles."

Five singles later, "Everybody knows who Belanova is and is aware of their success, and we don't foresee that problem," he says.

Just to be sure, the band will promote in New York, Miami and Puerto Rico, as well as appear on Univision and video channel shows from the get-go. Belanova is already booked for five radio festivals in the West, with another two in the works on the East Coast.

As on its last album, "Fantasia Pop" giftwraps singer Denisse Guerrero's childlike vocals and lyrics with energetic synth and bass from programmer/keyboardist Edgar Huerta and bassist Ricardo Arreola. Producer Cachorro Lopez is also back, fusing the catchy pop hooks with memorable textures, this time with splashes of new wave and electro-punk, and even a piano ballad with accompaniment from Argentine rock legend Fito Paez.

"It's another shade of Belanova, and maybe now we feel like using more guitar and more organic sounds," Huerta says. "It's part of the maturity you get as a group."

The Guadalajara act draws inspiration from retro electronica to the Killers and Fischerspooner, and applies a more naïve, poppy touch. "You can say very profound things in simple language that is within everyone's reach," Guerrero says.

The group had a song, "Eres Tu," on the Latin-American version of last year's "High School Musical" soundtrack. But MTV Tr3s senior VP of talent Jesus Lara says the group's fans span a wide age range.

"They have a brilliant, tongue-in-cheek, disco-pop feel to them," Lara says, combined with "straightforward, feel-good lyrics [that] tend to connect rather easily."

Belanova's broad appeal has made its music ripe for licensing. Singles from its two prior albums were used in campaigns for Mitsubishi and Pizza Hut (which featured the band in a commercial scarfing down Cheesy Pops pizza).

This time around, Sony Ericsson is launching its new W580 cell phone in Mexico pre-loaded with three songs from "Fantasia Pop" and commercials featuring the group's music, band manager Alex Enriquez says. The mobile phone company has also signed on as a tour sponsor, according to Enriquez.

In addition, Guerrero will be a spokeswoman for Procter & Gamble's Wellaton hair color line, with commercials featuring single "Baila Mi Corazon" timed for the album's release. And as the label seeks to extend those branding opportunities stateside, the group is gearing up for a tour expected to get under way in February, beginning with the United States and Mexico.



The McGraw **Factor**

Two Acts On StyleSonic Make Country Chart Debuts

way to Hazard, made up of David Tolliver Chad War ix, and Lori McKenna have three ommon. They're signed to Tim Mcnd Byron Gallimore's StyleSonic Recalbums were produced by McGraw Gallimore, and they toured with McGraw and Faith Hill. Oh, and both acts debut this week in the top 20 of Billboard's Top Country Albums chart.

By selling 8,000 copies, Halfway to Hazard's self-titled StyleSonic/Mercury debut came in at No. 14, while McKenna's "Unglamorous" (StyleSonic/Warner Bros.) sold 6,300 units, which placed her at No. 19, as well as at No. 1 on Top Heatseekers.

In both cases, radio was not as much of a factor in exposing their music as it is with most country artists

Universal Music Group Nashville executive VP of sales, marketing and new media Ben Kline says the impact of the opening slot on McGraw and Hill's tour forced the label to rethink traditional wisdom (read: significant radio airplay) and release the album earlier than it normally would.

While the Kentucky-born duo's debut single, "Daisy," peaked at No. 39 on Hot Coun-

try Songs in July, weeks before the album hit stores, Halfway to Hazard opened 10 shows on the main stage where it was exposed to roughly 123,000 rabid Hill and McGraw fans. The act also played an outdoor stage as fans streamed into the venue on 30-plus Soul2Soul dates.

The tour was an "unbelievable opportunity,

Kline says. "It's not often that a brand-new artist gets to be seen by the core country consumer. We didn't want to wait for a song to climb the charts to put the album out there."

The label was also aggressive on the Internet, specifically on social networking sites. "We really tried to create that one-to-one relationship with fans early on," Kline says.

McKenna, meanwhile, opened 18 shows, playing for slightly less than 260,000 fans, according to Billboard Boxscore. Her music will eventually be worked to triple-A, country and other adult radio formats, but she's not getting significant airplay right now.

Warner Bros. Nashville senior VP of sales and marketing Peter Strickland says his label's

HALFWAY TO HAZARD approach for McKenna was "press-driven." In addition to features in national and local print

outlets, McKenna appeared on ABC's "Good Morning America" and the network's "Nightline" did a feature on her. The label also made a focused push, including print ads, in-stores and radio interviews, in McKenna's home territory of Boston and the Northeast.

While Kline says the label is happy with the debut, he notes, "It's a marathon, not a sprint."

Strickland has a similar outlook. He says selling 6,300 units in one week is a big deal for an artist whose four independent albums have sold a combined 54,000 copies, according to Nielsen SoundScan. "But," he adds, "we've got a long way to go."

'BED' DAZZLES, **HOLIDAY CELEBRATES**

Packing some of the sexiest ooh's since Marvin Gaye-a major influence and fellow Washington, D.C., native-J. Holiday is simultaneously bouncing up the Hot R&B/Hip-Hop Songs chart (from No. 10 to No. 6 this week) and The Billboard Hot 100 (42-24) with the sultry "Bed." Co-written by the Dream (whose credits include Rihanna's smash "Umbrella"), the song also claims the best audience gain of any single all year (up 12 million). Adding to the Holiday buzz: a No. 1 debut on Hot R&B/Hip-Hop Single Sales and Greatest Gainer/Airplay nod on the Hot 100.

That's pretty heady stuff for this R&B singer/ songwriter, whose first Music Line/Capitol album, "Back of My 'Lac," arrives Oct. 2. Growing up in a musical family, Holiday also credits Donny

Hathaway and R&B group Jodeci as inspirations for his career, which took root after a ninthgrade talent show. With a second Dream-penned single ("Suffocate") coming soon, Holiday is currently sharing his bedside manner as the opening act on Keyshia Cole's national tour.



"I used to listen to music at home and say, 'I can do this," an enthusiastic Holiday says during the tour's stopover in Norfolk, Va. "And now I'm out here getting that chance." —Gail Mitchell

CAUSING A COMMOTION

If Live Nation is able to pull off a multifaceted deal with Madonna, one that would include a label component as well as Madonna's lucrative touring and



merchandising business, it would be the most ambitious undertaking yet under Live Nation CEO Michael Rapino's watch (billboard.biz, Aug. 20).

Speculation is rampant that Madonna is considering leaving Warner Bros. once her contact obligations are complete. Arthur Fogel, president of TNA International and chairman of Live Nation's global touring division, produced Madonna's last three world

tours and is likely at the forefront of any negotiations between Madonna and Live Nation.

One source estimates the value of the Live Nation offer to be \$180 million for a 10-year deal, with the touring giant potentially licensing the recording rights for roughly \$30 million.

It is believed that Madonna has two more albums due on her contract with Warners. An album of new material is expected in late 2007, to be followed by a greatest hits project.

Sources say Warners has made a counteroffer to Madonna that also includes a touring component that could be helmed by rival promoter AEG Live. -Ray Waddell



STUDIO STRATEGY

Daniel Lanois Documents His Techniques With A Self-Financed Film

Daniel Lanois has helped the biggest of the big translate their music to the masses (Bob Dylan, U2, Willie Nelson), but now he's turning the spotlight on himself. After years of being asked by friends, fans and media outlets to reveal his studio methods, the Canadian producer/artist did exactly that with the self-financed film "Here Is What Is."

The movie, which Lanois co-directed with Adam Samuels and Adam Vollick, premieres Sept. 9 at the Toronto International

"At first, I thought we could at least make an educational film that would be useful to somebody interested in this line of work just to see how the interactions happen between people in the studio," Lanois says, noting the film is not structured like a standard documentary. "But Vollick captured some actual performances on camera, and it's even interesting to me as he walks around and shows the cables, the wires and the equipment "

"Here Is What Is" also features reflections from fellow U2 collaborator Brian Eno and a glimpse at studio sessions for Lanois' next

album, which will feature the Band's Garth Hudson on four songs. The goal, Lanois says, is for the film to be picked up by a distributor and hit theaters early next year, in tandem with live performances in select cities and the release of the aforementioned album.

Lanois is a "free agent," having most recently recorded for Anti-. But he's open to working with that label again for the new project. "I may ask [Anti-head] Andy [Kaulkin] if he's interested in putting out one more record," he says. "But I'll finish the record first. Whoever is excited about being onboard, it will be an interesting journey.'

In the midst of finishing "Here Is What Is," Lanois has been writing songs for the next U2 album with Eno and the band in France and Morocco, a process documented in the film. Although the two producers have worked separately with U2 for years, this is the first time both men are collaborating with the band simultaneously

"It feels like the 'Achtung Baby' period, when everybody was really hungry to do something fresh," Lanois says of the material so far. "They have everything, and they've done everything. But the thing they should never assume they still own is the ability to be original and invent something that's never been heard before.

"I'm not coming in with new flavors of the month or waving a magic wand," he continues. "I don't have an abbreviated name. But my eyes are burning a hole through their hearts, and I'm inviting them to come to where I come from."

THEBILLBOARD REVIEWS

ALBUMS

THE NEW **PORNOGRAPHERS**

Producers: Phil Palazzolo, John Collins, A.C. Newman Matador

Release Date: Aug. 21

"Challengers" won't surprise anyone familiar with the New Pornographers' prior work, but it still manages to be refreshing and exultant. Despite its nearly formulaic adherence to the group's established brand of jangly harmonic rock, the record is enthralling in its own right, as lead songwriters A.C. Newman and Dan Beiar continue to explore new avenues within their chosen musical neighborhood. The staccato organ bleats and singalong chorus of "All the Things That Go to Make Heaven and Earth" sound vaguely familiar, but the pulsing tremelo guitar of "Failsafe" and the varied textures of mini-epic "Unguided" tread new territory. Everything is imbued with Newman's savant-like aptitude for complex melodic pop-think the brains of Brian Wilson and Burt Bacharach with the energy of the Go-Go's—and that's a good thing.-TC

BEN HARPER & THE INNOCENT **CRIMINALS**

Lifeline

Producer: Ben Harper Virgin

Release Date: Aug. 28

Only 18 months after his ambitious solo doubledisc. "Both Sides of the Gun," Ben Harper returns with his eighth studio album and his best in years. Recorded with the Innocent Criminals at the end of a long world tour, "Lifeline" is a gorgeously underproduced, laid-back, acousticbased soul/rock album whose minimalist vintage feel recalls Van Morrison and Bill Withers. Groove-heavy cuts like the mellow "In the Colors" and "Needed You Tonight" add a breezy R&B vibe, while gospel backing vocals sweeten uptempo standouts like "Say You Will" and "Put It on Me." Saving the best for last, the closing title track offers a soulfully pulsing man-with-guitar confession slow-burning with melancholy

strength. More satisfying than its predecessor, "Lifeline" is a classic-sounding album that reminds us of the power and beauty of simplicity.-SP

SWIZZ BEATZ

One Man Band Man Producers: various Full Surface/ Universal Motown

Release Date: Aug. 21

The hip-hop producer's album has become a dubious proposition, undermined by cred-diminishing, guestsaturated vanity projects. The well-credentialed Swizz Beatz doesn't entirely redeem the format on his first solo foray. but he does better than most on a deftly executed and efficient set-12 tracks in slightly more than 38 minutes. It works because Swizz approaches the album as an artist as much as a producer: he produced just five. of the tracks, letting up-andcomers like Snags and Neo Da Matrix handle the rest. Eric Mc-Cane fares the best of the young bunch, pushing the buoyant, Kanye West-styled "Top Down" with an old-school sample from Major Lance's 'Girl, Come On Home." The self-proclaimed One Man Band hasn't reinvented anything here, but he hasn't done any damage, either—especially not to his hit-making rep.—GG

LYLE LOVETT & HIS

LARGE BAND

Billy Williams

It's Not Big It's Large

Producers: Lvle Lovett.

M.I.A.

Kala

Producers: various

Interscope

Release Date: Aug. 21

Even more so than her arresting

2005 indie debut, "Arular," M.I.A. comes off as a globetrotting activist on sophomore effort "Kala," draping myriad Third World sounds over club-happy beats. She's a revolutionary leading a class war on "Paper Planes" and pounding the door of a Hummer on "Bamboo Banga," all while disquising a political message with richly textured electronic sounds. She guotes the Pixies, samples the Clash and turns a Bollywood show tune ("Jimmy") into a string-driven scorcher. Elsewhere, she squeezes a groove out of the crisscrossing rhythms of "20 Dollars" and lets the murky. African bassline of "Mango Pickle Down River" envelop her. Amazingly, she still does this all with charmingly home-made-sounding production values. Perhaps that's why superstar producer Timbaland sounds out of place on "Come Around," his sex-obsessed verses momentarily killing M.I.A.'s multicultural buzz.-TM

PAUL ANKA

Classic Songs, My Way Producers: Paul Anka, Alex Christensen

Decca

Release Date: Aug. 28

On the surface, it's a punch line: 66-year-old crooner attempts a Tony Bennett return to cool by covering Van Halen and the Killers in big band style. But maybe because of his hit songwriter's ear or his five young daughters, Paul Anka's interpretations (here and on 2005's

ping Count Basie-style showopener? Or that Duran Duran's "Ordinary World" could conjure an Edward Hopper lonely diner tableau as effectively as Sinatra's "One for My Baby"? Hearing Anka sing "Mr. Brightside" is like catching your dad watching "Flavor of Love." But piloted by thoughtful arrangements and Anka's still-youthful, fully intact voice, "Classic Songs" bridges the generation gap like blue jeans and iPods.-KM

"Rock Swings") aren't campy-

they're insightful. Who knew that

Cyndi Lauper's "True Colors" had

the lyrical cadence and melodic

non to work as a finger-snap-

EMILY KING

East Side Story

Producers: various Lifeprint Productions/J

Release Date: Aug. 28

One of this year's more auspicious debuts is by 22-year-old Emily King. The New Yorker delivers a soulful collection of songs that resonates as much from her lyrical skill as an observant storyteller as from her tasty mélange of R&B, hip-hop, folk, jazz, rock and pop. Writing since the age of 16 and influenced by her jazz duo parents. King possesses a penchant for outlining complex situations using simple yet earpleasing melodies and relatable imagery. The biographical "Colorblind" draws on the some-

times painful experiences she encountered as the daughter of an interracial couple, while heartless capitalism is the focus of the soul- and folk-infused "Business Man." King's emotive vocals and second-nature musicianship shine on "Walk in My Shoes" (a bonus track version features Lupe Fiasco) and a passionate turn on Bill Withers' "Ain't No Sunshine."-GM

LEDISI

Lost and Found

Producers: various Verve Forecast

Release Date: Aug. 28

During the last decade. Ledisi has consistently wowed audiences in tiny clubs and concert halls, which raises two questions: First, why did a major take so long to sign her: second, would her in-person effervescence translate to disc? On her Verve Forecast debut and third CD overall. Ledisi dispels any doubts with 15 R&B originals that showcase her prowess as a powerhouse vocalist as well as her songwriting maturity. The CD opens and closes with Ledisi live on the funky "Been Here," between which she gets soulfully cool. upbeat grooving and ecstatically unrestrained. Highlights include the spanking-beat "Today," the smoothly lyrical "Get to Know You," the scatcharged "Upside Down" and the album's balladic gem, "Lost and Found (Find Me)."-DO

GLASSICAL

THE SECTION QUARTET

Fuzzbox

Producers: Linda Perry.

Jon Brion Decca

Release Date: Aug. 21

The Section Quartet is hardly the first instrumental, or even string, ensemble to specialize in versions of rock songs. But the Los Angeles troupe could make an argument for being the best. There's no question the selections are compellingfrom Led Zeppelin to the Strokes and Failure—and the arrangements are certainly accomplished if not necessarily ambitious. Plucked strings re-create the rhythmic attack of the Strokes' "Juicebox," and the quartet's renditions of Radiohead's "Paranoid Android" and Soundgarden's "Black Hole Sun" make them sound like they were always intended as chamber pieces. For all those virtues, however, the prevailing reaction is why? It's hard to imagine choosing any of these 11 treatments over the originals, and the familiarity makes it too distracting to be useful background music. With playing of this caliber, the quartet should be focusing on more original avenues

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CASTING CROWNS

The Altar and the Door Producer: Mark Miller

Beach Street/Reunion

Release Date: Aug. 28 On Casting Crowns' third studio

album, the Georgia-based band demonstrates the musicality and insightful songwriting that have made it an instant Christian music sensation. Frontman Mark Hall has a gift for penning songs that avoid clichés and obvious platitudes, instead thoughtfully examining the complexities of living a Christian life. He does so again on such compelling songs as "Slow Fade," a ballad about how small missteps and moments of compromise become a slippery slope that can lead to a downward spiritual spiral, "What This World Needs" is a hard-rocking look at society's ills, while "Prayer for a Friend" serves as a perfect showcase for the warmth and integrity in Hall's voice. First single "East to West"

is already a major hit at Christian radio, and there are

plenty of songs here that should maintain Casting

Crowns' momentum in the format.-DEP



Lost Highway Release Date: Aug. 28 The secret of Lyle Lovett is that it's hard to tell what the secret is, in much the same way that the title of this record is funny, although it's hard to put a finger on why. But it's probably enough to say that Lovett is among the planet's most rewardingly consistent songwriters, and anyone enamored of his idiosyncratic history will find nothing wrong with "Large." Fans of his gospel leanings will be extra pleased: The record opens with the insistent rave-up "I Will Rise Up" and closes with "Ain't No More Cane." both of which take full advantage of Lovett's churchy aspirations, though faith is redemptive in the former, necessary in the latter. Satisfyingly intact is Lovett's perfectly crisp voice, his band's good-natured, big-booted Texas choogle (best let fly, ironically, in "Up in Indiana") and his ability to break hearts with about the mathematical minimum of words and images.-JV

THEBILLBOARD REVIEWS

SINGLES

from >>p55

OLIVER MTUKUDZI

Tsimba Itsoka

Producer: Oliver Mtukudzi

Heads Up

Release Date: Aug. 28

Oliver "Tuku" Mtukudzi has been a force in world music since first gaining attention in his native Zimbabwe in the late '70s, and the body of work he's compiled since is a living tribute to his excellence. "Tsimba Itsoka" is beautiful music, alive with subtlety, eminently listenable and teeming with pointed social commentary. The metaphor that underpins this album is footprints. Tuku asks what sort of footprints do his listeners leave in their world, a question whose relevance reaches far beyond Zimbabwe. The message rides sublime musical arrangements. Note the saxophone embellishments on "Kuipedza" and "Vachakunonokera," jazzy insinuations adding vet another color to his

KISS

Kissology: The Ultimate Kiss Collection, Vol. 2

polyphonic vocabulary.-PVV

1978-1991

Producers: Alex Coletti.

Roger Coletti VH1 Classic Records

Release Date: Aug. 14

If its predecessor captured Kiss at its pinnacle. "Kissology...Vol.2" documents the awkward growing pains the band experienced during its middle years, when Gene Simmons and Paul Stanley recruited replacements for Ace Frehley and Peter Criss, and eventually ditched their trademark costumes and makeup. And that makes for good drama, which the band smartly doesn't shy away from addressing. The rift between bandmates is painfully apparent during a telling 1979 interview with the late Tom Snyder. And the inclusion of clips like the 1983 MTV "Unmasking" makes this set surprisingly strong and essential. While the live footage is inconsistent (particularly egregious is a 1989 show from the Crazy Nights tour), it really doesn't even matter. Makeup or no makeup, Vinnie Vincent or no Vinnie Vincent this is like crack for Kiss fans. The fix is sweet. Bring on Vol. 3.-WO

VARIOUS ARTISTS

Vee-Jay: The Definitive Collection

Producers: Michael Ribas.

Derek Dressler

Shout Factory Release Date: Aug. 14

Chicago's Vee-Jay never had the cachet of Chess. the cultural influence of Motown or the longevity of Atlantic, but from its start in 1953 to its financially ruinous finish in 1966 it was one of America's most artistically varied black-owned labels. This four-CD set tells the musical story. In the '50s, Vee-Jay was a powerhouse of blues R&B, doo-wop and gospel. It released immortal doo-wop tracks like the El Dorados' "At My Front Door" and the Spaniels' "Goodnite Sweetheart Goodnite." By the early '60s, Vee-Jay was knocking out pop hits by black (Betty Everett's "Shoop Shoop Song") and white acts (the Four Seasons' "Sherry"). Vee-Jay's owners lacked financial savvv and lost not only the Four Seasons but the Beatles (whose tracks the label released, such as "Please Please Me," are missing here) But musically, especially when it came to roots music, the label rarely faltered.-WR

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Gary Graff, Taylor Grimes, Todd Martens, Kerri Mason, Gail Mitchell, Wes Orshoski, Dan Ouellette. Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip Van Vleck Susan Visakowitz, Jeff Vrabel

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

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, NY 10003) or to the bureaus.

GRAHAM COLTON

Best Days (3:33)

Producer: John Fields

Writers: G. Colton, D. Bassett Publishers: Graham Colton/

Windswept Universal

Graham Colton's upcoming "Here Right Now" finds the artist dropping the Graham Colton Band moniker he assumed on 2004's "Drive." The first single reflects this change by sounding more personal than most of what Colton has done before, as he describes the difficulty of constant touring. Colton pairs with John Fields, and the result is a catchy pop sound that the producer is known for, having produced Switchfoot and Backstreet Boys. The song gleams with acoustic quitars and a heavenly string section borrowed from Howie Day's "Collide." Don't be surprised to hear "Best Days" defining a dramatic moment on "Grev's Anatomy." Definitely easy on the ears.-TG

ROCK

NINE INCH NAILS

Capital G (3:50)

Producers: Trent Reznor

Atticus Ross Writer: T. Reznor Publishers: Leaving

Hope/TVT, ASCAP Interscope

A rock star griping about the president is old hat. A rock star singing from his nemesis' perspective is another story. Trent Reznor first prophesizes, "I pushed a button and elected him to office/He pushed a button and it dropped a bomb"—his summation of how Dubya got his mitts on this country. NIN's mastermind then assumes a huffy affectation suggesting the commander in chief's attitude about how delicious power can be: "Don't give a shit about the temperature in Guatemala/Don't really see what all the fuss is about." Dark synths and programmed drums slink and clank like (war?) machines, as chants at the bridge could accompany a goose-stepping brigade. Perhaps "Capital G" wouldn't feel so dreary if it didn't seem so real.-CLT

A FINE FRENZY

Almost Lover (4:28) Producers: L. Burton.

H. Cragin

Writer: A. Sudol

Publisher: Ampstar

Alison Sudol (the singer/ songwriter known as A Fine Frenzy) makes a lasting first impression with the lead single from debut "One Cell in the Sea." Although she tackles a well-worn subject—a love that almost was-she does so with poetic turns of phrase and a lovely, unassuming vocal, "Goodbye my almost lover, should have known vou'd bring me heartache/Almost lovers always do," she sings, hitting the mark with soulful instead of sentimental. With an authentic heart-tugger. Sudol deserves a spot among quality adult-format crooners KT Tunstall and Colbie Caillat .- SV

LUCAS PRATA

All the Girls (2:43)

Producer: Valentin Writers: V Vero I Prata

Publisher: Multiplay

Ultra

Queens, N.Y., native Lucas Prata, whose uptempo carousals have forged a signature at dance radio,

KENNY "BABYFACE" FDMONDS

Fire and Rain (4:01)

Producer: Kenny "Babyface"

Edmonds

Writer: J. Taylor Publisher: not listed

The new album from master singer/songwriter Babyface, "Playlist," delivers a collection of covers from equally illustrious hit composers: Eric Clapton, Dan Fogelberg, Jim Croce, Bread and, on the first single, James Taylor. The unexpected irony of Mr. Edmonds' reading of the classic "Fire and Rain" is just how much he and JT sound alike-without any affectation from Face. Musically, it stays true to the original, led by taut

prowess as a musician and rep as one of the most polished producers of our time. A plush homage to the '70s, further proving Babyface's timeless talent.-CT

acoustic guitars, further demonstrating the artist's

previews sophomore CD with a summer splash celebrating one of the season's classic showcases; beautiful ladies. Prata reflects on his good fortune performing from "Miami Beach, City of Angels to NYC," singing: "All the girls wearing mini skirts and skin-tight jeans/All the girls that like to scream, singing yeah-yeah." The song is reminiscent of LFO's top five "Summer Girls" thematically and lyrically, but some eight years later, forges its own path with enough blazing hooks to merit sun block.

Produced by Valentin, who fueled previous hits for Prata. and written by the artist with Vinny Vero, who has penned for the likes of Marc Anthony. Toni Braxton and Tina Turner. "All the Girls" is one giant sunshine hand clap.-CT

TRIPLE-A

RAUL MALO It Only Hurts Me When

|| Cry (2:48)

Producers: Raul Malo, Evan

York, Jay Weaver

Writers: D. Yoakam, R. Miller

Raul Malo stands the

Publisher: not listed NewDoor/UME

test of time as a velvetcoated majestic musician, through his tenure with the Mavericks, offerings of Cubpositions—"After

an music and now, a collection of classic country com-Hours." including songs written by Buck Owens, Hank Williams. and Kris Kristofferson. While many tracks are given big band treatment, "It Only Hurts Me When I Crv." a sparkling composition from cross-generational Dwight Yoakam and Roger Miller and a top 10 country hit for the former in 1991, is timeless twang, offering a clucking sax, chugging percussion and composite live-recording vibe. Everartful. Malo delivers on a new level-again-as if we needed further reason to humbly bow to him. So

inspired.-CT

JENNIFER LOPEZ

Do It Well (3:07)

Producers: Ryan "Alias". Tedder,

Corv Roonev

Writers: R. Tedder, L. Caston, A. Poree, F. Wilson

Publishers: Write 2 Live. ASCAP:

Stone Diamond, BMI

Not even husband Marc Anthony can transform Jennifer Lopez's tissue-paper vocal prowess into a work of art, but thankfully, he seems to have restored her recognition that melody creates catalog-not the gimmicks that personified much of her earlier output this decade. First single from upcoming "Brave"-follow-up to her March No. 1 Spanish bow "Como Ama Una Mujer"—is a satisfying, flamethrowing pop-urban pearl befitting top 40 hits from Rihanna and Kat DeLuna. J.Lo may now be following the footsteps of a new generation of pop stars, but there's no shame in that. Not since "Waiting for Tonight" has she served up a song with such potential to rally long-term play, not to mention imminent remixes for the dancefloor. Let's hope her successful return sans rapper will signal to all that it's high time for change-for good. "Do It Well," well done -- CT



MODERN LIVING

>>Kld Fock gets ink on Modern Rock as "So Hott" bows at No. 25, his first entry on the chart since November 2001. Foo Fighters get their fifth No. 1 or that same list, as "The Pretender" reaches the top in just three weeks, the band's 'astest climb to Moderr Rock's top step.

SCHOOL'S OUT

>>"High School Musical 2" sets new Hot Digital Songs records for most songs (nine) and most debuts (eight) from one album. Sound familiar? Both previous records were set last year by the soundtrack to the first "High School Musical."



OH, DANNY BOY

>>Daniel O'Donnell's "Can You Feel the Love" enters Top World Music Albums at No. 10. That's the Irish singer's 25th title or that chart, which albums placed on World Music. All but four of those have reached the top 10

Billboard CELEN RES



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

'High School Musical 2' Heads More Than One Class

As Walt Disney's soundtrack to "High School Music 2" opens at No. 1 on The Billboard 200 with the year's secondlargest sales week, let me serve fair warning. I'll issue a severe tongue lashing to the first smart aleck who says, "Is that all it did?"

Some industryites speculated Disney Channe's weekene showings of *HSM 2" might spur enough late-week action to take the new album to a start of 80°),000 or more (Billboard, Aug. 25). As it is, the sequel's album opens with 515.000 copies, in line with what chart forecasters predicted when chains reported first-cay numbers.

That leaves the opening salvo by Linkin Park's "Minutes to Midnight" as the biggest sales frame of 2007—at least until rappers 50 Cent and Kanye West and country star Kenny Chesney stage a steel-cage match with their Sept. 11 releases.

> Even more impressive, it's the second-largest start by any soundtrack in the 16 years Nielsen SoundScan has tracked sales, second only to Eminem's "8 Mile," which opened at No. 1 with 702,000 sold in 2002.

Further, 615,000 marks the largest SoundScan week for any TV soundtrack.

By now, it has been well-chronicled in Billboard and all over the media that the original "HSM" was one of the surprise stories in entertainment last year, both as a ratings driver for Disney Channel and a catalyst for album sales.

At first, the accounts that sell music certainly underestimated how quickly the first "HSM" album would take off, and who could blame them? Even the Disney label had been conservative in its projection.

Consequently, there was an early window when demand completely outstripped supply, so for a while, the soundtrack had a much higher portion of digital sales than a children's title would normally carry.

That physical product lag was shortlived, and soon it became obvious that "HSM" would become the best-selling album of 2006. Released Jan. 10, it rang 3.7 million in 2006, edging the runnerup title, Rascal Flatts' "Me and My Gang," by 239,000 copies during the calendar year.

The original album also had the distinctions of being the first soundtrack from a TV movie to reach No. 1 on The Billboard 200 and the first from a cable channel show to do so.

The Disney machine has made those feats old hat by now, as the first two soundtracks from "Hannah Montana" and now "HSM 2" each followed suit. But, this bow still renders a bit of chart history. With "Hannah Montana 2/Meet Miley Cyrus" hiking 4-2 on a 10% gain, this marks the first time that the Walt Disney label has owned the top two slots on The Billboard 200.

Aside from "8 Mile," only two other soundtracks clocked bigger weeks than "HSM 2" in the SoundScan era. "The Bodyguard" and "Titanic" each had two weeks north of 615,000; the latter sold

848,000 at its zenith, while the set from Whitney Houston's "Eodyguard" reached 1.1 million during Christmas week of 1992, the first album with a SoundScan stanza of 1 million or more.

POMP AND CIRCUMSTANCE: If

we had tried to plan it this way, it just never would have worked. Only by coincidence do we see an act graduate from Top Heatseekers in the same week the magazine runs a story detailing how difficult it has become to work a developing artist into the top half of The Billboard 200 (see story, page 27).

A Fine Frenzy collects a diploma this issue, leaving Heatseekers with a 131-96 leap on the big chart (up 32%).

A performing moniker for Seattleborn Alison Sudol, A Fine Frenzy is the seventh Heatseekers graduate in 2007, up from five in all of 2006. That sounds like a stat to celebrate until you realize last year's class earned higher post-graduate honors.

Regina Spektor, who rose to No. 20 on the big chart, is the only grad so far to reach the top 50 in 2007. Last year, three of the five did so, as Gnarls Barkley reached No. 4, Hinder climbed to No. 6 and the Fray made No. 14.

HM 2," as soundtracks to "High School Musical 2" and "Hannah Montana" occupy the top two slots on The Billboard 200. "HSM 2" is the first sound rack to a TV movie to debut at No. 1 in the history of the bic chart.

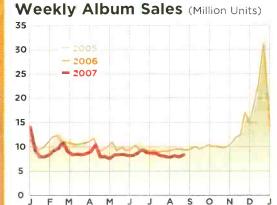
>>Only 20 songs in the history of The Billboard Hot 100 have had a longer run on the chart than Carrie Underwood's "Before He Cheats," which is still Nc. 28 in its 51st chart week, ndicating this song could end up in the top 10 on the lorgevity list.

>>Fred Bronson also has chart news about two acts on Hot ntsy Songs: Kenny Chesney and the Eagles.

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	8,471,000	969,000	15,511,000
Last Wieek	8,039,C00	894,000	15,232,000
Change	5.4%	8.4%	1.8%
This Week Last Year	9,586,C00	572,000	10,673,000
Change	-11.6%	69.4%	45.3%
*Digital album sale are a	also counted within alb	um sales.	



Year-To-Date

	2006	2007	CHANGE			
OVERALL UNIT SALES						
Albums	335,064,000	287,757,000	-14.1%			
Digital Tracks	354,097,000	523,195,000	47.8%			
Store Singles	2,609,000	1,503,000	-42.4%			
Total	691,770,000	812,455,000	17.4%			
Albums w/TEA*	370,473,700	340,076,500	-8.2%			
*Includes track equi to one album sale.	valent album sales (TEA)	with 10 track downloads	equivalent			

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

CD	315,152,000	257,033,000	-18.4%
Digital	18,509,000	29,876,000	61.4%
Cassette	824,000	212,000	-74.3%
Other	579,000	636,000	9.8%

For week ending Aug 19, 2007, Figures are rounded. Compiled from a national sample of retail store and rack

ales reports collected	d and provided by	Sounds	can
	2006	2007	CHANGE
YEAR-TO-	DATE SALES BY	ALBUM CAT	EGORY
Current	204,529,000	172,170,0CO	-15.8%
Catalog	130,535,000	115,588,0C0	- <mark>11</mark> .5%
Deep Catalog	91,489,000	81,526,000	-10.9%
CURRENT	ALBUM SALES		
'06		204.5 r	million
'07		72.2 million	100
07		72.2 IIIIIIOII	,
CATALOG	ALBUM SALES		
'06	130,5 mil		
'07	115.6 millio	n	
album's release (12	counts as current only sal	azz albums). Titles that	stay in the
top half of The Bill			
36 months.	g. Deep catalog is a subset	of catalog for titles ou	t more than

THE Billboard 200



Billboard HOT 100

HOT 100 AIRPLAY

			3 WKS FERGIE (WILL I AM/A&M/INTERSCOPE)
2	2	15	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IOJMG)
3	4	12	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/20MBA)

	-	40	HEY THERE DELILAH
0	5	10	THE WAY I ARE TIMBALANO (MOSLEY/BLACKGROUND/INTERSCOPE)
			T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)

6 8	10	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
BARRIO .		BEAUTIFUL GIRLS

7 3	14	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
B 10	10	LET IT GO KEYSHIA COLE (IMANI/GEFFEN)

9	6	20	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)			
10	9	24	BUY U A DRANK (SHAWTY SNAPPIN') Y-PAIN FEAT. YUNG JOC (KÖNVICT/NAPPY BOY/JIVE/ZDMBA			
0.00			WAIT FOR YOU			

11	14	ELLIOTT YAMIN (HICKORY)
12	13	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)

	12	13	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
13	18	6	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)
5.			DO YOU

4	13	10	NE-YO (DEF JAM IDJMG)	
5	14	4 19	HOME	
		, ,	DAUGHTRY (RGA.RMG)	

17	16	50	CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE
18	21	6	WHO KNEW PINK (LAFAGE/ZOMBA)

•		YUNG E	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
19	23	18	SEXY LADY
			TIAN (LATAGE ZOWIDA)

20	17	21	FANTASIA (J/RMG)	
21	19	16	TEACHME MUSIQ SOULCHILD (ATLANTIC)	
22	35	4	BED L HOUDAY (MUSIC LINE/CAPITOL)	

			modia books (mining)
22	35	4	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
23	32	5	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
24	24	10:	NEVER WANTED NOTHING MORE

 24
 24
 10
 NEVER WANTED NOTHING MODE

 25
 25
 35
 THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)

GWEN STEFAN FEAL AKUR (INTERSCOPE)

302 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rcz.k, gospel, smooth Jazz, Latin, and Christian formats,

45 61 3

AN LESSE TITLE

ADULT TOP 40,...

串			JULI TOP TO TM			
THE	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT		
0	1	16	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	仚		
2	2	21	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)			
3	4	11	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	山		
4	3	20	HOME DAUGHTRY (RCA RMG)	由		
5	5	16	FIRST TIME LIFEHOUSE (GEFFEN)	位		
6	6	32	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	仚		
7	7	5	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA, ATLANTIC)	山		
0	12	9	WHO KNEW PINK (LAFACE/ZOMBA)	山		
9	8	32	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)			
10	9	21	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)	山		
0	10	11	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) GOO GOO DOLLS (WARNER BROS.)	仚		
12	11	40	U + UR HAND PINK (LAFACE ZOMBA)	山		
13	14	8	WHEN YOU'RE GONE AVRIL LAVIGNE RCA.RMG)			
14	13	35	IF EVERYONE CARED NICKELBACK (RÖADRUNNER/ATLANTIC/LAVA)	廿		
15	15	12	REHAB AMY WINEHOUSE (UNIVERSAL REPUBLIC)			
16	16	10	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLANO/IDJMG)	山		
0	18	10	4 IN THE MORNING GWEN STEFANI (INTERSCOPE)	山		
18	25	7	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	廿		
19	17	17	DIG INCUBUS (IMMORTAL/EPIC)	37		
20	19	10	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	山		
21	24	5	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE COLUMBIA)	山		
22	20	10	ALL AT ONCE THE FRAY (EPIC)	山		
23	22	17	WHAT I'VE DONE			

24 21 13 IF YOU'RE GONNA LEAVE EMERSON HART (MANHATTAN CAPITOL)

ADULT CONTEMPORARY

MEEK WEEK	LAST WEEK	WEEKS ON CH	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIL
0	1	15	# HOME 3 WKS DAUGHTRY (RCA RMG)	1
2	3	51	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)	
3	2	21	EVERYTHING MICHAEL BUBLE (143/REPRISE)	1
4	4	18	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
5	5	44	HOW TO SAVE A LIFE	
6	8	8	BIG GIRLS DON'T CRY FERGIE (WILLIAM ASMINTERSCOPE)	
0	7	18	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE/RMG)	
8	6	45	CHASING CARS SNOW PATROL (POLYDDR A&M/INTERSCOPE)	
9	9	14	MAKES ME WONDER MAROON 5 (A&M DCTONE/INTERSCOPE)	
10	12	10	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)	
0	11	19	LITTLE WONDERS ROB THOMAS (WALT DISNEY IMELISMA/ATLANTIC)	
1	16	6	HEY THERE DELILAH PLAIN WHITE T'S (FEATLESS HOLLYWOOD)	
13	13	14	MY WISH RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	
0	15	22	ANYWAY MARTINA MCBRIDE (RCA NASHVILLE)	,
10	17	7	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	1
16	18	11	EVER PRESENT PAST PAUL MCCARTNEY [MPL HEAR CONCORD)	
17	19	13	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	1
18	21	3	LOST IN THIS MOMENT BIG & RICH (WARNER BROS.) (NASHVILLE), WARNER BROS.)	
19	20	10	HEAVEN KNOWS TAYLOR HICKS (ARISTA/RMG)	
20	23	5	NO ONE IS TO BLAME KATRINA CARLSON WITH HOWARD JONES (KATAPHONIC)	
2	24	7	BEST OF ME CHRISETTE MICHELE (DEF JAM/IDJMG)	
2	_	1	BAND OF GOLD KIMBERLEY LOCKE (CURB/REPRISE)	
23	22	11	LEMONADE CHRIS RICE (INO/COLUMBIA)	
24	28	3	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
25	26	2	MESSAGE TO MYSELF MELISSA ETHERIDGE (ISLAND/IDJMG)	200

HOT DIGITAL SONGS.

	18 M				27.00
SIH	*	AST	CHI	TITLE	SERT.
픋	ž	ZX.	NA.	ARTIST (IMPRINT / PROMOTION LABEL)	33
1		1	4	# BEAUTIFUL GIRLS	-
7	_	-		4 WKS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
2	3	2	4	STRONGER KANYE WEST (ROC-A-FELLA/OEF JAM/IDJMG)	
	4			CRANK THAT (SOULJA BOY)	
8 3	7.	8	6	SOULJA BOY (COLLIPARK INTERSCOPE)	
(19	2	S.O.S.	
2	4		à	JONAS BROTHERS (HOLLYWOOD)	
5	5	3	11	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
E	N	4	18	BIG GIRLS DON'T CRY	
		7	10	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
7		5	20	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
-	-			ME LOVE	
E		6	3	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
6	7	_	1	YOU ARE THE MUSIC IN ME	
				ZAC EFRON AND VANESSA ANNE HUOGENS (WALT DISNEY)	
1	0	10	13	UMBRELLA RIHANNA FEAT, JAY-Z (SRP/DEF JAM/(DJMG)	
-		- 1		MISERY BUSINESS	
V	1	22	6	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
4	2	12	2	AYO TECHNOLOGY	
68	4			50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
1	3	9	11	SHUT UP AND DRIVE RIHANNA (SRP DEF JAM/IDJMG)	
4	h	45	47	ROCKSTAR	
U	4)	15	17	NICKELBACK (ROADRUNNER)	
1	5	7	9	A BAY BAY	
				HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
1	6	13	11	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
6	7	25	4	HOLD ON	er .
K	9	25	4	JONAS BROTHERS (HOLLYWOOD)	
1	8	-	1	CLOTHES OFF!!	
				SORRY, BLAME IT ON ME	
1	9	11	5	AKON (KONVICT/UPFRONT SRC UNIVERSAL MOTOWN)	
2	0	14	13	PARTY LIKE A ROCKSTAR	
		17	10	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
2	1)	-	1	ZAC EFRON AND VANESSA ANNE HUDGENS (WALT DISNEY)	
2	2	16	8	POTENTIAL BREAKUP SONG	
	-	10	0	ALY & AJ (HOLLYWOOD)	
•)	18	7	WHEN YOU'RE GONE AVRIL LAVIGNE HICARMG	
	h	40	t	WHAT TIME IS IT	
1	4	46	5	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	

25 26 5 WHO KNEW

	WEEK	LAST	WFFK ON CH	ARTIST (IMPRINT / PROMOTION LABEL)	CERT
i	26	-	d	BET ON IT ZAC EFRON (WALT DISNEY)	
	27	17	13	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)	
i	28	-	1	I DON'T DANCE CDRBIN BLEU AND LUCAS GRABEEL (WALT DISNEY)	
	29	20	15	REHAB	
1	30	27	T1	AMY WINEHOUSE (UNIVERSAL REPUBLIC) FIRST TIME	
	31	23	19	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLANO/IDJMG)	
i	32	29	4	CYCLONE BABY BASH FEAT, T-PAIN (ARISTA/RMG)	
	33	_	1	EVERYDAY ZAC EFRON AND VANESSA ANNE HUDGENS (WALT DISNEY)	
i	34	24	?	IF YOU'RE READING THIS TIM MCGRAW (CURB)	
	35	-	1	ALL FOR ONE HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	
	36	21	20	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
	37	68	3	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUNO/INTERSCOPE)	
	38	32	15	WAIT FOR YOU ELLIOTT YAMIN HICKORY)	
	39	37	ò	LOVESTONED JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
	40	30	10	WHINE UP KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
	41	22	5	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
	42	28	-5	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	
	43	43	5	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
-	44	44	3	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	
	45	34	-0	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEI JAM/IDJMG)	
	46	33	25	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
	47	39	10	TEENAGERS MY CHEMICAL ROMANCE (REPRISE)	
	48	31	13	BIG THINGS POPPIN' (DO IT) THE FRAND HUSTLE/ATLANTIC)	
	49	36	17	MAKES ME WONDER MAROON 5 (A&M OCTONE INTERSCOPE)	
	50	52	ŝ	PARALYZER	

29 5 LOVESTONED
JUSTIN TIMBERLAKE (JIVE/ZOMBA)

27 30 5 ROCKSTAR
NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)

28 28 11 THESE ARE MY PEOPLE RODNEY ATKINS (CURB.)
29 22 17 BIG THINGS POPPIN' (DO IT)

PARTY LIKE A ROCKSTAR SHOP BOYZ JUNDE SK UNIVERSAL REPUBLI

RASCAL FLATTS (CYRIC STREET)

CAN'T LEAVE 'EM ALONE
CIARA FEAT. 50 CENT (LAFACE ZOMBA)

SAME GIRL

R. KELLY DUET WITH USHER (JIVE/ZOMBA)

SORRY, BLAME IT ON ME AKON (KUNVICT/UPFRONT/SRC/UNIVERSAL MOTOW) YOU KNOW WHAT IT IS

YOU KNOW WHAT IT IS
T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
ME LOVE
SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
AYO TECHNOLOGY
SO CENT (GHADY/AFTERMATH/INTERSCOPE)

PROUD OF THE HOUSE WE BUILT BROOKS & OUNN (ARISTA NASHVILLE) FIRST TIME

UNTIL THE END OF TIME
JUSTIN TIMBERLAKE (JIVE ZOMBA)
LOVE ME IF YOU CAN
TOBY KEITH (SHOW DOG NASHVILLE)
WHEN YOU'RE GONE
AVRIL LAWIGHE (RCA/RMG)
THE GREAT ESCAPE

TEARDROPS ON MY GUITAR
TAYLOR SWIFT (ELG MACHINE)

WHAT I'VE DONE
LINKIN PARK (WARNER BROS.)

A DIFFERENT WORLD
BUCKY COVINGTON (1970)

BECAUSE OF YOU
RED ACENTRE DUE! WITH KELLY CLARKSON (MCA NASHVILLE)
SUMMER LOVE
JUSTIN TIMBERLAKE (JIVE/ZOMBA)

HIS	AST	VEEKS IN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	103
51	38	15	LEAN LIKE A CHOLO	5
52	-	1	DOWN A.K.A. KILO (SILENT GIANT/MACHETE) FABULOUS	
		1	ASHLEY TISDALE AND LUCAS GRABEEL (WALT DISNEY) IMAGINE	
53			JOHN LENNON (APPLE/CAPITOL) I GOT IT FROM MY MAMA	
54	-	1	WILLIAM (WILL LAM/INTERSCOPE)	
55	48	4	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMAN/GEFFEN)	
56	-	1	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA)	
57	49	7	EVERYTHING MICHAEL BUBLE (143/REPRISE)	
58	47	2	BLEED IT OUT LINKIN PARK (WARNER BROS.)	
59		1	WAKE UP CALL MAROON 5 (A&M OCTONE/INTERSCOPE)	
60	41	23	TEARDROPS ON MY GUITAR	
61	42	29	TAYLOR SWIFT (BIG MACHINE) GLAMOROUS	929
		1	FERGIE FEAT, LUDACRIS (WILL.I.AM/A&M/INTERSCOPE) PRESSURE	
62	-	9	PARAMORE (FUELED BY RAMEN) THE SWEET ESCAPE	
.63	40	33	GWEN STEFANI FEAT. AKON (INTERSCOPE) BEFORE HE CHEATS	
64	51	49	CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)	
85	58	11	NOBODY'S PERFECT HANNAH MONTANA (WALT DISNEY)	
66	-	1	HIP HOP POLICE CHAMILLITARY/UNIVERSAL MOTOWN)	
67	35	2	THE PRETENDER FOO FIGHTERS (FUSWELL RCA/RMG)	
68	-	1	WORK THIS OUT ZAC EFRON AND VANESSA ANNE HUDGENS (WALT DISNEY)	
69	_	10	YEAR 3000 JONAS BROTHERS (OAYLIGHT/COLUMBIA)	
70	_	1	IN THE GHETTO	
<u>a</u>	70	6	YOU KNOW WHAT IT IS	
×		1	T.J. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC) UMBRELLA	
72			MARIE DIGBY (HOLLYWOOD) EASY	
ك	-	1	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG) INT'L PLAYERS ANTHEM (I CHOOSE YOU)	
74	54	2	UGK FEAT. OUTKAST (UGK/JIVE/ZOMBA)	
75	56	11	LIKE THIS MIMS (CAPITOL)	

A		VI	ODERN ROCK	
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
0	3	3	THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)	
2	1	27	PARALYZER FINGER ELEVEN (WIND-UP)	
3	2	17	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
4	4	13	NEVER TOO LATE	
7	5	10	THREE DAYS GRACE [JIVE ZOMBA] BLEED IT OUT	,
6	6	20	WHAT I'VE DONE	
0	12	16	SUPERMASSIVE BLACK HOLE	
×			MUSE (WARNER BROS) ALL THE SAME	
8	13	27	SICK PUPPIES (RMR/VIRGIN) SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO).	
9	8	24	THE ALMOST. (TOOTH & NAIL/VIRGIN)	
10	7	14	THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE) HEY THERE DELILAH	
11	9	25	PLAIN WHITE T'S [FEARLESS/HOLLYWOOD]	
Œ	14	10	OIL AND WATER INCUBUS (IMMORTAL EPIC)	
13	11	15	THE HEINRICH MANEUVER INTERPOL (CAPITOL)	
14	10	31	FOREVER PAPA ROACH (EL TONAL/GEFFEN)	
15	15	14	TEENAGERS MY CHEMICAL ROMANCE (REPRISE)	
0	18	7	MISERY BUSINESS PARAMORE (FLELED BY RAMEN/ATLANTIC/LAVA)	
0	17	11	ALL AROUND ME FLYLEAF (A&M OCTUNE INTERSCOPE)	
0	20	7	STRAIGHT LINES SILVERCHAIR (ELEVEN:/ILG/ATLANTIC/LAVA)	
19	16	32	BREATH BREAKING BENJAMIN (HOLLYWOOD)	
20	24	6	STIFF KITTENS BLACK AUDIO (TINY EVIL/INTERSCOPE)	
21	22	13	FAR BEHIND SOCIAL DISTORTION (TIME BOMB)	
22	21	12	FAMOUS PUDDLE OF MUDO (FLAWLESS/GEFFEN)	
t 3	23	13	EVOLUTION KORN (VIAGIN)	
24	19	17	CAPITAL G NINE (NCH NAILS (NOTHING/INTERSCOPE)	
25		1	SO HOTT KID ROCK (TOP DOG/ATLANTIC)	

POP Billboard

200	7	-		Ш	4	L
4	A	P	OP 100.			
FHIS	AST	WEEKS DA GIFT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	AST	
1	2	18	#1 BIG GIRLS DON'T CRY 3 WKS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	51	47	
2	3	14	THE WAY I ARE	52	42	
5	30	22	TIMBALAND (MDSLEY/BLACKGROUND/INTERSCOPE) HEY THERE DELILAH	53	41	
4	1	14	PLAIN WHITE T'S (FEARLESS/HOLLYW00D) BEAUTIFUL GIRLS	54	54	
0	7	40	SEAN KINGSTON (BELUGA HEIGHTS/EPIC) STRONGER	55		7
6	5	23	WAIT FOR YOU	56	48	+
	6	20	UMBRELLA	57	82	
8	9	20	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG) WHO KNEW	58	-	
6	11	4	PINK (LAFACE/ZOMBA) ME LOVE	59	60	
10	13	10	SEAN KINGSTON (BELUGA HEIGHTS/EPIC) LOVESTONED	60	59	
	10	26	JUSTIN TIMBERLAKE (JIVE/ZOMBA) BUY U A DRANK (SHAWTY SNAPPIN')	61	64	
0			T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA) ROCKSTAR	62		
12	14	30	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA) SHUT UP AND DRIVE		52	
13	10	11	RIHANNA (SRP/DEF JAM/IOJMG) BARTENDER	63	6	
14	12	11	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA) CRANK THAT (SOULJA BOY)	64	66	
15	28	6	SOULJA BOY (COLLIPARK/INTERSCOPE) THE GREAT ESCAPE	65	58	E
16	16	18	BOYS LIKE GIRLS (COLUMBIA) S.O.S.	66	50	
17	43	2	JONAS BROTHERS (HOLLYWOOD)	67	55	ļ
18)	20	11	WHEN YOU'RE GONE AVRIL LAVIGNE (RCA/RMG)		H	I
19	23	10	MAKE ME BETTER FABOLOUS FEAT. NE-YO (OESERT STORM/OEF JAM/IDJMG)	69	-	Ļ
20	18	20	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	70	=	
21	17	9	A BAY BAY HURRICANE CHRIS (POLO GROUNOS/J/RMG)	71	56	
22	19	21	MAKES ME WONDER MARGON 5 (A&M/OCTONE/INTERSCOPE)	72	69	
23	24	4	AYO TECHNOLOGY 50 CENT (SHAOY/AFTERMATH/INTERSCOPE)	73	65	
24	15	13	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	74	68	0
25	22	20	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	75	63	1
26	21	5	SORRY, BLAME IT ON ME AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	76	74	
27	29	H	FIRST TIME LIFEHOUSE (GEFFEN)	77	87	
28	26	5	WHAT TIME IS IT HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	78	83	
29		1	YOU ARE THE MUSIC IN ME ZAC EFRON AND VANESSA ANNE HUDGENS (WALT DISNEY)	79	76	
30	75	9	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	80	93	
31)	45	4	I GOT IT FROM MY MAMA WILL.I.AM (WILL.I.AM/INTERSCOPE)	-	57	
32	35	11	EASY PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	82	-	
33	31	16	WHINE UP KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	83		
34	33	25	HOME DAUGHTRY (RCA/RMG)	84		
35	71	10	CLOTHES OFF!! GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMENATLANTIC/LAVA)	85	72	
36	25	22	REHAB AMY WINEHOUSE (UNIVERSAL REPUBLIC)	86	70	
37	34	25	GIRLFRIEND	87	78	
38	49	4	HOLD ON	88	73	
39)	44	4	JONAS BROTHERS (HOLLYWOOD) OVER YOU DANGETON (PCA COLIC)	89	81	
4(-	36	20	DAUGHTRY (RCA/RMG) WHAT I'VE DONE	90	95	
40	32	29	GIVE IT TO ME	91	89	
42	39	15	LIKE THIS	92	88	
43	40	15	MIMS (CAPITOL) SEXY LADY	93	79	
44		1	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC) GOTTA GO MY OWN WAY	94	91	
	27		ZAC EFRON AND VANESSA ANNE HUDGENS (WALT DISNEY) POTENTIAL BREAKUP SONG		31	
45	37	8	ALY & AJ (HOLLYWOOD) SHAWTY	95	OF.	+
46	38	6	PLIES FEAT, T-PAIN (SLIP-N-SLIDE/ATLANTIC) WAKE UP CALL	96	85	1
47	51	4	MAROON 5 (A&M/OCTONE/INTERSCOPE) BET ON IT	97	90	1
48		1	ZAC EFRON (WALT DISNEY) LEAN LIKE A CHOLO	98	94	2
49	46	16	DOWN A.K.A. KILD (SILENT GIANT/MACHETE)	99		
50	-	1	CORBIN BLEU AND LUCAS GRABEEL (WALT DISNEY)	100	80	

	PHIS	AST	VEEKS	TITLE ARTIST (IMPRINT / PROMOTION(LABEL)
	51	47	4	CYCLONE
	52	42	25	BABY BASH FEAT. T-PAIN (ARISTA/RMG) GET IT SHAWTY
	1000			4 IN THE MORNING
	53	41	14	GWEN STEFANI (INTERSCOPE) PARALYZER
	54	54	1"	FINGER ELEVEN (WIND-UP) EVERYDAY
	55		1	ZAC EFRON AND VANESSA ANNE HUOGENS (WALT DISNEY)
	56	48	2	IF YOU'RE READING THIS TIM MCGRAW (CURB)
	57	82	8	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
	58	-	+	ALL FOR ONE HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
	59	60	14	BUBBLY Colbie Caillat (Universal Republic)
	60	59	10	TIME AFTER TIME QUIETORIVE (RED INK/EPIC)
	61	64	4	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
	62	52	11	TEENAGERS MY CHEMICAL ROMANCE (REPRISE)
	63	6-	9	LET IT GO
	64	66	4	CEYSHIA COLE (IMANI/GEFFEN) DO IT
	65	58	05	BECAUSE OF YOU
i	66	50	13	NE-YO (DEF JAM/IDJMG) BIG THINGS POPPIN' (DO IT)
	67	55	2=	T.I. (GRAND HUSTLE/ATLANTIC) LIKE A BOY
	-	00	15	CIARA (LAFACE/ZOMBA) NEVER AGAIN
			15	KELLY CLARKSON (RCA/RMG) SWEETEST GIRL (DOLLAR BILL)
	69		10/	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA) FABULOUS
	70		1	ASHLEY TISDALE AND LUCAS GRABEEL (WALT DISNEY) POP, LOCK & DROP IT
	71	56	2=	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
ı	72	69	12	EVERYTHING MICHAEL BUBLE (143/REPRISE) BLEED IT OUT
	73	65	3	LINKIN PARK (WARNER BROS)
	74	68	23	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)
	75	63	25	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE) LAST NIGHT
	76	74	29	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
	77	87	3	I DONT WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAYLIGHT/EPIC) YOU KNOW WHAT IT IS
	78	83	7'	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
	79	7€	12	NOBODY'S PERFECT HANNAH MONTANA (WALT DISNEY)
	80	93	3	HIP HOP POLICE CHAMILLITARY/UNIVERSAL MOTOWN)
	-	57	2	THE PRETENDER FOD FIGHTERS (ROSWELL/RCA/RMG)
	82	-	1	WORK THIS OUT HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
	83			IN THE GHETTO ELVIS AND LISA MARIE PRESLEY (LMP/RCA/SONY BMG)
	84	-	1	UMBRELLA MARIE DIGBY (HOLLYWOOD)
	85	72	2	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEAT. OUTKAST (UGK/JIVE/ZOMBA)
j	86	70	11	I NEED YOU TIM MCGRAW WITH FAITH HILL (CURB)
-	87	78	9	NEVER WANTED NOTHING MORE KENNY CHESNEY (BNA)
j	88	73	12	LIP GLOSS LIL MAMA (JIVE/ZOMBA)
	89	81	22	LOST IN THIS MOMENT BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
-	90	95	2	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)
Name and Address of the Owner, where	91	89	3	ONLINE BRAD PAISLEY (ARISTA NASHVILLE)
-	92	88	4	UNDENIABLE MAT KEARNEY (AWARE/COLUMBIA)
Section of the least of the lea	93	79	12	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)
The Name of Street, or or Table	94	91	3	CUPID SHUFFLE CUPID (ASYLUM/ATLANTIC/LAVA)
THE PERSON NAMED IN	95	07	3	MAKES ME HAPPY DRAKE BELL (UNIVERSAL MOTOWN)
	96	85	20	I TRIED BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)
NAME AND POST OF	97	90	17	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
Total Control of the local division in	98	94	26	2 STEP UNK (BIG OOMP/KOCH)
Commence of	99		1.	INCONSOLABLE BACKSTREET BOYS (JIVE/ZOMBA)
de constitution of	100	80	6	YOU CAN'T STOP THE BEAT CAST OF HAIRSPRAY (NEW LINE)
ď	-	-	-	

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen Business Media, inc. and Nielsen SoundScan, inc. 4, rights reserved, POP 100 AIRPLAY: Legend located below chart. SinkGLES SALES: This data is used to compile both the Billiboard 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:

THIS	LAST	WEEKS OIL OILY	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT	THIS	LAGI	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	1	16	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	- Company	26		14	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
2	3	14	THE WAY I ARE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)		27	100	30	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	t
3	2	14	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	垃	28	37	6	A BAY BAY HURRICANE CHRIS (POLO GROUNOS/J/RMG)	
4	4	22	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	曲	29	12	16	WHINE UP KAT DELUNA FEAT, ELEPHANT MAN (EPIC)	
5	5	14	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC)		30	13	5	LIKE THIS MIMS (CAPITOL)	
6	6	15	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN (KONVICT/NAPPY BOY/JIVE/ZOMBA)		31	36	17	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	Seattle .
0	8	12	WHO KNEW PINK (LAFACE/ZOMBA)	位	32	765	4	SORRY, BLAME IT ON ME AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
0	9	9	LOVESTONED JUSTIN TIMBERLAKE (JIVE/ZOMBA)	曲	33	a.	15	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	
9	7	2C	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	位	34		24	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	位
10	10	21	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	位	35	-6	5	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	曲
10	13	10	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	並	36	şE.	2	WAKE UP CALL MAROON 5 (A&M/OCTONE/INTERSCOPE)	
12	12	12	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)		37		18	WHAT I'VE DONE LINKIN PARK (WARNER BRDS.)	th
13	16	8	MAKE ME BETTER FABOLOUS (DESERT STORM/OEF JAM/IDJMG)		38	200	4	DO IT NELLY FURTADO (MOSLEY/GEFFEN)	
0	14	7	BARTENDER T-PAIN (KONVICT/NAPPY BOY/JIVE/ZOMBA)		39	24	15	4 IN THE MORNING GWEN STEFANI (INTERSCOPE)	由
15	11	21	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)		40	25	19	LIKE A BOY CIARA (LAFACE/ZOMBA)	位
10	15	12	SHUT UP AND DRIVE RIHANNA (SRP/OEF JAM/IDJMG)	廿	41)	e E	8	TIME AFTER TIME QUIETORIVE (RED INK/EPIC)	山
0	15	9	WHEN YOU'RE GONE AVRIL LAVIGNE (RCA/RMG)	山	42	32	24	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	d
10	23	5	ME LOVE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)		43	æ	1,1	REHAB AMY WIREHOUSE (UNIVERSAL REPUBLIC)	
19	20	18	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IOJMG)	曲	44	Æ	19	NEVER AGAIN KELLY CLARKSON (RCA/RMG)	
2C	24	12	EASY PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)		45	es	23	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
21)	36	3	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		46	50	2	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)	山
22	25	22	HOME DAUGHTRY (RCA/RMG)	位	47	-	1	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
23	19	4 5	I GOT IT FROM MY MAMA WILL.I.AM (WILL.I.AM/INTERSCOPE)		48			LEAN LIKE A CHOLO DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
24	29	8	FIRST TIME LIFEHOUSE (GEFFEN)		49	17	25	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)	
-	3,1	3	OVER YOU	1	50		1	INCONSOLABLE	t

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SINGLES SALES	

	М	3)	Mares Sares
HIS	LASI	VEEKS IN CIVT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 WHAT TIME IS IT
2	11 3	1	5 WKS HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY) BED
4			J. HOLIDAY (MUSIC LINE/CAPITOL)
3	2	7	GET ME BODIED BEYDNCE (MUSIC WORLD/COLUMBIA)
4		3	ONLY THE WORLD MANDISA (SPARROW)
5	4	5	BOY WITH A COIN IRON AND WINE (SUB POP)
6	b	15	BEAUTIFUL LIAR
			BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA) BACK DOWN
7			BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)
•	21	13	OOH WEE AYANNA (ELESE)
3			WHITE LIES PAUL VAN DYK FEAT, JESSICA SUTTA (MUTE)
10	7	13	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
m)	11	9	I GET IT IN
12	9	6	SHAWTY
	97		PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC) BOYZ
13	No.	5	M.I.A. (XL/INTERSCOPE)
	10	23	LET ME SEE SOMETHING A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
15	22	8	SHE IS BETTINA (TBD)
16	12	30	UNTIL YOU COME BACK TO ME
177	2	24	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN) INSIDE OUT
18	27	7	TEMAR UNDERWOOD (KINGS MOUNTAIN) COFFEE SHOP
=		2000	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) KOOL AID
19	20	53	LIL' BASS FEAT. JT MONEY (PIPELINE)
20	-5	13	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
21	-8	6	MY 64 MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)
22	34	76	STRAIGHT TO VIDEO MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
23	-	6	BOOM DI BOOM DI skull (YG)
24	37	7	MET A MAN ON TOP OF THE HILL
\vdash		DOM:	THE MIDWAY STATE (REMEDY/INTERSCOPE) LISTEN
25	26	27	BEYONCE (MUSIC WORLD/COLUMBIA)

☆ HITPREDICTOR DATA PROVIDED BY promosquad

See chaff egand for rules and explanations. Yellow indicates cently tested title, to indicates New Release.

ARTIST Title/_set/(Score) Chart Rank

POP 100 AIRPLAY Stut Up And Drive IDJMG (68.3)

When You're Gone RMG (71.0)

Wer You RMG (76.8) Ayo Technology INTERSCOPE (65.7)

What I've Done WARNER BROS. (67.9) Time After Time EPIC (78.3) How Far We've Come ATLANTIC (65.2)

BACKSTREET BOYS Inconsolable ZOMBA (68.3)

THE BANNA FEAT. NE-YO
Hate That I Love You IDJMG (71.6)

DNIGHT Pictures Of You vingin (68.7) AT Bubbly Universal Republic (69.2)

ADULT TOP 40

When You're Gone AMG (75.3) Thinks Fr Th Mmrs IDJMG (70.3)
If 4 In The Morning INTERSCOPE (73.8)
AT Bubbly UNIVERSAL REPUBLIC (67.0)
N Wait For You HICKORY (73.7) Dreaming With: A Broken Heart COLUMBIA (68.7)
THE FE AY A1 At Once EPIC (72.2)

E Time After Time EPIC (71.1)

ADULT CONTEMPORARY

S My Wish HOLLYWOOD (82.0) MART HA MCBRIDE Anyway RCA NASHVILLE (74.8)

ELLIOFT YAMIN WAIT FOR YOU HICKORY (86.7)

TO BIG & RICH LOST IN This Moment WARNER BROS. (65.0)

A FINE FRENZY Almost Lover VIRGIN (80.0)

MODERN POCK

Misery Business ATLANTIC/LAVA (65.0) 15 All Around Me INTERSCOPE (75.3)
USEO Stiff Kittens INTERSCOPE (69.3) Walking Disaster found (72.2)

Billboard R&B/HIP-HOP

0		roi R&		B/HIP-HOP ALBUN	AS,		
MEEK	LAST	Z WEEKS AGO		ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	POSITION
1	1	83	3	UGK UGK/JIVE 02633/ZDMBA (18.98) ⊕	Underground Kingz		1
2	2		2	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		
3			3	COMMON G.O.O.D./GEFFEN 009382*/IGA (13:98)	Finding Forever		
4	4		2	T.I.	T.I. Vs T.I.P.		
5	6	3	11	GRAND HUSTLE/ATLANTIC 202172*/AG (18.98) T-PAIN	Epiphany		
6	HOT	SHOT	1	KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Guilty By Affiliation		6
7		BUT		SEAN KINGSTON	Sean Kingston		
	5	3		BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)			
8	NI	W		DEATH ROW 5930 (17.98) VARIOUS ARTISTS	lazzics Vol. 2 (Evolution: Duets And Remixes)	4	100
100			:5	UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98) AMY WINEHOUSE	NOW 25		
10	10	11	3	UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		5
		8.	16	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		
12	8	9	m	FABOLOUS DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'	•	1
13	13		11	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		
14	7	4		PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth		1
15	12	110	13	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
16	14	13	1	CHRISETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		5
17	16	19	49	GREATEST JUSTIN TIMBERLAKE GAINER JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
18	15	14	R	ROBIN THICKE	The Evolution Of Robin Thicke	m	11
19			20	STAR TRAK/INTERSCOPE 006146*/IGA (13.98) TIMBALAND	Timbaland Presents Shock Value		
20	17	15		MOSLEY/BLACKGROUND/INTERSCOPE 008594*/iGa (13.98) YUNG BERG	Almost Famous: The Sexy Lady EP		
	10			YUNG BOSS/KOCH/EPIC 10583/SONY MUSIC (8.98) MUSIQ SOULCHILD	Luvanmusiq		100
21		23	23	ATLANTIC 105404*/AG (18.98) KELLY ROWLAND			372
22	20	17	8	MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly	PAGE 1	2
23	19	20	14	BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		1
24	21	22	11	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
26	Į.	¥		ALI & GIPP DERRTY/UNIVERSAL MOTOWN 007160/UMRG ()	Ali & Gipp Present: Kinfolk		25
25			8	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		1
27			36	FANTASIA J 78962/RMG (18.98)	Fantasia	•	3
28	N	EW	-	CHINGO BLING BIG CHILE 123452/ASYLUM (18.98)	They Can't Deport Us All		8
29	28	28	510	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG	(13.98) Konvicted	2	2
30	25	24	15	BONE THUGS-N-HARMONY	Strength & Loyalty		2
31	27	27	18	FULL SURFACE/INTERSCOPE 008209*/IGA (13.98) DJ KHALED	We The Best		2
32	30		54	TERROR SQUAD 4229/KOCH (17.98) CORINNE BAILEY RAE	Corinne Bailey Rae		3
33	29			SHOP BOYZ	Rockstar Mentality		1100
34		05	23	ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98) LLOYD	Street Love		2
	31	25	-	THE INC./UNIVERSAL MDTOWN 008554/UMRG (13.98)			
35	22	-	3	DEF SQUAD 5858/KDCH (17.98)	Rap-Murr-Phobia (The Fear Of Real Hip-Hop)		
36	36	35	17	LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		
37	34	33	13	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		
38	41	38	117	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		11
39	37	32	2	ELLIOTT YAMIN HICKORY 90019 (18 98)	Elliott Yamin		11
40	39	37		CARL THOMAS UMBRELLA 970118/BUNGALO (15.98)	So Much Better		4
41	32	31	1	BOBBY VALENTINO OTP/DEF JAM 007226*/IOJMG (13.98)	Special Occasion		1
42	44	46	£1	JOHN LEGEND 6.0.0.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
43	40	e ⁿ	10	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		9
44	33	16	5	KIA SHINE RAP HUSTLAZ/UNIVERSAL MOTOWN 009150/UMRG (13.98)	Due Season		16
0	47	49	12	JOSS STONE	Introducing Joss Stone	•	4
46	38	34	13	VIRGIN 76268* (18.98) EDDIE LEVERT SR. & GERALD LEVERT ATTANTO 100000000 (18.88)	Something To Talk About		5
47	42		27	GERALD LEVERT	In My Songs		1
48	52	51		YOUNG JEEZY	The Inspiration		
7927	To the second		147	CORPORATE THUGZ/OEF JAM 007227*/IOJMG (13.98)			
49	43	36	13	RUFF RYDERS/DEF JAM 008988/IDJMG (13.98) ⊕ PACE PRETTY RICKY	The Definition Of X: Pick Of The Litter		
50	1000	72	30	SETTER BLUESTAR/ATLANTIC 94603/AG (18.98) STYLES P	Late Night Special		
51	N	EW	7	SICCNESS.NET 22 (17.98)	Independence		
52	46	44	5	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC (11.98)	Collie Buddz		15
53	50		42	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	•	1
54	35	39	3	PASTOR TROY MONEY & POWER 185/SMC (16.98)	Tool Muziq		11
55	53	42	21	YOUNG BUCK G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World		1.5

ERT.	(PRICE)	ARTIST IMPRINT & NUMBER #DISTRIBUTING LABEL (PRICE)	WEEKS	WEEKS	LAST	WEEK
	V2	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	3 11	58	57	Lie
=	*/UMRG (13.98) Tha Carter II	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)		59	49	57
		LIL WAYNE AND JUELZ SANTANA STARZ 6303/BCD (14.98)	14	53	51	58
	Casualties Of War	BOOT CAMP CLIK DUCK DOWN 2055 (16.98)	1	EW	NI	59
	Incredible!: The Life Of Riley	K-RILEY ARISTAKRAT 01 (12.98)	n	93	60.	60
	Forever Soul R&B	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	18	65	73	61
	Rich Boy	DICH DOV	23		58	62
	Notebook Paper	HUEY HITZ COMMITTEE/JIVE 08634/ZOMBA (18.98)	9	54	56	63
2	Chris Brown	CHRIS BROWN JIVE 82876/ZOMBA (18.98)) 10	89	84	64
	The One And Only	LIL WYTE HYPNOTIZE MINDS 68619/ASYLUM (18.98)	11	56	61	65
T)	Misery Loves Kompany	TECH N9NE CALLABOS STRANGE 04 (18.98)	3 5	63	54	66
	Hard To Kill	GUCCI MANE	2 35	92	78	67
	Crystal City	ANDRE WARD	y 11	NTRY	HE-E	68
	Book Of Ezekiel	DIPLOMATS PRESENTS FREEKEY ZEKEY DIPLOMATIC MAN 196924/ASYLUM (18.98)	4	40.	48	69
	Bad Azz	LII BOOSIE	43	67	62	70
	I Love The Bay	TOO SHORT UP ALL NITE 0020 (17.98)	5		55	71
	NOW 24	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	1	50	63	72
	Greatest Hits	THE NOTORIOUS B.I.G. BAD 80Y 101830*/AG (18.98)	9	69	69	73
	Dedication2	DJ DRAMA & LIL WAYNE STARZ 62206 (9.98)	7	87	92	
	Stax 50th Anniversary Celebration	VARIOUS ARTISTS STAX 30203/CONCORD (19.98)	6	79	45	7 5

WEEK	LAST WEEK	WEEKS ON CHT		Title
0	2	42	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley
2	1	7	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz
3	4	102	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock
4	3	22	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control
	4	10	VARIOUS ARTISTS VP 789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean
6	6	3	BOB MARLEY AND THE WAILERS	Roots, Rock, Remixed
7	7	77	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth
8	14	4	CULTURE SHANACHIE 5065	Two Sevens Clash: 30th Anniversary Edition
3))		99	SEAN PAUL VP/_TLANTIC 83788*/AG	The Trinity
10	8	6	MAVADO VP 781*	ngsta For Life / The Symphony Of Dav d Brooks
11	12	93	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection
12	13	34	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be
13	11	13	NOTCH CIN : O POR CINCO 008970/MACHETE	Raised By The People
14	10	2	JAH CURE VP 782*	True ReflectionsA New Beginning
15	RE-E	NTRY	SIERRA LEONE'S REFUGEE ALL STARS	Living Like a Refugee

BETWEEN THE BULLETS rgeorge@billboard.com

RAPPERS STAGE TOP 10 COUP

With the debuts of WC (No. 6) and the late Young Buck led Mims, Redman, Lil Flip, Rich 2Pac (No. 8), the pair help rap sets dominate for only the second time this year, as six titles

Boy and Prodigy at the top of the page. WC's "Guilty by Affiliation," takes the Hot

stand in the top 10 of Top R&B/Hip-Hop Albums.

Despite losing 64%, UGK remains at No. 1 with Plies, Common and T.I. holding inside the top five.

Not since the April 14 issue have rap albums tipped the top 10's scales in its favor when



Shot Debut trophy on this chart and enters at No. 49 with 14,000 on The Billboard 200. Meanwhile, 2Pac's "Nu Mixx Klazzics Vol. 2 (Evolution: Duets and Remixes)" is the 15th album bearing his name to chart since his 1996 death. -Raphael George

R&B/HP-HOP Billboard

WEEK N	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT PROMOTION LABEL)	III
0	4	13	LET IT GO WK KEYSHIA COLE (IMANI/GEFFEN)	12
2		16	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
3			DO YOU	t
		95	NE-YD (DEF JAM/IOJMG) WHEN I SEE U	
ikaanaan 28			FANTASIA (J/RMG) TEACHME	
= -		10	MUSIQ SOULCHILD (ATLANTIC) MAKE ME BETTER	1
6	6	19	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	10
7	10	701	J. HOLIDAY (MUSIC LINE/CAPITOL)	12
8		10	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)	ı
9	11		BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	1
10	9		SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	t
11		9	CAN'T LEAVE 'EM ALONE	1
12	13	22	UNTIL THE END OF TIME	t
		=	JUSTIN TIMBERLAKE (JIVE/ZOMBA) PLEASE DON'T GO	
13	7	42	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
14	14	18	BIG THINGS POPPIN' (DO IT) T.E. (GRAND HUSTLE/ATLANTIC)	1.
15	12		BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
16	20	18.	SEXY LADY	
17		20	YUNG BERG FEAT, JUNIOR (YUNG BOSS/EPIC/KOCH) CAN U BELIEVE	12
18		g	YOU KNOW WHAT IT IS	
			T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC) WIPE ME DOWN	14
19	16		LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
20			INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	1
21	15	29	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	1
22			CUPID SHUFFLE	
23			CUPID (ASYLUM/ATLANTIC) HOOD FIGGA	_
			GORILLA ZDE (BLOCK/BAD BOY SOUTH/ATLANTIC) I GET MONEY	
	100		50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
25	21		BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JDC (KONVICT/NAPPY BDY/JIVE/ZOMBA)	1

EEK EEK	AST	N CH	TITLE	L
-	100	50	CAN'T TELL ME NOTHING	62.6
	33	13	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
27	27	11	IF I HAVE MY WAY CHRISETTE MICHELE (DEF JAM/IDJMG)	
	39	12	MONEY IN THE BANK SWIZZ BEATZ (UNIVERSAL MOTOWN)	1
29		17	HOW DO I BREATHE	10
30	24	- 9	MARIO (3RD STREET/J/RMG) A BAY BAY	
			HURRICANE CHRIS (POLO GROUNOS/J/RMG) UMBRELLA	H
31	18	20	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	ជាំ
32	29	43	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	10
	50	4	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	
17)	35	-2	ME	
			TAMIA (PLUS 1/IMAGE) IF I WAS YOUR MAN	
35	28	33	J0E (JIVE/ZOMBA)	
316	30	9	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
37	36	9	DJ DON'T GERALD LEVERT (ATLANTIC)	
3	46	5	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
5	45	7	SHAWTY IS DA SH*! (10)	4
	27	.0	THE-DREAM (DEF JAM/IOJMG) FREAKY GURL	
0	37	-0	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	
¥1	40	14	COFFEE SHOP YUNG JDC FEAT. GDRILLA ZDE (BLOCK/BAD BOY SOUTH/AT_ANTIC)	-
12	34	25	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	Û
4	42	6	FUTURE BABY MAMA	
			MY DRINK N' MY 2 STEP	
	47	5	CASSIDY FEAT. SWIZZ BEATS (FULL SURFACE/J/RMG).	U
15	43	6	ANOTHER AGAIN JOHN LEGEND (G.O.O./COLUMBIA)	6
46	51	3	HYDROLIC B5 FEAT. BOW WDW (BAD BOY/ATLANTIC)	
47	38	24	PARTY LIKE A ROCKSTAR SHOP BDYZ (ONDECK/UNIVERSAL REPUBLIC)	th
48	44	33	IN MY SONGS	
			GERALD LEVERT (ATLANTIC) HATE ON ME	
49	52	6	JILL SCOTT (HIDDEN BEACH)	
50	56	2	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	

A A		Al	OULT R&B
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT PROMOTION LABEL)
0	1	22	#1 TEACHME www.musiq.soulchilo ("TLANTIC)
2	2	25	WHEN I SEE U FANTASIA (J/RMG)
3	3	46	PLEASE DON'T GO
4	4	19	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN) CAN U BELIEVE
5		13	ROBIN THICKE (STAR TRAK/INTERSCOPE) IF I HAVE MY WAY
6650	5		CHRISETTE MICHELE (DEF JAM/IDJMG) IF I WAS YOUR MAN
6	6	31	JOE (JIVE/ZOMBA)
7	8	7	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)
		22	DJ DON'T GERALD LEVERT (ATLANTIC)
3	9	44	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
91		18	ANOTHER AGAIN JOHN LEGEND (G.O.O.O./COLUMBIA)
111	98	5	BABY
11		33	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD) IN MY SONGS
-		J U.	GERALD LEVERT (ATLANTIC) DO YOU
13	N/6)	ь	NE-YO (DEF JAM/IDJMG)
14	15	1	ME TAMIA (PLUS 1/IMAGE)
1.5	12	26	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BRDS.)
14	8	8	HATE ON ME JILL SCOTT (HIDDEN BEACH)
17			HOW DO I BREATHE MARIO (3RD STREETL/IMMG)
13	23		ANGEL
19	19		CHAKA KHAN (BURGUNDY/COLUMBIA) BRUISED BUT NOT BROKEN
			JOSS STONE (VIRGIN/CAPITOL) MY LOVE
2:)	31		JDE (JIVE/ZOMBA) WHAT I GOTTA DO
21	20		MACY GRAY (WILL.I.AM/GEFFEN)
22	20	T	ALRIGHT LEDISI (VERVE FORECAST/VERVE)
23		4	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)
24	Out.	16	STAY WITH ME NORMAN BROWN (PEAK/CONCORD)
25	21	9	CAN U FEEL ME HDWARD HEWETT (GROOVE)
The state of		SHEE	

45	5 1	40	TR&B/HIP-HOP
7	Y	SI	⊤R&B/HIP-HOP NGLES SALES
WEEK	WEE	WEEK'S ON CHT.	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	-	1	# BED 1 WK J. HOLIDAY (MUSIC LINE/CAPITOL)
2	2	î	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)
23	6	13	OOH WEE AYANNA (ELESE)
14		29	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
.55		23	INSIDE OUT
	0.000		TEMAR UNDERWOOD (KINGS MOUNTAIN) I GET IT IN CHARLES THE COMMINIST SERVIA (EAST SERVI)
7			CHAOS THA COMMUNITY SERVA (FAM FIRST) BOOM DI BOOM DI SKULL (YG)
	name.	6	CASH DROP CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)
ġ:			STRONG ARM J-MIZZ (TZ/STREET PRIDE)
10		25	GET TO THE MONEY REC (BULLS EYE/FACE2FACE)
11		15	COME OVER CHERYL PEPSII RILEY (CPR)
12			BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
13	14	16	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
14			MY 64 MIKE JONES FEAT. BUN B & SNOOP DOGG (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)
			ME TAMIA (PLUS 1/IMAGE)
16		52	KOOL AID LIL BASS FEAT. JT MONEY (PIPELINE)
17		24	IT'S WHATEVER FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)
		7.	STEEL DREAMS EL GRECO (LEVEL 3)
19	13	5	BOYZ M.I.A. (XL/INTERSCOPE)
20	12	3	I GET MONEY 50 CENT (SHADV/AFTERMATH/INTERSCOPE)
21	16	2.	THE PEOPLE COMMON (G.O.O.D/GEFFEN)
22		22	I'M ON IT LENARD FEAT. PAPA REU (CLEARVISION)
23	25	13	CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYS FEAT. YOUNG ORD & THE LAST MR. BIGG (REAL/BUNGALO)
24	B	15	BOSSMAN DL (TRIPLEBEAM)
25		5	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)

MEK WEEK	AST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	=
O	1 1	MAKE ME BETTED	1
2	2 1	BARTENDER	1
		T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA) A BAY BAY	
-		HURRICANE CHRIS (POLO GROUNDS/J/RMG) SHAWTY	
4	4 !	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
5	5 1	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	1
6	B 4	LET IT GO KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	1
	6	BEAUTIFUL GIRLS	250
8	99	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH) STRONGER	ì
		KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
9	15	SOULJA BOY (COLLIPARK/INTERSCOPE)	ı
18	7 1	9 RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
11	14	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
12	13 1	BIG GIRLS DON'T CRY	
13	57. 1	FERGIE (WILL.I.AM/A&M/INTERSCOPE) SORRY, BLAME IT ON ME	Ī
		AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	982
14	10. 1	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
15	9 1	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	1
16	20	AYO TECHNOLOGY 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/A-TERMATH/INTERSCOPE)	1
17	12 2	RILY II A DDANK (SHAMTY SNADDINI)	4
18	16 1	CANDY KISSES	1
2,000	-	GET (T SHAMTY	
19	18 2	LLUTO (THE INC./UNIVERSAL MUTOWN)	100
20	26 :	I.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	1
21	19 1	LIKE THIS MIMS (CAPITOL)	
22	23 !	CAN'T LEAVE 'EM ALONE CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	
23	24	ME LOVE	
24	21 1	LEAN LIKE A CHOLO	
25	22 2	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	

THITPREDICTOR OATA PAOVIDED BY Promosquad
DATA PROVIDED BY promosquad
See chart legend for rules and explanations. Yellow indicates recently tested title, indicates New Release.
ARTHST/Title/LABEL/(Score) Chart Ran
F&B/HIP-HOP AIRPLAY
NE-70 Do You 103MG (79.6)
J. FOLIDAY Bed CAPITOL (81.3)
SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (88.8)
T PAIN FEAT. AKON Bartender ZOMBA (65.2)
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.8) 1 JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6)
FOSIN THICKE Can U Believe Interscope (82.7)
TL FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (83.3)
LG (FEAT: OUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7)
SW ZZ BEATZ Money in The Bank Universal MOTOWN (84.7)
THE-DREAM Shawty Is Da Sh*I(10) IOJMG (80.3)
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7) 4
JAGGED EDGE FEAT. ASHANTI Put A Little Umph In It 10JMG (73.4) 5
TREY SONGZ Can't Help But Wait ATLANTIC (75.0) 5
Ridin' LINVERSAL MOTOWN (78.1) 17 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND
Ayo Technology INTERSCOPE (66.7) 6
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.0)
E KELLY ROWLAND FEAT. SNOOP DOGG Ghetto COLUMBIA (70.6)
FRETTY RICKY Love Like Honey ATLANTIC (85.8)
FH/THMIC AIRPLAY
TIVBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.5)
METSHIA COLE FEAT. MISSY ELLIOTT & LIL KIMI Let It Go GEFFEN (66.9)
SO JLJA BOY Crank Dat (Soulja Boy) INTERSCOPE (71.7)
EABY BASH FEAT. T-PAIN Cyclone RMG (71.8)
50 CENT FEAT, JUSTIN TIMBERLAKE & TIMBALAND
Ayo Technology Interscope (69.9) T.L. FEAT, WYCLEF, JEAN You Know What it is attentic (82.3) 2
TT. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (82.3) 2 CLARA FEAT. 50 CENT Can't Leave 'Em Alone zomba (73.3) 2
JUSTIN TIMBERLAKE LoveStoned ZOMBA (83.2)
THE-DREAM Shawty is Da Sh*(10) IDJMG (71.9)
1 J. JOLIDAY Bed CAPITOL (68.1)
ELLIOYT YAMIN Wait For You HICKORY (77.1) 3
THANNA FEAT. NE-YO Hate That I Love You 10JMG (75.1)
EETONCE Get Me Bodied COLUMBIA (76.8)
TARK Please Don't Go UNIVERSAL MOTOWN (83.8)

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Billboard COUNTRY



COUNTRY SONGS IMPPINT & NUMBER / PROMOTION LABEL Kenny Chesney ⊕ BNA 1 1 2 NEVER WANTED NOTHING MORE Rodney Atkins O CURB THESE ARE MY PEOPLE Reba McEntire Duet With Kelly Clarkson BECAUSE OF YOU .CLARKSON,B. MOODY,D. HODGES) TAKE ME THERE Rascal Flatts CHESNEY, W. MOBLEY, N. THRASHER PROUD OF THE HOUSE WE BUILT Brooks & Dunn A DIFFERENT WORLD LOVE ME IF YOU CAN Toby Keith I TOLD YOU SO Keith Urban 5 4 Sugarland EVERYDAY AMERICA 12 12 JSH, J.NETTLES (J.NETTLES, K.BUSH, L.CARVER) I NEED YOU Tim McGraw With Faith Hill ⊙ CURB 10 9 8 Brad Paisley ONLINE (B.PAISLEY, C.DUBOIS, K.LOVELACE) ARISTA NASHVILLE Craig Morgan BROKEN BOW 12 11 11 P.D.DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS) ALL MY FRIENDS SAY Luke Bryan CAPITOL NASHVILLE 15 17 F YOU'RE READING THIS R.CLARK (T.M.CGRAW, B.WARREN, B. WARREN) GREATEST GAINER M.BRIGHT (C.UNDERWOODL LAIRD, H.LINDSE Tim McGraw ⊕ CURB Carrie Underwood 17 20 3 FREE AND EASY (DOWN THE ROAD I GO) 16 18 HOW I FEEL Martina McBride • RCA 18 19 17 Jason Michael Carroll • ARISTA NASHVILLE LIVIN' OUR LOVE SONG 18 19 22 18 O ARISTA NASHVILLE Clay Walker O ASYLUM-CURB FALL 20 23 19 AIR MEASURE OF A MAN POWER J.STOVER (R.FOSTER.G.SAMPSON 21 24 FIRECRACKER 21 25 27 Josh Turner 21 Trent Tomlinson O LYRIC STREET JUST MIGHT HAVE HER RADIO ON FAMOUS IN A SMALL TOWN Miranda Lambert 23 23 26 24 26 29 24 ANOTHER SIDE OF YOU Joe Nichols 25 24 28 George Strait MCA NASHVILLE HOW 'BOUT THEM COWGIRLS 26 35 -NOTHIN' BETTER TO DO LeAnn Rimes O ASYLUM-CURB 2 30 WHAT DO YA THINK ABOUT THAT 28 32 36 YOU NEVER TAKE ME DANCING Travis Tritt 29 30 33 WAY BACK TEXAS

Up 486,000
impressions,
third single
from "Enjoy the
Ride" becomes
duo's sixth top
10. Two of those
spent time at
No. I while two
others peaked
at No 2.



With spins
detected at 28
monitored
signa s, format
veteran posts
highest solo
debut with
cover of Charlie
Rich's 1977
chart-topping
Committee



			EKE	SH			
	WEES.	LAST	2 WE	WEEK	TITLE PRODUCER (SONGWRITE) IMPRI	Artist	CERT.
× .	31	23	31	15	SUNDAY MORN NG IN AMERICA J.STEELE (K.ANOERSON, R.RUTHERFORD, J.STEELE)	Keith Anderson • ARISTA NASHVILLE	28
	32	33	35	9	TANGLED UP J.STROUD, B. CURRINGTON, A. MAMO, C. LINDSEY)	Billy Currington MERCURY	32
	33	37	46		HEAVEN, HEARTACHE AND THE POWER OF LOVE	Trisha Yearwood	33
	34	34	37		G.FUNDIS (C.MILLS.T.STELLER) LAST TRAIN RUNNING	Whiskey Falls	34
П	35	33	38		WE 3 KINGS,F.MYERS (S.WILLIAMS,W BRANDT,B.ERANDT,F.J.MYERS) THIS IS MY LIFE	MIDAS/NEW REVCLUTION Phil Vassar	35
Н		33	44		M.WRIGHT,PVASSAR (P.VASSAR,T.DOU3LAS) WATCHING AIR PLANES	⊕ UNIVERSAL SOUTH Gary Allan	36
П	37	33	41	9	M.WRIGHT,G.ALLAN (J.B. AVERS, J.SINGLETON) THE MORE I DRINK	MCA NASHVILLE Blake Shelton	37
П			40	13	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS)	● WARNER BROS./WRN Steve Holy	38
	39	43	ath.		L.MILLER (A.SMITH,A.UNDERWOOD) WHAT KINDA GONE	Chris Cagle	39
	40	49			S.HENDRICKS,C.CAGLE (3.CAMERON, C.BERG,C.DAVIS) I GOT MY GAME ON	Trace Adkins CAPITOL NASHVILLE	40
2	41	40	43	16	FROGERS (J.JOHNSON, G.G. TEREN III, J.COLLINS) THE ONE IN THE MIDDLE	Sarah Johns	39
	42	44			J.SCAIFE (S.JOHNS,L.HU TON,J.SELLERS) JOYRIDE	Jennifer Hanson O UNIVERSAL SOUTH	42
	43	45	53		J. HANSON, N. BROPHY (J. 4ANSON, N. BROPHY, V. SHAW) YOU STILL OWN ME K. COLLEGE AND EVEN DE DORDON ORDING ME	Emerson Drive	43
	44	52		1	HOW LONG	Eagles ERC/LOST HIGHWAY/MERCURY	44
Н	46	57		2	NOT LISTED (J.D.SOUTHER) BETWEEN RAIS N' HELL AND AMAZING GRACE	Big & Rich	45
Н	46	45	50	q	B.KENNY,J.RICH (W.K.ALBHIN,E.JAMES) GUITAR SLINGER	NARNER BROS./WRN Crossin Dixon	45
ı	47	43	50		M.KNOX (B.DIPIERO, J.ST DNE, R.CLAWSDN) THE STRONG ONE	BROKEN BOW Clint Black	47
	48	50			J.STROUD, C. BLACK (B.LETHER, O. POYTHRESS, C. JONES) BIKER CHICK	Jo Dee Messina	48
k	4 B		EW	1	J.FLOWERS, J.D.MESSINA (K.ARCHER, M.T.BARNES) ROLLIN' WITH THE FLOW	Mark Chesnutt	49
100	50	53	-	2	J.RITCHEY (J.HAYES) LAUGHED UNTI_ WE CRIED	Jason A dean	50
1	61	53	5,1		M.KNOX (K.LOVELAGE, A. GORLEY) FLIP-FLOP SUMMER	Menny Chesney	49
	52	51	49	8	B.CANNDN.K.CHESNEY (E.JAMES) BAD FOR ME	Danielle Peck Big MaCHINE	46
	63	54	8		J.STOVER (S.AUSTIN,W.FMMBEAUX) NOWHERE THA SOMEWHERE FLYNNVILLE TRAIN,D.BARRIK (C.WISEMAN,B.ROOGERS)	Flynnville Train Show dog Nashville	53
	54	6)	55		READY, SET, DOIN'T GO	Billy Ray Cyrus	47
	55	N	EW	1	E-MOLLIN (B.R.CYRUS,C. JEATHARO) OUR SONG OUR SONG	● WALT DISNEY/C05 Taylor Swift ● BIG MACHINE	55
	55	56	48	17	N.CHAPMAN (T.SWIFT) I'LL STAND BY OU N.LYTHGOE, K. WARWICK, E. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood • FREMANTLE/19	41
	57	53	57		DAYS OF THUNDER	Mark Wills	50
6	Č.		EW	1	B.JAMES (B.JAMES.A.MACO) COUNTRY GIRL DIEGE C COUNER V DR. MED S MA LORS D SHEA S SANDERS)	Rissi Palmer • 1720	58
ſ	0			3	D. SHEA, C. ROONEY (R. PA_MER, S. MAJORS, D. SHEA, S. SANDERS) TIL I WAS A DADDY TOO TI AMBERGE LINING EMPEROON (A RONNE TI AMBERGE LINING EMPERON)	Tracy Lawrence FOCKY COMFORT/CO5	59
	63	N	EW	3	TLAWRENCE, J. KING, F. ANDERSON (L. BDONE, T. LAY RENCE, PNELSON) THE PRIZE POUL ING (LOCATEN & FABRIELL)	Joanna Cotten • WARNER BROS / WRN	60
•				-	P.COLLINS (J.COTTEN, G.EARNHILL)	WANNER BRUD / WHN	-

◆ HITDDEDICTOR



MINITALDIOTOR		promosquad			
	See ci	nart legend for rules and explanations. Yellow indicates recently tested title, 🙍 indi	icates New R	elease	
ARTIST/Titte/LABEL/(Score)	Char Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Jitle/LABEL/(Score) Chart	Rank
COUNTRY		TIM MCGRAW If You're Reading This CURB (94.8)	14	JOE NICHOLS Another Sice Of You Universal South (94.5)	25
KENNY THESNEY Never Wanted Nothing More BNA (80.5)	1	CARRIE UNDERWOOD SO SMAll ARISTA HASHVILLE (83.0)	15	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	27
RODNE? ATKINS These Are My People CURB (75.0)	2	DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITGL MASHVILLE	94.1) 16	☆ MO様TGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	28
REBA MCENTIRE DUET WITH KELLY CLARKSON		MARTINA MCBRIDE How I Feel RCA (84.3)	17	BILLY CURRINGTON Tangled Up MERCURY (91.8)	32
Because Cf You MCA NASHVILLE (93.0)	3	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88	.6) 18	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	36
PLASCAL FLATT'S Take Me There Lyric STREET (86.8)	4	CLAY WALKER Fall ASYLUM-CURB (90.3)	19	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	37
BILLION S & DUNN Proud Of The House We Buill ARISTA NASHVILLE (82.7)	5	JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	20	th CHEIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	39
TOBY KETTH LOVE Me If You Can SHOW DOG NASHVILLE (83.4)	7	JOSH TURNER Firecracker MCA NASHVILLE (88.6)	21	☆ EMERSON DRIVE You Still Own Me MIDAS (86.6)	43
SUGARLAND Everyday America MERCURY (78.9)	9	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	22	CLINT BLACK The Strong One EQUITY (82.5)	47
BRAD PUSLEY Online ARISTA NASHVILLE (89.5)	11	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	23	TO DANIELLE PECK Bad For Me BIG MACHINE (78.3)	52
ERA G MORGAM Tough BROKEN BOW (88.3)	_ 12	SARA EVANS AS II RCA (89.7)	24		

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RadioandRecords.com

BETWEEN THE BULLETS wjessen@billboard.com

EAGLES RETURN, SOAR AT COUNTRY RADIO

The Eagles have occasionally visited Hot Country Songs fol-terday" spent six weeks on the chart, peaking at No. 58 in lowing a No. 8 peak with "Lyin' Eyes" in December 1975—the

group's highest-charted country single to date. The venerable band knocks on the door for a fifth time, swiping the Hot Shot Debut at No. 44 with "How Long."

Mercury's Nashville camp is working the song at country stations. The Eagles haven't competed on the country scorecard since "The Girl From Yes-



December 1994. "Lyin' Eyes" managed the band's longest chart

run so far (13 weeks), followed by 12 weeks with "New Kid in Town" in 1977.

The new single introduces "Long Road out of Eden," which streets Oct. 30 via Universal Music Group Nashville's Lost Highway and the group's ECR imprint. The set will initially sell exclusively at Wal-Mart and Sam's

LATIN Billboard

HOT LATIN SONGS

TITIB	AST WEEK	WEEKS AGO	WEEK6 ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	EAK	USHIDA
1	2	7	11	Y SI TE DIGO 1WK J.GAVIRIA A MUNERA EASTMAN (J.E.GAVIRIA)	Fanny Lu UNIVERSAL LATINO	- 1	
2	1	1	15	BASTA YA J GUILLEN (M.A SOLIS)	Conjunto Primavera	1	September 1
3	4	4	15		rolladora Banda El Limon	2	į
0	10	12			rupo Montez De Durango DISA	4	Ì
6	11	11	6	ELLA ME LEVANTO MR G (R AYALA)	Daddy Yankee		
0	5	2	17	DIMELO S.GARRETTB KIDD E:IGLESIAS, C.PAUCAR (S.GARRETTB.KIOO, E:IGLESIAS, L.GOMEZ ESCOLAR)	Enrique Iglesias		
0	12	9	6	NO LLORES E.ESTEFAN JRGAITAN BROTHERS (G.ESTEFAN,E.ESTEFAN,JRR.GAITAN,A.GAITAN)	Gloria Estefan BURGUNDY /SONY BMG NORTE	_	1
8	3	3		MI CORAZONCITO A.SANTOS.L.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN		9
.9	8	10		MIL HERIDAS A.MACIAS (E PAZ)	Cuisillos MUSART /BALBDA		Section 1
10	9	13	15	POR AMARTE ASI D.URBINA JR.,R.URBINA,R.AVITIA (E.REYES, A.MONTALBAN)	Alacranes Musical		Ì
0	20	32	5	GREATEST MUEVELO Cruz Martinez Pr	resenta Los Super Reyes	11	Ì
12	6	8		OLVIDAME TU DUELD (E.PAZ)	Duelo Univision		
13	7	5	34	NO TE VEO DJ BLASS (J.BORGES BONILLA.H.L.PADILLA.R.ORTIZ,J.MUNOZ.M.DE JESUS BAEZ)	Casa De Leones WARNER LATINA		No.
14	14	18	51	ESO Y MAS J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART /BALBOA	6	١
15	15	6		A TI SI PUEDO DECIRTE NOT LISTED J SAN ROMAN)	El Chapo De Sinaloa DISA		Ì
16	13	15		TODO CAMBIO M.DOMM TEMAS (M.DOMM,J.L.ORTEGA)	Camila SONY BMG NORTE	11	
17	17	17	18	OJALA M.A.SOLIS (M.A SOLIS)	Marco Antonio Solis FONOVISA	1	
18	16	16	13	TE VOY A PERDER A.BAQUEIRO (L.GARCIA,A.BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	9.	3
0	31	35	4	TU S KRYS (JEREMIAS)	Jeremias UNIVERSAL LATINO	19	
20	25	20	1	UN JUEGO LOS RIELEROS OEL NORTE.O. VALDIVIA (R.GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	5	
2	24	23	1	AYER LA VI NOT LISTED (W.O.LANDRON.M.RIVERA,E.LIND)	Don Omar VI ,MACHETE	21	No.
2	29	30	5	PAZ EN ESTE AMOR NOT LISTEO (NOT LISTED)	Fidel Rueda MACHETE	22	To the last
23	34	19	5	MALDITO AMOR ANDY ANDY (J.REMY NUNEZ)	Andy Andy EMI TELEVISA	19	The same
24	22	42	3	HOY YA ME VOY M.GIL (K.GARCIA)	Kany Garcia SONY BMG NORTE	22	CAS
25	27	25	á	NUESTRO AMOR ES ASI T.PINEIRO.MAGNATE (R.OLIVEIRA,A.QUILES)	Magnate vi /MaCHETE	25	505 Kg

"Y Si Te Digo" i her first chartopper and the



top 10 on this chart rebounds new peak.



from "MTV Unplugged,' his 33rd career entry on

Artist DUCER (SONGWRITER) Jenni Rivera MIRAME PRIVERA (B.DANZA) 26 19 33 Ricardo Arjona 21 QUIEN 27 21 22 L LEVIN.D WARNER (R.ARJONA,T.TORRES) Los Tigres Del Norte 27 LAGRIMAS DE SANGRE 37 34 LO MEJOR DE TU VIDA Alexandre Pires 29 39 38 Marc Anthony SONY BMG NORTE 23 31 OJALA PUDIERA BORRARTE Mana 15 28 27 THE WAY SHE MOVES Zion Featuring Akon 11 26 21 CHUY Y MAURICIO El Potro De Sinaloa 33 33 36 Patrulla 81 34 CUANDO REGRESES 35 41 Intocable EMI TELEVISA 35 BASTO 35 41 44 MARTINEZ (M.MENODZA) R.MUNOZ.H MANY.....

LLORARAS

A MARCHIFICOS (K.VAZQUEZ, J.NIEVES) R.K.M. & Ken-Y 36 38 37 YO TE QUIERO Wisin & Yandel 23 37 32 24 YO TE QUIERO
EL MASLINEUTY (J L MORERA LUNA, L. VEGUILLA MALAVE, V. MARTINEZ, E. F. PADILLA)

TUYA
S. KRYS. J. PENA (J. PENA, O. BERMUDEZ) Jennifer Pena 30 38 30 43 ME DUELE AMARTE Reik SONY BMG NORTE 26 39 36 26 TE PIDO QUE TE QUEDES Los Creadorez Del Pasito Duraguense De Alfredo Ramirez 49 40 UMBRELLA Rihanna Featuring Jay-Z SRP/DEF JAM /IDJMG 32 41 42 40 STEWARTIT.NASH.T.HARRELL.S.C.CARTER) Ricardo Montaner HOY TENGO GANAS DE TI 42 AE-ENTRY Juan Luis Guerra Y 440 2 QUE ME DES TU CARINO 43 18 14 Daddy Yankee Featuring Fergie
EL CARTEL /INTERSCOPE 40 39 Zion 38
BABY/CMG/SRC/UNIVERSAL MOTOWN ZUN DADA 45 43 46 C.PADILLA,R.DIAZ,F.G.ORTIZ TORRES) 46 Vicente Fernandez
SONY BMG NORTE
46 CON TU NOMBRE 47 NEW CUATRO MESES Banda Machos 28 48 44 28 LA TRAVESIA 49 NEW 5 LETRAS
DOLBE 4 MAY Alexis & Fido SONY BMG NORTE 50 48

A,NALES (J.MARTINEZ,R.ORITZ)

LATIN ALBUMS

WEEK	LAST	Z WEEKS AGO	WECHO ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
1	1	1	4	#1 MARC ANTHONY El Cantante (Soundtrack)		1
2	3	4	16	GREATEST CAMILA Todo Camblo SONY BMG NORTE 78272 (14.98)	0	2
3	HOT	SHOT BUT	1	MARTINEZ CRUZ PRESENTA LOS SUPER REYES El Regriso De Los Reyes WARNER LATINA 262652 (15.98)		3
4	2	2		GRUPO MONTEZ DE DURANGO Agarrese! DISA 724115 (12 98)	0	100
0	6	6	35	AVENTURA K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVO) +	2	2
6	4	3		DADDY YANKEE EI Cartel: The Big Boss EL CARTEL INTERSCOPE 008937/IGA (13.98)		1
7	7	8		VICENTE FERNANDEZ Historia De Un Idolo DISCOS 605 07405, SONY BMG NORTE (16.98)		0.1
8	9	9		MARCO ANTONIO SOLIS La Mejor Coleccion FONOVISA 353133/UG (10 98)		3
9	5	7		HECTOR LAVOE El Cantante: The Originals FANIA/EMUSICA 130269/UNIVERSAL LATIND (14.98)		5
10	8	5		VARIOUS ARTISTS Los Vaqueros: Wild Wild Mixes wy 009208/MACHETE (16.98 CD/0VD) €		4
11	11	15	7	VARIOUS ARTISTS LA CALLE 330056/UG (12.98) Bachata # 1s		11
12	10		The same	VARIOUS ARTISTS Echo Presenta: Invasion vi 009207/MACHETE (14.98)		10
13	12	10	#3	ALACRANES MUSICAL Ahora Y Siempre	0	1
114	16	17	A	BANDA ARKANGEL R-15 La Historia De La Mera Mera DISCOS 605 10591-30MF BMG NORTE (16 98)		13
15	13	11	8	ALEJANDRO FERNANDEZ Viento A Favor SONY BMG NORTE 10111 (16.98)		2
16	14	12		CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98) El Indomable		4
0	18	19	52	MANA Amar Es Combatir WARNER LATINA 63661 (18.98) ⊕	2	1
18	15	21		HECTOR LAVOE FANIA 13014/EMUSICA (19.98) A Man And His Music		15
19	17	14	8	EL CHAPO DE SINALOA DISA 724118 (12.98) Te Va A Gustar		3
20	20	18	11	ZION The Perfect Melody BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98)	0	2
21)	23	24	⊋8	LOS HUMILDES VS. LA MIGRA Los Humildes Vs. La Migra BCI LATINO 41593/BCI (6.98)		21
22	24	23	8	LOS BUKIS 30 Recuerdos Inolvidables FONOVISA 353283/UG (10.98)		12
23	21	20	7	LOS BUKIS / BRDNCO / LOS TEMERARIOS B.B.T.3 FONOVISA 353269/UG (10.98)		17
24	33	25	8	DUELO En Las Manos De Un Angel UNIVISION 311056/UG (12.98)		
25	22	22		ALEJANDRA GUZMAN Reina De Corazones: La Historia DISCOS 605 11622/SONY BMG NORTE (14.98) ⊕		22

THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE	CERT	PEAK BOSITION
26	27	27	13	TIERRA CALI Enamorado De Ti: Edi∉ion Especial VENEMUSIC 653210/UNIVERSAL LATIMO (*3.98 CD/DVD) ⊕		26
27	25	13		EL TRONC DE MEXICO Fuego Nuevo UNIVERSAL LAT NO 009532 (11.98)		13
28	19	16	36	RBD Celestial EMI TELEVISA 75852/VIRGIN (13.98)		1
29	42	29	6	MENUDO DISCOS 605 09631/SONY BMG NORTE (14.98) La Historia La Historia		10
30	50	57		BRAZEROS MUSICAL DE OURANGO Linea De Oro. La Abeja Miopew Muchos Extos Mas DISA 729316 (5 98)		30
31	53	44	8	PACE MAZZO MUSICAL Linea De Oro: Leco Por TI* Muchos Exitos Mas SETTER UNIVISION 311180/UG (5.38)		31
32	35	52	12	VARIOUS ARTISTS 30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejo 2007 MOCK & ROLL 60201/SONY BMG NORTE (13.98)		32
33	31	28	To	LOS TUCANES DE TIJUANA La Mejor Coleccon De Comidos		9
34	28	32		SERGIO VEGA Dueno De Ti Lo Mejo® De El Shaka SONT BMG NORTE 10261 (16.98 CD/DWO) ⊕		20
35	26	45		JENNI RIVERA VII Vida Loca	0	2
36	30	30	66	DON OMAR Fing Of Kings VI 006362/MACHETE (15.98)	•	1
37	NE	W		LA ARROLLADORA BANDA EL LIMON Linea De Oro: En Los Puros Huesps Y Muchos Saltos Mas DISA 729327 (5.98)		37
38	29	49		IVY QUEEN Sentimiento UNIVISION 311140/UG (13 98)	0	
39	45	35		JOSE LUIS PERALES Y Como Es EI?Los Exitos DISCOS 605 10587/SONY BMG NORTE (14.98) ⊕		14
40	34	26	47	LUNY TUNES & TAINY Mas Flow: Los Benjamins MAS F_OW 230813 MACHETE (15.98)		1
41	NE	W	1	BETO Y SUS CANARIOS - Linea De Oro: No Piedo Olvidarte ** Muchos Exitos Mas OISA 729326 (5.98)		41
42	44	40	22	LOS TERRIBLES DEL NORTE 30 Comidos: Historias Nortenas FREDDIE 1369 (3 98)		26
43	37	42		VALENTIN ELIZALDE Vencedor UNIVERSAL LATNO 006611 (9.98) ⊕	0	1
44	20	36	20	A.B. QUINTANILLA III PRESENTS KUMBIA KINŒ Greatest -lits Album Versions EMI TELEV SA 90331 (13.98)		7
45	36	39		WISIN & YANDEL Pa'l Mundo MACHETE 561402 (15.98) ⊕	•	1
46	41	41	22	BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 FONOVISA 353103/UG (10.98)		10
47	40	31		BRAZEROS MUSICAL DE DUFANGO Velvio El Dolcr DISA 721031 (11.98)		10
48	NE	w		KANY GARCIA Cualquier Dia SONY 3MG NORTE 89255 (14.98)		48
49	46	46		CONJUNTO RIMAVERA De ando HuellaEl Final FONOVISA 363.55 UG (12 98)		20
50	49	48	22	JUAN LUIS GUERRA Y 440 La Liave D∋ Mi Corazon EMI TELEVISA 88392 (14 98)		1

THES	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING 4 AREL (PRICE)	CERT.	DEAK
51	48	43	22	MIGUEL BOSE Papito WARNER LATINA 699903 (18.98)	0	Ī
52	39	38		MARIANO BARBA En Vivo		1
53	N	w		LA AUTORIDAD DE LA SIERBA Linea De Oro: Me Quade Sin Nadie Y Muchos Exitos Mas DISA, 729328 (5.98)		5
54	58	54	18	R.K.M. & KEN-Y Masterpiece: Commemorative Edition PINA 008481/UNIVERSAL LATINO (15.98 CO/DVD) ⊕		
55	51	47	48	MONCHY & ALEXANDRA Exitos J. 8. N 50191/SONY BMG NORTE (13.98)		1
56	52	53		AKWID Greatest Exitos		
57	43	34	7	VALENTIN ELIZALDE Mi Ultima Bohemia (En Vivo) UNIVERSAL LATINO 009376 (13.98)		8
58	47	33		JENNIFER LOPEZ Como Ama Una Mujer		
59	56	58	35	MARCO ANTONIO SOLIS Trozos De Mi Alma 2		
60	55	62	43	FONOVISA 352490/UG (13 98) BRONCO / LOS BUKIS / LOS TEMERARIOS BBT		
61	60	64	9	FONOVISA 352772/UG (10.98) CASA DE LEONES Los Leones		
62	57	55	A1	VARIOUS ARTISTS WY Records Presents: Los Vaqueros	П	
63	61		74	WY 008010/MACHETE (13.9B) BRONCO: EL GIGANTE DE AMERICA Mas Broncos Que Nunca		1
64	71			FONOVISA 353255 IUG (12 98) VARIOUS ARTISTS 30 Corridos: Muy Perrones		
65		27		FONOVISA 353170/UG (10.98) KARIS Los 4 Fantasticos		
No.	32	37		PINA 270195/UNIVERSAL LATINO (13.98) LOS CREADOREZ DEL PASTO DURAGUENSE DE ALFREDO RAMÍREZ Recio, Recio Mis Creadorez		-
66	66	63	29	DISA 720982 (11.98) LOS CADETES DE LINARES Las Mas Canonas		100
67	59		di	BCI LATINO 41260/BCI (6.98) GRUPO BRYNDIS Solo Pienso En Ti		100
68	68	66	21	DISA 721017 (10 98) (+) LOS TIGRES DEL NORTE Detalles Y Emociones	_	
69	74		19	FONOVISA 353044/UG (12.98)	()	
70	54	~	2	ANDY ANDY EMITELEVISA 97977 (15.98) XTREME Tu Me Haces Falta Haciendo Historia		
71	63	59	35	LA CALLE 340011/UG (13.98)	0	NEW YEAR
72	65	67	2/1	LOS CAMINANTES La Historia Lo Mas Chulo, Chulo, Chulo SONY BMG NORTE 05302 (12.98) ⊕		
73	75	-	9	GRUPO BRYNDIS Remezciados Y Remasterizados DISA 720609 (9.98)		
74	67	51	17	CALLE 13 SONY BMG NORTE 03170 (16.98) Residente O Visitante		
75	RE-E	NTRY	32	EL CHAPO DE SINALOA La Noche Perfecta DISA 720802 (10.08)		-

nielsen

Billboard DANC

LATIN AIRPLAY

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J		п	<i>.</i>
	Y	4	TI

Company of the Control of the Contro	33	ARTIST (IMPRINT / PROMOTION CABEL)
0	1	DIMELO Enrique iglesias (interscope/universal latino)
2	2	TE VOY A PERDER ALEJANDRO FERNANDEZ (SONY BMG NDRTE)
3	3	SI NOS QUEDARA POCO TIEMPO

TODO CAMBIO CAMILA (SONY BMG NORTE)
HOY YA ME VOY
KANY GARCIA (SONY BMG NORTE

8 TU JEREMIAS (UNIVERSAL LATIN Y SI TE DIGO FANNY LU (UNIVERSAL LATINO) QUIEN

HA TITLE

RICARDO ARJONA (SONY BMG NORTE) LO MEJOR DE TU VIDA ALEXANDRE PIRES (EMI TELEVISA) OJALA PUDIERA BORRARTE
MANA (WARNER LATINA)

18 BENDITA TU LUZ 12 ME DUELE AMARTE

ME MUERO
LA 5A ESTACION (SONY BMG NORTE 16 TUYA
JENNIFER PENA (UNIVISION

NO LLORES
GLORIA ESTEFAN (BURG

TROPICAL

Y SI TE DIGO
FANNY LU (UNIVERSAL LATINO)
MI CORAZONCITO
AVENTURA (PREMIUM LATIN)
NO LLORES
GLORIA ESTEFAN (BURGUNOY/SONY BMG NORTE)

DADDY YANKEE (EL CARTEL INTERSCOPE)
MALDITO AMOR
ANDY ANDY (EA)

LA TRAVESIA
JUAN LUIS GUERRA Y 440 (EMI TELEVISA)
DIME QUE FALTO

CORTAME LAS VENAS TONO ROSARIO (UNIVERSAL IGUAL QUE AYER

ME SIENTO VIVO
MICHAEL STUART (MACHETE)

AYER LA VI

EN EL AMOR

TITLE
ARTIST (IMPRINT / PROMOTION LABEL) MI GENTE MARC ANTHONY (SONY BMG NORTE)

LATIN ALBUMS

POP

TESS MEEK	AST.	TITLE ARTIST (IMPRINT / PROMOTION: LABEL)
0		CAMILA TODO CAMBIO (SONY BMG NORTE)
	ě	MARCO ANTONIO SOLIS LA MEJOR COLECCION (FONOVISA/UG)
	٤	ALEJANDRO FERNANDEZ VIENTO A FAVOR (SDNY BMG NORTE)
		MANA

ALEJANDRA GUZMAN
REINA DE CORAZONES: LA HISTORIA... (DISCOS 605/SONY BMG NORTE)

RBD
CELESTIAL (EMI TELEVISA/VIRG

MENUDO LA HISTORIA (DISCOS 605/SONY BMG NORTE) JOSE LUIS PERALES
Y COMO ES EL? ...LOS EXITOS (DISCOS 605/SONY BMG NORTE)

A.B. QUINTANILLA III PRESENTS KUMBIA KINGS
GREATEST HITS ALBUM VERSIONS (EMI TELEVISA)

KANY GARCIA
CUALQUIER DIA (SONY BMG NORTE)
MIGUEL BOSE

JENNIFER LOPEZ
COMO AMA UNA MUJER (EPIC/SONY BMG NORTE
MARCO ANTONIO SOLIS

ROBERTO CARLOS
GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
ANA GABRIEL

TROPICAL

THIS WELL	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
101	1	MARC ANTHONY EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
2	3	AVENTURA K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
3	2	HECTOR LAVOE EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LATINO)
4	4	VARIOUS ARTISTS BACHATA # 1S (LA CALLE/UG)
920	200	HECTOR LAVOE

N MAN AND HIS MUSIC (FANIALEMUSICA)

VARIOUS ARTISTS

30 BACHATAS LEGANIZAS LO NUEVO Y LO MEJOR 2007 (MOCK & POLLSONY BING NORTE)

JUAN LUIS GUERRA Y 440

LA LLAVE DE MI CORAZON (EMI TELEVISA)

MONCHY & ALEXANDRA

EXITOS (J & N/SONY BMG NORTE)

KARIS

LOS 4 FANTASTICOS (PINA/UNIVERSAL LATINO)

1C ANDY ANDY
TU ME HACES FALTA (EMI TELEVISA

13 MARC ANTHONY
SIGO SIENDO YO (SONY BMG NORTE

12 ELVIS CRESPO REGRESO EL JEFE (MACHETE)

17 GRUPO NICHE
UNA AVENTURA...LA HISTORIA (SONY BMG NORTE) 20 JOSEPH FONSECA
LIVE (VENEMUSIC/UNIVERSAL LATINO)

REGIONAL MEXICAN

NUESTRO AMOR ES ASI

R.K.M. & KR.Y. (PINA/UNIVERSAL LATINO)

MUEVELO

CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)

١	三	NE NE	ARTIST (IMPRINT / PROMOTION LABEL)
I	0	5	LAGRIMAS DEL CORAZON GRUPO MONTEZ DE DURANGO (DISA)
1	2	2	DE TI EXCLUSIVO LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA
-	3	1	BASTA YA CONJUNTO PRIMAVERA (FONOVISA)
- Control of the last	-4	6	MIL HERIDAS

POR AMARTE ASI OLVIDAME TU

A TI SI PUEDO DECIRTE
EL CHAPO DE SINALOA (DISA) 10 UN JUEGO
LOS RIELEROS DEL NORTE (FONOVISA)
9 ESO Y MAS

PAZ EN ESTE AMOR FIDEL RUEDA (MACHETE) MIRAME

LAGRIMAS DE SANGRE
LOS TIGRES DEL NORTE (FONOVISA)
CHUY Y MAURICIO
EL POTRO DE SINALOA (MACHETE)

CUANDO REGRESES
PATRULLA 81 (DISA) BASTO
INTOCABLE (EMI TELEVISA)

REGIONAL MEXICAN

本	55	ARTIST (IMPRINT / PROMOTION LABEL)
0	2	MARTINEZ CRUZ PRESENTA LOS SUPER REYES EL REGRSO DE LOS REYES (WARNER LATINA)
2	1	GRUPO MONTEZ DE DURANGO AGARRESEI (DISA)

VICENTE FERNANDEZ ALACRANES MUSICAL

AHORA Y SIEMPRE (UNIVISION/UG)

BANDA ARKANGEL R-15
LA HISTORIA DE LA MERA MERA (DISCO: CHRISTIAN CASTRO
EL INDOMABLE (UNIVERSAL LATINO)
EL CHAPO DE SINALOA

TE VA A GUSTAR (DISA)

LOS HUMILDES VS. LA MIGRA
LOS HUMILDES VS. LA MIGRA (BCI LATINO/BCI)

LOS BUKIS
20 RECUERDOS INOLVIOABLES (FDNOVISA/UG)

EN LAS MANDS DE UN ANGEL (UNIVISION/UG)

TIERRA CALI
ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSIC/UNIVERSAL LATIND) EL TRONO DE MEXICO

FUEGO NUEVO (UNIVERSAL LATINO)
BRAZEROS MUSICAL DE DURANGO

4	OANCE CLUB PLAY				
No.	46.				
SEE SEE	WEEK	WEEKS ON CHI	TITLE ARTIST IMPRINT / PROMOTION LABEL		
0	2	8	#1 LIKE THIS 1 WK KELLY ROWLAND FEAT EVE MUSIC WORLD/COLUMBIA		
2	3	6	DON'T STOP THE MUSIC RIHANNA SRP/OEF JAM/IDJMG		
3	7	6	DEEP INTO YOUR SOUL FRISCIA & LAMBOY NERVOUS		
4)	9	8	MY MAN AMUKA JVM		
5	1	10	SOUND OF FREEDOM BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY		
6	14	5	MAKE IT LAST DAVE AUDE FEATURING JESSICA SUTTA AUDACIOUS		
7	11	8	STEP INTO THE LIGHT DARREN HAYES POWDERED SUGAR RECORDS		
8	6	10	SO FAR MIGUEL MIGS SALTED/OM		
9	10	11	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC		
10	8	10	STRANGER HILARY DUFF HOLLYWDOD		
11	5	11	TIME SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS		
12	4	12	LOST AND FOUND DELERIUM NETTWERK		
13	18	4	LOVE VIBRATIONS BARBARA TUCKER B STAR/MUSIC PLANT		
14	13	11	STAND BACK STEVIE NICKS REPRISE		
15	16	7	OUTTA MY MIND OHSHA KAI ACT 2 /MUSIC PLANT		
16	20	6	SHE'S MADONNA ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN		
17	22	5	ACTIVATE MY BODY PERRY TWINS FEATURING JANIA PERRY TWINS		
18	15	9	LIVE, LUV, DANCE RON PERKOV ARPEE		
19	23	5	THNKS FR TH MMRS FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG		
20	17	13	DEFYING GRAVITY IDINA MENZEL REPRISE/WARNER BROS.		
21	28	4	POWER STAY SIMPLY RED SIMPLY RED.COM		
22	25	8	FIND A NEW WAY YOUNG LOVE ISLAND/ID/MG		
23	24	6	GIVE ME DANGER DANGEROUS MUSE SHE WARNER BROS.		
24	12	12	MAKES ME WONDER MAROON 5 AAM OCTONE/INTERSCOPE		
25	30	6	POWER OF ATTRACTION NATALIA UNLEASHED		
86 m	5.5				

			2200-1-1200-2
温量	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
26	29	5	EVERYBODY DANCE (CLAP YOUR HANDS) DEBORAH COX DECO
27	HO		LOVESTONED JUSTIN TIMBERLAKE JIVE/ZOMBA
28	21	10	OOH LA LISHIOUS JAY MEN MARIAN
29	26	3	BE FREE JASON ANTONE CHICKIE/MUSIC PLANT
30	35	2	I'M NOT FEATURING YOU TAYLOR DAYNE SILVER LABEL/TOMMY 30Y
31	19	13	BECAUSE OF YOU NE-YO DEF JAM /IDJMG
32	39	2	WHITE LIES PAUL VAN OYK FEATURING JESSICA SUITA MUTE
33	33	3	LET'S DO IT NOA TYLO CLIMAX MUSIC ENTERTAINMENT
34	34	3	ARIZONA BUMP ROD CARRILLO ROD CARRILLO
35		EW .	WALK AWAY TONY MORAN FEAT. KRISTINE W, DANCE MUSIC PRODUCTIONS INC
36	42	2	BUT BEAUTIFUL BILLIE HOLIDAY LEGACY/COLUMBIA
37	41	2	EVOLUTION KORN VIRGIN
38	40	2	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND MARILYN MANSON INTERSCOPE
39		eW.	SALALA Angelique Kidjo feat. Peter gabriel Stapbucks /razor & Tie
40		ew .	GIRL, I TOLD YA VALERIA INTERSCOPE
41	27	14	ROLLERCOASTER ERIKA JAYNE RM RECORDS
42	36	13	UMBRELLA Rihanna featuring jay-z Srp/DEF ja-v/idjm-g
43	31	15	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
44	44	7	JACK'S SUITE HANS ZIMMER WALT DISNEY
45	45	6	BOOM BOOM REMIXED PAUL LEKAKIS RNL
46	32	13	I JUST DIED IN YOUR ARMS TONIGHT LEANA SWEDISH DIVA
47	37	10	NEVER AGAIN KELLY CLARKSON RCA/RMG
48	46	15	RAPTURE 2007
49	47	E	OVER IT TIFFANY AFFAIR REPRISE
50	48	16	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
(A. A			WWW.T. DOUGHAN TIESTAMENT ETT ST
6		40	TENEDRO SE TRANSPORTA

OP ELECTRONIC

2 H	NES.	SEE NO	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0		v	#1 BLAQK AUDIO CEXCELLS TINY EVIL/INTERSCOPE 009512/IGA
2		W	PAUL VAN DYK IN BETWEEN MUTE 9364
3	1	5	THE CHEMICAL BROTHERS WE ARE THE NIGHT FREESTYLE DUST 94158/ASTRALWERKS
0	2	- 34	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532
(3)			JUNIOR SENIOR HEY HEY MY MY YO YO CRUNCHY FROG 10927/RYKODISC
6	9	11	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379 MADACY
7	5	9	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
8	4	6	JUSTICE CROSS ED BANGER/VICE 24892/ATLANTIC
9	8	38	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC®

			ST. ELSEWHERE DOWNTOWN 70003"/ATLANTICED
10	10	10	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1 SIRE/MUTE/REPRISE 44256/WARMER BROS.
11	6	12	DAFT PUNK MUSIQUE VOL. I: 1993-2005 VIRGIN 58405
12	7	5	BJORK Volta elektra/atlantic 135868/ag⊕
13	3	2	BILLIE HOLIDAY REMIXED & REIMAGINED LEGACY/COLUMBIA 85088/SONY MUSIC
14	11	=2	LCD SOUNDSYSTEM SOUND OF SILVER DFA 85114/CAPITOL
15	12	3	JOHNNY BUDZ & CATO K ULTRA.WEEKEND 3 ULTRA 1532
16	4	18	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147
17	3	3	JOHNNY VICIOUS

JOHNNY VICIOUS MADONNA
CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460'
ARMIN VAN BUUREN
A STATE OF TRANCE 2007 ULTRA 1545

SHE WANTS REVENGE

e de la			***ANTEKTER LUNGFERFER EIN 488
()	10	
鼻	. m	D	ANCE AIRPLAY.
TAIS VEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	1	9	STRANGER 2 WKS HILARY DUFF HOLLYWOOD
2	3	14	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
3	8	3	LOVESTONED JUSTIN TIMBERLAKE JIVE/ZOMBA
0	6	5	STOP ME MARK RONSON FEAT. OANIEL MERRIWEATHER ALLICO/RCA/RMG
(3)	5	10	FEELS LIKE HOME MECK FEATURING DINO YOSHITOSHI/DEEP DISH
6.	10	4	WHITE LIES PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
7	7.	6	LOVE IS GONE DAVID GUETTA FEATURING CHRIS WILLIS PERFECTD/ULTRA
8	11	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/IDJMG
9	2	19	PUT 'EM UP Edun robbins
10	4	48	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
11	9	15	FEEL TOGETHER BEN MACKLIN FEATURING TIGER LILY NERVOUS
	12	12	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC
13	15	2	THE WAY I ARE TIMBALAND FEAT, KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
14	21	2	AGAIN KIM LEONI ROBBINS THNKS FR TH MMRS
15	24	2	FALL DUT BOY FUELED BY RAMEN/ISLAND/IDJMG
16	RECE	STRI	GLAMOROUS FERGIE FEATURING LUDACRIS WILL.I.AMA&M/INTERSCOP SOUND OF FREEDOM
17	13	-3	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
18	N	B#7	SPEAKERBOX FEAT, MICHELLE SHAPROW FRACKWORKS YOUNG FOLKS
19	22	4	PETER BJORN AND JOHN FEAT, VICTORIA BERGSMAN ALMOSTGOLD-SED/COLUMB. WHEELS IN MOTION
20	17	3	FUNKERMAN & FEDDE LE GRAND PRESENT F TO THE F NERVOUS CARRY ME AWAY
21	16	4	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS ALL GOOD THINGS (COME TO AN END)
22		11	NELLY FURTADO MOSLEY/GEFFEN I WANT YOUR SOUL
23	-	E &	ARMAND VAN HELDEN ULTRA BECAUSE OF YOU
24	23	13	NE-YO DEF JAM/IDJMG

NE-YO DEF JAM/IDJMG
RELAX, TAKE IT EASY

HITS OF WORLD Billboard

	JAPAN 💌					
	ALBUMS					
THIS	SE SE (SOUNDSCAN JAPAN) AUGUST 21, 20					
1	1	SUKIMASWITCH Greatest Hits (sukimasuicchi) BMG Japan				
2	NEW	ZARD Soffio di vento best of izumi sakai B-Gram				
3	NEW	ZARD BREZZA DI MARE DEDICTED TO IZUMI SAKAI B-GRAM				
4	NEW	HIDEAKI TOKUNAGA VOCALIST3 (LIMITED VERSION B) UNIVERSAL				
5	5	MONKEY MAJIK SORA WA MARUDE AVEX TRAX				
6	2	ORANGE RANGE				
7	NEW	HIDEAKI TOKUNAGA VOCALISTS (LIMITED VERSION A) UNIVERSAL				
8	8 9 VARIOUS ARTISTS R35 SWEET J-BALLADS WARNER					
9	4	ORANGE RANGE ORANGE SONY				
10	3	MICRO OF DEF TECH				

	FRANCE						
	ALBUMS						
THIS	LAST	(SNEP/IFDP/TITE-LIVE) AUGUST 21, 2007					
H	1	MIKA Life in Cartoon Motion Casablanca/Island					
2	4	AMY WINEHOUSE BACK TO BLACK ISLAND					
3	2	GREGORY LEMARCHAL LA VOIX DUN ANGE MERCURY					
4	3	CHRISTOPHE MAE MON PARADIS WARNER					
5	5	ROSE ROSE SOURCE					
6	6	DAVID GUETTA POP LIFE EMI					
7	8	NORAH JONES NOT TOO LATE BLUE NOTE					
8	7	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE					
9	13	CHAPITRE 7 MC SOLAAR UP					
10	10	KENZA FARAH					

	ITALY							
	ALBUMS							
THIS	SEN (FIME/NIELSEN) AUGUST 6, 2007							
1	1	MIGUEL BOSE PAPITO CAROSELLO						
2	3	ELISA Soundtrack'96-'06 Sugar						
3	2	BIAGIO ANTONACCI VICKY LOVE IRIS MERCURY						
4	4	NEGRAMARO LA FINESTRA SUGAR						
5	5	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE						
6	6	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.						
7	9	LAURA PAUSINI IO CANTO ATLANTIC						
8	5	TOKIO HOTEL SCREAM ISLAND						
9	10	AVRIL LAVIGNE THE BEST DAMN THING RCA						
10	18	MARIO BIONDI HANDFUL OF SOUL SCHEMA						

	HANDFUL OF SOUL SCHEMA						
	c						
	SWITZERLAND 🚹						
	SINGLES						
THIS	LAST	(MEDIA CONTROL) AUGUST 21, 2007					
1	5	VAYAMOS COMPANEROS MARQUESS WARNER					
2	1	HOT SUMMER MONROSE WARNER					
3	2	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM					
4	3	DEAR MR. PRESIDENT PINK LAFACEIZOMBA					
5	4	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND					
		ALBUMS					
10	2	MIKA Life in Cartoon Motion Casablanca/Island					
2	1	BEFOUR ALL 4 DNE UNIVERSAL					
	4	LINKIN PARK MINUTES TO MIONIGHT MACHINE SHOP/WARNER BROS.					
4	5	MARQUESS FRENETICA WARNER					
5	3	PRINCE					

UNITED KINGDOM									
	ALBUMS								
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) AUGUST 19, 2007							
1	NEW	ELVIS PRESLEY THE KING RCA							
2	1	KATE NASH MADE OF BRICKS FICTION/POLYDOR							
3	3	NEWTON FAULKNER HAND BUILT BY RDBOTS UGLY TRUTH							
4	7	AMY WINEHOUSE BACK TO BLACK ISLAND							
5	6	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND							
6	4	AMY MACDONALD THIS IS THE LIFE VERTIGO							
2	5	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE							
8	2	PAUL POTTS ONE CHANCE SYCO							
9	9	PRINCE ULTIMATE WARNER							
10	13	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM							

AUSTRALIA				
ALBUMS				
THIS	LAST	(ARIA) AUGUST 19, 2007		
1	1	FERGIE THE DUTCHESS WILL.I.AM/A&M/INTERSCOPE		
2	2	PINK I'M NOT DEAD LAFACE/ZOMBA		
3	4	PAUL POTTS ONE CHANCE SYCO		
4	22	ELVIS PRESLEY THE KING RCA		
5	3	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE		
6	NEW	KATIE NOONAN SKIN MUSHROOM		
7	5	MIKA Life in Cartoon motion Casablanca/Island		
8	6	POWDERFINGER DREAM DAYS AT THE HOTEL EXISTENCE UNIVERSAL		
	14	THE JOHN BUTLER TRIO GRAND NATIONAL JARRAH RECORDS		
10	13	GOOD CHARLOTTE GOOD MORNING REVIVAL EPIC		

SPAIN 🚾							
	_	ALBUMS					
THIS	LAST	(PROMUSICAE/MEDIA) AUGUST 22, 2007					
1	1	LOS LUNNIS DAME TU MANO EL BAILE DEL VERAND SONY BMG					
2	2	MIGUEL BOSE PAPITO CAROSELLO					
3	3	BANGHRA LA DANZA DEL VIENTRE VALE					
4	4	DAVID BISBAL Premonicion vale					
5	5	ALEJANDRO FERNANDEZ VIENTO A FAVOR SONY BMG					
6	6	KIKO & SHARA UNA DE DOS SDNY BMG PEP'S					
7	7	FITO Y LOS FITIPALDIS POR LA BOCA VIVE EL PEZ DRO					
8	8	RBD Rebels virgin					
0	10	LA QUINTA ESTACION EL MUNDO SE EQUIVOCA SONY BMG					
10	9	MANA AMAR ES COMBATIR WARNER					

		FINLAND ==
		SINGLES
THIS	LAST	(YLE) AUGUST 22, 2007
1	8	KUMMITUSJUNA Kotiteollisuus megamania/johanna kustannus
2	12	NE JAA JOTKA JAA Klamydia Kraklund
	13	HETKEKSI EN SULLE RUPIA LAURI TAHKA & ELONKERJUU UNIVERSAL
4	1	TYTOT TYKKAA TEA EMI
5	19	SUMMER WINE VILLE VALD/NATALIA AVELDN WARNER
		ALBUMS
1	1	ARI KOIVUNEN FUEL FOR THE FIRE EPIC
2	2	TEA TYTOT TYKKAA EMI
3	7	JOHANNA KURKELA Marmoritaivas warner
4	5	HURRIGANES SCANDIA YEARS 1977 - 1984 WARNER
5	NEW	AMORAL REPTILE RIDE SPINEFARM

		ALBUMS
WEEK	LAST	(MEDIA CONTROL) AUGUST 21, 2
1	2	BEFOUR ALL 4 ONE UNIVERSAL
2	3	MARQUESS Frenetica warner
3	9	THE ROLLING STONES THE BIGGEST BANG UNIVERSAL
4	1	SPORTFREUNDE STILLER LA BUM VERTIGO
5	6	ICH + ICH VOM SELBEN STERN UNIVERSAL
6	4	LAFEE JETZT ERST RECHT CAPITOL
7	8	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
8	5	NELLY FURTADO LOOSE MOSLEY/GEFFEN
9	7	MARK MEDLOCK MR. LONELY COLUMBIA
10	41	ELVIS PRESLEY THE KING RCA

		CANADA 💌
		ALBUMS
THIS	LAST	(NIELSEN BDS/SOUNDSCAN) SEPTEMBER 1, 200
1	NEW	SOUNDTRACK High school musical 2 walt disney/universal
2	NEW	ELVIS PRESLEY INTRODUCING ELVIS COMMERCIAL CANADA/RCA/SONY BMG
3	1	RIHANNA Good Girl Gone Bad Srp/Def Jam/Universal
4	2	SOUNDTRACK HAIRSPRAY DECCA/UNIVERSAL
5	4	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE MOSLEYBLACKGROUNDINTERSCOPE UNIVERSA
6	3	BON JOVI Lost Highway Mercury/Island/Universal
7	5	FERGIE THE DUTCHESS WILL AM/A&M/INTERSCOPE/UNIVERSAL
8	7	MICHAEL BUBLE CALL ME IRRESPONSIBLE 143/REPRISE/WARNER
9	9	AMY WINEHOUSE BACK TO BLACK ISLANDIUNIVERSAL
10	8	AVRIL LAVIGNE THE BEST DAMN THING RCA/SONY BMG

		MEXICO 📵
		ALBUMS
THIS	LAST	(BIMSA) AUGUST 20, 2007
1	1	ALEJANDRO FERNANDEZ VIENTO A FAVOR SONY BMG
2	2	MIGUEL BOSE PAPITO WARNER
3	4	TIMBIRICHE 125 EMI
4	5	CAMILA TODO CAMBIO SONY BMG
5	3	LOLA ERASE UNA VEZ EMI TELEVISA
6	19	LA 5A ESTACION EL MUNDO SE EQUIVOCA SONY BMG
7	15	RICARDO MONTANER LAS MEJORES CANCIONES DEL MUNDO EMI TELEVISA
8	20	VARIOUS ARTISTS AMOR DEL BUENO SONY BMG
9	17	RBD CELESTIAL (VERSAO EM ESPANHOL) EMI TELEVISA
10	34	RICKY MARTIN MTV UNPLUGGED COLUMBIA

		POLAND =
		ALBUMS
MEEK	LAST	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) AUGUSJ 17, 200
1	1	DODA DIAMONO BITCH IZABELIN
2	2	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA POD SLONCEM POMATON
3	3	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA PO POLSKU IZABELIN
4	6	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
5	5	VARIOUS ARTISTS: THE BEST DISCO EVER! EMI
6	8	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	10	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
8	4	KOMBII Slao izabelin
9	7	VARIOUS ARTISTS BRAVO HITS LATO 2007 MAGIC RECORDS
10	9	AGA ZARYAN

		EURO SoundScan International
D	G	ITAL TRACKS
	6	فرأه والمناطق أوال والمتوالي
MEEK	AST	(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 1, 2
1	Ĩ,	STRONGER
		THE WAY LARE
F	3	TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSC
3	2	BIG GIRLS DON'T CRY FERGIE WILL LAM/A&M/INTERSCOPE
4	4	KONICHIWA BITCHES (CLEAN VERSION) ROBYN KONICHIWA
5	6	UMBRELLA RIHANNA FT JAY-Z SRP/DEF JAM
	5	FOUNDATIONS
		KATE NASH FICTION/POLYDOR CLOTHES OFF!! (EXPLICIT ALBUM VERSION)
7	NEW	GYM CLASS HEROES DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA
8	9	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD
9	NEW	SUBURBAN KNIGHTS (ALBUM VERSION) HARD-FI NECESSARY
10	7	SHUT UP AND DRIVE
11	8	DREAM CATCH ME NEWTON FAULKNER UGLY TRUTH
12	10	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
13	NFW	HAMMA!
		CULCHA CANDELA HOMEGROUND/STYLEHEADS WHEN YOU'RE GONE
14	13	AVRIL LAVIGNE RCA
15	NEW	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH INTERSCOPE
16	12	THE WAY I ARE (RADIO EDIT) TIMBALANO FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSC
iv	RE	AMOR GITANO BEYONCE MUSIC WORLD/COLUMBIA
18	11	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
19	17	SOULMATE NATASHA BEDINGFIELD PHONOGENIC
20	14	UMBRELLA (ALBUM VERSION) RIHANNA FT. JAY-Z SRP/DEF JAM

		SINGLES
WEEK	LAST WEEK	(ULTRATOP/GFK) AUGUST 22,20
1	1	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
2	2	DOUBLE JE CHRISTOPHE WILLEM VOGUE
3	3	DE TEMPS EN TEMPS GREGORY LEMARCHAL MERCURY
4	4	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
	7	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
		ALBUMS
1	2	MIKA Life in Cartoon motion Casablanca/Island
2	1	GREGORY LEMARCHAL LA VOIX D'UN ANGE MERCURY
3	15	ELVIS PRESLEY THE ESSENTIAL ELVIS PRESLEY RCA
4	3	CHRISTOPHE MAE MON PARADIS WARNER
5	4	DAVID GUETTA POP LIFE VIRGIN

		SINGLES
WEEK	LAST	(MAHASZ) AUGUST 17, 200
1	1	MINDEN MOST KERDODIK EL AKOS FEHER SOLYOM
2	2	MAGYARORSZAG EGYESULT HANGOK SONY BMG
3	4	SZEPLOS VALL MAGASHEGYI UNDERGROUND CLUBSOLUTIONS
4	9	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
5	NEW	SOMEWHERE OVER THE RAINBOW NAKSI VS. BRUNNER DANCE MANIA
		ALBUMS
1	1	BERECZKI ZOLTAN & SZINETAR DORA MUSICAL QUETT EMI
2	NEW	LGT Kepzelt Riport egy Amerika: Hungaroton
	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	32	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOPE
5	4	VARADI ROMA CAFE

SALES DATA COMPILED BY

niclsen SoundScan

Billboard ALBUNS 12007

EUROCHARTS

CINCLECALEC

SINGLE SALES							
THIS	LAST	EURDCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 22, 200	7				
4	2	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE					
		LIMBRELLA					

2	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF. JAM	
3	3	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND	
4	13	STRONGER KANYE WEST ROC-A-FELLA	

		KANTE WEST HOG-A-FELLA
•	4	BIG GIRLS DON'T CRY FERGIE WILL LAM A&M/INTERSCOPE
6	7	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
7	6	4 MOTS SUR UN PIANO PATRICK FIORI/JEAN-JACQUES GOLOMAN RCA
0	10	DOUBLE JE

8	10	CHRISTOPHE WILLEM VOGUE
9	NEW	HAMMA! CULCHA CANDELA URBAN
10	5	WITH EVERY HEARTBEAT

100		KLEERUP WITH ROBYN VIRGIN	
11	11	GARCON KOXIE AZ	
12	8	PRISON BREAK ANTHEM AZAD URBAN	

12	8	AZAD URBAN
13	9	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
14	18	VOM SELBEN STERN ICH + ICH FOLYPOR
15	15	FOUNDATIONS KATE NASH FICTION/POLYDOR

ALBUMS

THIS	LAST	AUGUST 22, 2007
	F.	MIKA Life in Cartoon motion Casablanca/Island
2	3	AMY WINEHOUSE BACK TO BLACK ISLAND
5	81	ELVIS PRESLEY THE KING RCA
4	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
5	5	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
6	6	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
100	4	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
3/	7	BEFOUR ALL 4 ONE UNIVERSAL
10	13	MARQUESS FRENETICA WARNER
10	9	KATE NASH MADE OF BRICKS FIG.TION/POLYDOR
11	14	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
12	12	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
112	16	NEWTON FAULKNER HAND BUILT BY ROBOTS UGLY TRUTH/SONY BMG
14	38	THE ROLLING STONES THE BIGGEST BANG UNIVERSAL
15	17	AVRIL LAVIGNE THE BEST OAMN THING RCA

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	V /3		<i> </i> - 1

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		RADIO AIRPLAY Music Control
THIS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITOREO AND TABULATEO BY NIELSEN MUSIC CONTROL AUGUST 22, 2007
1	1	UMBRELLA RIHANNA FT, JAY-Z SRP/POLYOOR
2	3	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
	2	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
4	6	1973 JAMES BLUNT ATLANTIC
(6)	4	LOVESTONED/I THINK SHE KNOWS INTERLUDE JUSTIN TIMBERLAKE
6	9	BIG GIRLS DONÍT CRY FERGIE WILLI AM A&M/INTERSCOPE
7	5	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
8	7	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
3	8	HOW TO SAVE A LIFE THE FRAY EPIC
10	10	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
11	11	LAST NIGHT P. DIDDY FT. KEYSHIA COLE BAD BOY/ATLANTIC
12	14	4 IN THE MORNING GWEN STEFANI INTERSCOPE
(13	13	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
14	16	LOVE TODAY MIKA CASABLANCA/ISLAND
15	30	BEAUTIFUL GIRLS SEAN KINGSTON SONY BMG

6	TOP				
		JA	ZZ 1M 101 200 200 200 200 200 200 200 200 200	ž.,	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT	
1	1	16	MICHAEL BUBLE 16 WKS CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.		
2	2	3	ELLA FITZGERALD LOVE LETTERS FROM ELLA CONCORD JAZZ/STARBUCKS 30213/CONCORD		
=	3	14	PINK MARTINI HEY EUGENEI HEINZ 3		
4	6	31	CHRIS BOTTI LIVE: WITH DRCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC ⊕		
5	7	18	DIANA KRALL		
6	11/	N.	FROM THIS MOMENT ON VERVE 007323/VG TERENCE BLANCHARD A TALE OF GOD'S WILL BLUE NOTE 91532/BLG		
7	(9)	1	VARIOUS ARTISTS		
8	10	42	WE ALL LOVE ELLA: CELEBRATING THE FIRST LADY OF SONG VERVE 008833/VG THE BBC BIG BAND ORCHESTRA		
9	5	19	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY BRUCE HORNSBY / CHRISTIAN MCBRIDE / JACK DEJOHNETTE		
110	19	49	CAMP MEETING LEGACY 09663/SONY BMG MADELEINE PEYROUX		
W.	12	16	THE PUPPINI SISTERS		
12	13	91	BETCHA BOTTOM DOLLAR VERVE 008409/VG MICHAEL BUBLE	7	
43	15	96	CAUGHT IN THE ACT 143 REPRISE 49444/WARNER BROS. CHRIS BOTTI	•	
14	18	17	JANE MONHEIT		
400		_	SURRENDER CONCORD 30050 FLORATONE		
:15		W	FLORATONE BLUE NOTE 93879/BLG CHARLES MINGUS SEXTET WITH ERIC DOLPHY		
16	9	5	CORNELL 1964 BLUE NOTE 92210/BLG DEBORAH COX		
17	11	9	DESTINATION MOON DECCA 008332/UNIVERSAL CLASSICS GROUP		
18	16	2	INDIAN SUMMER TELARC 83670		
19	20	8	JOHN MCLAUGHLIN/JACO PASTORIUS/TONY WILLIAMS TRIO OF DOOM LIVE LEGACY/COLUMBIA 96450/SONY BMG		
20	14	13	MICHAEL BRECKER PILGRIMAGE WA 3095/HEADS UP	7	
21	17	29	HARRY CONNICK, JR. OH, MY NOLA COLUMBIA 88851/SONY MUSIC		
22	22	68	NAT KING COLE THE VERY BEST OF NAT KING COLE CAPITOL 59324		
23	NE	W	KATE MCGARRY TARGET PALMETTO 2125	H	
24	21	13	CHICK COREA AND BELA FLECK THE ENCHANTMENT CONCORD 30253		
25	RE-E	NTRY	CHARLIE HUNTER TRIO MISTICO FANTASY 30265/CONCORO		

	1	C	LASSICAL.	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	rept
1	1	3	YO-YO MA/THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA INARTH-BEDOYA) SWKS NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SONY BMG MASTERWORKS	
2	2	2	SOUNDTRACK NO RESERVATIONS OECCA 009397/UNIVERSAL CLASSICS GROUP	
	3	46	STING SDNGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	
4	7	12	JON NAKAMATSU/ROCHESTER PHILHARMONIC ORCHESTRA (TYZIK) GERSHWIN: PIANO CONCERTO IN FIRMAPSODY IN BLUE CUBAN OVERTURE HARMONIA MUNDI 807441	Ì
5	4	32	YO-YO MA APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
6	5	6	VARIOUS ARTISTS GOLIJOV: OCEANA OG 009069/UNIVERSAL CLASSICS GROUP	
7	ō	50	JOSHUA BELL VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
8	11	47	ANDRE RIEU THE HOMECDMING! DENON 17613/SLG	Ĩ
3	8	4	CINCINNATI POPS ORCHESTRA (KUNZEL) MASTERS AND COMMANDERS: MUSIC FROM SEAFARING FLIM CLASSICS TELARC 60682	
10	9	9	STILE ANTICO MUSIC FOR COMPLINE HARMONIA MUNDI 907419	Ĭ
0	Ni	EW	MITSUKO UCHIDA BEETHOVEN PANO SONATAS NO. 2. OP. 161, NO. 28, OP. 166 HAMMERILAVIER PILLPS 009419-UNIVERSAL (J.A	i
12	10		LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH) BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4 DG /UNIVERSAL CLASSICS GROUP	
13	18	8	MARK PADMORE/THE ENGLISH CONCERT (MANZE) HANDEL: AS STEALS THE MORN ARIAS & SCENES FOR TENOR HARMONIA MUNOI 907422	
	13	27	STING THE JOURNEY & THE LABYRINTH; THE MUSIC OF JOHN DOWLAND DG 008448 UNIVERSAL CLASSICS GROUP \oplus	
15	12	12	GLENN GOULD BACH: GOLDBERG VARIATIONS - ZENPH RE-PERFORMANCE SONY CLASSICAL 03350 SONY BIMG MASTERWORKS	
16	23	15	CHANTICLEER AND ON EARTH PEACE: A CHANTICLEER MASS WARNER CLASSICS 146364-WARNER STRATEGIC MARKETING	
17	15	15	EMERSON STRING QUARTET/ LEON FLEISHER BRAHMS: STRING QUARTETS/PIANO QUINTET DG 008718/UNIVERSAL CLASSICS GROUP	
18	17	32	ANNA NETREBKO RUSSIAN ALBUM OG 008153/UNIVERSAL CLASSICS GROUP	1
19	RE-E	NTRY	SOUNDTRACK THE PAINTED VEIL DG 008254/UNIVERSAL CLASSICS GROUP	I
20	19	81	ANDRE RIEU THE FLYING DUTCHMAN DENDN 17570/SLG	
21	20	32	LANG LANG DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP €	
55	RE-E	NTRY	ANDRE RIEU NEW YEAR'S IN VIENNA DENON 17572/SLG	
23	RE-E	NTRY	JOSHUA BELL THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BING MASTERWORKS	
24	14	7	NICOLE CABELL/THE LDNDON PHILHARMONIC ORCHESTRA (DAVIS) SOPRANO DECCA 006590/UNIVERSAL CLASSICS GROUP	
25	25	28	LIBERA ANGEL VOICES EMI CLASSICS 70523/BLG	

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TOP CONTENIPORARY JAZZ

THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
0	N	w	NAJEE NAJEE RISING SUN HEADS UP 3129	Ī
2	1	29	DAVE KOZ AT THE MOVIES CAPITOL 11405	100
3	NI	EW	BILLIE HOLIDAY REMIXED & REIMAGINED LEGACY/COLUMBIA 85088/SORY MUSIC	4
4	5	40	KENNY G IM IN THE MOOD FOR LOVETHE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG	
5	2	9	EUGE GROOVE BORN 2 GROOVE NARADA JAZZ 78763/BLG	
6	6	11	ACOUSTIC ALCHEMY THIS WAY NARADA JAZZ 65124/BLG	
7	8	17	NORMAN BROWN STAY WITH ME PEAK 30218/CONCORD	
8	7	44	GEORGE BENSON & AL JARREAU GIVIN' IT UP MONSTER 2316/CONCORD	
2	9	17	SIMPLY RED STAY SIMPLYRED.COM 89935.	
10	10	47	BONEY JAMES SHINE CONCORD 30049	
11	4	3	SOULIVE NO PLACE LIKE SOUL STAX 23004/CONCORD	
1/2	12	10	SPYRO GYRA 6000 TO 60-60 HEADS UP 3127	
13	14	8	PHIL PERRY A MIGHTY LOVE SHANACHIE 5153	
	11	5	MARCUS JOHNSON THE PHOENIX THREE KEYS 145	
15	13	13:	PAUL TAYLOR LADIES' CHOICE PEAK 30223/CONCORD	
10	21	7	WAYNE BOYER TASTE OF YOU (SABOR A MI): LOVE LATIN STYLE SPIRIT ONE 2024	
17	RE-E	NTRY	ANDRE WARD CRYSTAL CITY HUSH 959/ORPHEUS	
10	3	3	JEFF KASHIWA PLAY NATIVE LANGUAGE 0968	
19	15	21	KIM WATERS YOU ARE MY LADY SHANACHIE 5147	
20	16	9	DOWN TO THE BONE SUPERCHARGED NARADA JAZZ 65123/BLG	
41)	23	19	JEFF LORBER HE HAD A HAT BLUE NOTE 55611/BLG.	
22	17	4	MARC ANTOINE HI-LO SPLIT PEAK 30222/CONCORD	
23	25	82	KENNY G THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
24	18	17	KEIKO MATSUI MOYO SHOUT! FACTORY 10479/SONY MUSIC	
25	24	23	PAUL BROWN & FRIENDS white sand Peak 30147/CONCORO	
W 1 95				

(ČI	LASSICAL CROSSOVER	N.
THIS WEEK	CAST	WEEKS ON GHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING _ABEL	CERT
0	1	41	JOSH GROBAN 36 WKS AWAKE 143/REPRISE 44435/WARNER BROS. ⊕	
2	2	81	ANDREA BOCELLI AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
	3	83	IL DIVO ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	
4	6	93	SOUNDTRACK PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
5	5	3 9	IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SDNY MUSIC	
6	4	13	SOUNDTRACK LA VIE EN ROSE ODEDN/EMI CLASSICS 67822/BLG	
7	7	41	ANDREA BOCELLI UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP ®	
8	ő	78	ANDREA BOCELLI AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO ⊕	
9	9	44	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GDES CLASSICAL FLOW 1894/MARANATHA!	
10	11	28	MORMON TABÉRNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP) SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	
11	110	91	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
12	10	2	NATHAN GUNN JUST BEFORE SUNRISE SONY CLASSICAL 06510/SONY BMG MASTERWORKS	
13	12	4E	SARAH BRIGHTMAN DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
14	14	20	HAYLEY WESTENRA CELTIC TREASURE DECCA 008560/UNIVERSAL CLASS CS GROUP	
15	16	72	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
16	15	84	CHLOE WALKING IN THE AIR MANHATTAN 42961/BLG	
17	17	ēř	MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
18	22	94	HAYLEY WESTENRA ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
19	20	15	VARIOUS ARTISTS IMMORTALIZED: THE STRING QUARTET TRIBUTE TO EVANESCENCE V TAMIN 9432	
20	21	54	SOUNDTRACK THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP	
21	23	19	THE CELTIC TENORS REMEMBER ME TELARC 80067	
22	24	82	SARAH BRIGHTMAN LOVE CHANGES EVERYTHING THE ANDREW LOVD WEBSER COLLECTION VOIL 2 DECICA 005570 UNIVERSAL CLASSICS GROUP	
23	1¢	49	VITTORIO VITTORIO PULYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP	
24	18	25	VARIOUS ARTISTS STRUNG OUT ON THREE DAYS GRACE: THE STRING QUAFTET TRIBUTE VITAMIN 9144	
25	RE-E	NTRY	GLENN DANZIG BLACK ARIA II EVILIVE 2097/MEGAFORCE	- 1

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan, Sales data for R&B/hip-hop retail charts is compiled by Nie SoundScan, Sales data for Web/hip-nop 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.



Where included, this award indicates the title with the chart's largest unit increase.



Where included, this award indicates the title with the chart's biggest percentage growth.



NEATSTELLER 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 CD/DVD combo only available.

DualDisc available.

CD/DVD combo available.

indicates vinyl LP is available. Pricing and vinyl LP availablity 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 Songs are removed from the Billooard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billoard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hlp-Hop Songs and Hot R&B/Hlp-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hlp-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. 30. Titles are weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart

SINGLES SALES CHARTS

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 Maxt-Single available. © Vinyl single available. © CD Maxt-Single available. Configurations are not included on all singles charts.

Indicates title earned HitPredictor status in that particular format based on if indicates title earned HilPredictor 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 wave hitrografic for come.

DANCE CLUB PLAY

Titles with the greatest club play increase over the previous week

AWARD CERT LEVELS

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).

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 \$0,000 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 progra

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((roi Po	OP CATALOG.	
*		CHT		l
THIS	LAST	WEE	ARTIST THE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	
1	1	132	MICHAEL BUBLE 7WKS IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	
2	2	178	GUNS N' ROSES GREATEST HITS GEFFEN 001714/IGA (16.98)	
3	3	348	TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	
4	41	153	GREATEST GAINER ELVIS PRESLEY ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	
5	4	720	JOURNEY JOURNEYS GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	1
6	5	792	AC/DC	
7	7	162	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ® MICHAEL BUBLE	
			MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98) ORIGINAL BROADWAY CAST RECORDING	-
8	6	122	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98) KELLY CLARKSON	-
9	8	139	BREAKAWAY RCA 64491/RMG (18.98) PINK FLOYD	-
10	9	1568	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	
U	16	125	EAGLES THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	
12	10	665	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)	
13	HOT	SHOT BUT	PARAMORE ALL WE KNOW IS FALLING FUELED BY RAMEN 076 (13.98)	
14	15	213	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98)	1
15	11	JJZ	CREEDENCE CLEARWATER REVIVAL	
16	13	85	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98) LINKIN PARK	The same of
			[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98) BOB MARLEY AND THE WAILERS	-
17	17	908	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 5-8904/UME (13.98/8 98) ◆ METALLICA	The state of the latest
18	14	808	METALLICA ELEKTRA 61113*/AG (18:98/11.98)	-
19	12	236	BON JOVI CROSS ROAD MERCURY 526013/UME (18.98/11.98)	
20	18	696	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	-
21	RE-E	NTRY	ELVIS PRESLEY BLVIS: ULTIMATE GOSPEL RCA/SONY BMG STRATEGIC MARKETING GROUP 05236/SONY BMG (18.98)	-
22	21	152	MAROON 5	
23	Popul	282	SONGS ABOUT JANE A&M/OCTONE 650001*/IGA (18.98) NORAH JONES	
400	40		COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98) PLAIN WHITE T'S	
124	42	10	ALL THAT WE NEEDED FEARLESS 30072 (13.98) RASCAL FLATTS	
25		151	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98) CREED	Name and
26	28	113	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) €	
27	33	351	SOUNDTRACK GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	
28	25	170	JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) €	Commence of the last
29	26	127	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHRRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	-
30	27	193	LED ZEPPELIN	Statement Street
31	20	381	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98) THE BEATLES	Total Street
			SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (18.98/12.98) THE BEATLES	COLUMN STREET
32		353	1 APPLE 29325 CAPITOL (18.98/12 98) DEF LEPPARD	March Street,
33	29	448	VAULT GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	SCHOOL STREET
34	34	181	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	100
35	32	197	EVANESCENCE FALLEN WIND-UP 13063 (18.98)	Comments
36	30	606	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110813/UME (18,98/12.98)	
37	31	394	SUBLIME SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	Total Control
38	38	98	DANE COOK	Commence of the last
39		226	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕ JIMI HENDRIX	Section Section
			EXPERIENCE HENORIX: THE BEST OF JIMI HENORIX EXPERIENCE HENDRIX 111671*/JUME (18.98/12.98) GENESIS	WHIST COMM.
40	35	21	TURN IT ON AGAIN — THE HITS ATLANTIC 121276/RHINO (11.98) TOBY KEITH	And in case of
47	37	145	GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	
42	36	108	JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)	No. of Concession, Name of Street, or other Persons, or other Pers
43	22	131	SUGARLAND TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	S. Samuel
44	40	32	THE POLICE EVERY BREATH YOU TAKE: THE CLASSICS A&M/CHRDNICLES 003765/UME (13.98)	Consulation of
45	NE	W	BRAD PAISLEY	Section 1
46	Score 1	138	TIME WELL WASTED ARISTA NASHVILLE 69642/SBN (18.98) LYNYRD SKYNYRD	THE PERSON
			ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98) MICHAEL JACKSON	1000
47	45	39	NUMBER ONES MJJIEPIC \$6998/SDNY MUSIC (18 98/12 98) JOHN LENNON	THE PERSON
48	RE-E	1101	LENMON LEGEND THE VERY BEST OF JOHN LENNON PARLOPHONE 21954/CAPITOL (17.98/9.98) €	Market Barrell
		00	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	10
49	43	-	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98) JOHNNY CASH	188

hat have fallen below No. 100 on The umn reflects combined weeks title has ms. TOP INTERNET: Reflects physical by Nielsen SoundScan, Catalog

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1	DI	GITAL THE		
THIS	LAST WEEK WEEKS ON CHT	ARTIST Title	BB 200 RANKING	CERT
1	REW	SOUNDTRACK High School Musical 2 WALT DISNEY	1	
2	NEW	DAVE MATTHEWS AND TIM REYNDLDS Live At Radio City BAMA RAGS/RCA /RMG	3	
3	1 6	SOUNDTRACK NEW LINE Hairspray	7	
4	RE-ENTRY	PARAMORE RIOT! FUELED BY RAMEN /AG	15	
8	2 5	COLBIE CAILLAT COCO UNIVERSAL REPUBLIC /UMRG	38	-
•	6 2	JONAS BROTHERS Jonas Brothers	8	
#1	NEW	MATT NATHANSON Some Mad Hope VANGUARD (WELK	60	
8	5 23	AMY WINEHOUSE Back To Black UNIVERSAL REPUBLIC /UMRG	14	
9	16 24	SOUNDTRACK High School Musical WALT DISNEY	16	4
10	NEW	BLAQK AUDIO Cexcells TINY EVIL/INTERSCOPE /IGA	18	
11	3 3	COMMON Finding Forever	10	
12	12 14	TIMBALAND Timbaland Presents Shock Value MOSLEY/BLACKGROUND/INTERSCOPE //GA	32	
13	24 2	A FINE FRENZY One Cell In The Sea VIRGIN	96	
14	13 13	MAROON 5 A&M/OCTONE /IGA	22	•
**	SEA	FLIGHT OF THE CONCHORDS The Distant Future (EP)	116	
100	MARION SAMON SALVO DE DA CA DE			

WEEK	LAST	WEEKS ON CHT	ARTIST Title IMPRINT / DISTRIBUTING LABEL	BB 200
1	11	EW	DAVE MATTHEWS AND TIM REYNOLDS Live At Radio City BAMA RAGS/RCA 13102/RMG	
2		EW	SOUNDTRACK High School Musical 2 WALT DISNEY 000651	1
3	2	6	SOUNDTRACK NEW LINE 39089 Hairspray	I
4	NI	EW	MATT NATHANSON Some Mad Hope VANGUARD 79827 WELK	6
5	3	8	MILEY CYRUS Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus WALT DISNEY/HOLLYWOOD 000465	
6	9	23	AMY WINEHOUSE Back To. Black UNIVERSAL REPUBLIC 008428*/UMRG	14
ř		16	MICHAEL BUBLE 143/REPRISE 100313/WARNER BRDS. Call Me Irresponsible	
8	1	2	JONAS BROTHERS HOLLYWOOD 000282 Jonas Brothers	
*:		12	SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA	09
0	4	10	TRAVELING WILBURYS WILBURY 167804/RHINO ⊕ The Traveling Wilburys Collection	100
1	6	9	THE WHITE STRIPES THIRD MAN 162940*/WARNER BROS,	31
12	NE	EW	BLAQK AUDIO Cexcells TINY EVIL/INTERSCOPE 009512/IGA	10
13	RE-ENTRY		BRAD PAISLEY 5th Gear ARISTA NASHVILLE 07171/SBN	29
14	NE	EW	LUKE BRYAN I'll Stay Me CAPITOL NASHVILLE 63251	24
15	8	3	KIDZ BOP KIDS Kidz Bop 12	20



0	V		VD SALES			
WEEK	LAST	2 WEEKS AGO	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CEM1.	RATING
1	1	2	#1 300 2 WKS WARNER HOME VIDEO 73662 (28.98)	Gerard Butter/Lena Headey		R
2	HE	W	DISTURBIA DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 348344 (2	9,98) Shia LaBeouf/David Morse		PG-13
3	NE	W	TMNT WARNER HOME VIDEO 115766 (28.98)	Animated		PG
4	NE	W	ARE WE DONE YET? SONY PICTURES HOME ENTERTAINMENT 17743 (28.98)	Ice Cube/Nia Long		PG
5	NE	w	THE SIMPSONS: THE COMPLETE TENTH SEASON 20TH CENTURY FOX 2246041 (49.98)	Animated	11000	100
-1	2	2	HOT FUZZ UNIVERSAL STUDIOS HOME VIDEO 62033218 (29.98)	Simon Pegg/Nick Frost		R
7	3	2	PATHFINDER 20TH CENTURY FOX 2245023 (29 98)	Karl Urban/Moon Bloodgood		R
8	NE	W	I THINK I LOVE MY WIFE 20TH CENTURY FOX 2245786 (29 98)	Chris Rock/Kerry Washington		Я
9	9	7	SHOOTER PARAMOUNT HOME ENTERTAINMENT 330304 (29.98)	Mark Wahlberg/Michael Pena		R
10	RE-E	NTRY	NATIONAL LAMPOON'S ANIMAL HOUSE UNIVERSAL STUDIOS HOME VIDEO 61021550 (12.98)	John Belushi/Tim Matheson		R
ui	RE-E	NTRY	I, ROBOT 20TH CENTURY FOX 2225190 (14.98)	Will Smith/Bridget Moynahan		FG-13
12	NI	W	ROME: THE COMPLETE SECOND SEASON HBO HOME VIDEO/WARNER HOME VIDEO 93956 (99 98)	Kevin McKidd/Ray Stevenson		NR
13	RE-E	NTRY	ALONG CAME POLLY UNIVERSAL STUDIOS HOME VIDEO 23843 (12.98)	Ben Stiller/Jennifer Aniston		FG-12
14	5	2	FIREHOUSE DOG 20TH CENTURY FOX 2245057 (29.98)	Josh Hutcherson/Bruce Greenwood		PG
15	NI	W	THE GAME UNIVERSAL STUDIOS HOME VIDEO 61022447 (12.98)	Michael Douglas/Sean Penn		M
16	NE	w	UNACCOMPANIED MINORS WARNER HOME VIDEO 112022 (28.98)	Lewis Black/Wilmer Valderrama		PG
17	7	4	PREMONITION MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 13372 (28.98)	Sandra Bullock/Julian McMahon		EG-18
18	6	3	ZODIAC PARAMOUNT HOME ENTERTAINMENT 346014 (29.98)	Jake Gyllenhaal/Mark Ruffalo		R
19	NI	W	THE MUPPET SHOW: SEASON 2 THE MUPPET/BUENA VISTA HOME ENTERTAINMENT 53118 (39.9E)	The Muppets	0000	NA
20	4	3	THE NUMBER 23 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10688 (28.98)	Jim Carrey/Virginia Madsen	0	MI
21	RE-E	NTRY	THE PRODUCERS UNIVERSAL STUDIOS HOME VIDEO 61028437 (14.98)	Nathan Lane/Matthew Broderick		PG-12
22	RE-E	NTRY	PETER PAN UNIVERSAL STUDIOS HOME VIDEO 61023072 (12.98)	Jason Isaacs/Jeremy Sumpter		PG
23	8	3	THE BOURNE FILES UNIVERSAL STUDIOS HOME VIDEO 61:00843 (22.98)	Matt Damon		19-11
24	RE-E	NTRY	THE INTERPRETER UNIVERSAL STUDIOS HOME VIDEO 61025835 (19.98)	Nicole Kidman/Sean Penn		PG-1
25	RE-E	NTRY	SIDEWAYS 201H CENTURY FOX 2227578 (19.98)	Paul Giamatti/Thomas Haden Church		
	21	-	2011 GENTORT FOX 2227370 (19.90)			ä

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WEEK	LAST WEEK WEEKS	TITLE LABEL/DISTRIBUTING LABEL & NUMBER (PRICE)
1	NEW	THE SIMPSONS: THE COMPLETE TENTH SEASON 1 WK 20TH CENTURY FOX 2246041 (49.98)
2	NEW	ROME: THE COMPLETE SECOND SEASON HBO!WARNER 93956 (99.98)
	100	THE MUPPET SHOW: SEASON 2 THE MUPPETS/BUENA VISTA 53118 (39.98)
4	104	FULL HOUSE: THE COMPLETE SEVENTH SEASON WARNER BROS. TELEVISION/WARNER 111466 (29.98)
5	100	THE HILLS: THE COMPLETE SECOND SEASON MTV/PARAMOUNT 852114 (42 99)
6	4 62	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)
7	NEW	SATURDAY NIGHT LIVE: THE BEST OF COMMERCIAL PARODIES NBC /UNIVERSAL STUDIOS 61030073 (14.98)
8	HEW	NORTHERN EXPOSURE: SEASON ONE UNIVERSAL STUDIOS 61024426 (59 98)
	5 16	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)
10	NEW	NORTHERN EXPOSURE: THE COMPLETE SECOND SEASON UNIVERSAL STUDIOS 61026019 (59.98)
	NEW	THE SUITE LIFE OF ZACK & CODY: SWEET SUITE VICTORY WALT DISNEY /BUENA VISTA 54046 (19.98)
12	6 7	HANNAH MONTANA: POP STAR PROFILE WALT DISNEY/BUENA VISTA 54088 (19 98)
13	2 3	STARGATE SG-1: THE COMPLETE TENTH SEASON MGM/20TH CENTURY FOX 108064 (49.98)
	arw)	THE DRESDEN FILES: THE COMPLETE FIRST SEASO LIONSGATE 21688 (39.98)
17	3 3	WEEDS: SEASON TWO LIONSGATE 21567 (39.98)
16	NEW	THE TICK: SEASON 2 WALT DISNEY/BUENA VISTA 53216 (34.98)
40	NEW	SATURDAY NIGHT LIVE: THE BEST OF CHERI OTERI NBC /UNIVERSAL STUDIOS 61030169 (14.98)
18	8 2	THE BACKYARDIGANS: INTO THE DEEP NICK JR./PARAMOUNT 851914 (16.98)
1	1 2	BABYLON 5: THE LOST TALES WARNER 112984 (24.98)
20	*6*	THE TUSKEGEE AIRMEN HBO/WARNER 91285 (9 98)
21	NEW	ROSEANNE: THE COMPLETE EIGHTH SEASON STARZ ANCHOR BAY 14814 (39.98)
22	RE-ENTRY	HBU/WARNER 92848 (79.98)
23	10 7	HIGH SCHOOL MUSICAL: THE CONCERT WALT DISNEY/BUENA VISTA 54629 (19.98)
24	NEW	TEENAGE MUTANT NINJA TURTLES: VOLUME 4 LIONSGATE 19123 (14.98)
25	NEW	THE MUPPET SHOW: SEASON ONE THE MUPPETS/BUENA VISTA 40364 (39.98)

C	N	V	DEO RENTALS
WEEK	LAST	WEEKS ON CHT	TITLE LABEL/ DISTRIBUTING LABEL
1	NE	W	# DISTURBIA 1 WK DREAMADRIS HOME ENTERTAINMENT PARAMOUNT HOME ENTERTAINMENT
2	NE	W	ARE WE DONE YET? SONY PICTURES HOME ENTERTAINMENT
i		2	300 WARNER HOME VIDED
•	4	4	PREMONITION MGM HOME ENTERTAINMENT SONY PICTURES HOME ENTERTAINMENT
5	2	2	HOT FUZZ UNIVERSAL STUDIOS HOME VIDEO
6	NE	W	I THINK I LOVE MY WIFE 20TH CENTURY FOX
7	3	3	THE NUMBER 23 NEW LINE HOME ENTERTAINMENT/WARNER HOME V DEC
8	5	2	PATHFINDER 20TH CENTURY FOX
9	ME	w	TMNT WARNER HOME VIOEO
10	6	3	ZODIAC PARAMOUNT HOME ENTERTAINMENT

0			P VIDEO GAME ENTALS TENTRAL & SSCRITT	ÄL
THIS	LAST WEEK	WEEKS ON CHT	TITLE MANUFACTURER	RATING
1	2	2	# PS2: NCAA FOOTBALL 08 IWK EA SPORTS	E
2	3	2	X360: NCAA FOOTBALL 08 EA SPORTS	E
3	1	7	PS2: TRANSFORMERS: THE GAME ACTIVISION	1
4	5	7	X360: TRANSFORMERS: THE GAME ACTIVISION	7
5	4	3	PS2: NASCAR 08 EA SPORTS	E
6	6	7	X360: THE DARKNESS 2K GAMES	N
7	=	3	WII: MARIO PARTY 8 NINTENDO	E
8	9	2	X360: NASCAR 08 EA SPORTS	3
9	8	22	PS2: GOD OF WAR II SONY COMPUTER ENTERTAINMENT	25
10			WII: MARIO STRIKERS CHARGED	E

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MULK	WEEK	38	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
D	HOT	SHOT LIT	LORI MCKENNA 1WK STYLESOMIC/WARNER BROS. (NASHVILLE) 44299/WRN (13	98a Ung amorou
2	HE	W	PAÜL VAN DYK MUTE 9364 (15.98)	In Betwee
3	2	2	FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP
0	NE	w	CHINGO BLING BIG CHILE 123452/ASYLUM (18.98)	They Can't Deport Us A
5	NE	W	DROP DEAD, GORGEOUS SURETONE 009607 (12.98)	Worse Than A Fairy Tal
6	7	71	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) ⊕	The Poiso
7	5	4	WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of E√erythin
	1	2	GRACE POTTER AND THE NOCTURNALS	This Is Somewher
9	15	6	GREATEST GOGOL BORDELLO	Super Taranta
10	8	33	GAINER SIDEONEDUMMY 1334* (13.98) EMERSON DRIVE	Countrifie
7	13	20	MONTAGE 90088/MIDAS (13.98) SICK PUPPIES	Dressed Lp As Lif
			PETER BJORN AND JOHN	Writer's Bloc
12	10	28	ALMOSTGOLD 002* (12.98) IMOGEN HEAP	
13	20	94	RCA VICTOR 72532 (11.98) RODRIGO Y GABRIELA	Speak For Yourse
14	12	38	ATO 21557 (13.98) ⊕	Rodrigo Y Gabriel
15	9	24	ESSENTIAL 10812 (13.98)	Sound Of Melodie
16	19	21	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6 98)	Los Humildes Vs. La Migr
17.	3	2	THE RECEIVING END OF SIRENS TRIPLE CROWN 03072/EAST WEST (15.98)	The Earth Sings Mi Fa N
10	14	3	FIVE FINGER DEATH PUNCH FIRM 70116 (12 98)	The Way Of The Fig
19		3	ALEJANDRA GUZMAN OISCOS 605 11622/SONY BMG NORTE (14.98) €	Reina De Corazones: La Historia.
20	22	710	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) €	Enamorado De Ti: Edicion Especi
AL.	21	3	EL TRONO DE MEXICO	Fuego Nuev
22	16	35	UNIVERSAL LATINO 009532 (11.98) COLD WAR KIDS	Robbers & Coward
23	28	6	MARK RONSON	Versio
24	6	2	ALLIDO 10031*/RCA (13.98) STILL REMAINS	The Serpe
-			MAZIZO MUSICAL	Linea De Oro; Loco Por Ti Y Muchos Exitos Ma
25	-		UNIVISION 311180/UG (5.98) SERGIO VEGA	
26	23	8	SONY BMG NORTE 10261 (16.98 CD/DVD) ①	Dueno De Ti Lo Mejor De El Shak
27	N	W	JOSE LUIS PERALES	Oro: En Los Puros Huesos Y Muchos Exitos Ma
-	47	4	DISCOS 605 10587/SONY BMG NORTE (14.98) €	Y Como Es El?Los Exito
29	Ni	W	LINDA THOMPSON ROUNDER 613217 (17 98)	Versatile Hea
30	24	6		Werewolves And Lollipop
31	45	8	MADINA LAKE ROADRUNNER 618085 (11.98)	From Them, Through Us, To Yo
32	27	16	FAMILY FORCE 5 MAYERICK/MONO VS STEREO/GOTEE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Bac
33	46	22	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortena
34	49	31	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside O
35	19	5	BEHEMOTH CENTURY MEDIA 8374 (12.98)	The Apostas
38	36	6	MAYDAY PARADE FEARLESS 30099 (11 98)	A Lesson In Romantic
37	32	3	BLESSTHEFALL	His Last Wa
38	35	13	DOWN A.K.A. KILO	The Definition Of An Es
39	30		SILENT GIANT 388010/MACHETE (16.98 CO/DVD) ⊕ JUSTICE	Cros
40		6	ED BANGER/VICE 24892/ATLANTIC (13.98) DARKEST HOUR	Deliver L
0	39	100	VICTORY 347 (16.98) WOMEN OF FAITH WORSHIP TEAM	
4 1			MYRRH/WORD-CURB 887174/WARNER BROS. (13.98) IN THIS MOMENT	Amazing Freedo
42	26	5	CENTURY MEDIA 8297 (15.98)	Beautiful Traged
D.			KANY GARCIA SONY BMG NORTE 89255 (14.98)	Cualquier D
44	42	10	SERJICAL STRIKE/UNIVERSAL REPUBLIC 008996*/UMRG (9.98)	rom A Mayfly: What I Tell You Three Times Is Tru
45	38	9	MARIANO BARBA THREE SOUND 621 (13.98)	En Viv
46	RE-E	NTRY	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	Is A Real Bo
47	RE-E	NTRY	QUIETDRIVE EPIC 93696/REO INK (12.98)	When All That's Left Is Yo
48	RE-E	NYRY	UNK BIG 00MP 5973/K0CH (17.98)	Beat'n Down Yo Bloc
49	RÉ-E	NTRY	DAPHNE LOVES DERBY OUTLOOK 101 (13.98)	Good Night, Witness Ligh
-	100	100	ENVY ON THE COAST	Lucy Gra

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SINGLES & TRACKS



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To the Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))
To the Codes: C5 (Hot Country Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))
To the Codes: C5 (Hot Country Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))
To the Codes: C5 (Hot Country Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))
To the Codes: C5 (Hot Country Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))
To the Codes: C5 (Hot Country Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))

2 STEP (Top Quality, BMI) POP 98 4 IN THE MORNING (Harajuku Lover Music, ASCAP/Priate Ship Music, ASCAP) H100 83; POP 53 5 LETRAS (Alexis Y Fido, ASCAP) LT 50

ALL FOR ONE (Wall Disney, ASCAP) H100 92; POP 58 ALL MY FRIENDS SAY (Murrah Music Corporation, BMVH-buss of Full Circle, BMVFull Circle, BMVBlack In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 12: 44303.

13: H100 79

ALRIGHT (Blue Toes Music Publishing Designee,
ASCAP/Uncle Buddies Music, ASCAP) RBH 66

ANGEL (Chaka Khan, ASCAP/JI Branda Music Works,
ASCAP, Minneapolis Guys Music, ASCAP/EMI April,
ASCAP, HI RBH 50

ASCAP: HL BBH 50:
ANOTHER ASAIN (John Lagend Publishing, BM/Cheny River, BM/Please Gimme My Publishing, BM/EMI Backwood, BM/Pomeschole Publishing, BM/Dimp Paco Mass, SMM/Famg Sura Music, BM/I, H, BBH 45 ANOTHER SIDE OF YOU (Dimensional Songs of The Knott, BM/Famil Blackwood, BM/WCCR, BM/I, HL, CS

Knoll, M.M. H. Blackwood, BM/WYULK, BMI), H.L. U.S. 25
APOLOGIZE (Virginia Beach, ASCAP/MB Music, ASCAP/Mdhighf Miracle Music, ASCAP/Somy/ATV Tunes, ASCAP/HL/MBM, H100 91 POP 57
AS IF (Career-BMB Music, ASCAP/MB Music, ASCAP/HL/MBM, H100 91 POP 57
ASCAP/John Shanks Music, ASCAP/MB Music, ASCAP/John Shanks Music, ASCAP/MB Music, ASCAP/John Shanks Music, ASCAP/MB Music, ASCAP/John Shanks Music, ASCAP/John Shanks Music, Capeadon, ASCAP/John Shanks Music, Capeadon, ASCAP/John Shanks Music, Capeadon, ASCAP/John Shanks Music, Capeadon, ASCAP/John Shanks Music, ASCAP/John Shanks Music, ASCAP/John Shannan Music, Capeadon, ASCAP/John Shannan Music, ASCAP/John Shannan M

BABY (Sout Insurance, BM/Careers-BMG Music Publishing, BMI Camp Co-T Publishing, ASCAP/Mayfield, BM/Ordd Mayfied Publishing, BM, WBM, RBH 34 8ABY DON'T GOL, Insaco, ASCAP/EMI April. ASCAP Senata Cymone Music, ASCAP/EMI April. ASCAP, Senata Cymone Music, ASCAP/EMI April. ASCAP, BM/Oremba Sons; BM/Universal Music Corporation. ASCAP, HUMBAN, RBH 73 BAD FOR ME (Magic Mustang, BM/Voven Music, BM) CS 52

BARTENDER (Zomba Songs, BMI/Nappy Boy Publishing BMI/Famous ASCAP/Revetall Music ASCAP), HLAVRM

BARTENDER (¿omos songs, thorrealpy); boy rutansamps.
Myfamous, asCAP/Byelal Music, ASCAP), HL/WBIM.
H00 7 POP 14, BBH 9
ASATA VA (Girms, SESAC) I 2
AST0 (Sei-Ca, BM) II 35;
A BAY BAY (Flob Grounds Songs, BM/EMI Blackwood,
BM), HL, H100 10; POP 21; BBH 30
BEAUTIFUL GIRTS, Glonarian Polem Music, BMI/Southside Independent Music, BMI/Eyes Above Water,
ASCAP/Bellagu Heights Music, BMI/Eyes Above Water,
ASCAP/Buga Heights Music, BMI/Eyes Mysongs, BMI),
HL/MBM, H100 1 POP 4, BBH 15
BECAUSE OF YOU (RIM April, ASCAP/Smelly Songs,
ASCAP/Dwind Frye Music, BMI/Smells Like Metal,
SOCAN/EMI Blackwood, BMI), HL/WBM, CS 3; H100 56
BECAUSE OF YOU (Super Sayin Publishing, BMI/Zomba
Songs, BMI/Son/AI/Y Lunes, ASCAP/EMI April,
ASCAP, HUWBM, APO 65
BED (2022 Music Publishing, ASCAP/EMI April,
ASCAP), HL/WBM, APO 65
BED (2022 Music Publishing, ASCAP/EMI April,
ASCAP), HL/WBM, APO 65
BED (2022 Music Publishing, ASCAP/EMI Music,
ASCAP), HL/WBM, MH102 14, 200 BL BBH 66
BED (2012 Music Publishing, ASCAP/EMI Music,
ASCAP), HL/WBM,
H100 14, 200 BL BBH 66
BED (2012 Musics Publishing, ASCAP/EMI April,
ASCAP/EMI AND ASCAP/EMI APRIL ASCAP/EMI APRIL ASCAP, HL/WBM,
H100 14, 200 BL BBH 66

H100 24 PDP 61. RBH 6
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Indexion, ASCAP/Sony/ATV Cross Keys, ASCAP), HL,

BET ON IT (Walt Disney, ASCAP) H100 66; POP 48 BETTER THAN ME (EM) Blackwood, BMWHinder Music BETWEEN RAISING HELL AND AMAZING GRACE (Big

Love Music, BMVCarol Vincent And Associates, BMI) CS 48 IG GIRLS ODN'T CRY (Headphone Junkie Publishing, ASCAP/GAS Song, ASCAP/FAB HI 100 2. P.O.!

BIG THINGS POPPIN (DO Tr) (Crown Club Publishing, BMV/Harbs Is The World, BMI), WBM, HI 100 35, P.O.P. 66, BB H 14 WARDS FROM COMMENT OF THE WORLD STANDARD COMMENT OF THE WORLD COMMENT OF THE WO

Barnes BMN CS 48
BIEED IF DUT Compa Songs, BMI/Chesterchaz, BMI/Big
Bad Mr Hain, BMI/Nondsclosure Agreement, BMI/Rob
Bourdon, BMI/Peril Kobayashi, BMI/Parackiey Cales,
SNJ, WSM, 1100 77, PD7 13,
SASCAP/Che/PARTY (SonyA/ATV funds, ASCAP/Che/Horini,
ASCAP/Che/Hin-Publishing, ASCAP/Screen Germs-EMI,

BMI), HL RBH 72

BOOM OI BOOM DI (YG Entertainment, ASCAP/EMI

Anril ASCAP/Minhty Mystic Music, ASCAP), HL, RBH

BRUISED BUT NOT BROKEN (Realsongs, ASCAP) RBH

56
BUBBLY Cocomarie Music, BM/Dancing Squirrel,
ASCAP, WBM, H100 BB, PD PS
BUY U A DRANK (SHAWTY NAPPHY) (Nappy Boy
Publishing BM/Zemba Song, BM/Cenhy Man Pub-ishing, BM/Zemba Song, BM/Cenhy Man Pub-ishing, BM/Mebli Music, BM/Rasemen Funk South,
ASCAP), WBM, H100 15; PDP 11, RBH 25

ASCAP), WBM, H100 15; POP 11, RBH 25

CAME DOWN (Mya Davis Music, ASCAP/Reonna Music, ASCAP/Warnet-lamertane Publishing, BM/Raiph Worley Ir Publishing Designee, BM/LHzemShoons, BM/Mur Tuff-Enuff BM/EMF Blackwood, BM), HL/WBM, RBH 97 CANT HELP BUT WAIT (CINTAGE) Music ASCAP/Sony/ATV Tunes: ASCAP/EMI April, ASCAP), HL, BBH 54

RBH 54
CANT LEAVE 'EM ALONE (Universal Music Corporation ASCAP/Rovalty Rightings, ASCAP/LaShawn Daniels Pro-

CAN'T TELL ME NOTHING (Please Gimme My Publishing, BMI EMI Blackwood, BMI/Toompstone Publishing,

CHUYY MAURICIO (Arpa BMI) LT 33
CLOTHES OFF!! Epileptic Caesar Music, ASCAP/EMI

DLOTHES OFF!! IEpilepiic Ceesar Music, SSCAP/EMI April, ASCAP/Mayday Mainoe, ASCAP/Dimensional Music Off 1091, ASCAP/Paginalian, BM/EM Blackwood, BM/MB Music, ASCAP/Marine-Hamerlane Publishing, BMH; HLWMBH, H100 46 PO19 STORMEN BM/Malik-Merin Music, BM/Maliko Mahis Publishing Designee, BMI/2028 Music Publishing, ASCAP/MB Music, ASCAP/Unche Wilmisse Music, ASCAP/MBelline, BMI/2028 I Birchard Music, BMI/Warner Chappell, BMI), WBM, BBH 41 Music, BMI/Warner Chappell, BMI), WBM, BBH 41 Music, BMI/Warner Chappell, BMI), WBM, BBH 41 Music, BMI/Warner Chappell, BMI),

WBM, fBH 41 CON TU NOMBRE (WB Music, ASCAP) LT 47 COUNTRY GIRL (Cori Tiffani, BMI/Dan Shea, Bf Mirsic, RMI/1720 Music, BMI/Sony/ATV Tree, I

COUNTRY CIRL (Cori Tiffan, BM/Dan Shea, BM/May 5 Music, BM/T20 Music, BM

DAYS OF THUNDER (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Careers-BMG Music Publishing, BMVSilverkiss, BMI), HL/WBM, CS.57

DE TI EXCLUSIVO (Editora Arpa Musical, BMI) LT 3 A DIFFERENT WORLO (Nashvistawile, BMI/NEZ, BMI/Sony;ATV Acuf Rose, BMI/Chaylym, BMI/Sony;ATV Tree, BMI/Cold Watch, BMI), HL, CS 6.

DJ DON'T (Songs Of Universal, BMI/Divided, BMI/Ramal, BMI/Nayr Publishing Company, BMI/Wamer-Tamerlane OJ DON'T (Songs Ut Universat, powturbuse, price and publishing Company, BM/Warm Libilishing Company, BM/Warmer Tamerlane Publishing, BM/), HLWBM, RBH 37
OO ff (Nelstar Publishing, ASCAP/Virginia Beach, ASCAP/WBM, POP 64
WBM, POP 64
O YQU (Super Sayin Publishing, BM/Zomba Songs, BM/JoJo Bgats, ASCAP/The Allen Boy Publishing,

OO YOU KNOW? (THE PING PONG SDNG) OIMELO ubifshing BMI-Hito Music BM/Vol-ing BM/Songs Of Universal, BM/Enrique AP/FMI April. ASCAP) H100 96, LT 6 BOY (Dolla Boy Publishing, ASCAP/Tiy ASCAP/Young Money Publishing, amerlane Publishing, BM/Star Statiz

E EASY (Daniahandz Muzik, SESAC/WBM Music, SESAC/814 Music, BMI/Morenta Publishing SECAP/GewbMillw Publishing a SCAP/W Publish-ing BMI/Jance Combs Publishing, BMI/EMI Blackwood, BMI/Jance Mack, BMI/Marie-Pamerlane Publishing, BMI/Jance Mack, BMI/Marie-Pamerlane Publishing, BMI/Jance Mack, BMI/Marie-Pamerlane Publishing, BMI/Jance Marie-Pamerlane Publishing, BMI/Jance Marie-Pamerlane Publishing, BMI/Jance Marie-Pamerlane Publishing, BMI/Jance Publishing, BMI/J

ELLA ME LEVANTO (Los Canoris, ASCAP) LT 5 ESO Y MAS (Juliantia Musical, ASCAP/Edimusa, ASCAP)

ESO Y MAS Judiantia Musical, ASCAP/Edmusa, ASCAP LI 14
ESTOS CELOS (Judiania Musical, BMI) LT 46
ESTOS CELOS (Judiania Musical, BMI) LT 46
EVERYDAY Wall Disney, ASCAP) H100 99 POP 55
EVERYDAY AMERICA, Jennier Nettles, ASCAP/Diffxpl,
BMV-SonyAIV Cross keys, ASCAP/Big Alpu Witler
Group, ASCAP), HL, CS 9; H100 81
EVERTHING (I'm The Last Man Standing, SOCAN/Warner Chappell, SOCAM/Man Zahn Music, BMI/Sony/AIV
Songs, BMI/SOAM/Man Zahn Music, BMI/Sony/AIV
Songs, BMI/SOAM/Man Zahn Music, BMI/SONY/AIV
Songs, BMI/SOAM/Man Zahn Music, BMI/SONY/AIV
ERIC ASCAPANIA AND ASCAPANIA AND

FABULOUS: Wall Disney, ASCAP) POP 70
FACE LIKE (High 4 Life Publishing, ASCAP) RBH 57
FALL (MXC, ASCAP)SIII Working For The Woman,
ASCAP/CG Alliance, ASCAP/Dimermonal Songs Of The
Knoll BM/F Ticket, BM/AP/ Country Music, BM/Cherry
River, BM/E/M Blackwood, BM/Shane Mirror, BM/I),
CLMHL, CS, 100

CLM/HL CS 19 SMALL TDWN (Sony/ATV Songs, BMI/Massmile Star BMI/Watsky, ASCAP), HL. CS 23 FIND DUT WHO YOUR FRIENDS ARE (Sony/ATV ACM Rose, BMI/Aswender Zoo Music, BMI/Caeres-BMG Music Publishing, BMI/Sagrabeaux Songs, BMI), HLVMBM, HU0 97

HL/WBM, H100 97 FIRECRACKER (International Dog Music, BMI/Travelin' Arkansawyer, BMI/Corn Country, BMI/Josh Tumer's Pub-lishing Designee, ASCAP) CS 21 FIRST TIME (G-Chills, BMI/Jeseth Music, BMI) H100 32, DOG 32 32 1

FLIP-FLOP SUMMER (Onaly Music, ASCAP/Sony/ATV FREAKY GURL (Street Certified Publishing, BMI/Cyberwerks Music, ASCAP) RBH 42 FREE AND EASY (DOWN THE ROAD 1 GO) (Home With The Armadillo, BMVBig White Tracks, ASCAP) CS

FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 43

Music Corporation. ASCAP), HL. RBH 43

GET IT SHAWTY (J. Lack Music. ASCAP/J. Pat Publishing. ASCAP/EMI April. ASCAP/EMI ASCAP/EM

52

GET ME BOOLEO (B-Day Publishing, ASACP/Universal lunes, SESAC/Songs Of Universal, SESAC/Feam S Dot Publishing, BM/PHito Music, BM/Snongs Of Windswerplarchite, BM/Voga Flames Music, BM/Viance Combs Publishing, BM/EMI Blackwood, BM/Angela Beyince, ASCAP/EMI, April, ASCAP/Songe, MWP. SCAP/Music, World ASCAP/Moraz Ronza, SESAC), HL, H100 94;

World ASCAP/Monze Ronza, SESAC), HL, H100 94; BH 17.
BH 17.
BH 17.
BH 17.
GET TO 1HE MONEY (Gordon Mauroce Swiney, ASCAP/REEC Wear Publishing, ASCAP/Sunday Delivery Music Publishing, ASCAP) BH 93.
GIRLFRIEND (Awril Lavigne, SOCAN/Almo Music, ASCAP/Asca Money Publishing, ASCAP/Montal Music Publishing, ASCAP/BH, LPD (Awril Lavigne, SACAP), HL, DPD (ASCAP), HL, BH 15.
BEACH, PLAY, WBM, POP 41.
GOOD THINGS (StreetRich Music, BMI/My Diet Starts Indirective, MIXSCAP), HL, BH 15.
BEACH, PLAY, WBM, POP 41.
BEACH, PLAY, BEACH, HL, BH 15.
BEACH, PLAY, BEACH, BEACH, HL, BH 15.
BEACH, PLAY, BEACH, BEACH, HL, BH 15.
BEACH, BEACH, BEACH, BEACH, BH 10.
BEACH, BEACH, BEACH, BEACH, BH 15.
BEACH, BEACH, BEACH, BEACH, BEACH, BEACH, BEACH, BEACH, BH 10.
BEACH, BH 10.
BEACH, BH 15.
BEACH, BEACH,

60, PUP 44
THE GREAT ESCAPE (Martin Johnson Music,
ASCAP/Mayday Malone, ASCAP/Dimensional Music Of
1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood,
Bw/Legotilan Music, Bw/LeMi April, ASCAP), HL, H100

29 FUF 1b GUTAR SLINGER (Sony/ATV Tree, BMI/Love Monkey, BMI/Breaking New Ground Publishing, BMI/New Extreme Songs, BMI/Cuts Of Cedar, BMI/Cedar Music, BMI), HL, CS 46

HATE ON ME INOLLISTED RBH 49
HEARTBREAKER (Tank 1176 Music, ASCAP/T And Me, ASCAP/Demis Hot Songs, ASCAP/E D Duz it, BMVAndo ASCAP/Demis Hot Songs, ASLAP/E D DUE, 1997

April, ASCAF HL/WBM, FIBH 67 HEAVEN, HEARTACHE AND THE POWER OF LOVE

Music, BMI) US 33 HEY THERE DELILAH (So Happy Publishing, ASCAP/WB Music, ASCAP/Fearmore Music, ASCAP),

NET INTER UPLIANT SOTAPPY DUBLISHING, ASCAP), WEM H100 4 PCP 3 H1P H0P POLICE (Chamilitary Camp Music, ASCAP), Wisk H100 4 PCP 3 H1P H0P POLICE (Chamilitary Camp Music, ASCAP). Universal Music Corporation, ASCAP/Jonathan Roter Music, BM/Southself independent Music, BM/Slick Rick Music, BM/S H1P BOR BH 92 H01.0 DN (Jonas Brothers Putlishing, BM/SovyATV Songs, BM/S), HL, H100 53; PCP 34 H0ME (Surface Prefty Deep Uply Music, BM/Careers-BMG Music Publishing, BM/S), WBM, H100 25; PCP 34 H000 FIGGA (Jarrox Mahlish Publishing, Dasgree-Earbrian Publishing, ASCAP/EMI April, ASCAP), HL, H100 95; BB/13 3.

HUDD FIGAR (Vestion Manni, ASCAP), HL. HT00
95, RBH 7.8
HOW BOUT THEM COWGIRLS (SonyATV Tiee.
BIV/Lavender, Zoo Music, BM/Careers-BMG Music Pub-lishing, BM/Suptaheau Songs BM), HLWBM, CS-26
HOW DO I BREATHE, Sony ATV Songs, BM/EMM, Acri,
ASCAP/Stellar Songs, ASCAP), HL, H100 76, RBH 29
HOW FAR WEVE COME (II Rule Music, ASACP/EMM
Arm, ASCAP/Londe Pane Music, BM/Grand Line
Music, ASCAP/Hoboke Stuff, BMJ POP 90
HOW I FEEL (Delemmana, BMM) POP 90
HOW I FEEL (Delemmana, BMM) POP 90
ASCAP/Line Bile 1 yeewiter Music, BM/EMM, CS-26
ASCAP/Line Bile 1 yeewiter Music, BM/SAP), YBM, CS-17
HOW LONG (EMI April, ASCAP), WBM, CS-27
HUWBM, SSCAP), HIM, CS-37
HUWBM, SSCAP, HIM, CS-37
H

HOY TENGO GANAS DE TI (Screen Gerns-EMI, B Music, ASCAP) LT 24

HYDROLIC (62 Lavenihal Music, ASCAP/Majarod Pub-lishing, ASCAP/Melvin Watson Publishing, ASCAP/Street Lyrics Publishing, ASCAP/WB Music, ASCAP/Heavry Music, SSAC/Shago, SESAC/Carlos Hassari Publishing, BMI), WBM, RBH 46

ICKY THUMP (Peppermint Stripe Music, BMI) H100 100

I DON'T DANCE (Walt Disney, ASCAP) H100 74, POP 50 I DON'T WANNA BE IN LOVE (DANCE FLOOR

77

IF I HAVE MY WAY (EMI Music Publishing UK, SESAC/Foray Music, SESAC/Chrisette Michele Music, SESAC/Four Kings Production Inc., SESAC/Stankin

April ASS-AT/ABORD SARAYS IS IS YOU'RE READING THIS (Sony/ATV Tree, BM/L'ile Dae Authors, ASCAP/Bucky And Clyde, ASCAP), HL, CS

Des Autuers, Assum, Dunny, 14 H100 43; POP 56
14 H100 43; POP 56
1GET IT IM (Kevin Me Me Music, ASCAP) RBH 84
1GET MONEY (50 Cent Music, ASCAP/Universal Music
ASCAPAMilliam Stanberry Designee,

H100 57 POP 31 I GOT MY GAME ON (EMI Blackwood, BMVBig Gassed Hitties, BMV/House Full Of Circle Music, BMV/Sexy Trac for BMV/Cal IV Entertainment, BMI), HL, CS 40

GOT MY GAME ON CHM Blackwood, BM/Big Gassed Hilties, BM/House Full of Circle Music, BM/Psey fractor BM/Call V Entertainment, BM/), HL, CS 40
LIKE (Music From The Foots, BM/Psenomenal Woman Music, BM/Psialson, Publishing, BM/) BBH 98
HL, STAND BY YOU LYHONE HOuse of His, ASCAP/Clive Banks, ASCAP/Lerk Awake, ASCAP/Tom Kelly ASCAP-END AMPINION CONTROL OF CONTROL O

HL, POP 99

INEED YOU (Careers-BMG Music Publishing, BM/Ner-vous Worm Music, BM/Famous, ASCAP/Ed And Lucill Songs ASCAP). HL/WBM, CS 10. H100 61: POP 86
IN MY SONGS (Divided, BM/Ramal, BM/Nayr Publish-ing Company, BM/Wame-Tamerlane Hublishing,

ing Company, BM/Warner-Tamerlane Publishing, BM/Songs Ol Universal, BMI), HL/WBM, RBH 48 INSIDE OUT (Gabrial Bello Music, BMI) RBH 82 IN THE GHETTO (Songpainter, BMI/Sony/ATV Tree, BMI) POP 83
INTL PLAYERS ANTHEM (I CHOOSE YOU) (Zomba
Enterprises, ASCAP/Temoise Publishing, BM/Music
Pagarage And And Don't Play Even When We Be Playin

I TOLD YOU SO (Babble On Songs, BMI/Third Tier Musi BMI) CS 8: H100 73 BMI) CS 8: H100 73 I TRIED (# 1 Assassin Muzik, ASCAP/Sir8jacket Muzik, ASCAP/Track House ENT, BMI/Almo Music, ASCAP/Pano Music, ASCAP/Byelatl Music, ASCAP/Panous, ASCAP/Notting Date Songs, ASCAP),

JÖYRIDE (Sony/ATV Tree, BM//Chaylynn, BM//EMI April. ASCAP: Biesty Music, ASCAP/Multisongs BMG SESAC/AvaRtu Music, SESAC; HL, CS 42 JUST MIGHT HAVE HER RADIO ON (Hope-N-Cal. BM//Tient Tomlinson Songs. BM//Geormac Publishing.

KISS KISS (Songs Ol Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Zomba Songs. BMI/Nappy-Pub, BMI), HLWBM. RBH 86 KRISPY (MoozieMusicPublishing, BMI/RapHustlaz/Mu-sicPublishing, BMI/Songs Ol Universal, BMI/Universal Music Corporation, ASCAP/Azabrada, ASCAP/Sony/ATV Tunes, ASCAP), HL. RBH 96

L

LAGRIMAS DEL CORAZON (Edimonsa, ASCAP/Siem-

LAGRIMAS DE SANGRE (Once Rios S.A. de C.V./TN

Ediciores, BMJ, 12 28 LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Marsky Music, BMI/Janice Combs Publishing, BM/VEM Black-

LAST TRAIN RUNNING (One Mad King Publishing, ASCAP/Frank Myers Music. BMI/Sixteen Stars, BMI) CS

ASCAP) H100 65: POP 49

ASCAP Misse of Windswell, ASCAP), HL, CS 50

LEAN LINE A CHU CO (Missica Music. BWAP lossy,
ASCAP), HL, CS 50

LEAN LINE A CHU CO (Missica Music. BWAP lossy,
ASCAP), HD, CS POP 49

LEAVING TOWIGHT LISURE Sayin Publishing,
BWAP LOSSY, ASCAP, HD, CS 10

BWAP LOSSY, BWAP LOSSY, BWAP LOSSY,
ASCAP WINE, BH 54, SCCAP/Motein Music,
ASCAP/Cannors Land Music Publishing, ASCAP/Motoiqus KI, M. BWI/2 Daudribles Music, ESSAC/Christian
comes Publishing, ESSAC/Cristian,
Comes Publishing, ASCAP/Box Music, ESSAC/Christian
comes Publishing, ESSAC/Cristy Music, ESSAC/Christian
LIKE A BOY (Liversal Music Corporation, ASCAP/Royaly Rightings, ASCAP/Boolleggers Stop, ASCAP/Linversal
LIKE A BOY (Liversal Music, Corporation, ASCAP/Royaly Rightings, ASCAP/Boolleggers Stop, ASCAP/Linversal
LIKE A BOY (Liversal Music, Corporation, ASCAP/Royaly Rightings, ASCAP/Boolleggers Stop, ASCAP/Linversal
LIKE A BOY (Liversal Music, ESWAP/Linversal Music,
Corporation, ASCAP/Bass, DIV Publishing, BM/Hitto
Music, ASCAP/Bass Divining, ASCAP/Linversal Music
Corporation, ASCAP/Bass DIV Publishing, BM/Hitto
Music, SMAP-Cristian
LIKE HIS (Rown Mims, BM/Hitto, BM/Linversal Music,
LIKE HIS (Rown Mims, BM/Hitto, BM/Linversal Music,
LIL LIVE (Snawn Mims, BM/Hitto, ASCAP/Side Rial
Music, ASCAP/Bassigamba Music, ASCAP/Side Rial
Music, ASCAP/Bassigam

LOST WITHOUT U (I Like Em Thicke, ASCAP/Dos-DuettesMassic, ASCAP) BRH 32

LOVE ME IF YOU CAN (Big Loud Shirt Industries, ASCAP-Muse Of Windswept ASCAP'S congs of Bab Dog, ASCAP/Malerin ASCAP' CST /* HIDD OF ASCAP'S CONSTRUCTION OF THE ASCAP WIND ASCAP WINDS ASCAP Winds Back ASCAP WIN Muse, ASCAP Water Same Hard Winds (ASCAP Water Same Hard Winds ASCAP Water Same Hard Winds ASCAP Water Same Hard Winds (ASCAP Water Same Hard Winds ASCAP Water Same Hard Winds ASCAP Water Same Hard Winds (ASCAP Water Same Hard Winds ASCAP Water Same Hard Winds ASCAP Water Same Hard Winds (ASCAP Water Same Hard Winds ASCAP Water Same Hard Winds Winds (ASCAP Water Same Hard Winds Wi

MAKE ME BETTER (J. Brasco ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BM/EMI April, ASCAP/No Question Enterainment, ASCAP), HL/WBM, H100 9; POP 19; BDL 7.

BBH 7
MAKES ME HAPPY (Absoliorange Music, ASCAP/CPFC
MOGUIC ASCAP/Boolie Music, BMI) POP 95
MAKES ME WONDER (Careers-BMG Music Publishing,
BMI) - bruary Twenty Second, BMI), WBM, H100 23.

POP 22 MAKEYOUHAPPY (Soulchild, ASCAP/Universal Music Corporation, ASCAP/Wet Ink Red Music, ASCAP/EMI

MARE TUDINATY SUBJUINION ASSAPPEMI CAMBON ASSAPPEMI CAMBO

ME DUELE AMARTE (LeCova Music Publishing, BMI/J & ME LOVE (WB Music ASCAP), WBM, H100 14, POP 9 MEN BUY THE DRINKS (GIRLS CALL THE SHOTS)

Martight Music. SESAC Multisongs BMG
SESAC Kylews SESAC Gormac Publishing
SESAC Calhoun Enterprises, SESAC) SCS 38
MI CORAZONOTTO (Premium Latin, ASCAP) LT8
MI CENTE (Far. B Mb) LT 30
MIL HERIDAS (APB, BM) LT 30
MIRAME WE A MUSIC. ASCAP) LT26
MIRAME WE A MUSIC. ASCAP) LT26
Want To Sing Music. ASCAP/Josh's Music, ASCAP)
WBM, H100 J4. POP 30

MISERY BUSINESS (WIS MUSIC, ASJA-176 Father, LUSH Wart 16 Sing Music, ASSA-176 father, LUSH) wall, H 100 J4; PDP 30 MoNEY IN THE BANK (SWIZ Beatz, SESAC/Universal Tunes, SESAC-Songs of Universal, SESAC/Mayheezy Music, BM/Carlisler Young Wusic, ASSA-176 Morting Hall Music, ASCA-176 Morting Hall Music, ASCA-176 Morting Hall Music, ASCA-176 Morting Hall Music, BM/Carlisler Williams, ASCA-176 Morting Hall Music, BM/Carlisler Music, BM/Warner-lamertane Publishing, ASCA-176 Morting Hall Music, BM/Warner-lamertane Publishing, Music, BM/Warner-lamertane, BM/Wy Bayls Wusic Company, ASCA-176 Morting Hall Music, BM/Warner-lamertane, BM/Wy Bayls Wusic Company, ASCA-176 Morting Hall Music, BM/Warner-lamertane, BM/Wy Bayls Wusic Company, ASCA-176 Morting Hall Music, BM/PM Songs, ASCA-176 Rt Lastarda Music, ASCA-176 Morting ASCA-177 Linnes, ASCA-176 Music, EMC-186 Music, EMC-186

THE MORE I ORINK (EMI April, ASCAP/New Sea Gayle, ASCAP/Old Desperados, ASCAP/N2D, ASCAP), HL, CS

37
MUEVELO (Not Listed) LT 11
MY 64 (Who Listed) LT 11
MY 64 (Who Is Mike Jones Musc. BMI/2 Playas Publishing BMI/4 Playas Publishing BMI/4 Playas Publishing BMI/4 Fill Enterprises, SSCAP/My Own Chit Missic, BMI/2 Fill Enterprises, Missic, Missic

Out peaton, ASOAP/Tuniness Analos Mizzuk, ASOAP/Sur Beatz, SESAC/Sings of Universal, SESAC Entertaining Music, BMJ, HL, RBH 140 MY GIRL, GOTTA BEST FIRENDI (LaPa Music Publishing, ASCAP/Gimme Some Hof Sauce, ASCAP/The Royally Network, ASCAP/J Hor Lyrics, ASCAP/ RBH 56

NEVER AGAIN (Smelly Songs, ASCAP/EMI April, ASCAP/Jimmy Messer Music, ASCAP/WB Music,

ASCAP LIMMY Messer Music, ASCAP LIMP MISSIN, ASCAP) HUMBIN, POP 66

NEVER WANTED NOTHING MORE (Sony/ATV Tree, BM/EM) April, ASCAP/New Sea Gayle, ASCAP/Son 01 A Miner Songs ASCAP), HC 55, 1 H(01 40, POP 87

NOBODY'S PERFECT (Walt Disney, ASCAP) POP 79

NO LUDRES (Freign Imported, BM/I) LT 7

NO TE VEO (Line Blanco BM/EM) Blackword, BM/I/Las Leonatas Music Publishing, ASCAP/Sandungwero Music Dablishing, BM/II LT 13

Leoncitas Music Publishing, ASCAP/Sandunguero Music Publishing, BMI LT 13 NOTHIN BETTER TO 00 (Curb Songs, ASCAP/Lucky In Love, ASCAP/Ascapt Poet Society Publishing, ASCAP/Spati Music Publishing, ASCAP/Grey Ink Music, ASCAP/Franam Music Administration, ASCAP),

WBM CS 27 NOWHERE THAN SOMEWHERE (Big Loud Shirt Indus tries ASCAP/Scrambler, ASCAP/Carnival, ASCAP) CS NUESTRO AMOR ES ASI (Magnate Music Publishing, ASCAP/Sebastian Publishing, ASCAP/Kingz Publishing,

OJALA (Crisma, SESAC) LT 17
OJALA PUDIERA BORRARTE (Iliulum, ASCAP) LT 31
OUPLOAME TJ. Agn., BMJ LT 12
THE ONE IN THE MIDOLE (WB Music,
ASCAP/Sony, ATV Closs Keys, ASCAP/This Is Hit,
ASCAP/Magic, Musiang BM/Thinky Junk Music,
ASCAP, HL/WBM, CS, 41
DMLINE (FM, April, ASCAP/Rew Seg Gayle, ASCAP/Didn't
Have To Be Music, ASCAP), HL, CS 11: H100 62; POP
91

91
ONLY ONE II WISM Music, SESAC/Songs in The Key Of B Flar, SESAC/Moontime South, SESAC/Tabulous Music, ASCAP/Hoto South, ASCAP/Music, Oli Windswept, ASCAP/Excle International Music, BM/Histor Music, BM/I Songs Oil Windswept Pacific, BM/Boolieguers Stop, ASCAP/Inversal Music Corp. ASCAP/Marge Limits, SESAC/Universal Publishers, ASCAP/Marge Limits, SESAC/MUSIC ASCAPACING ASCAPACI

HL/WBM, RBH 58

OOH WEE (Bearbur 9 Hobitshing, ASCAP/Notting Hill Music, BWN RBH 79

OUR SONG (Sonny/ATV Tree, BMV/Taylor Swift Music, BM), HL, CS SOVER YOU! (Sudden Date 1)

BMI), HL, CS 55 OVER YOU (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI/High Buck Publishing, BMI/EMI Blackwood, BMI), HL/WBM, H100 75, PQP 39

Paralyzer (Finger Eleven. SOCAN/Rentileld. ASCAP).

WBM, H100 59: F09 54

PARTY LIKE A ROCKSTAR (Preciate That Music, BM/Gereal And Milk Publishing, ASCAP/Baches Children Paker Children Paker

BWWENN BIADOWOOD, BWWENDURAIR, ASCAP/IVI MUSIC ASCAP, HL, RBH 71 PLEASE ODN'T GO (Tank 1176 Music, ASCAP/Bard Foundain Publishing, ASCAP/BMI April, ASCAP/Lonalis Lic, ASCAP/Morting HIII ASCAP), HL, RBH 13 POP, LDCK & NOPO IT, HUNY RECORD WISIC, ASCAP/DIATING HIII ASCAP/DelHTIZ Muzik, ASCAP/Morting HIII Music, BWITEM ADVIL, ASCAP/ALIMO MUSIC, ASCAP/IUpper Clazzmen Muzic, ASCAP/A Jeff N Rod Publishing, ASCAP), HL, POP 71 POR AMARTE ASI (WB Music, ASCAP/Erami, ASCAP) TT. 10

LT 10

POTENTIAL BREAKUP SONG (Half Heart Music, BM/Seven Summis, BM/Antonina Songs, ASCAP/in The Moulti Of The Wolf BM/) H 100 SD, POP 45

THE PRETENDER (M. I. Twelve, BM/V Love The Punk Rock Music, BM/Songs Of Universal, BM/V.iving Und

www.americanradiohistory.com

A Rock, ASCAP/Flying Earform, BMI), HL, H100 72; POF

HE PRIZE (EMI April, ASCAP/Land Of Cotton, ASCAP/Green City, SESAC/Green Wilderness, SESAC/GPI, SESAC), HL, CS 60
PROMISE RING (Ezcke International Music, BM/Christopher Maihew, BM/Hinco Music, BM/Songs Ot Windswept Pacific, BM/Universal HolyGram International Turnes, SESAC/Jainque Joints, SESAC/Jinnesal Music, BM/Misch BM/Hinco Misch BM/Hinco Music, BM/Misch BM/Hinco Misch BM/Hinco BM/Hinco Misch BM/Hinco Misch BM/Hinco Misch BM/Hinco Misch BM/Hinco BM/Hinco Misch BM/Hinco BM

Publishing ASCAP/EMII Blackwood, BMVColliFark Music BMI), HL. BBH 75 PROUD OF THE HOUSE WE BUILT (Sony/ATV Tree, BMV/Showbilly Music, BMV/Warner-Famerlane Publishing, BMI/Sycamoric Canyon Music, BMV/Turn Me On Music, BMI/SII Working for The Mam Music, BMI/SII Working for The Mam Music, BMI/GENERAL BMI/SII WORKING FOR THE MINIST (SMI) HL/MPBM CS.5, H100 TR BMI/SII WORKING ASCAP/EMI NITI (Shanilah Cymone Music, ASCAP/EMI APIN TRIP STANDARD (STANDARD MUSIC, ASCAP), HL. RBH 52

QUE ME OES TU CARINO (El Conuco, BMI/Redomi QUIEN (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 27

READY, SET, DON'T GO. (Surnageronimo, BMI/Sony/ATV Acutil Rose, BMI/Lavender Zoo Music, BMI), HL, CS 54 REHAB (RM Blackwood, BM) HL. H100 48, POP 36 RIDIN (Esther bean Publishing Designee, BMI/Peartunes, SESAC/Hale Fash, SESAC/Hale Fash, SESAC/Hale Fash, SESAC/Hale BLLILDNAIRES (Transporter Entertainment ASCAP/Juniversal Music Corporation, ASCAP/Juniversal Music Corporation, ASCAP/Carter Boys Publishing, ASCAP/Chrysalis Music, ASCAP/Chaleb, ASCAP, HL, R6H 63

ASCAP/Notable ASCAP), HL, RBH 63
ROCK ON (DO THE ROCKMAN) (MJ Publishing, ASCAP Too Quality, BMI) RBH 69

ROCKSTAR (Warner-Tamerlane Publishing, BMI/Arm You Dillo SOCAN/Back Diesel, SOCAN/Back Diesel, SOCAN/Back Diesel, SOCAN/Back Adder Music, SOCAN), WBM, H100 16;

ROLLIN' WITH THE FLOW (FMI Alnee, BMI), HL CS 49

HIO 98
SPEAKER (Byetall Music, ASCAP/Farmous, ASCAP/My Own Chit Music, BM/Young Money Publishing, BM/Warner-lamelane Publishing, BM/Warner-lamelane Publishing, BM/Wall Blackwood, BM/), HL/WBM, RBH 77
STRONG ARM (Top Iree, ASCAP) RBH 90
STRONGER (Please Girnme My Publishing, BM/EMI Blackwood, BM/) Blackwood, BM/Olal ILIe, ASCAP/Zomba Enterprises, ASCAP/Edwin Birdsong, ASCAP), HL/WBM, H100 5: POP 5

THE STRONG DNE (Careers-BMG Music Publishing,

BM, Evansville, Ishiyoʻovuo osingo BM), WBM, CS 47 SUMMER LOVE (Zomba Enterprises, ASCAP/Tennman Tunes, ASCAP/WB Music, ASCAP/Yriginia Baach, ASCAP/WBM Music, SESAC/Danjahandz Muzik,

SESAC WBM H100 45 PQP 20 SUNDAY MORNING IN AMERICA (EMI April. ASCAPPRomes Cowboy Music, ASCAP Universal Music Corroadon, ASCAPPMorning of Missic, ASCAP/Jeffrey Steele BM-UP P Arministration, BMI) CS 31 HE SWET ESCAPE (Hearly M. Lover Music, ASCAP, Byelall Music, ASCAP/Famous, ASCAP/Fano

ASCAP/SonyAV Tunes, ASCAP/Ie-Bass Music.
BMI(EMB Blackwood, BMI (odied Roy Publishing,
ASCAP/Yawehimi Publishing, BMI/Anthony K Music,
ASCAP/Cilifly Music, BMI/Careers-BMG Music Publishing,
BMI/Wing BMI/Eyedil Music, ASCAP/Ammous,
ASCAP/Money Mark, BMI), HL/WBM, POP 69

CAN THE SAME TAKE ME THERE (Sony/ATV Tunes, ASCAP/Islandsou). ASCAP/Warner-Tamerlane Publishing, BMI/Boatwright Baby, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP

ASCAP/Watner-temerane rubustang, sharboakwight, Babby, BM/Mayor Boh, ASCAP/Sweet Summer, ASCAP), HLWBM CS 4; H100 67 TAMBOURINE (Blondie Rockwell, ASCAP/Swizz Beatz, SESAC/Unwestal Tunes, SESAC/Team S on Publishing, BM-Hitch Misse, BM/Universal Music Corporation, ASCAP) HL H100 84; FBH 36 TANGLE DUP (01) My Rocker, ASCAP/Universal Music, Companion, ASCAP/Little Blue Typewriter Music, BMLBPJ, Administration, ASCAP/Mooriscar Music, BMI), HL, CS 32

BMLBP1 Administration, asu-primumane and the CSAP (LLCS 32 TEACHME (Universal Music Corporation, ASCAP/Labif Music Publishing, ASCAP/Songs Of Universal, BM/Itetagrammaton, ASCAP/Melodic Plane Productions, ASCAP/HC 1030 Publishing, ASCAP/Smoothie Music, ASCAP/ABlack Productions, ASCAP/ABlack Productions, ASCAP/, HL, H100 et piblia; ASCAP/ABlack Productions, ASCAP/, HL, H100 et piblia; ASCAP/ABlack Productions, ASCAP, HL, H100 et piblia; ASCAP/ABlack Productions, ASCAP/ABIA et piblia; ASCA

51 RBH 5
TEAROROPS ON MY GUITAR (Sony) ATV Timber,
SESAC,Hillisboro Valley, SESAC,/Sony/ATV Tree,
BM/Taylor Swift Music, BMI), HL, H100 49, POP 75
TEENAGERS (Blow The Doors Off The Jersey Shore
Music, BMI) WBM, H100 93, POP 62
TE PION OUR TE OLUPES (SWILL Useful 1), J. (J.) MUSIC BMI) WBM, H100 93, POP 62 TE PIDO QUE TE QUEDES (Not Listed) LT 40 TE VOY A PERDER ¡Sony/ATV Discos, ASCAP/WB

Music ASCAPULT 18
THESE ARE MY PEOPLE (Universal Music Corporation, Brain, ASCAP), HL, CS 2; H100 47

THIS IS MY LIFE (Phylvester Music, ASCAP/Words & Music, ASCAP/Sony/ATV Tree, RMI/Tomdouglasmusic

MUSIC ASLAT/SOME/ATV SONGS, BM/Chicago X STANKS FR TH MMRS (SON/ATV SONGS, BM/Chicago X SONG FROM BUTCH HILL AND ST. POP 25 TIL I WAS A DADDY TOO (Pairick Stuart Music, BMI/Black To Black Songs, BMI/Lyncal Mile Music, BM/Black To Back Songs. BM/Lyrical Mile Music, BM/SLL, AsCAP) CS 59 TIME AFTER TIME (Reilla, BM/Sony/ATV Songs, BM/WB Music, ASCAP/Dub Notes, ASCAP), HL/WBM,

POP 60
A TI SI PUEDO DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP) LT 16 TODO CAMBIO (Sony/ATV Discas, ASCAP) LT 16 TOUGH (Steet Wheels, BMI/Curb Songs, ASCAP), WBM, C12, H100 87 TU (WB Music, ASCAP) LT 19

Data for week of SEPTEMBER 1, 2007

TUYA (Blu's Tunes, ASCAP/EMI April, ASCAP/Gunhill Music, ASCAP) LT 38

U AIN'T GOIN NDWHERE (Mouth Full O Gold, ASCAP/Universal Music Corporation, ASCAP/Aim Nuthin Gom' On But Funking, ASCAP/WB Music, ASCAP/Mike City, BMI/Motting Hill Music, BM/IG Pluse 1 Music, BM/IJ, HL/WBM, RBH 95 UH-DHHH! (Sigwey BMI/Sons Of Inhiuneral RMI/IT)

iMI), HL/WBM, RBH 95 ! (Slavery, BMI/Songs Of Universal, BMI/DJ d Negro Spirituals, BMI/Warner-Tameriane , BMI/Young Money Publishing, BMI),

HL, WBM, RBH, 78

UMBRELLA (2082 Music Publishing, ASCAP/WB Music
ASCAP-Songs Of Peer, ASCAP/Marchninth, ASCAP/EMI
April, ASCAP/Carter Boys Publishing, ASCAP/Sony/ATV
Tunes, ASCAP/Sony/ATV Music UK, PRS), HL/WBM.

POP 84

WMBRELLA (Songs OI Peer, ASCAP/March 9th Publish-ing, ASCAP/2082 Music Publishing, ASCAP/Suga Wings BMI/Carter Boys Publishing, ASCAP/Suga Wings BMI/Carter Boys Publishing, ASCAP/SMI April, ASCAP; HLWBM, H100 8, II 4f; POP 7; RBH 31 UNIDENIABLE (EMI Biackwood, BMI/Facade Asde, BMI/Megax Mercy, BMI/EMI/CMG, BMI), HL, POP 92

BMIM/eaux Merry, BMI/EMI (2MG, BMI), HL, PÖP 9 UN JUEGO (Sep Sn. BM) UT 2 UNTIL THE END OF TIME Flennman Tunes, ASCAP/WB Music, ASCAP/Warne-Barnerlane Publis ing, BMI/Danjaharuk, Musik, SESAK/WBM Music, SESAK/Warner, SESAK), WBM, H100 82, PBH 12

VALENTINE (Universal Lingo, ASCAP/Notting Hill, ASCAP/Young Goldie, BMI/Aragom Songs, ASCAP/Hale Yeah, SESAC/Peerlunes, SESAC), HL, RBH 81

BM/Water Music Publishing, ASCAP), HL H100 13; PQP 6
WAKE UP CALL (Careers-BMG Music Publishing, BM/February Twenty Second, BM/Waterine Valentine, ASCAP) MMS ASCAP), MMS H100 80; POP 47 WALL TO WALL (Ihe Poyalty Network BM/Feam S Dot Publishing, BM/Fillico Music, BM/Songs Of Windswerp acidic, BM/Waters Soot, BM/M) R8H 53
WATCHING AIRP LANES SON/ATV Tree, BM/Loseybix Tunes, BM/Lower Dann, ASCAP, HL, CS 30
WAY BACK TEXAS (Warmer-Barnelare Publishing, BM/Lews Palm Tree Music, BM/Willig Loud Shirl Industries, ASCAP/Big Loud Bucks, ASCAP), WBM. CS 30
THE WAY I ARE (Vingina Beach, ASCAP/WM Music, ASCAP)-Markey Music, ASCAP/Danjahandz Muzik, SESAC/Weibky Music, ASCAP/Lony Lee Publishing, ASCAP), WBM, H1003, PQP 2 R8H 74
H1003, PQP 2 R8H 74

H100 3, POP 2 RBH 74

THE WAY SHE MOVES (CGCO Tunes Music,
ASCAP Byelall Music, ASCAP/Farmous, ASCAP) LT 32

WHAT DO YA THINK ABOUT THAT (Jonesbones Music
ASCAP/Irving, BM/Inventor Of The Wheel, ASCAP) CS

28

WHAT I GOTTA DO (Happy Mel Boopy's Cocklail Lounge And Music BMI/Zomba Songs, BMI/Speir Music, And Music, BMI/Zomba Songs, BMI/Speir Music, BMI/South Hudson, BMI/Psycho Semilic Music, ASCAP/Lary Leron Music, BMI/J Villa Music, BMI), WRM, RBH 70

WBM, BBH 70.

WHAT I'VE DONE (Zomba Songs, BM/Chesterchaz, BM/BB, Bg) kkd. ASCAP/Nondisclosure Agreement, BM/RB, BB, kkd. ASCAP/Nondisclosure Agreement, BM/RB, BBM/RB, BM/RB, BM/RB,

WHITE GIFL (Young Jeazy Music Inc. BMI/Aina Man Music, BMI/Gel Gowp Music, BMI/Young Drumma, ASCA F Evil Blackwood, BMI), HL. R8H 68 WHO KNEW [FMI Blackwood, BMIPnik Inside Publish-ing BMI/Maratone AB, STIM/Koball Music Publishing ASCAP/Rasz Money Publishing, ASCAP/ HL, H100 Z0

WIPE ME DOWN (Trill Productions, ASCAP/Boosie Bad Azz, ASCAP/Mouse On Tha Track, ASCAP) H100 85:

WORK THIS OUT (Wonderland Music Company, BMI)

H100 38 POP 29

YOU CAN'T STOP THE BEAT (Winding Brook Way,
ACOADAMOIL Mino Enterdainment, ASCAP) POP 100 ASCAP-Walli Woo Entertainment, ASCAP, POP 100
YOU KNOW WHAT IT IS (Huss Zwingli,
ASCAP/Sony/ATV Tunes, ASCAP/B-Bass Music,
BMI/FMI Blackwood, BMI/Guerschorn Music,
BMI/Sony/AIV Songs, BMI/Crimar (Libt Publishing,
BMI/Mariner-lametaine Publishing, BMI), HL/WBM,
H-100 54- POP 78- RBH 19
YOU NEVER TAKE ME OANCING (Chi-Boy, ASCAP),

YOU STILL OWN ME (Scotty And Soda, ASCAP/New

(YOU WANT TO) MAKE A MEMORY (Bon Jovi Publish

Z

CHARTS LEGEND on Page 72

ZUN DADA (CMG Publishing, ASCAP/Wise W Puslbishing, ASCAP) LT 45

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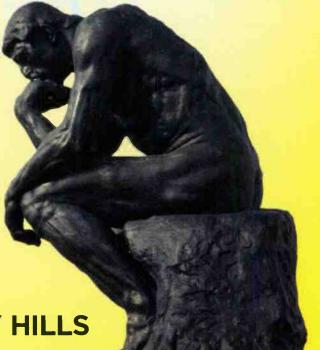


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RECORD COMPANIES: Verve Music Group in New York names Mitchell Cohen VP of A&R. He was senior VP of A&R at Columbia Records.

Show Dog Nashville names Allison Jones VP of A&R. She previously held the same title at Universal Music Group Nashville.

PUBLISHING: Universal Music Publishing Group names Bob Aird managing director for the company's integrated operations in Australia. He held the same title at Universal Music **Publishing Australia.**

Cherry Lane Music Publishing promotes Eric Lerner to coordinator of synchronization licensing and James Williams to senior contract administrator. Lerner was royalty accounting assistant, and Williams was contract administrator.

BMI appoints Jamil Walker to associate director of editorial services and media relations. He was publicity coordinator at Zomba Label Group/Jive Records.









MEDIA: Digital media network Concert.TV in New York names Scott Reich VP of programming. He was VP of multiplatform music programming at VH1.

MTV Latin America names Fernando Gastón VP of content for MTV and VH1 Argentina. He was senior VP of channels of media company Claxson's pay TV services.

mtvU in New York promotes Chris McCarthy to VP of marketing and strategic development and names Andrew Federici VP of online properties. McCarthy was senior director and head of marketing, and Federici was director of proprietary portals at InterActiveCorp.

TOURING: Facility management firm Global Spectrum appoints Benjamin Weiss GM of the Mullins Center in Amherst, Mass. He was assistant GM at the Sovereign Bank Arena in Trenton, N.J.

RADIO: MJI Interactive, supplier of software tools and Web content for radio station Web sites, elevates Lily Somilleda to affiliate sales manager. She was affiliate sales representative

-Edited by Mitchell Peters

GOODWORKS

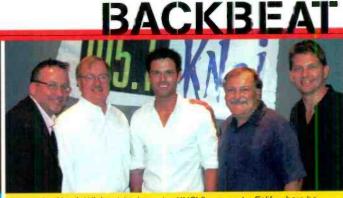
DOING IT FOR THE KIDS

Willamette Week's Musicfest NW 2007 four-day music festival—set for Sept. 6-9 at various clubs in and around the Portland, Ore., area—will donate proceeds from festival wristband sales to the Rock and Roll Camp for Girls and the Oregon Music Hall of Fame. Proceeds from sales of the festival's accompanying compilation CD, "Musicfest NW Vol. 2," which features tracks by Spoon, Deerhunter and others, will also be donated to the two kid-focused music programs. For more info, go to musicfestnw.com.

HIP-HOP'S FREEDOM FIGHTERS

Mos Def and Talib Kweli will headline the 10th annual Black August Hip Hop Project Concert, to be held Aug. 26 at the Nokia Theatre Times Square in New York. A project of the Malcolm X Grassroots Movement, Black August aims to facilitate exchanges between international communities by promoting awareness about the social and political issues affecting young people. For additional info, go to mxgm.org/blackaugust.





performed his debut single "Stealing Cinderella." Wicks is the star Fox T docudrama "Nashville." From 1aft are RCA Records/Scary EMG VP of nat promotion Keith Gale, KNCI music director Greg Cole Wicks, KNCI PD I Evans and RCA Records/Sony BMG manager of promotion Matt Galvin.



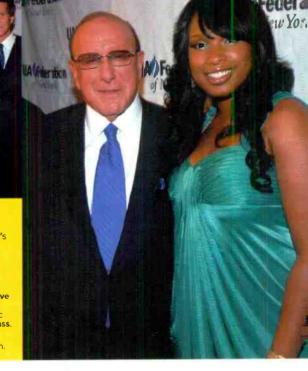




Music industry titans gathered at the Pierre Hotel for the UJA-Federation of New York's Music Visionary Award Luncheon honoring BMG Label Group chairman/CEO Clive Davis. More than 500 industry leaders from the worlds of music, entertainment, communications and business honored Davis at the record-breaking philanthropic event, which raised more than \$1 million to make available innovative music programs for New York's underprivileged youth. Photo: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM

ABOVE: From left are Davis, Shapiro, Lewit, Montone & Hayes founder Fred Davis Clive Davis, Arista artist Jennifer Hudson; BMG Label Group president/COO Charles Goldstuck; RCA Music Group executive VP of promotion Richard Palmese; RCA Music Group executive VP/GM Tom Corson; and Glassnote Records founder/CEO Daniel Glass.

RIGHT: Clive Davis with Academy Award-winning actress and Arista artist Jennifer Hudson, whose performance of two of Davis' greatest hits received a standing cvation.



INSIDE TRACK

DODGE DRIVES KIDZ BOP TOUR AROUND THE WORLD

According to those close to the situation, the upcoming Kidz Bop world tour will be presented by Dodge Grand Caravan (surely aimed at the parents of the kids in the audience). In partnership with Vee Corp., the tour-billed as the first rock concert designed for kids-commences Oct. 12 n Davenport, Iowa, and will hit more than 80 markets.

Info about the Dodge Grand Caravan will be available at all venues, and a music video, produced by Kidz Bop for Dodge, will be shown during the preshow and intermission

Additionally, and separate from the

Dodge music video, concert attendees will be able to create their own music video as part of the Let the Music Drive You contest, also sponsored by Dodge and hosted on kidzbop.com. The grand-prize winner's family receives a 2008 Dodge Caravan SXT.

HIP-HOP, RBD STYLE

Having conquered the Latin pop world, Mexican sextet RBDis venturing into (drum roll, please) hip-hop. Sources tell Track that the group is following up its 2006 English-language debut, "Rebels," with a new, expanded edition of the disc. Slated for release



early next year, the new "Rebels" contains three new hip-hop-influenced tracks, courtesy of producer Jack Splash, who has worked with Cae-La, Alicia Keys, John Legend and Jennifer Hudson.



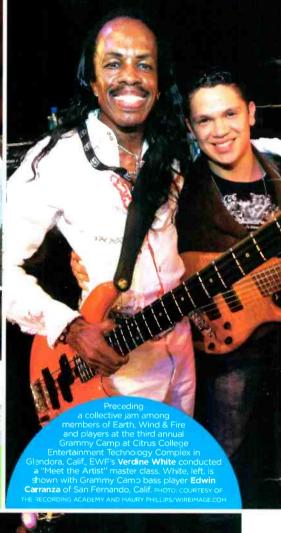




Paul McCartney puts his finishing touches on an exclusive Epiphone Paul McCartney Texan Guitar as part of a maiomywide promotion by Starbucks. The guitar is offered as the grand prize of the promotion, which is associated with the launch of the artist's "Memory Almost Full" album on Starbucks, Hear Music label. For more information, visit starbucks.com, Photo. COUF TEST OF GIBSON GUITAR



SESAC has signed Gary Burr for exclusive representation. With major country, Latin and pop hits under his belt, Burr is one of the nation's most successful and versatile songwriters. His hit parace noudes cuts by artists ranging from George Jones and Patty Loveless to Ringo Starr Diristina Aguilera and Ricky Martin. From left are Burr, SESAC writer/publisher relations director John Mullins, SESAC writer/publisher relations associate VP Tim Fink and SESAC writer/publisher relations.



INSIDE TRACK

THE HOURS DO PRADA

Track hears that British band the Hours will touch down Sept. 7 at the Prada shop in New York's Soho neighborhood. It will be the band's first performance in the United States—and it coincides with Mercedes-Benz Fashion Week in New York (Sept. 5-12). Surely, the duo—Antony Genn and Martin Slattery—will treat fashionistas to nu-



THE HOURS

merous gems from its debut album, "Narcissus Road," that A&M issued earlier this year in the United Kingdom. (A U.S. release is scheduled for fall.) Following the band's Prada performance, LCD Soundsystem leader James Murphy will keep the party going with a DJ set.

Design-conscious tastemakers will know this is the second year that Prada is hosting a concert during Fashion Week. Last year's event at the Italian design

house's Rem Koolhaas-designed Soho store featured the Raconteurs. In its six years, Prada's Soho epicenter, in addition to selling clothes and accessories, has become a cultural center that hosts numerous film screenings, dramatic readings and the Waist Down: Skirts by Miuccia Prada exhibition. Of course, on Sept. 7, the store will be infused with an incredibly groovy rock vibe. See you there.



Capitol/EMI, in conjunction with Jewel Box Platinum, replaced 20 of Fats Domino's sales awards with reproductions of the originals that were destroyed when Hurricane Katrina flocied the artist's Lower 9th Ward neighborhood two years ago. They were presented to Domino during an event at Tipitina's French Quarter club. From left are EMI Music Marketing senior director of A&R Mike Ragogna. RIAA director of artist and industry relations and gold and platinum program Laura Doud RIAA executive VP/general counsel Steven Marks, Domino and the Tipitina's Foundation executive director Bill Taylor.

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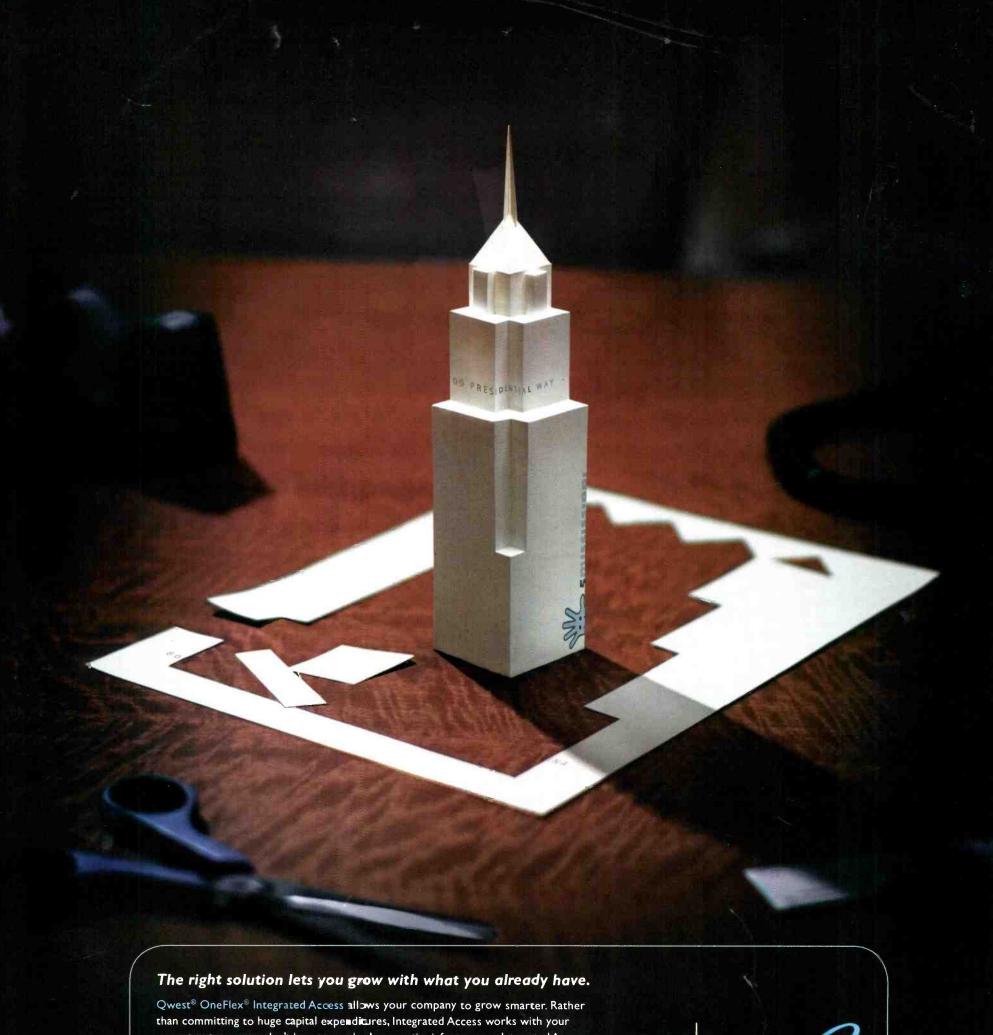






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