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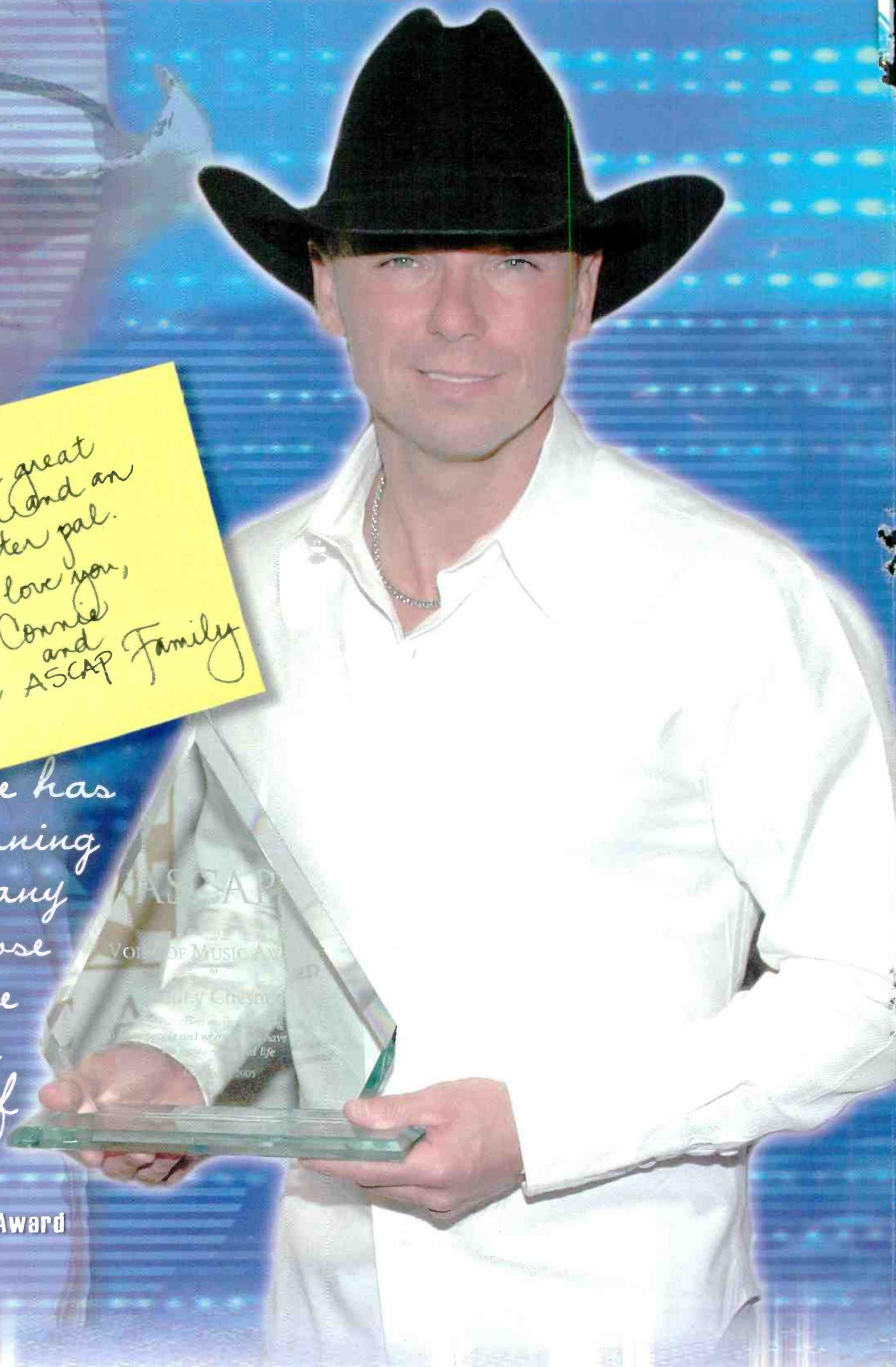
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(AND GOING,
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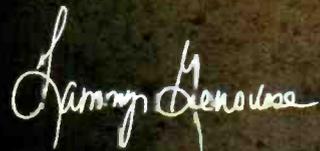
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Tammy Genovesa

CMA Chief Operating Officer



cma

COUNTRY MUSIC ASSOCIATION

No. 1

ON THE CHARTS

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ON THE COVER: Juanes photographed by Rene Shenouda



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360 DEGREES OF BILLBOARD

HOME FRONT

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REGIONAL MEXICAN
Dedicated to the top-selling genre, this summit features artist showcases, educational sessions and the "Women of Regional Mexican Music" panel with Jenni Rivera, Diana Reyes and Horoscopos. More at billboardevents.com.

DANCE MUSIC SUMMIT

Returning to Las Vegas, this year's summit features panels, Q&As with artists and DJs and the Vegas Music Experience, with the world's best DJs and can't-miss pool parties. Info at billboardevents.com.



Blogs

JADED INSIDER
Couture and choruses collide at Fashion Rocks, which this year featured performances by Usher, Alicia Keys, Fergie and Carrie Underwood. Who looked hot; who sounded hotter? Find out at jadedinsider.com.

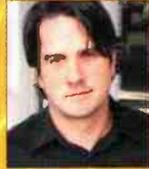
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BY DAY...

Billboard DMS DANCE MUSIC SUMMIT

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BONNY DOLAN, Exec. Producer/Artist Liaison, Comma Music

GREGORY GREENE, Music Producer, Draft FCB

HEATHER KREAMER, Music Supervisor, mocean

ULTRA NATE, Artist

JOSH RABINOWITZ, Senior VP/Director of Music, Grey Worldwide

RICKY SIMMONDS, Co-Founder, Audiojelly.com

CARY VANCE, VP of Promotions, Promo-Only

TOPICS INCLUDE:

Band/Brand Partnerships • The Art of the Tour • Synchron Licensing
Marketing Dance/Electronic Music to the Mainstream
Getting Your Music on the Radio • The Future of Digital Music
The Ever-Changing Landscape of the Music Industry

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RENOWN PLEASURES
Rhino revives Joy Division's catalog



ITUNES INNOVATIONS
How Apple's new services stack up



CAMILA'S CLIMB
After 16 months, pop trio scales Latin chart



BLAZE OF GLORY
Bon Jovi tune boosts Major League Baseball



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Maverick label relaunched in U.K.

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>>>PORTNOW PROMOTED AT ACADEMY

Recording Academy president Neil Portnow will continue his leadership of the organization for four more years with the additional title of CEO. The Recording Academy's board of trustees renewed his contract through 2011. Portnow's promotion comes as the organization prepares to celebrate the Grammy Awards' 50th anniversary in 2008.

>>>UMG SUES ONLINE VIDEO SITE

Universal Music Group has filed suit against online video site Veoh, claiming copyright infringement. Last month the company first threatened the suit, to which Veoh responded with a pre-emptive suit, asking a federal court to block any potential legal action by UMG. The company says it has implemented technology to block users from uploading copyrighted material and that it removes any violating content when notified.

>>>PHARRELL TEAMS WITH HENNESSY

Rapper/producer Pharrell Williams has teamed with Moët Hennessy USA for a multi-layered marketing campaign. The promotion, for which Pharrell will create all the music, includes seven Internet spots featured on flauntyourtaste.com—the campaign's official Web site—and three TV commercials.

UPPER FRONT



LUCIANO PAVAROTTI performs to a sold-out audience Sept. 14, 2000, at New York's Madison Square Garden.

MILEPOSTS BY ANASTASIA TSIOLCAS

Luciano Pavarotti 1935-2007

Opera superstar Luciano Pavarotti—beloved by millions of fans who heard him in venues ranging from the Metropolitan Opera to Dodger Stadium—died Sept. 6 at his home in Modena, Italy, after battling pancreatic cancer for more than a year. He was 71. At the tenor's vocal peak, no one could match or mistake the golden tone of his sound, which soprano Aprile Mille famously dubbed "the voice that had the sun in it."

While he was not the first Italian tenor "crossover" superstar by any measure—Enrico Caruso, a singer whom Pavarotti venerated, claimed that title at the dawn of the recorded age—Pavarotti had the widest reach by far of any opera singer today.

As a recording artist, the tenor had stunning success. During some 40 years, Pavarotti was featured on more than 110 releases, including 18 albums that reached No. 1 on Billboard's Top Classical Albums chart. His recordings have sold more than 12.9 million copies since Nielsen SoundScan began tracking U.S. sales in 1991.

Pavarotti's stature as a touring artist lasted well into his 60s. As a headliner, performing in front of more than half a million fans, Pavarotti took in more than \$70 million from just 38 shows reported to Billboard Boxscore from 1990 through 2005.

Born in 1935 to a father who was a baker and amateur singer and a mother who worked in a cigar factory, Pavarotti first worked in insurance and as a teacher before seriously pursuing a career in opera. His first success came in 1961, when he won an international singing competition in Italy, and made his debut in Puccini's "La Boheme" later that year.

He soon began performing in opera houses across Europe, including London's famed Covent Garden. He was taken under the wing of celebrated soprano Joan Sutherland and her hus-

band, conductor Richard Bonyne; many of their recordings together remain classics, including Donizetti's operas "La Fille du Regiment" and "Lucia di Lammermoor."

"That facet of his early career is sometimes overlooked in retrospect, especially following his massive popularity with the Three Tenors and his stadium shows," Opera News editor F. Paul Driscoll says. "Sutherland and Bonyne wouldn't have mentored him if he hadn't had the goods, and if Pavarotti hadn't worked as hard as he did in the first decade of his career."

The tenor made his debut at one of the world's highest temples to opera, Milan's La Scala, in 1967; a year later, he gave his first performance at the Met, appearing alongside a lifelong friend, soprano Mirella Freni, with whom he had shared a wet nurse as an infant.

Opera aficionados still recall a 1972 appearance at the Met with Pavarotti singing "La

Fille du Regiment," during which the tenor tossed off nine high C's. It was that performance that originally catapulted him to international superstardom.

Pavarotti's Three Tenors events and recordings, along with his performance at the 1990 World Cup of his signature aria "Nessun Dorma" (from "La Boheme"), made the tenor as well-known as any classical artist in the world. Late in his career, he raised millions of dollars for charities across the globe, performing with pop stars from U2 to Mariah Carey.

"He sang with an uncomplicated sense of joy, and everyone could understand his artistry," Gramophone magazine editor James Inverne says. "He put opera into people's everyday lives."

"I think that a good portion of his success was due to the fact that from early on in his career, he knew exactly who he was as an artist," Inverne adds. "He sang a certain kind of repertoire, and performed



Pavarotti in 1981, preparing to go onstage for the Grand March scene in a San Francisco Opera production of Verdi's 'Aida.'

with a very particular Italianate style, even before he was a superstar."

The singer's popularity and earnings flourished despite various rocky episodes in his later years, including an ugly divorce from his first wife, Adua Veroni, whom he left for his personal assistant, Nicoletta Mantovani, who was then in her early 20s (and who later became his second wife); charges of tax evasion; an episode in which he was caught lip-synching at a concert; and a reputation for frequently canceling high-profile engagements, which earned him a banning at the Lyric Opera of Chicago in 1989. His weight issues also caused their share of performance problems and health ailments.

The tenor announced a 40-city farewell tour in December 2004; much of the tour was canceled, however, due to his declining health. His last operatic appearance was at the Metropolitan Opera in March 2004, singing the role of Cavaradossi in Puccini's opera "Tosca," after which he received a 15-minute standing ovation.

Days before he died, the Italian government hastily announced that it would make Pavarotti the first recipient of a new honor, an "Excellence in Italian Culture" prize. The award prompted the singer's first public comment in nine months: "This award fills me with pride and joy and it crowns my long career." He leaves behind wife Mantovani, four daughters and a granddaughter.

When Billboard spoke with him in 2003, not long after the deaths of his father, mother and a son who passed away during birth, he could not repress his naturally jovial disposition. "I adore life. I am a positive person, even though I have lost so many people this year and these are dark days for everybody," he said. "But I was born positive, and I hope the world is going to change for the better." ■■■

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>>> GRAMMY SPOTLIGHT SHINES IN D.C.

The Recording Academy honored Sen. Edward Kennedy, D-Mass.; Rep. Marsha Blackburn, R-Tenn.; and Quincy Jones Sept. 5 for their support of music industry issues during the group's annual Grammys on the Hill dinner in the nation's capital. The evening capped a day of advocacy meetings among more than 100 music creators, congressional members and their staff.

>>> 50 CENT EMBARKS ON NYC TOUR

50 Cent and R&B/hip-hop WQHT (Hot 97) New York have teamed up for 50 Cent's 5 Borough tour, a four-day trek during which the Queens MC will perform tracks from his upcoming LP, "Curtis" (G-Unit/Interscope), around New York. 50 will make stops Sept. 13-16 at to-be-announced locations in Brooklyn, the Bronx, Staten Island, Manhattan and Queens. Tickets cost \$50 and are on sale now via Ticketmaster and hot97.com.

>>> BRITISH PAPER TO GIVE AWAY DVD

British newspaper the Mail on Sunday will back up its controversial Prince covermount CD campaign with a free DVD giveaway of the Brendan Foley-directed film "The Riddle" in its Sept. 16 issue. Prince's "Planet Earth" giveaway pushed its corresponding issue of the Mail on Sunday to record sales of 2.81 million copies.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Antony Bruno, Susan Butler, Mariel Concepcion and Ray Waddell.

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Apple CEO STEVE JOBS introduces the new Apple iPod Nano Sept. 5 in San Francisco.

DIGITAL BY ANTONY BRUNO

An Apple Christmas

New Developments Could Equal Holiday Dominance

Not content to rest on its laurels, Apple has now unveiled its master plan to extend its digital music dominance into the coming holiday season. Here is how the latest developments shake out.

IPOD TOUCH

What it is: A Wi-Fi-enabled, touch-screen carbon-copy of the iPhone in every way except it has no phone functionality. For the first time, users can search, browse, sample, buy and download music from the iTunes service directly from a portable device—no computer needed. The company will release a software upgrade for the iPhone in the coming weeks to allow the same.

What it means: The company's decision to make the iTunes music store accessible via Wi-Fi marks perhaps the most significant evolution of the iPod/iTunes juggernaut since it made a Windows-compatible version of iTunes.

While iTunes remains the most popular digital music download service in the world, the average iPod owner buys only 20 songs per year. Just as sales increased after Apple made iTunes available on the PC, iTunes VP Eddy Cue expects a similar increase by adding wireless access to the service. "The ability to discover, preview and buy anywhere you are on a mobile device with Wi-Fi will cause people to buy more music," he says.

"This is the way this stuff is

supposed to work," Jupiter Research analyst Michael Gartenberg wrote on his blog during the event. "This is not about a refresh of the products aimed at the existing market. Apple is *not* preaching to the choir here, they're looking to get a whole new customer into the house of worship and that's exactly what's likely to happen this holiday season."

STARBUCKS

What it is: Allows users accessing the iTunes store while in select Starbucks locations—via a laptop, iPod Touch or iPhone—to view and buy any song currently played in the store, as well as the last 10 songs. A login or access fee is not required.

What it means: Although the companies may play this up as

a music discovery move, it's really about the Wi-Fi. With more than 5,800 hotspot locations, Starbucks is the largest single provider of Wi-Fi Internet access in the country. The deal gives users free access to the T-Mobile Wi-Fi network in participating Starbucks locations, meaning there is no need to log in or pay to browse the iTunes service. While only 600 Starbucks locations in New York and Seattle will support the feature when it goes live Oct. 2, the partnership could serve to educate users on the relatively new concept of accessing iTunes via Wi-Fi—in much the same way that the "American Idol"



partnership with Cingular taught Americans how to text-message.

RINGTONES

What it is: Allows users to create a custom ringtone from any of the 500,000 songs in the iTunes catalog approved for ringtone use, for an additional 99 cents. At press time, Warner Music Group and Sony BMG confirmed they were providing music for the service. Sources close to the situation say Universal Music Group is not participating at this time.

What it means: Ringtones were noticeably missing from the iPhone debut this summer. While this new service fixes that problem, it's also led to complaints about consumers paying an additional fee to create a ringtone out of a song they already own—particularly when multiple programs are available online to create ringtones out of existing files for not only the iPhone, but many other devices as well.

The service also illustrates how Apple completely owns the iPhone experience, and partner AT&T doesn't, upping the stakes in an ongoing struggle between mobile phone device manufacturers and wireless operators (see story, page 30).

6 QUESTIONS

with DEL BRYANT

by SUSAN BUTLER

For writers and publishers whose songs are broadcast or otherwise performed to the public, revenue continues to climb, year on year. The latest performing rights organization to report record revenue for 2006-07 is BMI.

BMI raked in more than \$839 million in revenue for its fiscal year ending June 30, up 7% from the prior year. It is also distributing about \$732 million in royalties to songwriters, composers and publishers, an increase of 8% from the last year.

To get some details behind the numbers, Billboard caught up with BMI president/CEO Del Bryant as he was landing in Las Vegas for the company's urban music awards.

What is the biggest change you've seen in the mix of revenue BMI received during the last few years?

It's going in one direction, without a doubt: Less of a percentage of our revenue is coming from traditional analog media—broadcast television and radio. Twenty years ago, radio and TV was 75% of our business. Five years ago it was well over 50%. Today, it's 39%.

What makes up the remaining 61%?

It's new media. Of course there was a time when "new media" was FM. In

this case, it's the large variety of digital sources. Satellite and cable continue to really grow. But even our general licensing—a catchall category that includes bars, grills, hotels, bowling alleys, dancercize, jukeboxes—we're looking at a likelihood of hitting \$100 million next year [from more than \$93 million this year]. I can't guarantee we'll hit that, but we're pushing in that direction.



BRYANT

To what do you attribute the growth of BMI's revenue from cable, satellite audio and video services to \$11 million?

There are more offerings. So much of the incredible programming is coming out on cable. It's a very healthy market, and we're on top of it. We do all the right things—we aggressively negotiate to get what we feel is a fair share and good rates. It has been one of the biggest growth engines to BMI. It, along with general and foreign licensing, is what continuously moves that percentage away from the old analog radio and television.

Roughly 27% of your revenue—about \$227 million—came from overseas. Is that source increasing?

Foreign income has tremendous growth. The success of the Anglo catalog is tremendous. Its popularity and strength endures and grows. A big part of that is not just what we think of as hits and radio-based music. It's television and film. Europe, in the last 20 or so years, deregulated its broadcasting industries. They've increased dramatically the amount of

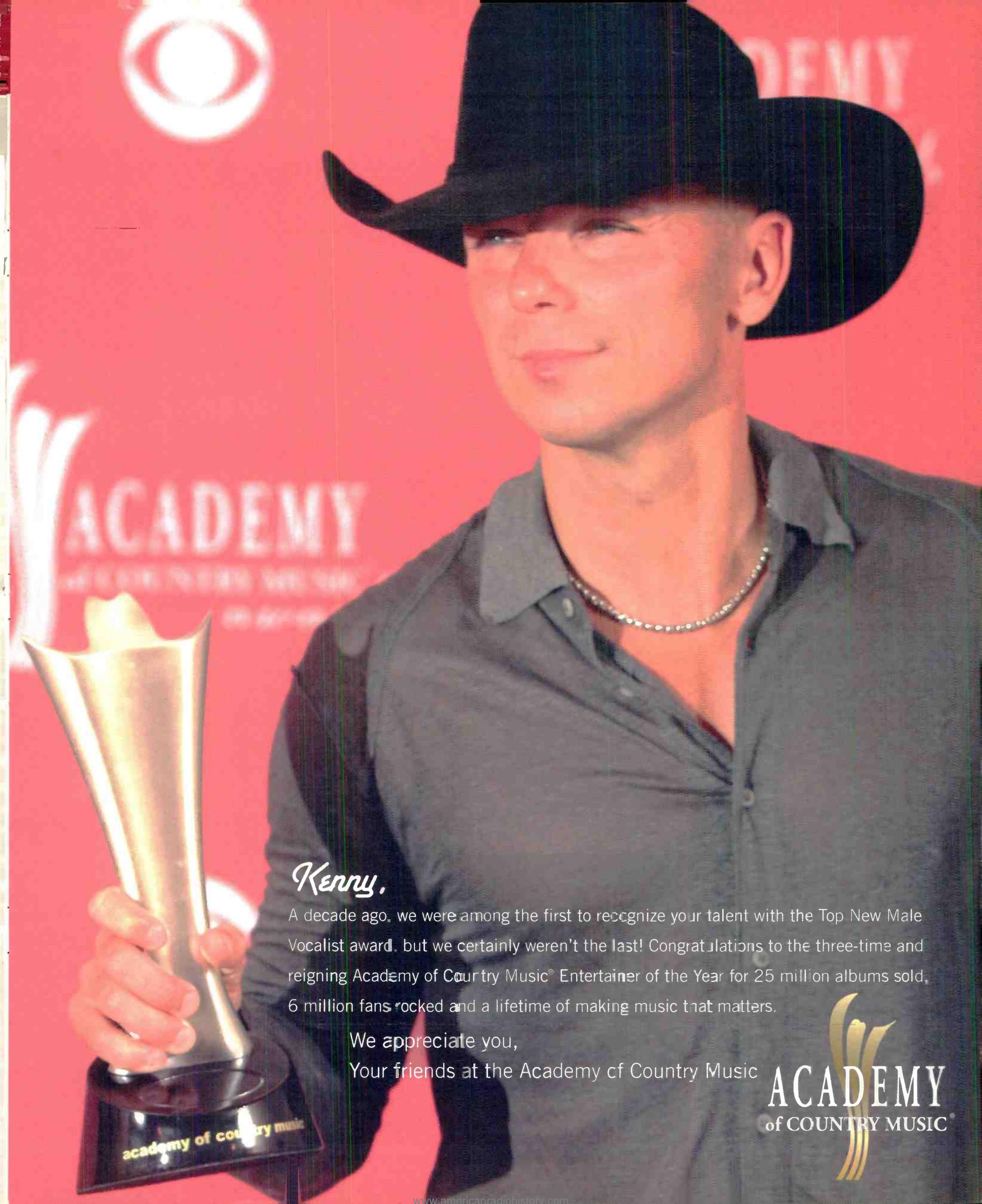
entertainment offered. So much of that is backed by U.S. music.

Has the structure of your commercial radio agreements changed in the last year?

We're certainly building agreements with all users that really allow them, in this time of massive change, to experiment. They include provisions for high-definition simulcasting and multicasting, as well as streaming over-the-air signals over Web sites. We're very innovative with the radio stations at this time when they're trying to figure out how to compete with the other options out there.

It is good to hear reports of increasing revenue for a segment of the industry.

We've just finished our 15th year of continued growth. It's really important to the industry—primarily writers, publishers and copyright holders. There just seem to be challenges to maintain your income. Mechanical income is really in jeopardy, specifically for people that are dealing with older copyrights that aren't part of the newest pie. Fortunately, performance rights in the United States are seeing increases. We're strong, we're negotiating brightly, we're opening up new markets and growing revenue streams.



Kenny,

A decade ago, we were among the first to recognize your talent with the Top New Male Vocalist award, but we certainly weren't the last! Congratulations to the three-time and reigning Academy of Country Music® Entertainer of the Year for 25 million albums sold, 6 million fans rocked and a lifetime of making music that matters.

We appreciate you,

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GLOBAL BY LARS BRANDLE

STORE WARS

U.K. Retail Empire Strikes Back Against Slump

After a year of store closures and slumping sales, U.K. music retail is attempting to stave off meltdown with a host of new in-store initiatives.

The long, wet summer has seen some seismic shifts in the market, with the traditionally buoyant albums market hitting its first big slump of the digital era. Sales are down 10% year on year in the first half of 2007, and three major independent chains—Music Zone, Fopp and ChoicesUK—are either going bust or entering administration, which is basically the U.K. equivalent of Chapter 11.

"It's the first time we've been hit on all sides from everything," says Paul Quirk, co-owner of independent store Quirks Records in Ormskirk, Lancashire. "Digital, the lowering of prices . . . and consumer confidence in music retail is at its lowest level for a while. It's really difficult out there."

With the specialist-chain market now essentially reduced to HMV and Virgin Megastores, online outlets and supermarkets are driving down CD prices, which in turn is punishing retailers' margins. Specialist retailers sold CDs at an average price of £9.32 (\$18.70) last year, £0.75 (\$1.50) less than the previous year, according to the "Audio Visual Trak Survey" from London-based global market research company Taylor Nelson Sofres, published in the BPI's 2007 Statistical Handbook.

CDs bought online—from businesses not lumbered with rent overheads—cost the public an average of just £8.50 (\$17) in the same period, while supermarkets, which often use music as a loss leader to attract customers, charged £8.83 (\$17.71) per CD.

"The model doesn't provide us with a return. It is at meltdown for the specialists," says Quirk, who also serves as co-chairman

of Britain's retail association ERA. "There's probably 200 [independent stores] closed or closing [in the last five years]. Often they're not going into administration or bankrupt, but they're choosing not to renew their leases and to retire or move into another business."

However, retailers who spoke with Billboard identified many potential lifelines for music retail. HMV, for one, is enhancing its offering of hardware, such as portable digital players, and building a contemporary environment.

The first pointer of the chain's metamorphosis into a retailer of the future will be unveiled Sept. 7, when its prototype "next-generation" store in Dudley, West Midlands, opens. Visitors will be able to sip juice while perusing titles, or download tracks onto memory sticks from digital kiosks.

"The features that work and engage with people, we will look to roll out to the rest of the HMV chain within months," HMV U.K. and Ireland marketing director Graham Sim says. "We now have a stronger sense of purpose and direction."

HMV's business, however, has been less robust. Pretax profits slumped 73% to £21.6 million (\$43 million) in the financial year ending April 28, and net debt soared to £130.6 million (\$261 million) from £15.6 million (\$31 million).



Rough Trade Retail's new 5,000-square-foot 'destination' outlet in Brook Lane, east London, opened in July.

Rival Virgin, which generated almost 12% of Britain's album sales last year, declined to comment for this article. The chain gave its online presence a makeover this summer in an effort "geared towards the needs of today's online customer," but no figures for that venture are yet available. It also pledged investment in its store portfolio.

The latest figures available from Virgin say the store increased its share of the Christmas market in 2006, with a 0.9% increase in market share of music sales for the four-week period ending Dec. 30, although music sales overall for the period were down.

The independent sector has fared little bet-

ter. At its peak, Quirk's business counted five stores. Now, it's down to one. "You've got to have a finger in a lot of pies these days," he says. "Unless you are very lucky and you're in a prime site and not paying much rent, which is very unlikely."

Others believe independents can tackle the big chains through superior specialist knowledge and a more welcoming environment. Rough Trade Retail has already tested the waters with the July opening of a new, 5,000-square-foot "destination" outlet in Brick Lane, east London, which features a 25% split of vinyl.

"Sales have exceeded expectations by 20% so far," Rough Trade Retail director Stephen Godfroy says. "You've got to create an environment where people want to spend time. It's got to be complementary to modern lifestyles, distinctive and competitive on pricing and have confidence in recommending exciting new products and not rely on chart product. If you stick to those things, there's definitely the demand for it."

Analysts admit change is essential, with forecasts predicting a continuing fall in demand for CDs. "They are all sensible adjustments to a changing market," Teather & Greenwood analyst David Stoddart says. "But whether having a coffee area or introducing such low-margin, high-labor gizmos like iPods makes sense remains to be seen." . . .

FIVE STILL ALIVE Your Guide To U.K. Retail's Main Players

HMV

A familiar face in Britain's music retail space since 1921, HMV remains the dominant player in the market for music and entertainment product. The chain's 225 stores last year took the largest percentage (25%) in terms of albums expenditure. The listed company reported a "difficult" financial year in 2006-07, but indications suggest sales have since been on the up. A new branding campaign and a trial "next-generation" store are signals of a broad shakeup of the business.

VIRGIN MEGASTORES

Richard Branson's Virgin retail chain is a distant second to HMV in British specialist retail, operating slightly more than half the number of its rival's outlets and accounting for 11.8% of albums expenditure. Like HMV, Virgin has exited the U.S. market, selling off its 11-unit Virgin Megastore operation in August.

TESCO

The biggest player in Britain's supermarkets sector, Tesco is no small fry when it comes to selling

records. The group accounted for 12.7% of Britain's album sales in 2006, the largest share of all supermarkets and almost one percentage point ahead of specialist retailer Virgin. Last year, 730 Tesco stores carried music on their shelves.

WOOLWORTHS

One of two juggernauts in Britain's market for singles is the 800-plus mass merchandise behemoth Woolworths. It grabbed 26.9% of the singles market in terms of value last year, second only to HMV's 28.8%, although its albums

share is a more modest 10.6%. Woolworths counted 820 stores that sold music last year.

AMAZON

Online stores are gaining ground in the U.K. retail market. They accounted for more than 11% of all albums sold in the market last year, with Amazon and Play.com commanding the biggest stakes, with 4.7% and 2.4%, respectively. And with CDs available for well below the mean in Britain, Internet businesses are expected to grab a larger slice of the market in the coming years. —LB

GLOBAL BY ANDRE PAINE

Peer Pressure Pays Off

Publishing Company Helps Newton Faulkner Top U.K. Chart

LONDON—While the U.K. retail sector is evaluating new technology to secure its future (see story, above), 22-year-old songwriter/guitarist Newton Faulkner has topped the country's album chart thanks to sales attributed to old-fashioned "organic development"—but not from a record label.

Rather, his success has involved a "six-figure investment" by the U.K. arm of independent publisher Peer Music.

Faulkner's July 30 release "Hand Built by Robots" hit No. 1 on the Official U.K. Charts Co.'s albums chart Sept. 1—displacing the Elvis Presley compilation "The King"—and followed that

says sales now stand at 200,000.

Faulkner, who built his fan base among the U.K. surfing community, has been compared to Jack Johnson. Peer creative manager Richard Holly signed Faulkner 18 months ago for publishing, and for production with Peer Southern Productions. "We have

with a second week at the top. Peer U.K. managing director Nigel Elderton with a second week at the top. Peer U.K. managing director Nigel Elderton a studio in the building for the development of writers," Elderton says. After investing in recording, advances and the independent release of two EPs last year, Peer licensed Faulkner's debut album to Ugly Truth—an imprint of Brightside Recordings, which is a joint venture between Sony BMG and U.K. A&R exec Hugh Goldsmith.

Faulkner played the Glastonbury and V festivals this year, and has sup-

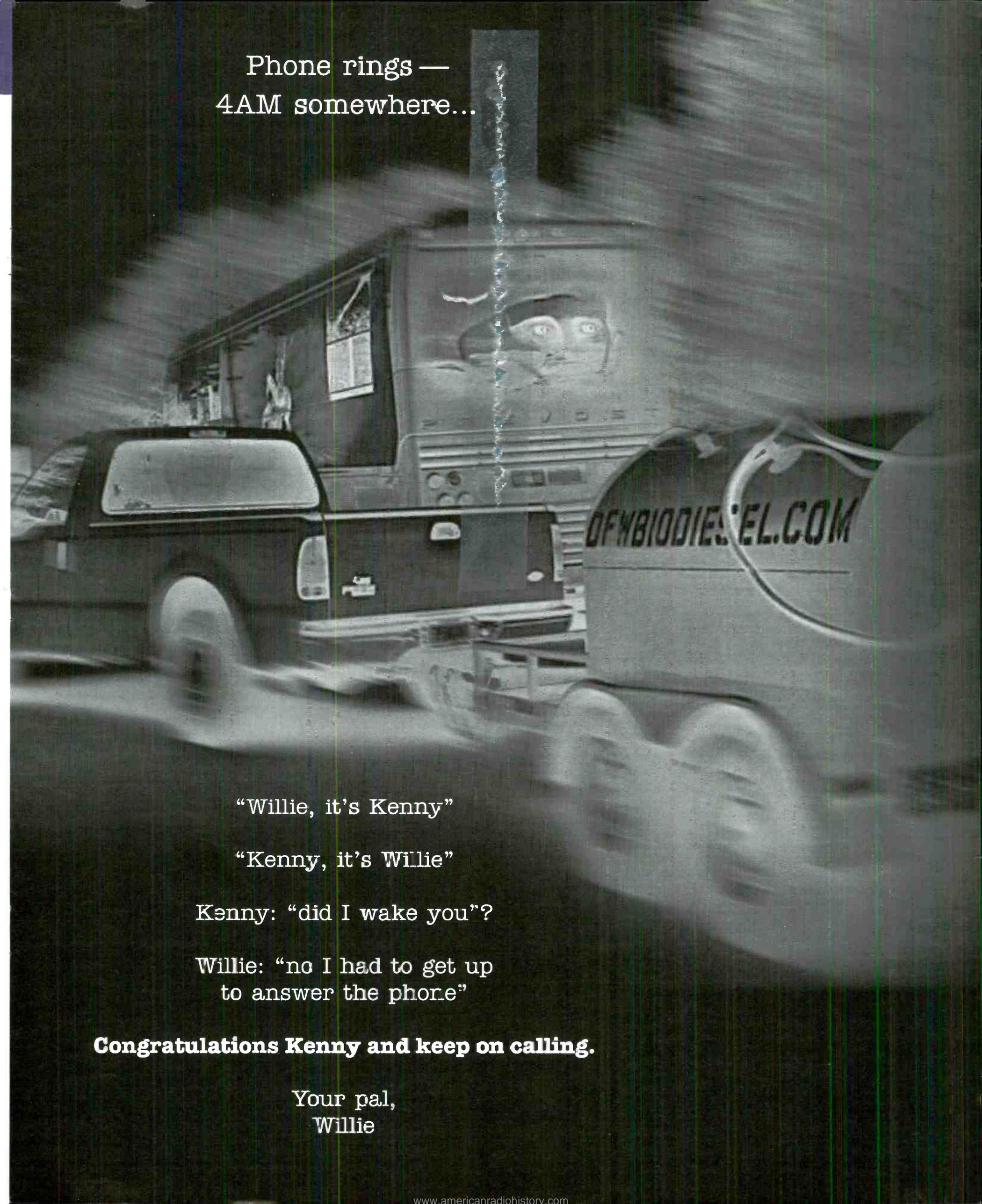


FAULKNER

ported James Morrison and Paolo Nutini in the United Kingdom. U.S. dates will be scheduled early next year.

Sony BMG has licensed global rights to the album, and Elderton says there is interest in the United States and Australasia.

Faulkner's success proves publishing is not just about collecting royalties, Elderton adds. "We have always been an active creative business," he says. . . .



Phone rings —
4AM somewhere...

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“Kenny, it’s Willie”

Kenny: “did I wake you”?

Willie: “no I had to get up
to answer the phone”

Congratulations Kenny and keep on calling.

Your pal,
Willie



Latin Notas

LEILA COBO lcobo@billboard.com

Delayed Reaction

Debut Camila Album Heating Up After Slow Start

Camila could have been a dud.

The Mexican pop trio, anchored by songwriter/producer/keyboardist **Mario Domm**, released its debut, "Todo Cambió," in May 2006, and watched almost nothing happen.

Now, 16 months since its release, "Todo Cambió" is in the top five of Billboard's Top Latin Albums chart, where it peaked at No. 2 three weeks ago. The album has sold more than 100,000 copies in the United States, according to Nielsen SoundScan, and more than 500,000 regionwide, according to Sony BMG.

The tardy success is a rare example of patience and faith at a time when most labels have neither. "It is, without a doubt, one of the two most important projects I've helmed in my 10 years in this company," Sony BMG VP of A&R **Paul Forat** says.

Forat initially signed Domm as a soloist nine years ago. When Domm's album sold only 4,200 copies, Forat was asked to release him from his contract. He never did. Instead, Forat set out to develop Domm as a producer/songwriter, and his work with such acts as **Kalimba** and **Reyli** caught the eye of management company Westwood Entertainment. It began handling Domm in the songwriting/production realm, and then as an artist when he created his trio, Camila.

"Mario came to our office, he brought his keyboard, he brought his bandmates, and he sang one song, then a second, and we said, 'This is a hit,'" Westwood co-founder **Jorge Juárez** says.

But "Todo Cambió" received a lukewarm response

at first, even though radio reacted. First single "Abrázame" hit No. 1 on Mexican radio charts. A second single was used by Televisa as a soap opera theme and a third for a Disney feature film. It was promoted with a music video. Still, Juárez says, sales didn't materialize.

Juárez met with Sony BMG Mexico GM **Miguel Trujillo** and head of sales **Manuel Cuevas** and came up with multiple strategies. Most effective, through Westwood's concert promotion arm, they booked three shows for Camila in key venues in three cities, paid for through sponsorships and giving away most of the tickets to press and buyers. Later, Westwood put together two shows at Mexico City's 4,000-seat Metropolitan Theater. Via a deal with top retailer Mix Up, customers who bought the CD got free tickets to the show. Seeing Camila live was the tipping point.

"Suddenly, we went from 40,000 units to 100,000 to 150,000," Juárez says. In the United States, Camila's performance initially was a paler reflection

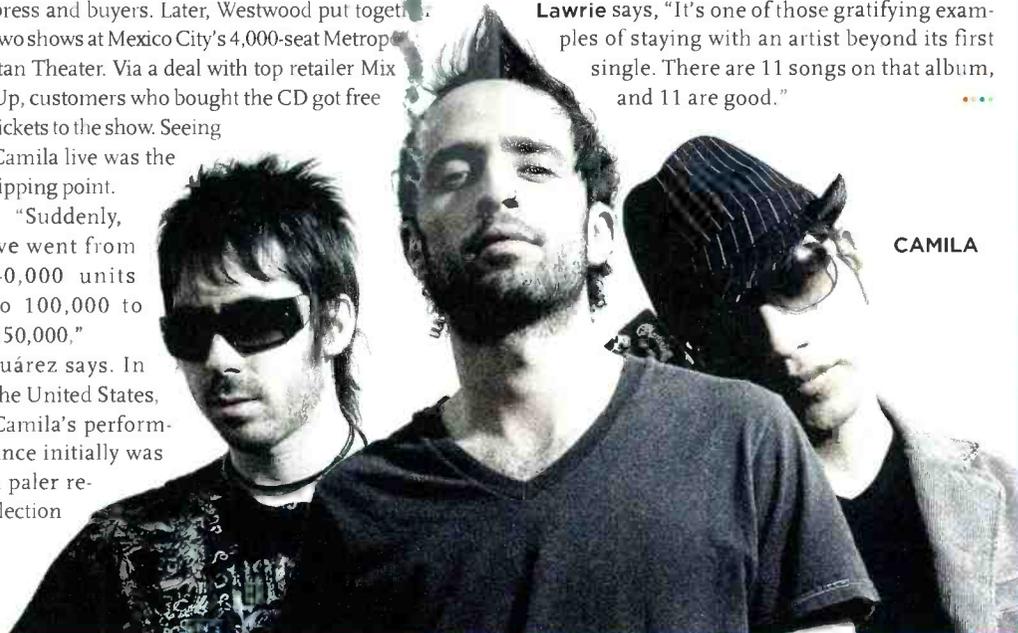
of the Mexican market. Only two singles have charted: "Abrázame," which peaked at No. 30 on Hot Latin Songs in June 2006, and "Todo Cambió," which hit a new peak of No. 8 on Sept. 8.

The album had sold 34,000 copies before entering the Top Latin Albums chart at No. 70 in May, a year after its release. Since then, sales have tripled, helped by an appearance at the Premios Juventud awards in July. Fresh from a West Coast club tour, the trio is preparing to do promotion in Argentina, Chile and Spain, where the album was just released.

"The other artists in the company got hooked," Forat says. "They all wanted Mario to write songs for them. And all our employees are rooting for them."

"I have to say, the label didn't give up," Juárez says. "It's unusual. And people now don't buy albums based on just one song. They will wait."

Sony BMG Latin America president **Kevin Lawrie** says, "It's one of those gratifying examples of staying with an artist beyond its first single. There are 11 songs on that album, and 11 are good."



CAMILA

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Regional Mex's Big Ring

Mastertone Sales Poised To Soar After Univision Initiative

With Univision Music Group's vast catalog now available as master ringtones and a marketing campaign set to roll out this month, regional Mexican music's popularity in physical sales may finally start to reflect on mobile.

Until recently, about 10% of market-share leader Univision Music Group's catalog was available as polyphonic ringtones through American Greetings. In April, Denver-based mobile media company 9 Squared launched the Univision Tonos application on Verizon Wireless. The move made mastertones and ringbacks by popular acts available on a user-

friendly, Univision-branded storefront for the first time.

Since partnering with 9 Squared, at least 85% of Univision Music's catalog, as well as content from Univision TV shows, has been made available to the big four carriers and several lower-tier companies like MetroPCS and Virgin Mobile.

Results so far have been promising: Alacranes Musical's "Por Tu Amor" has shifted 20,000 mastertones since it was made available in early May, compared with Conjunto Primavera's "No Se Vivir Sin Ti," which has totaled 24,000 polyphonic tones in the year since

Nielsen RingScan began keeping track.

"Mastertones are the ones the carriers are pushing and the ones consumers are looking for," Univision Movil VP of mobile content and services **Christopher Brunner** says. "At this point we've got more content available to distribute than we can actually distribute because of the backlogs at some of the carriers." To make the tones easier to find, 9 Squared has divided regional Mexican ringtone categories into duranguense, norteño, banda, tejano, grupero and ranchera, instead of simply filing it under "Latin."

Univision Movil will launch a campaign across TV, radio, online and mobile carriers to coincide with Hispanic Heritage Month, which begins Sept. 15, and the Latin Grammy Awards. On-air

and on-deck promos, bill inserts and text messages to carriers' Hispanic customers will direct them to mobile content from Univision Latin Grammy nominees like Grupo Montez de Durango. (Univision Movil also includes acts not on the parent company's label.)

Other companies are stepping up their efforts around regional Mexican ringtones. MisRolas has begun offering indie acts' tones via TelCel in Mexico and is launching its own application with carriers, while Machete Regional pushes ringtones via codes in CD cases.

AT&T Mobility director of Hispanic marketing **Marcus Owenby** says that before the Univision mastertones came to market, ringtones by Sony's Vicente Fernandez beat out label priorities on the carrier—without promotion. "It's a function of supply, not just demand," Owenby says. —*Ayala Ben-Yehuda*



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

THE BILLBOARD Q&A?

José Tillán, senior VP of content and music for MTV/VH1 Latin America, has been instrumental in the production of a long list of "Unplugged" collections, including those by Shakira, Alejandro Sanz and Maná. Now, Tillán garners his first Latin Grammy Award nomination, in the best long-form music video category, as one of the producers (along with **Charlie Singer** and video director **Manny Rodriguez**) of Ricky Martin's "MTV Unplugged."

You're a bass player. How does your musical training affect your production approach?

My whole approach is to really celebrate the music. It's about bringing the artist back to the essentials. When I have Julieta Venegas play with Daddy Yankee and Kinky, it's about, "Let's be 14 again and leave the egos at the door, because there is no glam here."

What was your biggest challenge with Ricky Martin's "Unplugged"?

For him to stop being Ricky Martin and be somebody we felt was inside of him, but perhaps few people knew. How to strip down Ricky Martin? He hasn't played in front of only 300 people probably in 15 years. And yeah, he's known for something that is very foreign to the unplugged format. We didn't just want to do an "MTV Unplugged," but a "Ricky Martin MTV Unplugged."

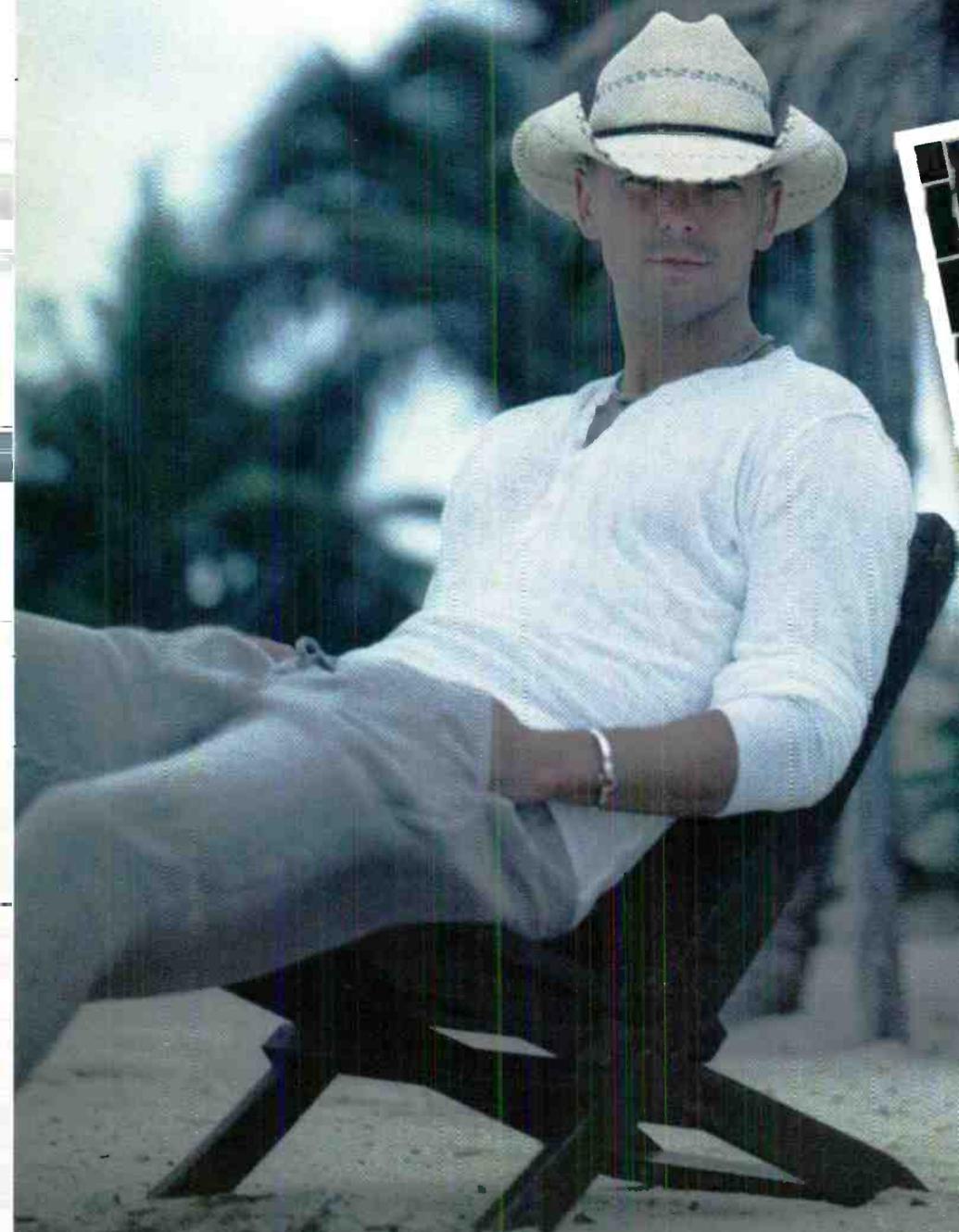
Name one essential moment in the video.

The song "Asignatura Pendiente." "Unplugged" [shows] with Anglo acts, you usually bring in horns and strings and a bigger production. With Latin acts, you strip down. Ricky has 15, 16 musicians he takes on tour, so when we were able to get back to the basics, that is the piece of the show that really connects with an audience. "Asignatura" is the most stripped-down song as far as the arrangements go. I know people who weren't fans who came up and said, "Wow, I didn't know this about him." —*LC*



Congratulations Kenny!

—From The Shalom Foundation



THE SHALOM
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GLOBAL BY PATRICIA MESCHINO

DANCEHALL DAMAGE

Gay-Rights Protests Unsettle The Reggae Industry

In the wake of gay-rights protests surrounding three major dancehall reggae concerts in New York in recent weeks, promoters, performers and their labels are noting a detrimental effect on bookings and endorsements for dancehall artists in the United States and Europe.

The New York shows all drew the ire of gay-rights groups that continue to protest songs that they deem homophobic by a handful of dancehall artists. Reggae Carifest at Randall's Island Aug. 25 came under fire because of its inclusion of DJs Bounty Killer and Buju Banton; R&B/hip-hop radio station WQHT (Hot 97)'s On Da Reggae Tip, held Aug. 31 at Manhattan's Hammerstein Ballroom, was picketed because its lineup featured Banton and Elephant Man; and Irie Jamboree (Sept. 2 at Roy Wilkins Park in Queens) was singled out for featuring Beenie Man.

"We are targeting artists, promoters, recording companies, anyone who promotes hatred," said Donald Powell of the organization Gay Men of African Descent, as he distributed fliers outside the Hammerstein.

The latest round of demonstrations against designated dancehall stars was a response to Bounty Killer and Banton's refusal to sign the Reggae Compassionate Act, which asks artists to renounce "hate speech." The RCA is supported by various gay-rights groups under the banner Stop Murder Music.

In light of the recent protests, New York R&B/hip-hop station WWPR (Power 105.1) withdrew its co-sponsorship of Reggae Carifest just three days before the event. This resulted in a revenue loss exceeding half a million dollars, Carifest promoter Alfonso D'Niscio Brooks says. "Sponsors were pulling their ads," he says. "Power 105 knew these artists were booked since January yet three weeks before the event, gay-rights groups wanted to shut it down." Power 105 spokeswoman Josefa Paganuzzi says, "The station withdrew support from the festival and did not release a statement explaining why."

According to Tim Kennedy of the Queer Justice League, calls were made to Hot 97 attempting to remove Banton and Elephant Man from On Da Reggae Tip but the show went on with its original lineup intact. "Our sales team does an amazing job of meticulously matching our sponsors to the lifestyle of the show," Hot 97 music coordinator Rodney Morandi says. "If a sponsor is targeting the Caribbean community, then they would want to be a part of this major New York show, but if they don't understand the event, then they would be scared of the protesters."

The demonstrations against dancehall artists by gay-rights organizations date back to the 1992 release of Banton's single "Boom

Bye Bye"—written, as he has previously stated, about a widely publicized incident of a man charged with raping young boys in Jamaica; the Gay and Lesbian Alliance Against Defamation said the song advocated the killing of homosexuals. Though Banton has since released seven albums (including "Til Shiloh," which peaked at No. 2 on Billboard's Top Reggae Albums chart and has sold 387,000 copies, according to Nielsen SoundScan), "Boom Bye Bye" remains his best-known song internationally.

In recent years, vociferous, tightly organized campaigns have brought about widespread concert cancellations for targeted artists and the withdrawal of commercial endorsements. In 2004, tobacco giant R.J. Reynolds removed Beenie Man (then signed



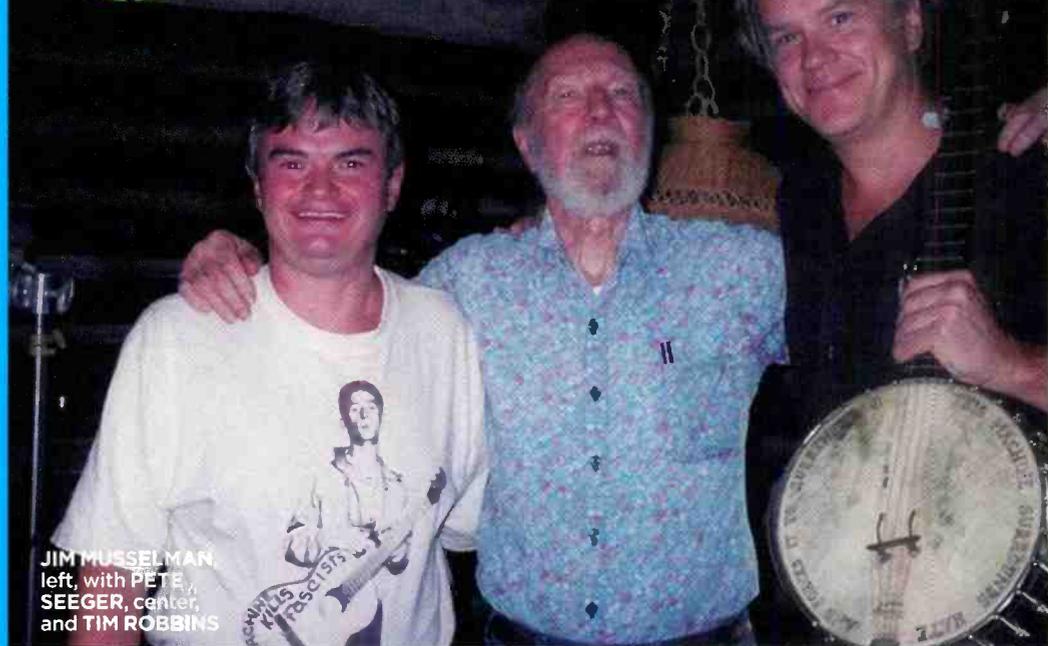
Clockwise, from top: BEENIE MAN at Irie Jamboree, BUJU BANTON at Hot 97's On Da Reggae Tip, and BOUNTY KILLER at Reggae Carifest.

to Virgin Records) from several dates on its Salem Stir Your Senses U.S. tour; that same year, Reggae in the Park—advertised as London's biggest reggae concert in nearly 20 years—was scrapped because of protests surrounding appearances by Sizzla and Vybz Kartel. And last year, LIFEbeat-The Music Industry Fights AIDS called off its New York fund-raising concert, Reggae Gold Live, because of objections to headliners Beenie Man and T.O.K.

Such cancellations can cut into the earnings of the many scheduled artists whose lyrics have never been deemed objectionable. But Bobby Clarke, one of the promoters of Irie Jamboree—which featured more than 20 artists and drew nearly 30,000 patrons this year—believes that even the negative publicity such controversies generate could ultimately benefit the reggae industry. "There are different songs that might offend," he says. "But the entire genre cannot be thrown away because of it." ...

6 QUESTIONS

with JIM MUSSELMAN
by CORTNEY HARDING



JIM MUSSELMAN left, with PETE SEEGER, center, and TIM ROBBINS

Applesseed Records founder/president Jim Musselman isn't afraid to take on big issues. During the past decade, he's released folk and roots records that champion pacifism, feminism, environmental preservation and civil rights. A longtime consumer advocate and attorney who spent years working with Ralph Nader, Musselman left Washington, D.C., and moved to West Chester, Pa., to start Applesseed with the goal of creating "not just a record label, but a vision."

To celebrate the label's 10th anniversary, the label is releasing two ambitious projects in September: "Sowing the Seeds-The 10th Anniversary," a double-CD that features the first recorded collaboration between Bruce Springsteen and Pete Seeger; and "Give Us Your Poor," which pairs established artists with currently or formerly homeless musicians. Both records highlight Applesseed's mission of bringing artists together to advocate for social justice.

In an era where labels open and fold rather quickly, how do you account for Applesseed's longevity?

We have a model that is very different from many labels. We are usually the ones to dream up ideas, and then we pitch them to the artists. For instance, I came up with the concept for the "Songs of Pete Seeger" album, and then approached musicians I wanted to be involved. If we do sign an artist that comes to us with a concept, we give them full creative control.

Does this sort of freedom translate to record sales?

Unfortunately, no. While our sales figures do vary, I'd say about 70% of our records don't break even. We are releasing albums as political and historical documents, not because we think we're going to sell millions of copies.

For the most part, we know who our core audience is, and we tend to try to reach them through nontraditional means. We get our CDs in museums, libraries and progressive organizations' catalogs, because we know that we're not going to move a lot of copies in the record store at the mall. We have an agreement with a number of social justice organizations where we sell them CDs and then they can turn around and sell them to raise funds.

What about expanding to other, newer platforms like ringtones and digital media?

[Laughs] I'm going to start a campaign called "Save the Album." I think the industry has made a huge mistake by giving up on the album format so quickly. If you look back, it's always been albums that have changed his-

tory, like "Sgt. Pepper's" or "Pet Sounds." I think there is a market for people who want the entire album.

One of the problems with entire albums, though, is the amount of waste that CDs create. As someone who preaches social responsibility, how do you reconcile that?

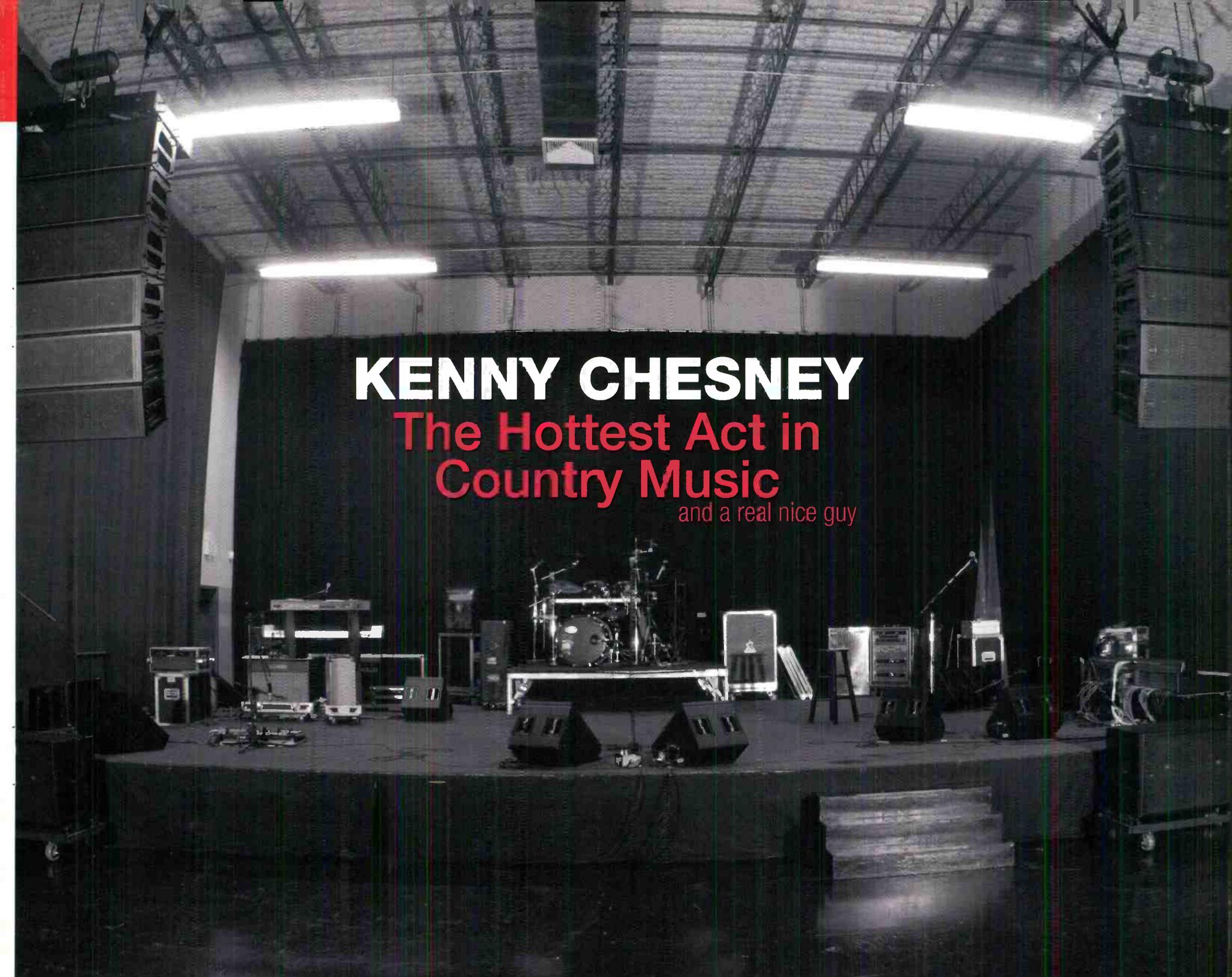
I see the CD package as a book, because at the end of the day I want to tell the whole story. I view the liner notes as propaganda more than anything else. I won't lie and say that the liner notes are easy—they take a tremendous amount of effort and are so expensive.

Acts like the Dixie Chicks and Green Day have caught flack in the last few years for being politically outspoken. Is that something you've had to deal with?

When we released an anti-war track called "Bring Them Home" at the start of the Iraq War, we caught an unbelievable amount of grief. NPR stations were telling us they couldn't play it, that it was a time for patriotism and getting behind the president. We were ahead of the curve with our opposition to the invasion, and we took heat for it.

Is it hard to find investors?

I have always been the sole investor in Applesseed, and I intend to keep it that way. I want to make sure no one has any influence over what we release, and that we don't have to deal with any monetary censorship. The amount of media sanitization that still exists is so unbelievable, and Applesseed is my contribution to the fight against it.



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The Indies

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No Static At All

HD Radio Technology Prepares For Takeoff

Chuck Singleton, PD of noncommercial triple-A WFUV New York, thinks high-definition radio has the potential to be what FM broadcasting was in the '60s. "It's still a nascent technology, but I have a feeling it is poised to take off," he says.

Singleton should know: His station has just received a \$500,000 grant to develop a sister channel whose programming will be centered around independent and local acts. The station, which will launch in fall 2008, will be broadcast online, on mobile streams and over the airwaves using HD radio technology. While Singleton's faith in the format might not yet be a common sentiment, there is a growing interest in HD broadcasting in the indie music community.

Setup costs are relatively low—If a station hasn't gone digital already, it only needs to purchase one \$10,000 piece of equipment to broadcast HD channels. And unlike satellite radio, listeners can tune in for free, provided

they have an HD-enabled receiver. Those have dropped in price during the last several years; a tabletop device runs less than \$100, while a car system costs \$200. Additionally, according to iBiquity CEO Bob Struble, portable HD devices will be hitting stores around Christmas 2008.

Despite increasing affordability, the HD format is still not widely in use. Last year, iBiquity claims, about 200,000 units were sold; this year, the goal is to clear the 1 million mark. iBiquity and the HD Digital Radio Alliance have spent a few hundred million dollars launching campaigns in the largest 100 radio markets in order to spread the word about the 1,426 HD stations already on the air.

Of those stations, 12 categorize themselves as "indie." Because the alliance wants to avoid having several stations with the same format in any one market, it generally discourages stations from starting new channels if one already exists in a city. Even if a station is not specifi-



cally tagged "indie," independent artists may be able to get airplay.

In Seattle, for instance, alternative rock KNDD gave indies a chance to be heard when it launched an all-Northwest music channel in May. "We're banking on the HD station working out well and eventually becoming a destination for listeners who want to hear something different," PD Lazlo says. To that end, the station has aggressively pursued local artists, going so far as to reach out to them via MySpace and encourage them to send demos.

Singleton plans to ensure that his new staff at WFUV does the same. "There is a lot going on musically in New York, and it's hard to find local artists on the radio. Our goal is to really uncover up-and-coming stuff, and make sure that this extends to different genres," he says. "Our focus will be on the city, but we want to make sure it is also multicultural."

Local music is also the focus of RIFF2, an

HD channel produced by venerable Detroit rock station WRIF. At least one act chosen by the station as "Band of the Month," Lime Regal, has seen a quantifiable audience uptick and bookings at bigger venues from their exposure.

"We've pushed our friends and fans to listen to the station, and we've also had people say they heard us," bassist Brian Carney says. "We had a lot more people at our last show than we've had at previous shows, and I definitely think some of that can be attributed to our being played on the station. That said, I really don't know anyone who has an HD radio, and I think it's still pretty underground right now. But the word is getting out. I drive by an HD radio billboard on my way to work every day. I do hope it gets bigger and succeeds, because it's been great for us." ...

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The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Shuffling The Top 10

Second-Quarter Market Shares Show Spikes By Universal, Indies

Second-quarter results are in for Billboard's Top 10 Publisher Airplay chart, which lists each publisher's market share based on radio airplay. As expected, acquisitions by Universal Music Group (BMG Music Publishing), Sony/ATV Music Publishing (Famous Music) and Bug Music (Windswept Holdings) elevated each of these publishers' share, landing Universal Music Publishing Group on top for the first time. New this quarter are five indie publishers, which never made the chart in the past, and another increase in the number of radio stations monitored.

■ Universal has proved that it's more than the sum of its parts. The publisher's second-quarter 23.28% market share is almost three points higher than the combined last-quarter share for Universal (11.5%) and BMG (8.96%). And its current share is just 0.08% below the all-time No. 1 high of 23.36% that EMI Music Publishing achieved in first-quarter 2006. At the time, Nielsen BDS monitored only 1,280 stations for the chart. That number has now increased by more than 14% to 1,465 stations.

Among the songs that put Universal on top are T-Pain's "Buy U a Drank (Shawty Snappin')" featuring Yung Joc, Fergie's "Glamorous" featuring Ludacris, Maroon 5's "Makes Me Wonder" and Daughtry's

"It's Not Over" and "Home."

■ EMI is still dropping quarter by quarter, now at 18.64% of the market from last quarter's 18.94%. Still, EMI is No. 2 and holds a sizable 4.72 points over No. 3 Warner/Chappell Music. EMI kept its high place on the chart with its shares of "Glamorous," "It's Not Over," Akon's "Give It to Me," Rihanna's "Umbrella" featuring Jay-Z and Pink's "U + Ur Hand."

■ Warner/Chappell increased its market share from 13.45% last quarter to 13.92%, the publisher's highest share since the chart launched in first-quarter 2006. Its top charting titles include "Buy U a Drank (Shawty Snappin')," "Umbrella," "It's Not Over," Timbaland's "Give It to Me" featuring Nelly Furtado and Justin Timberlake,

and Nelly Furtado's "Say It Right."

■ Sony/ATV is closing in on Warner/Chappell's spot with 13.08%, a substantial increase from the 7.54% it had before acquiring Famous. But unlike Universal's nearly three-point surge beyond its combined share with BMG, Sony/ATV's current share is only 0.06% more than the combined last-quarter share of Sony/ATV (7.54%) and Famous (5.48%).

Sony/ATV landed the No. 4 spot with the help of "Umbrella," Akon's "Don't Matter," Gwen Stefani's "The Sweet Escape" featuring Akon, Carrie Underwood's "Before He Cheats" and Bone Thugs-N-Harmony's "I Tried" featuring Akon.

■ Bug Music, helmed by John

Rudolph, is now on the chart for the first time after acquiring Windswept Holdings, a consistent top 10 publisher. Its market share only slightly increased to 3.46% from Windswept's 2.99% last quarter. Top titles include Snow Patrol's "Chasing Cars," Rascal Flatts' "Stand," Sugarland's "Settlin'," Fergie's "Startin' With Me" and Kelly Rowland's "Like This" featuring Eve.

■ Another first-timer is Kobalt Music Group at No. 6 with a 2.13% share. The publisher, formed by Willard Ahdriz in 2000, has proactively sought administration deals with top artists worldwide while touting its royalty collection abilities. Kobalt landed on the chart with its portions of "U + Ur Hand" and Avril Lavigne's "Girlfriend." ■ Notting Hill Music's appearance at No. 7 brought a smile to my face. I first met the publisher's British-born U.S. president, Peter Chalcraft, about 18 years ago through my then-client, a British producer/engineer. Chalcraft and I ran into each other again at MIDEM a couple of years back, where he very enthusiastically went to bat for indie publishers while we sipped cocktails in the Carl-

TOP 10 PUBLISHER AIRPLAY CHART

PUBLISHER NAME	MARKET SHARE
1. UNIVERSAL MUSIC PUBLISHING GROUP	23.28%
2. EMI MUSIC PUBLISHING	18.64%
3. WARNER/CHAPPELL MUSIC	13.92%
4. SONY/ATV MUSIC PUBLISHING	13.08%
5. BUG MUSIC/WINDSWEPT HOLDINGS	3.46%
6. KOBALT MUSIC GROUP	2.13%
7. NOTTING HILL MUSIC	1.35%
8. MURRAH MUSIC	1.16%
9. HARAJUKU LOVER MUSIC	1.05%
10. BIG LOUD SONGS	0.98%

Percentage calculations based upon the overall top 100 detecting songs from 1,465 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week, during the period April 1 to June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

ton Hotel lounge.

Notting Hill made the chart with its pieces of "Don't Matter," Huey's "Pop, Lock & Drop It," R. Kelly's or Bow Wow's "I'm a Flirt" and Tank's "Please Don't Go."

■ This quarter, Murrah Music shares the honor of first Nashville-based publisher to hit this top 10 chart with Big Loud Songs. Murrah comes in at No. 8 with 1.16% market share.

Nashville Songwriters Hall of Fame inductee Roger Murrah formed the company in 1990, and the songwriter-cum-indie publisher now has 18 writers. It hit the list with Billy Currington's "Good Directions."

■ Gwen Stefani's Harajuku Lover Music came in at No. 9 with 1.05% market share. Her company, administered in the United States by her lawyer's firm Goldring, Hertz & Lichtenstein, hit the chart with "The Sweet Escape."

■ Rounding out the top 10 is Big Loud Songs, part of songwriter Craig Wiseman's Big Loud Shirt Industries that has five writers signed (including Wiseman) to the company. Its 0.98% market share came from the publisher's portion of "Before He Cheats." ...

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Retail Track

ED CHRISTMAN echristman@billboard.com

Ringles In, List Price Out?

New Configurations And Conspiracy Theories

As the industry wakes up from its summer slumber and starts thinking about what will motivate the consumer for the holiday selling season, the majors are getting ready to launch the "ringle," a configuration that will combine the mostly defunct single format with ringtones.

The ringle is expected to contain three songs—one hit and maybe one remix and one older track—and one ringtone, on a CD with a slip sleeve cover. The idea being that, if

name and there is an industry-wide logo to help brand it. But except for Sony, each major still needs to cut a deal with a digital aggregator to allow consumers to redeem the ringtone. Meanwhile, label profit margins are considered to be slim. The majors are gambling that the ringle can instill in consumers the mind-set to connect to the Internet via the CD.

Sources suggest the ringle will carry either a \$5.98 or \$6.98 list price, while the wholesale cost to retailers will be less than \$4. If it's \$5.98,

Another retailer wondered how Sony would monitor catalog programs without being able to use list price as a measuring tool. Therefore, he concluded, something must be up—but he wasn't sure what.

I myself thought it had eliminated list price so that when consumers complain about the high prices of CDs—or if the press ever gets around to that topic again, since it seems to be a perennial—Sony BMG has plausible deniability. They can say, "It's not us."

But a Sony BMG U.S. Sales source says the company just decided it doesn't want to discuss list price anymore, so it isn't publishing it anymore.

"It's an artificial number," he says. "Accounts don't look at price anymore. And it makes our product reported at too high a price, with CDs looking to be twice digital."

To be fair, this isn't the first time a major has eliminated list price. In fact, Sony did it once before itself—in the '90s, before it merged with BMG—as did PolyGram. But because Billboard's charts include list price, we eventually started using the term "list price equivalent" for Sony and PolyGram titles. I wouldn't be surprised if that term came back into vogue.

HAPPY ANNIVERSARY:

Finally, let me point out the Music Monitor Network will celebrate its 10th anniversary with its Noise in the Basement creative conference, to be held Sept. 18-22 in Baltimore.

The convention is expected to feature performances by **Regina Spektor, Atmosphere** and **Brother Ali, Flyleaf, Grace Potter & the Nocturnals, J. Holiday** and **Van Hunt**, among others, as well as a special demo of the "Rock Band" videogame and screenings for a documentary about **David Lynch** and **Daft Punk's** film "Electroma." ...

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If consumers can download any tracks they want, why not let them buy singles in the store as well?

consumers in the digital age can download any tracks they want individually, why not let them buy singles in the store as well? It also allows stores to get involved in the ringtone phenomenon.

For the past 10 years, singles have been a dying issue because most majors eliminated them for a variety of reasons—for instance, the belief that they cannibalized album sales. That kind of thinking of course goes against the grain of the retail mantra, "Give the customer what they want." And track download sales prove the customer wanted singles. If the labels had followed retail's advice back then, the industry might not be in the shape it's in now. But better late than never, right?

Anyhoo, it sounds like Sony BMG Music Entertainment, which came up with the ringle idea, and Universal Music Group are going to be the first out of the box, with the former unleashing 50 titles across October and November, while UMG will have anywhere from 10 to 20 titles ready. The RIAA has approved the "ringle"

ringles will have a 31% gross margin, shy of the 35% profit margin that CD albums carry nowadays; if it's \$6.98, that would give retail a 42.7% gross margin, similar to the profit margin cassette and vinyl albums enjoyed back in the day.

On the plus side, the big accounts like Wal-Mart, Target, Best Buy and Amazon have agreed to support the configuration, although all of them may not be ready to do so at launch date, sources say.

SPEAKING OF SONY BMG:

The company recently had accounts scratching their heads, when it completely did away with its suggested list price. In fact, those that weren't scratching heads were thinking up conspiracy theories. I know because I am guilty of this too.

One retailer thought it had something to do with the Supreme Court ruling on minimum pricing, which preceded Sony's move. But he wasn't clear on whether the list-price elimination meant Sony BMG was going to embrace a minimum pricing, or if it was a way to avoid implementing such a strategy.

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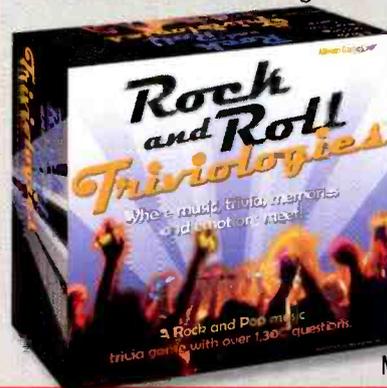
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Designated Hit

Bon Jovi MLB Spot Rounds Third And Heads For Home

It's a very cool, in-your-face spot. **Bon Jovi** is jamming on-stage, performing "I Love This Town," from its new Mercury/Island album, "Lost Highway." The band's fans are excitedly jamming right along. At two minutes and 30 seconds, the spot has the feel of a music video. But make no mistake, it is an ad to promote exclusive Major League Baseball post-season coverage on TBS, the new home of MLB.

The promo is interspersed with action footage of some of MLB's coveted postseason contenders, including the New York Yankees, Boston Red Sox and Chicago Cubs.

Background music would not be sufficient for this sort of campaign, says Bon Jovi's manager, **Jack Rovner** of Vector Management: "The music

must be able to live on its own, to stand front and center."

The Bon Jovi spot is airing through Oct. 11 on more than 6,400 movie screens nationwide as part of National Cinema's preshow in AMC, United Artists, Regal, Edwards, CineMark and Georgia Theatre Co. movie theaters.

Truncated versions of the ad will appear on TBS. Additionally, "I Love This Town" will be featured in interstitials throughout the network's 2007 MLB postseason coverage.

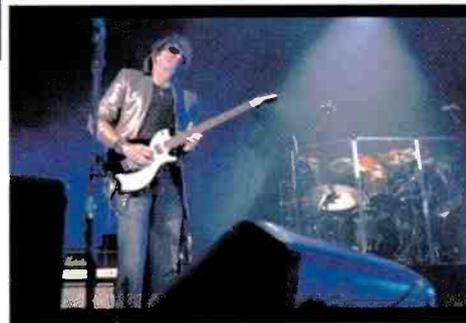
In an interesting twist, this music video-as-ad network spot is also playing in ballparks, with Turner Sports creating different versions—with Bon Jovi intact—for different baseball teams to give the promos a more hometown-centric feel.

According to Turner Sports

VP/creative director **Craig Barry**, it is the first time Turner Sports is using music in this way for localized versions of a promo. The network is in the process of creating spots for the Cleveland Indians and other teams. So, in the case of the Indians, the promo could feature notable players like **Grady Sizemore**, **Travis Hafner** and **Fausto Carmona**—as well as the team's logo and scenery from Jacobs Field and surrounding areas (the Flats and West Sixth Street, for example).

For Barry, the musical element of a campaign like this is "an addition, a bonus to our property." In each case, he adds, "the song must stimulate the senses and work with the sport."

For this campaign, Barry worked with Rovner; **Mark Shimmel**, a music consult-



Stills from **BON JOVI'S** "I Love This Town" spot for Major League Baseball.

"Born in the USA." For a sport like baseball, it makes com-

plete sense. "Music must become part of the dialogue in the spot," he says. "I Love This Town" pulls that off. And while the song is not planned as a single (the album's second single, the title track, is on its way to pop radio), that could change.

ant to Turner Sports; and Island Def Jam.

When it came time to find music, Barry wanted a song with "a bigger picture" that could work with different cities. "This song captures the essence of the game, and the cities and the towns," he says. "More so than any other sport, baseball stands for a city."

"I Love This Town" is one of those spirited, anthemic, feel-good singalongs in the same vein as **Bruce Springsteen's**

plete sense. This is not lost on Rovner. "Music must become part of the dialogue in the spot," he says.

"I Love This Town" pulls that off. And while the song is not planned as a single (the album's second single, the title track, is on its way to pop radio), that could change.

"I Love This Town" is not the first track from "Lost High-

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way" to receive props from corporate America. Prior to the album's June 19 release, "We Got It Going On" and the title track were licensed to ESPN ("Arena Football") and the film "Wild Hogs," respectively.

"This album is young. We are continuing to spread over-all awareness of it," Island Def Jam senior VP of marketing **Adam Lowenberg** says. "With the second single now going to radio, and the upcoming holiday season, the baseball campaign is perfect timing."

A home run, perhaps. ...

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK



BRUCE SPRINGSTEEN & THE E-STREET BAND at Los Angeles' Dodgers Stadium in August 2003.

It was actually fun last week to see the reaction to the first track of the new **Bruce Springsteen & the E-Street Band**** album.

I witnessed something I thought I'd never see again in our business.

Enthusiasm.

Now certainly part of the reaction is due to the fact that the record happens to be—and I say this without a hint of objectivity—great. Still, it was nice to see everyone awoken from the collective coma we like to call the contemporary music scene.

But what it's really all about is: This is it.

Radio knows it. Retail knows it: This is it.

This is the first track of what will be the last great rock'n'roll album.

And when I say last, I mean the last album to be heard, marketed, sold and delivered the old-school way.

On the radio; on a disc; in a store; and performed by a band that played on the record and comes to your city and plays it live onstage.

Rise to the occasion, my beloved old-school brothers and sisters, because this is it.

Soon all new sound will come to us in video-games, advertisements, movies, prepackaged pods, breakfast cereal, car horns or downloaded to the chip in our head.

It will be created by computers and performed by motion-capture animation to be enjoyed on plasma-screen milk cartons, video eyeglasses or your optical bracelet between subway stops.

Yes, **Prince** giving away his album at concerts and with newspapers is the future.

He is a futuristic kind of guy.

We are not.

We are old school.

Just like our friends at radio stations and retail stores.

And together we're going to remind everyone, one last time, how the music business got built.

And why.

See you on the radio. ◆◆◆

COOLEST GARAGE SONGS

TITLE ARTIST / LABEL

- 1 **TICK TICK BOOM**
THE HIVES / UNIVERSAL
- 2 **STREAKS AND FLASHES**
THE CHESTERFIELD KINGS / WICKED COOL*
- 3 **RADIO NOWHERE**
BRUCE SPRINGSTEEN & THE E-STREET BAND** / COLUMBIA
- 4 **SUZANA**
THE WILD BIRDS / REPUBLIC
- 5 **BELINDA**
THE STABILISERS / WICKED COOL*
- 6 **LIEN ON YOUR DREAMS**
BLACK REBEL MOTORCYCLE CLUB / RCA
- 7 **SALAD DAYS**
THE GRIP WEEDS / GROUND UP
- 8 **CRUEL GIRL**
THE RED BUTTON / GRIMBLE
- 9 **DO THE ROBOT**
SISELY & THE SAFETY PIN-UPS / TEENACIDE
- 10 **LINDSAY NEVER GETS LONELY**
THE ACTUAL / SOFT DRIVE

COOLEST GARAGE ALBUMS

TITLE ARTIST / LABEL

- 1 **ICKY THUMP**
THE WHITE STRIPES / WARNER BROS.
- 2 **HAVE MERCY**
THE MCONEY SUZUKI / ELIXIA
- 3 **BABY 81**
BLACK REBEL MOTORCYCLE CLUB / RCA
- 4 **HENTCH-FORTH-FIVE**
THE HENTCHMEN / ITALY RECORDS
- 5 **HERE FOR A LAUGH**
THE BREAKERS / FUNZALO
- 6 **CBGB FOREVER**
VARIOUS ARTISTS / CBGB FOREVER
- 7 **THE WEIRDNESS**
THE STOOGES / VIRGIN
- 8 **CODE FUN**
BLACK TIE REVUE / GEARHEAD
- 9 **IN STITCHES**
THE ACTUAL / SOFT DRIVE
- 10 **WANNA DO THE WILD PLASTIC ERANE 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.

AN AUDIENCE OF ONE.
WHAT A CROWD.

Hello Dave on tour for Armed Forces Entertainment in Southwest Asia



"We were on tour for Armed Forces Entertainment in Kuwait last year and I noticed an Air Force kid in the mess tent eating alone and keeping to himself. We wound up sitting next to him and struck up a conversation. It was a bit one-sided at first, but when he realized we were a band from back home, he perked up. We told him we were playing that night and his expression changed.

"I have to get on a plane in three hours to go back to Afghanistan. I'm on a two-day leave." He wasn't going to be able to see the show, so we invited him to our soundcheck. We played the longest soundcheck ever. By the time we finished, that kid was grinning from ear to ear. "This is the first time I've felt this good in months," he said as he grabbed his gear and headed to the flight line.

That's why we do it. At least once a year, we set out on an Armed Forces Entertainment tour with one goal—to put a smile on some faces."

- Mike Himebaugh -Hello Dave

Mike Himebaugh is lead singer for Hello Dave, a Chicago-based band blending elements of rock, pop, folk and blues.



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UPFRONT

GLOBAL BY CHRISTIE ELIEZER

When Bands Meet Brands

Levi's, Coke Test Aussie A&R Waters With New Contests

MELBOURNE—New music in Australia is now being served up by beverage and clothes manufacturers, as major brands expand their music operations from event sponsorship into A&R.

In March, jeans manufacturer Levi Strauss Australia set up a development label called Levity, while Coca-Cola and beer brand Tooheys Extra Dry are running new band competitions with career-advancing prizes.

J radio network ahead of its July release and went top five on the Australian Independent Record Labels Assn. chart. Sydney-based alt-rock band Mercy Arms released its debut EP, "Kept Low," Sept. 1, and was also picked up by Triple J. The band was previously signed to Capitol U.S. but was dropped earlier this year.

"Signing to [Levity] took the financial risks out than if we'd done it ourselves," Mercy Arms' manager Todd Wagstaff says. Wagstaff, who has since signed with Levity as an A&R consultant, says Levity allowed both acts access to quality videos, tour funding and star producers.

Others in the industry maintain that brand-funded operations inevitably suffer from a lack of credibility. "It won't affect a pop act," Roadrunner Australia managing director Jon Satterley says. "But an alt-rock act wanting to be the next Wolfmother might have a perception problem."

For those willing to take that risk, the brands promise high visibility. Tooheys' uncharTED initiative will see its three semifinal heats and October grand-finale broadcast on MTV Australia. The prize is a record deal with Sony BMG's Red imprint and a spot on a Big Day Out show in January. Tooheys says 1,400 acts have entered



"It's effective," says Adam Zammit, managing director of Sydney-based music entertainment marketer Peer Group Media. "Because, in many cases, the consumers' relationship with the brand is more intense than with music."

Levi Strauss brand manager Steve Williams claims that the label's main purpose is "giving back to the music industry," but sources estimate Levity's annual budget to be around \$300,000 Australian (\$246,000), substantial by Australian indie standards.

Coca-Cola Australia PR manager Sarah Kelly says the link will give the brand credibility in the target 14-23 demographic. She declines to reveal the cost of its Live'n'Local Unsigned competition, but marketing sources estimate Coca-Cola's total annual Australian music marketing budget to be around \$5 million Australian (\$4.1 million).

Both signings to the Inertia-distributed Levity label—set up by Levi's with Sydney-based marketing company Rodriguez, with both companies run by managing director Andrew Valder—have enjoyed initial success.

New Zealand-based alternative rock act Cut Off Your Hands' debut EP, "Blue on Blue," received heavy rotation on the influential Triple

their demos since March, with more than 300,000 members of the public casting their votes so far.

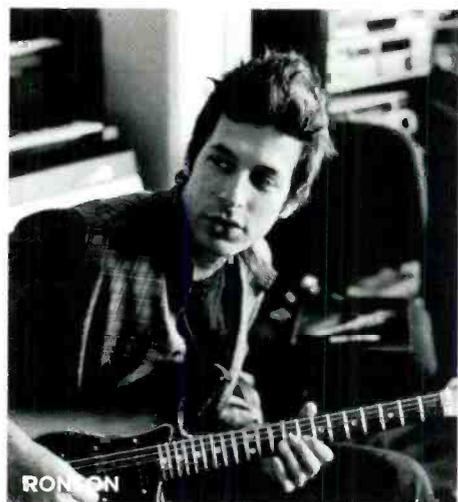
The winner of Coca-Cola's Live'n'Local Unsigned gets recording time, 200 CDs pressed and the opportunity to play live at Coke Dome, the company's presence at music festivals. These sessions are broadcast on the Coke-branded "Live'N'Local" TV series on free-to-air Channel 7.

Coca-Cola says it doesn't plan to set up its own record label. But Zammit expects others with cachet in the teen/youth market to follow Levi's lead. "It will be the norm in five years," he says.

More traditional record labels, meanwhile, remain sanguine about any threat to their operations. "There are a number of ways these new developments could evolve—including more alliances with major record companies," Sony BMG Music Entertainment Australia senior A&R manager Courtney Hard says.

"Record companies would feel threatened if an act discovered by a brand name goes to No. 1," Satterley says. "But I'd love it if [a brand] puts a lot of money into a hard rock band, because that would grow that sector for everyone." ...

GLOBAL NEWSLINE



>>>RONSON, KAISERS GO ELECTRIC

DJ/producer Mark Ronson and Leeds, England, band Kaiser Chiefs have been confirmed for the second annual BBC Electric Proms series of concerts, running Oct. 24-28 at eight venues in Camden, north London. The BBC will broadcast the shows, which feature new music or one-off collaborations, across its various radio and TV platforms. Ronson will perform reworked tracks from his Columbia album, "Version," at the Roundhouse with the BBC Concert Orchestra and spe-

cial guests including Lily Allen, former Specials/Fun Boy Three vocalist Terry Hall and the Charlatans' Tim Burgess. At the same venue, Kaiser Chiefs will collaborate live with Grammy Award-winning composer David Arnold—best-known for his James Bond scores—on new versions of their material. Other acts appearing during the series include Japanese jazz sextet Soil & "Pimp" Sessions, which will perform with British pianist/vocalist Jamie Cullum. Icelandic alt-rock band Sigur Ros will also play an acoustic set and premiere its film "Heima," while the work of late folk musician Lal Waterson will be celebrated with performances by her siblings Norma and Mike Waterson, niece Eliza Carthy and brother-in-law Martin Carthy. Further acts are to be announced shortly. —Andre Paine

>>>U.K. LICENSING DEAL FOR YOUTUBE

The United Kingdom's MCPS-PRS Alliance has become the first collecting society outside the United States to strike

a license deal with YouTube. The agreement, unveiled Aug. 30, applies to more than 10 million works available through YouTube, including music videos. The London-based alliance claims 50,000 songwriter, composer and music publisher members. YouTube co-founder/CEO Chad Hurley said in a statement that the agreement was "another great example of how we are working with the music industry to explore new and creative ways to compensate music creators." —Andre Paine

>>>MOBILE MUSIC RINGS UP JAPANESE SALES

The rapidly growing popularity of ringback tones and mobile-based full-track downloads helped power a 40% rise in digital-music sales value in Japan in second-quarter 2007. According to data from the Recording Industry Assn. of Japan, the total trade value of digital sales in the April-July period was 17.6 billion yen (\$152 million); volume was up 23% to 111.6 million units. Mobile-based master ringtone sales were down 2% in volume from the corresponding period in 2006 to 54.7 million units, although value rose 1% to 6 billion yen (\$51.6 million). Ringback tone sales rose 63% to 21.5 million units, with value up

105% to 1.5 billion yen (\$13.2 million). Mobile-based full-track downloads rose 113% in volume to 25.6 million units and 102% in value to 7.8 billion (\$67.6 million). PC-based music downloads were up 14% to 6.8 million units, with value up 3% to 1.3 billion yen (\$11.2 million). The mobile category includes sales over wireless networks of full single tracks, ringtones and master ringtones. —Steve McClure

>>>MTV ENTERS UKRAINE

MTV Networks International launched a dedicated 24-hour cable and satellite channel and Web site Sept. 4 in the Ukraine. Around 3 million households in the eastern European market will have access to the advertiser-funded network, according to the broadcaster. The launch is part of a multiyear licensing agreement with a leading Ukrainian private equity fund manager, Horizon Capital. The channel, offering a mix of local and international programming, is headed by composer/producer Yevgen Stupka in the role of GM. Stupka, who also has executive experience in artist management, promotion and advertising, reports to MTVNI Emerging Markets man-

aging director/senior VP Bhavneet Singh. The Emerging Markets group operates across central and eastern Europe, central Asia and the Middle East. —Andre Paine

>>>EMI PUBLISHING ON THE MOVE

EMI Music Publishing will move from its longtime London headquarters on Charing Cross Road to EMI Group's Wrights Lane premises in mid-September. An EMI spokesman says the move was planned some time before equity house Terra Firma's recent acquisition of parent EMI Group because of the Charing Cross Road building's need for major renovation and the possible impact of planned local construction work upon the site. Separately, EMI-owned Mute Records has moved to another of the company's London sites, in Brook Green, Kensington. Mute had operated from premises in Harrow Road, west London, since it launched as an independent in 1978. EMI bought the label from its founder Daniel Miller in 2002. Mute's roster includes Depeche Mode, Moby and Nick Cave & the Bad Seeds. —Lars Brandle

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GLOBAL BY PAUL SEXTON

Still Stiff After All These Years

Legendary British Label Makes A Comeback

LONDON—In 1976, Stiff Records, a true maverick in British label history, offered “today’s music today.” Relaunched 31 years on, its new owners are about to find out if Stiff can still stand up.

The original label set sail when managers Dave Robinson and Andrew Jakeman—better-known as Jake Riviera—borrowed £400, set up shop in Notting Hill and released Nick Lowe’s “So It Goes,” proclaiming their intention to bridge the gap “between the million-quid advance and scuffling about in a cellar.” Success with everyone from Ian Dury & the Blockheads to Madness followed.

“We’re very respectful of the label’s heritage,” new GM Pete Gardiner says. “Obviously we’ve had to change the business model to reflect the fact that there are fewer shops and more digital. We’re trying to do artist-friendly deals where the artist owns the work, and we have low break-evens.”

The original Stiff continued into the 1980s, for a time within Island Records and then again independently, before its assets were bought by producer Trevor Horn and his wife Jill Sinclair for an undisclosed sum in 1988. Stiff now runs as a sister indie to Horn and Sinclair’s ZTT.

Now, after years of mining its catalog via reissue specialist Union Square Music, Stiff is back signing new acts again. The hibernation ended

late last year with a singles-only deal with Coventry-based alt-rock band the Enemy, which later scored a U.K. No. 1 album with “We’ll Live and Die in These Towns,” having been snapped up by Warner Bros.

Run in London by Gardiner and product manager Vicky Ball, Stiff is distributed locally by Pinnacle; has licensing deals with Neo in Germany, Koch in the United States and JVC in Japan; and does its own digital distribution.



GLOBAL BY ROBERT THOMPSON

CUTTING THE CATALOG

HMV Canada Slashes Prices Of Older Releases

TORONTO—HMV Canada says it will cut catalog stocks if an ambitious new price-cutting program fails to shore up sagging CD sales.

Market leader HMV, which has a 35% market share of the Canadian music retail sector, according to Nielsen Canadian SoundScan, announced Aug. 27 that it was slashing catalog prices by up to

as \$23.99 Canadian (\$22.65) for a single disc. HMV says the cost of catalog material was seen as a key factor in keeping consumers out of music stores—under the new program, no CD will retail

for more than \$19.99 Canadian (\$18.87).

“The truth is that, if we don’t improve sales, we’ll have to look at reducing inventory,” HMV Canada president Humphrey Kadaner says. “We wanted this move to be participative and involve the la-

bels in the decision.”

HMV tested the concept, which it says has the support of Canada’s major labels, during the past five months at its eight stores in Edmonton, Alberta, where prices were cut by 20% on around 60% of CDs.

Neither HMV nor the labels would disclose specific figures from the trial. However, one record industry executive says that, while the revenue generated failed to match the lost revenue from price cuts, the move created enough consumer interest for the labels to agree to expand it across HMV’s 118 stores.

The price cuts come at a



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The label plans between three and five front-line album releases per year, plus a similar number of singles-only deals.

Current releases include Canadian power-poppers the Tranzmitors' self-titled album and the single "Barking Up the Right Tree" by the Producers, featuring Horn and fellow producers Lol Creme and Stephen Lipson. Squeeze's Chris Difford and former label stalwart Wreckless Eric have signed for new albums next year.

Due Sept. 17 in the United Kingdom is "Life in Reverse" by reunited northern band Any Trouble, which was on Stiff for two albums in 1980-81.

"I was talking to Pete Gardiner and he said, 'We're looking for new stuff,'" says Any Trouble frontman Clive Gregson, now based in Nashville. "I said, 'We have a new Any Trouble record. Is that new enough?' He said, 'That's perfect.'"

But, to paraphrase another of the label's celebrated slogans: In 2007, even if it is Stiff, is it still worth a f***?

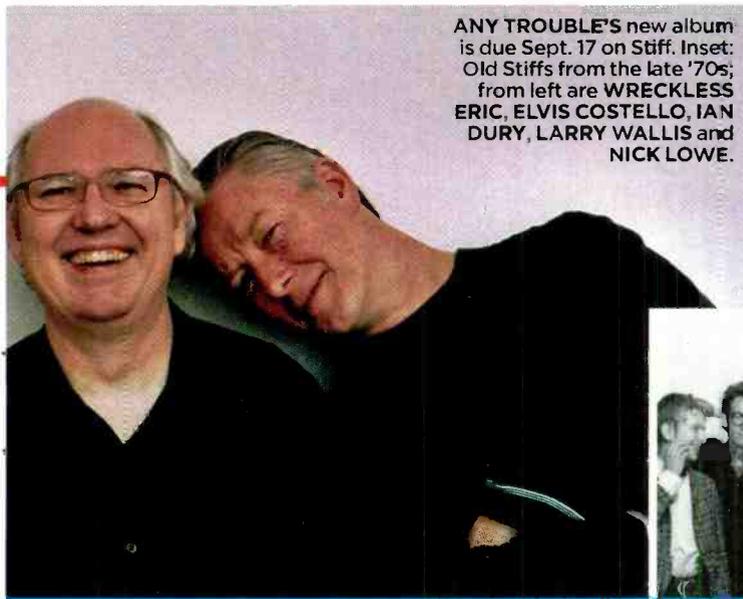
"Stiff was one big adventure, a roller coaster born of a lack of creativity in the majors," says former GM Paul Conroy, now running his own Adventures in Music management and publishing company. "Rather like the Stiff activities of old, this will either fly or end up as a ploy that failed. It's questionable whether a label name now has any bearing on the success of a current artist."

But Any Trouble manager Andy Murray, press officer at the original Stiff, counters: "Pete and Vicky get the music and know how to work it. We're proud to be part of the Stiff legacy, past and future."

Jon Myer, music manager at digital radio station BBC 6 Music, has yet to play any new Stiff product, but declares himself a "big fan" of the old label.

"Not every release was brilliant," he says. "But it had a pretty impressive hit ratio, and even the failures were interesting. If the passion and risk-taking are still there, it'll do well."

ANY TROUBLE'S new album is due Sept. 17 on Stiff. Inset: Old Stiffs from the late '70s; from left are WRECKLESS ERIC, ELVIS COSTELLO, IAN DURY, LARRY WALLIS and NICK LOWE.



time when music sales in Canada have fallen steeply. According to the Canadian Recording Industry Assn. (CRIA), the net value of wholesale physical music sales fell 35% in first-quarter 2007 to \$68.7 million Canadian (\$64.9 million), from \$105.6 million Canadian (\$99.7 million) a year earlier. Unit sales of CDs and music DVDs fell 30% during the quarter to 7.1 million.

No sales figures from the new program were available at press time. But Kadaner says the price cuts, which generated significant Canadian media coverage and are supported by an extensive advertising campaign, were already proving successful.

"I was in HMV stores in five different cities last week, and our store staff is extremely excited about this initiative," he says. "It has been met with very favorable consumer reaction."

In 2002, record compa-

\$19.99

Under HMV's new program, no CD will retail for more than this amount in Canadian dollars.

nies, particularly Warner Music Canada, battled HMV over pricing. Warner stopped shipping product to HMV, but reached an agreement after two months. Now, however, labels are publicly putting on a brave face over the cuts.

"My question right now is, if this works out, are we going to see more copies of the first Linkin Park album sold out of the bins?" Warner Music Canada president Steve Kane asks. "We're hoping this is a move that takes down the barriers to people discovering great music in the catalogs of artists."

Independent distributors declined to comment, citing

ongoing negotiations, but sources say companies in the sector will have little "wiggle room" in pricing agreements, and margins will be very slight if they are forced to cut prices by HMV.

Kadaner says the situation should be quickly resolved. "Because they deal with many distributed labels, we realize it is not an overnight process," he says. "We are committed to working with them and are very optimistic."

Other retailers were preparing their response at press time. But CRIA president Graham Henderson says the move will make little difference unless Canada acts on Internet piracy.

"Sure, these cuts are good for people that buy CDs," he says. "But does it matter if the price is \$22.99 or \$17.99 if some Canadians are just going to take music for free?"

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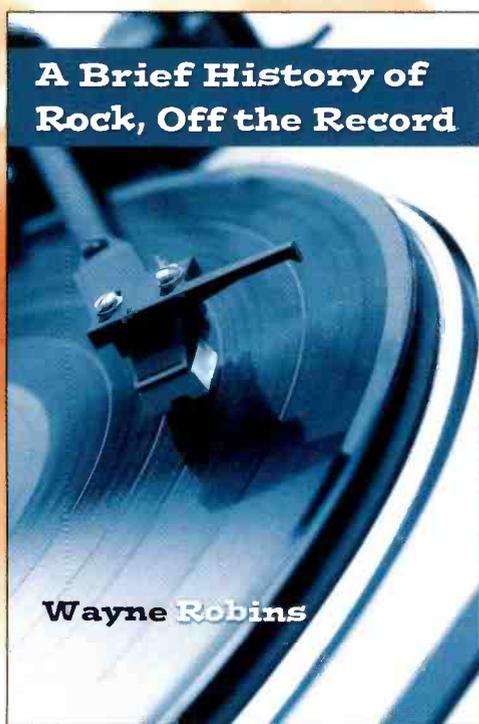
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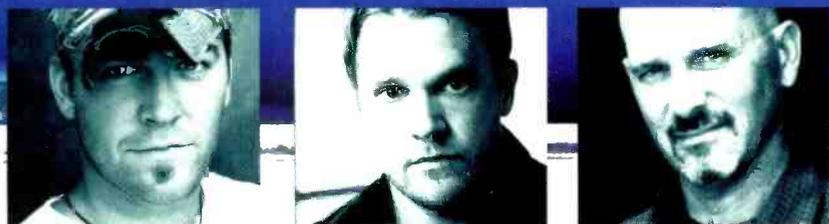
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UPFRONT



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Souled Out

McGraw/Hill Tour Sets New Milestone

Tim McGraw and Faith Hill are in the record books as a touring duo.

The second year of the McGraw/Hill Soul2Soul tour grossed more than \$52 million, taking the two-summer total for the husband-and-wife co-headliners to more than \$141 million, according to Billboard Boxscore (billboard.biz, Sept. 4). That's enough to make it the top-grossing country tour ever. The outing wrapped Aug. 10-11 at the Honda Center in Anaheim, Calif., with \$2.5 million gross.

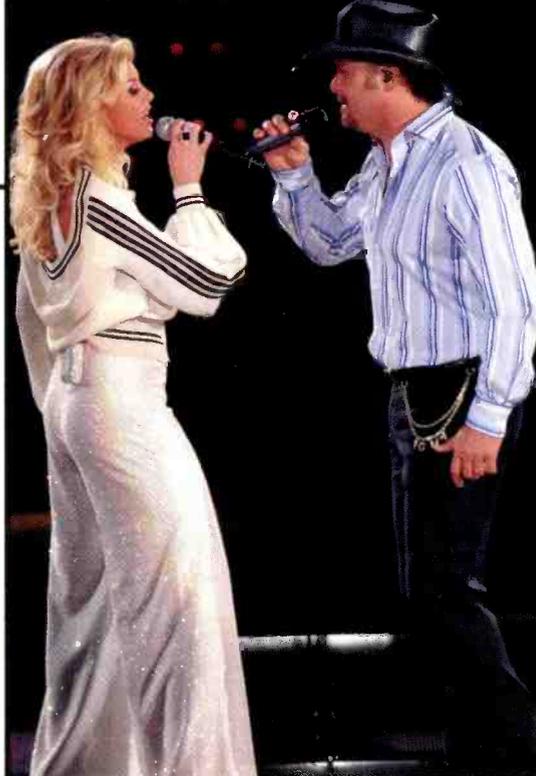
Soul2Soul II now tops Garth Brooks' three-year megatour in support of his 1998 Capitol release "Sevens," which grossed more than \$105 million. Brooks had been the box-office standard-bearer in the genre, with country's first and until now only \$100 million run.

a separate, individual "tour." Like Twain, the McGraw/Hill trek utilized the same basic (mega) production, title and theme for its entire run, making it one "tour" per se.

Despite the big box office country is seeing these days, Brooks still holds the attendance record for a multiyear run at about 5.5 million. "Garth definitely wins on attendance," says Scott Siman, McGraw's manager at Front Line Management. "Of course, back then you could sell 10 million records, too."

Siman says that what makes Soul2Soul unique is providing "two superstars," along with "the biggest, most state-of-the-art production ever undertaken" by a country act, "rivaling the biggest rock productions of our time."

HILL and McGRAW



BOOKING HANNAH: Creative Artists Agency's Jeff Frasco is one busy agent. Tours that Frasco worked on in 2007 include Tony Bennett, American Idols Live, "So You Think You Can Dance," the Cheetah Girls, Chris Daughtry, Nelly Furtado, Robbie Williams, "High School Musical" and Miley Cyrus' upcoming "Hannah Montana" tour.

Additionally, there could be an Annie Lennox tour this fall, a Duran Duran run in February and the Spice Girls reunion tour this winter. Frasco also books country's Carrie Underwood, and is working with Travis Tritt and Kelly Pickler in conjunction with CAA's Nashville office. Oh, and Fantasia is in "The Color Purple."

But right now it's Cyrus as Hannah Montana that has the industry abuzz. The tour, with her father Billy Ray onboard, sold out all 54 dates within 20 minutes. "Nothing surprises me with the Disney stuff," Frasco says. "The Cheetah Girls did amazingly well, and 'High School Musical' was incredible."

The tour begins Oct. 18 at the Scottrade Center in St. Louis. The Nov. 23 show at Nashville's Sommet Center sold out in about 12 minutes, according to booking

VP Brock Jones. "It blew completely up," Jones says. "If I could have rolled into a second date, we would've gone clean on that as well."

Shows like Hannah Montana or Cheetah Girls bring some new customers to live music, which can be a doubled-edged sword. In other words, a lot of little Hannah fans were left without tickets, and their parents were likely puzzled by how quickly seats can move from the primary to the much more expensive secondary market in today's concert world. "The big issue is a lot of the people who wanted to buy tickets are not typically concertgoers and they don't understand the speed of the Internet," Jones says. "And, frankly, if you're standing in line at Kroger and you're third in line, you're probably out of luck."

The previous two-year gross record had been Shania Twain in 2003-2004 at about \$90 million. Kenny Chesney has grossed about \$300 million during the past six years, but each year the set is struck and the next year has its own identity, title and production, making each run

VP Brock Jones. "It blew completely up," Jones says. "If I could have rolled into a second date, we would've gone clean on that as well."

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,863,760 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Aug. 22-26	20,711 five sellouts	Concerts West/AEG Live
2	\$2,178,729 \$38.50	DISPATCH Madison Square Garden, New York, July 13-15	55,183 three sellouts	The Bowery Presents
3	\$1,592,856 (\$1948186 Australian) \$84.46/\$56.74	POWDERFINGER, SILVERCHAIR & OTHERS Brisbane Entertainment Centre, Brisbane, Australia, Aug. 31-Sept. 1	19,575 19,672 two shows	PowderChair Pty. Ltd.
4	\$1,313,212 \$130/\$63	RASCAL FLATTS, JASON ALDEAN Harvey's Outdoor Amphitheater, Lake Tahoe, Nev., Aug. 3-4	13,062 13,118 two shows	Another Planet Entertainment
5	\$1,297,455 \$60/\$40	RASCAL FLATTS, JASON ALDEAN Columbus Crew Stadium, Columbus, Ohio, Aug. 12	22,035 27,906	Ohio State Fair
6	\$1,279,647 \$125/\$40	DADDY YANKEE Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Aug. 24-25	17,990 21,004 two shows	Gianfi Communications
7	\$976,560 \$70/\$44	RASCAL FLATTS, JASON ALDEAN Indiana State Fair, Indianapolis, Aug. 10	16,954 sellout	Indiana State Fair
8	\$904,998 \$67.50/\$47.50	GWEN STEFANI, HOKU Neal S. Blaisdell Center, Honolulu, Aug. 24-25	13,661 two sellouts	Goldenvoice/AEG Live, Tom Moffatt Productions
9	\$881,645 \$61.75/\$36.75	DAVE MATTHEWS BAND, PETE YORN Riverbend Music Center, Cincinnati, Aug. 22	20,435 sellout	Live Nation
10	\$844,525 \$65/\$40	GEORGE LOPEZ Honda Center, Anaheim, Calif., Aug. 19	15,282 sellout	Goldenvoice/AEG Live
11	\$824,224 \$65/\$40	DAVE MATTHEWS BAND, PETE YORN Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 20	17,531 23,176	Live Nation
12	\$819,661 \$62/\$30	RASCAL FLATTS, JASON ALDEAN Riverbend Music Center, Cincinnati, Aug. 11	20,248 sellout	Live Nation
13	\$809,063 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 18	17,498 sellout	Live Nation
14	\$744,259 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Walnut Creek Amphitheatre, Raleigh, N.C., Aug. 19	18,543 19,000	Live Nation
15	\$718,669 \$95.50/\$69.50	MICHAEL BUBLÉ, JANN ARDEN McCaw Hall, Seattle, Aug. 28-30	8,619 three sellouts	Beaver Productions
16	\$716,966 \$94/\$28	JACK RADIO SHOW: ZZ TOP, THE PRETENDERS & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., Aug. 18	14,216 16,009	Live Nation, Jack FM
17	\$716,477 \$49.50/\$39.50	WHITE STRIPES, GRINDERMAN, PORTER WAGONER Madison Square Garden, New York, July 24	14,828 sellout	The Bowery Presents
18	\$687,750 \$50	DEF LEPPARD, FOREIGNER, STYX Freedom Hall Coliseum, Louisville, Ky., Aug. 26	13,755 14,340	Kentucky State Fair
19	\$684,814 \$69/\$23.50	PROJEKT REVOLUTION TOUR: LINKIN PARK & OTHERS Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 19	16,025 23,245	Live Nation
20	\$670,893 \$54.50/\$46.50/ \$39.50	KEITH URBAN, THE WRECKERS Wachovia Center, Philadelphia, Aug. 18	14,170 sellout	Live Nation
21	\$613,669 \$65/\$29.50	THE ALLMAN BROTHERS BAND, RATDOG, KELLER WILLIAMS Tweeter Center at the Waterfront, Camden, N.J., Aug. 17	16,985 18,934	Live Nation
22	\$605,232 \$54	RASCAL FLATTS, JASON ALDEAN Freedom Hall Coliseum, Louisville, Ky., Aug. 16	11,208 14,207	Kentucky State Fair
23	\$574,342 \$99.50/\$10	DEF LEPPARD, STYX, FOREIGNER Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 17	13,084 22,461	Live Nation
24	\$570,429 \$50.50/\$42.50	JOHN MAYER, BEN FOLDS, JAMES MORRISON Nassau Coliseum, Uniondale N.Y., July 26	10,601 13,550	The Bowery Presents
25	\$565,250 \$59.50/\$47.50	DAFT PUNK, THE RAPTURE, SEBASTIAN, KAVINSKY KeySpan Park, Brooklyn, N.Y., Aug. 9	12,600 sellout	The Bowery Presents
26	\$536,893 \$45/\$39.50	MUSE, COLD WAR KIDS Madison Square Garden, New York, Aug. 6	12,004 sellout	The Bowery Presents
27	\$535,813 (\$550,266 Australian) \$85.12	POWDERFINGER, SILVERCHAIR Newcastle Entertainment Centre, Newcastle, Australia, Aug. 29	6,749 7,080	PowderChair Pty. Ltd.
28	\$532,326 \$95/\$40	MAZE FEATURING FRANKIE BEVERLY, ASHFORD & SIMPSON Gibson Amphitheatre, Universal City, Calif., Aug. 17-18	9,717 11,938 two shows	Live Nation
29	\$532,145 \$72.50/\$39.50	AMERICAN IDOLS LIVE HP Pavilion, San Jose, Calif., July 24	8,874 13,272	AEG Live
30	\$524,811 \$66/\$21	THE ALLMAN BROTHERS BAND, RATDOG Nikon at Jones Beach Theatre, Wantagh, N.Y., Aug. 21	11,012 13,829	Live Nation
31	\$522,215 \$47.50	NICKELBACK, PUDDLE OF MUDD, FINGER ELEVEN The Gorge, George, Wash., Aug. 10	11,909 22,000	Live Nation
32	\$509,663 \$40.75/\$20	BRAD PAISLEY, JACK INGRAM, KELLIE PICKLER, TAYLOR SWIFT First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 26	15,658 20,000	Live Nation
33	\$506,246 \$67.75/\$30	NICKELBACK, PUDDLE OF MUDD, FINGER ELEVEN Riverbend Music Center, Cincinnati, Aug. 21	15,549 20,521	Live Nation
34	\$503,090 \$40/\$20	VANS WARPED TOUR Home Depot Center, Carson, Calif., Aug. 25	16,000 sellout	Goldenvoice/AEG Live
35	\$497,165 \$72.50, \$39.50	AMERICAN IDOLS LIVE ARCO Arena, Sacramento, Calif., July 25	8,239 10,883	AEG Live

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MOBILE BY ANTONY BRUNO

Phone Face-Off

Manufacturers And Carriers Maneuver To Control The Mobile Future

The cold war has gone hot. Although their relationship is highly symbiotic, the companies that make mobile phones have for years sought to gain the upper hand in brand awareness and customer control from those that run wireless networks. That long-simmering struggle has now exploded into an all-out battle to wrest control of the customer experience from wireless operators in the coming age of mobile entertainment, with Apple and Nokia firing the opening salvos.

In the history of the wireless industry, the operators have held all the control, at least in the United States. Here, operators use different technologies, phones are locked to a specific network, and carriers sell devices on behalf of the manufacturer. That means if a phone does not meet the carrier's standards, it won't get sold. Since phones were often developed with that in mind, what the consumer actually wants has sometimes been given short shrift.

Europe is different. Operators there all use the same standard, so all phones are compatible with all networks and customers can buy their devices directly from the manufacturer if they like. As a result, users' needs get priority over carriers' needs—one reason mobile devices have more

functionality across the pond. When mobile phones were primarily used to make voice phone calls, this system worked fine. But everyone wants an ownership stake in the mobile entertainment market, and they're fighting tooth-and-nail for position.

Nokia's direct-to-consumer content strategy—dubbed Ovi—is just the latest move. Rather than merely making phones that work with the many content services offered by its carrier partners, Nokia is offering its own digital music service, games network and social networking site that will be available on PCs and mobile phones.

"Devices alone are not enough anymore," Nokia CEO Olli-Pekka Kallasvuo told media and analysts at a press event last month in London. "Looking into the future, we will deliver great devices, combined with compelling experiences and services."

Digital entertainment—and digital music specifically—is already a device-centric market, as evidenced by the iPod's ability to make iTunes the No. 1 digital music store in the world. Nokia is the world's largest mo-

bile phone manufacturer, with a commanding 37% market share. The Ovi initiative is Nokia's attempt to leverage that presence into a broader digital and mobile entertainment brand, using its devices as the front door. Wireless operators, meanwhile, are trying to do the same, using their customer billing relationships instead.

The precedent here is the iPhone. The device is the only phone on AT&T's network that doesn't connect to AT&T's content portal—no ringtones, games, wallpaper images, etc. Apple controls the entire experience, and AT&T allows it because of Apple's success with the iPod and iTunes.

People are buying the iPhone in spite of AT&T's network, not because of it, and now are working to hack the device so it will work on other networks. For phone manufacturers trying to reinvent themselves as consumer electronic companies—

Apple's AT&T deal is the holy grail.

But it is hardly a slam-dunk. Motorola spent several years hyping a direct-to-consumer streaming radio service called iRadio that never made it out of beta. Among other problems, U.S. carriers refused to carry any Motorola device that featured the iRadio service for fear that it would compete with their own music service ambitions.

Now, Nokia is hearing a similar response in Europe, where operators are finally flexing their muscles after years of taking a back seat. U.K. operator 3 has already said it does not plan to offer Nokia's N81 phone, considered the flagship of the Ovi service. Another operator, Orange, threatened to

Nokia's N81 phone is considered the flagship of the company's new Ovi service.



block any device compatible with the Ovi service from its network unless Nokia agrees to a trial designed to determine whether Nokia's service substantially cannibalizes its own digital entertainment offerings.

Expect an escalation of hostilities if Google enters the market with the much-rumored Gphone. The inside line is that Google has plans for a Linux-based device that would run custom versions of such popular Google applications as Google Maps and search. The Wall Street Journal reported that Google is shopping a prototype device to various network operators. However, carriers like Verizon have already rejected placing Google's search software in their existing phones because the company wants too high a share of their search advertising revenue. Agreeing to a Google-branded phone seems even less likely.

Much has been made about these various efforts—calling Nokia's strategy an attack on iTunes, or the Gphone a shot against Microsoft. Sure, handset manufacturers are in stiff competition with each other, but in the grand scheme of things their effort to create the better mobile multimedia mousetrap collectively pits them more against their wireless operator partners attempting the same.

The race is on now to see who can conquer the best mobile entertainment customer experience first—the operator or the manufacturer. Since both of them have about as much experience running a digital music service as the other—which is to say, none—the market is ripe for the taking.

BITS & BRIEFS

CONSOLE WITH SOUL

Sony Computer Entertainment America will release a limited edition PlayStation 2 game console in November bundled with its "SingStar Pop" karaoke game. The package will include a white ceramic console, two USB microphones and the game itself for \$150. The game has players singing along to music videos from such acts as Alicia Keys, U2, the Clash and Snow Patrol, receiving points for hitting the right notes at the right time.

PROVING GROUND SOUND

Activision has released the soundtrack to the upcoming "Tony Hawk's Proving Ground" videogame, which is scheduled for release in October. More than 50 songs are in the game. Gamers can create custom soundtracks from the list or simply listen to the default settings. Acts include Foo Fighters, Nirvana, Bloc Party, Jurassic

5, Slick Rick and the Rolling Stones. The Beastie Boys' MCA will also appear in the game as a secret unlockable character.

PLAYERS HAVEN'T PEAKED

Although the market penetration of portable MP3 players is at an all-time high, analysts at In-Stat expect even further growth during the next five years. More than half of the respondents in a recent survey own some kind of portable digital media device, the company says. However, it expects worldwide MP3-player shipments to reach 275 million by 2011, from 182 million last year. The company also says video-enabled MP3 players will generate the most growth. While only 11% of those responding to the survey say they bought an MP3 player primarily for its video capabilities, the company believes video-enabled MP3 players will outsell audio-only devices by the end of next year.

HORN OF PLENTY

Riding up on someone's tailgate and blasting the horn will prove much more satisfying with the Horntones FX-550. The mobile audio system allows users to customize the sound their car horn makes with all kinds of sound effects—from various noises, to movie lines, to music clips.

The system includes the FX-550 Player, the AP-150 amp and an SR-100 speaker. Combined, they can store and play 256 MB of audio files, with nine preset buttons so you can play a different sound each time. It contains a standard USB drive so users can load their own MP3 files to the system.

The company also offers MP3 editing software online via the Virtual Player on its Web site. Unlike ringtones, users don't have to buy specially configured music. They simply use the Virtual Player to trim any MP3 track ripped from a CD to the right length and load it into the system.

The Horntones system is available now for \$250.

—Antony Bruno



The singer just announced her rescheduled tour, which begins Oct. 14 in New York. Trek wraps Dec. 3 in Nashville.



His second album isn't even out yet but he's already on the set's second radio single—"Kiss Kiss" (No. 58 on Hot R&B/Hip-Hop Songs).



YAHOO! MUSIC TOP 20 STREAMS SEP 15 2007

1	SEAN KINGSTON Beautiful Girls EPIC/KOCH	2,936,745
2	AVRIL LAVIGNE Girlfriend RCA	2,480,342
3	FERGIE Big Girls Don't Cry WILL.I.AM/A&M/INTERSCOPE	2,166,264
4	RIHANNA Umbrella SRP/DEF JAM	2,118,742
5	KELLY CLARKSON Never Again RCA	1,713,377
6	RIHANNA Shut Up And Drive SRP/DEF JAM	1,711,053
7	HURRICANE CHRIS A Bay Bay POLO GROUNDS/J	1,672,687
8	T-PAIN Buy U A Drink (Shawty Snappin') KONVICT/JIVE	1,642,536
9	T-PAIN Bartender KONVICT/JIVE	1,589,227
10	ELLIOTT YAMIN Wait For You HICKORY	1,563,437
11	PLAIN WHITE T'S Hey There Delilah FEARLESS/HOLLYWOOD	1,558,774
12	SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC	1,531,820
13	BEYONCE & SHAKIRA Beautiful Liar COLUMBIA	1,523,105
14	MAROON 5 Makes Me Wonder A&M/OCTONE	1,465,608
15	ALY & AJ Potential Breakup Song HOLLYWOOD	1,462,855
16	AVRIL LAVIGNE When You're Gone RCA	1,459,645
17	LIL' MAMA Lip Gloss JIVE	1,408,319
18	CIARA Like A Boy LAFACE	1,252,041
19	CHRIS BROWN Walk To Me JIVE	1,241,431
20	R. KELLY Same Girl JIVE	1,215,559

The top 20 audio and video streams (combined) for July 30 through Aug. 26, 2007. Source: Yahoo! Music

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

COLUMBIA
RECORDS
EXECUTIVE

Kyambo 'Hip-Hop' Joshua

Focused on talent and music, the newest member of Columbia's senior management discusses plans for Maxwell, Lauryn Hill and making records the "old way."

Kyambo "Hip-Hop" Joshua is truly one of the music industry's premier twentysomethings, having already helped get Roc-a-Fella Records off the ground as one of the label's first A&R execs, and co-managing two of hip-hop's top stars, Kanye West and Lil Wayne. So, it was hardly a surprise when Columbia Records co-chairman Rick Rubin tapped the Harlem native to join Columbia's senior management team.

After Rubin won several trophies at this year's Grammy Awards and confirmed his new position at Columbia, departments were dismantled and reconfigured; a handful of layoffs and reassignments marked a transitional period for the label. What most people did not realize is that Rubin and Joshua were already having discussions to bring the young Turk into the Columbia fold.

Fast forward to the here and now, and Joshua became one of the first announcements on Rubin's clock for the renovated label. And while Joshua and Columbia shun formulaic titles, Joshua does define his work as handling the label's R&B, hip-hop and gospel acts.

Drawing his inspiration from a genuine love of music, Joshua was also previously senior VP of A&R at Atlantic Records until 2006. According to Joshua, the pairing didn't match "creatively." On the side, West is managed through Joshua and business partner Gee Roberson's company, HipHopSince1978. The pair also co-manages Lil Wayne and producer Just Blaze. Joshua was honored at ASCAP's Rhythm & Soul Awards for co-writing one of Jay-Z's biggest hits, "Big Pimpin'."

How did you end up joining Columbia?

I'd left Atlantic Records but wasn't contractually gone. Creatively, it wasn't working out at Atlantic, so I told them that I didn't want to be there anymore and they agreed. I'd started co-managing, with Gee Roberson, Lil Wayne—along with Lil Wayne's longtime manager, Cortez Bryant.

I was going to manage him a couple of years ago but couldn't while I was at Atlantic. I was trying to do stuff independently, because I didn't like the way hip-hop was going at the major labels. So, I was shopping an independent, all-hip-hop label, and I went to Rick Rubin and a few others. Rick said he'd like to invest in it.

A few months later, he got the position at Columbia, and I called to congratulate him. He said, "If I do it, I want you to do it with me."

What do you plan to do with urban music at Columbia?

I want to focus on every angle of the record label. For example, there are certain things that I want to sign, like an MF Doom, who might not be so appealing to radio. However, everything an artist does in terms of marketing can't all be radio and video because that model doesn't work with every single artist.

You've said you want to make records at Columbia the "old way." What does that mean?

I mean, when the record labels were run by music people and not corporate executives, lawyers and others that make the deals. People signed acts based on different things. You signed someone because you believed in that genre and thought they'd be appealing to the genre for the long run, not just because they have a hit and would help you out in the next quarter. There are a lot of other reasons, but that's one reason why new artists don't really survive these days. When Columbia signed Bob Dylan and Aretha Franklin, they didn't sign them because they had big radio hits. They signed them because they were really talented and the label believed in their talent and their music.

With Kanye, I found him and built a relationship because I really believed in him. I had to convince Kanye to focus on production so that when he did become an artist, he could afford to simply be one and not worry about paying his bills. We want to create an environment that's more music-friendly and not so systematic.

A lot of labels use, no offense, the Billboard charts to find artists. They just look at the charts and see which songs don't have a major-

label affiliation—they don't even know the artist or whether he or she can actually make an album. They don't think about that at all. They just sign the artist.

You can't stand behind something like that. That's why we need more people in the field, someone in Atlanta that knows Atlanta. Someone in California that knows California. Now, there are just a bunch of people in New York City that don't go outside of New York.

Let's get to Columbia's roster, starting with Maxwell's oft-delayed album. What's going on?

Maxwell's still working with Sade's band, his tried-and-true team. He took some time off and now he's ready. He's recorded so much material that he's got a couple of albums done. So he might be going out on the road touring for this album soon. I won't say the album will drop first-quarter 2008, but [next] summer sounds good.

Did Robin Thicke steal some of Maxwell's thunder?

Honestly, I thought Robin Thicke's buzz was going to be bigger than it was. It was mainly "Lost Without You" that took off, and that was pretty much in Maxwell's vein. But I do think all of this motivated Maxwell.



Is Columbia going to renegotiate G.O.O.D. Music's distribution deal?

No, I can tell you from being on both sides. That's not where Kanye's mind is, though we're still doing projects together, like John Legend is still on Columbia. And I always liked Sa-Ra, another G.O.O.D. act. Kanye actually might be executive producer of Mos Def's next record.

What are Columbia's urban releases for the remainder of 2007?

Three 6 Mafia, Bow Wow, Omarion and Wyclef.

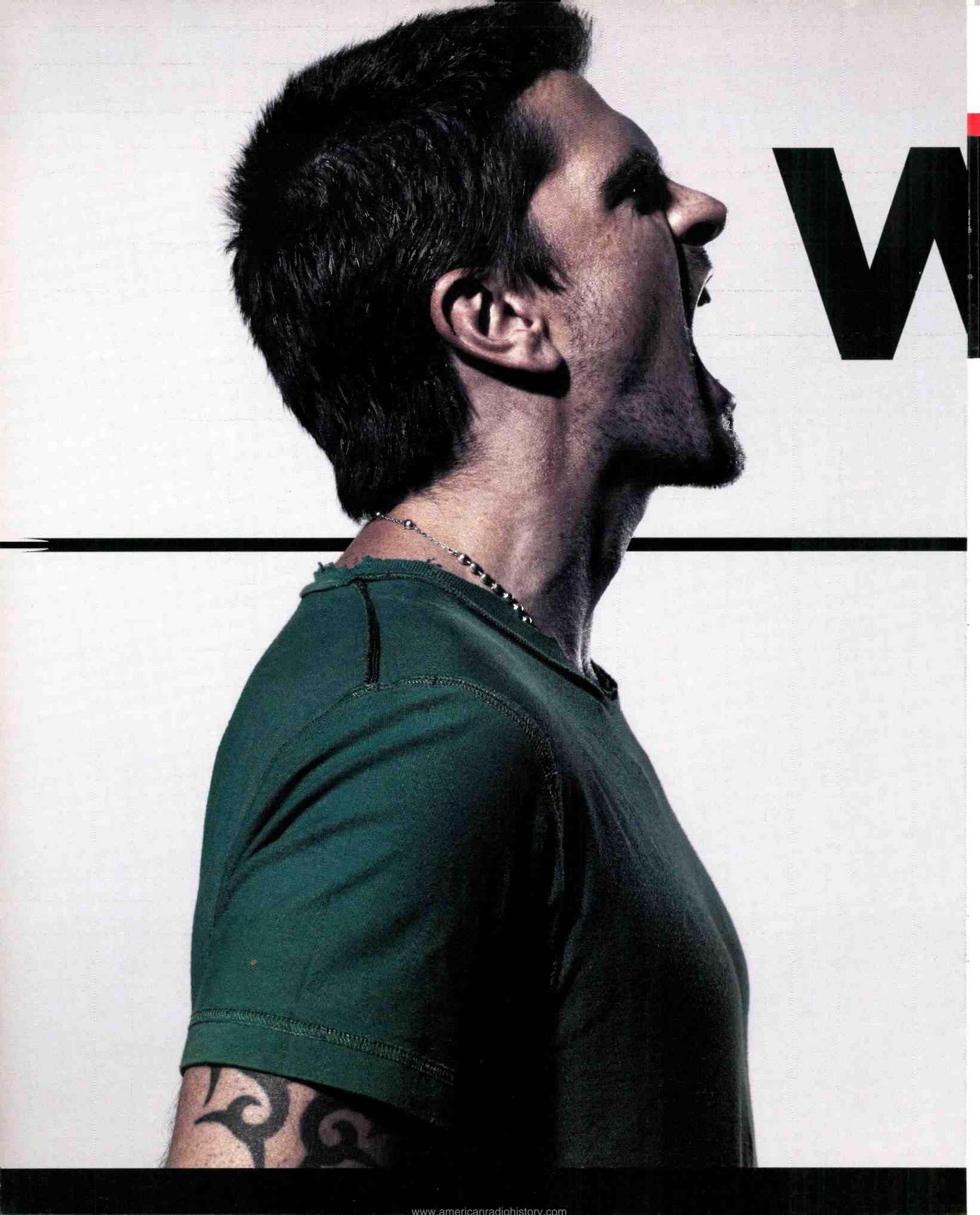
How will you reinvigorate buzz on Three 6 Mafia?

Three 6 Mafia's album is due Dec. 4. They're a legendary group. They were hot in Atlanta before Atlanta had their own groups. I think they are in a position to do well. But maybe they soaked up the Oscar too much. People that like the Oscars were kind of mad that they were there, and their target audience doesn't really watch the Oscars—it's a weird place. Now we've just got to make some hit club songs, which they always have. I think the MTV show ["Adventures in Hollywood"] and the Oscars took them out of their element. But their fan base is there, along with the new fans they gained with the Oscar. They're in a good position.

What are your plans with Beyoncé and Lauryn Hill?

Music World handles all of Beyoncé's stuff, but I have a decent relationship with Beyoncé through Jay-Z. I'm meeting with Ms. Hill's people soon. Her deal is borderline inactive, though I'm sure they want to do an album. But when you sign an act in another era, with a deal based on the act being a superstar, things can change [years later]. These days, even if you do great numbers, they will likely not be Fugees numbers. So, I have to see what direction she and her people would like to take and what they'd like to do.

When Columbia signed Bob Dylan and Aretha Franklin, they didn't sign them because they had big radio hits.



W

WORLD

BY LEILA COBO
PHOTOGRAPHY BY RENE SHENOUDA

HE WON'T SING IN ENGLISH—ONLY IN SPANISH—AND HE'S MORE AT HOME IN THE MOUNTAINS OF COLOMBIA THAN ANYWHERE ELSE. WILL A GROUNDBREAKING MOBILE DEAL AND A NEW ALBUM NUDGE JUANES FURTHER INTO THE MAINSTREAM?

BEATER

The rain beats down incessantly on a typical Miami summer afternoon when Juanes runs into the Hit Factory studios, late from battling rush hour traffic in the middle of a storm.

He is traveling solo, devoid of entourage, as he likes to be when he isn't in touring or promotion mode. He's wearing the white track suit he's had on since this morning, when he worked out at his local community center.

Juanes is here to begin mixing his fourth solo studio album, "La Vida Es un Ratico" (Life Is a Brief Moment), due Oct. 23 on Universal Music Latino in the United States and Universal Music worldwide. With only a first single mixed at this point, Juanes carries the rough cuts on his iPod and cues them up for Billboard.

When it is all over, he asks, expectantly, "Did you like it?"

With more than 8 million albums sold worldwide, Juanes—real name Juan Esteban Aristizábal—still has the air of an accidental star.

But a superstar he is: "La Vida . . . Es un Ratico" will be released simultaneously in all Universal territories, an unprecedented move for an artist who records only in Spanish.

Indeed, Universal Music Latino president John Echevarría says, "It is quite possibly the first all-Spanish album to be released simultaneously in Europe, Asia, Australia and North and South America."

While it is tempting to compare this scope of marketing with the strategies designed for such crossover stars as Ricky Martin, Shakira and Enrique Iglesias, Juanes is an anomaly because he doesn't record in English.

Nevertheless, his song "La Camisa Negra," from his 2004 album "Mi Sangre," managed to go to No. 1 on radio and sales charts in more than 30 countries, including Germany, France, Japan and Holland, which will release special editions of "La Vida."

"Singing in English doesn't really interest me," Juanes says. "I have to worry about pronunciation, so I don't sing from my soul. Even the label hasn't pressured me, and it's a coherent stance. If I sing in English, I'll be up against thousands of people who sing and think in English. I continue with my Spanish. And

'Singing in English doesn't really interest me. I have to worry about pronunciation, so I don't sing from my soul.' —JUANES

what's happened with the past album in Asia and Europe, that happened in Spanish. The song was a hit, yes, but the album also sold."

"Mi Sangre" has sold more than 650,000 copies in the United States, according to Nielsen SoundScan, and more than 4 million worldwide, according to Universal. Its predecessor, 2002's "Un Dia Normal," has sold 700,000 copies in the States.

With this precedent, Universal's plans for "La Vida" are ambitious, made even more so by Juanes' new contract with the company. Last January, Juanes shifted his record deal from Surco, the joint venture label between Academy Award-winning producer/composer Gustavo Santaolalla and Universal, and signed directly with Universal Music Latino.

"Surco was always a place to develop new talent," Santaolalla says of Juanes' move.

"In his case, he grew so much it was best for both of us to have him go to Universal. They bought the catalog from us—because it's a joint venture—and he was able to enter the Universal family in a manner we couldn't offer," he adds, hinting at the advance Universal gave Juanes.

Juanes also inked with Universal Music Publishing, although that deal will go into effect only for his next album, after his current deal with peer music expires.

"I wanted everything under the same roof," Juanes says, noting that under his new deal, Universal also gets a percentage of sponsorships it negotiates (though not from touring).

That Juanes' deal incorporates sponsorships has opened the door for a close working relationship among label, manager and sponsors. Right now, Juanes' management and Universal are negotiating agreements with various carriers and mobile companies for all European countries. Already closed are deals with Sprint (United States) and Sony Ericsson (Latin America). The deals encompass sponsorship of the album in the initial stages and, in 2008, Juanes' world tour.

"In the Latin realm we've never made these kinds of joint sponsorships," Universal Music Latin America/Iberian Peninsula chairman Jesús López says. "It's the first time that, from day one, we have jointly designed

a global sponsorship strategy where we all win."

Juanes' move is in keeping with a remarkably consistent career and entourage. Since his launch as a soloist in 2000 (prior to that, he was lead singer/guitarist for Colombian rock band Ekhimosis), he's had the same manager (Fernán Martínez, who formerly worked with Enrique Iglesias), the same agency (William Morris), the same producers (Santaolalla and his partner, Aníbal Kerpel) and the same sound engineer (Thom Russo).

This time around, executives say, they are raising the ante even higher, beginning with Juanes' performance at Universal's global marketing meeting Sept. 3 in London.

Stateside, "We believe this is going to be one of the most complete and innovative marketing campaigns done in Latin music," says Universal Music Latino senior VP of marketing and A&R Walter Kolm, who has created promotional campaigns with Univision radio and TV.

In the States, "We are using Juanes to launch the Latin version of Sprint's new national campaign," Sprint director of multicultural marketing Isaac Mizrahi says. As such, the new album's first single, "Me Enamora," will be used in a TV and radio campaign that will run on Spanish-language media beginning Sept. 7, immediately following its Sept. 4 release to radio. The album's arrival will also be bolstered by handset marketing and promotion at points of sale.

And, in a new move for Sprint in the Latin world, the carrier will produce exclusive, behind-the-scenes videos that will be available as three- to four-minute "mobisodes." Although plans are still being finalized, some five to 10 mobisodes are likely to be available between September and December. Sprint will have a two-week exclusive on "Me Enamora" and later, the full album will also have its mobile launch exclusively via the company.

In 2008, Mizrahi adds, Sprint will launch another, separate campaign around Juanes' tour, for which details are still being finalized.

Juanes, a digital buff who carries all his music on his iPod, says he loves the intimacy of selling music over the phone.

"It's such a personal thing," he says. "To have your >>>

THE HIT PARADE

Juanes has become one of Latin music's most reliable hitmakers, having scored four No. 1s since 2003.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Nada"	47	9/29/2001	18	10/27/2001	12	Surco/Universal Latino
"A Dios Le Pido"	33	5/18/2002	2	8/17/2002	46	Surco/Universal Latino
"Es Por Ti"	34	10/12/2002	4	12/7/2002	27	Surco/Universal Latino
"Mala Gente"	38	2/1/2003	15	3/29/2003	16	Surco/Universal Latino
"Fotografia" (with Nelly Furtado)	42	5/24/2003	1 (5 weeks)	7/19/2003	31	Surco/Universal Latino
"La Paga"	36	10/11/2003	5	12/27/2003	27	Surco/Universal Latino
"Un Dia Normal"	44	3/27/2003	44	3/27/2004	2	Surco/Universal Latino
"Nada Valgo Sin Tu Amor"	2	9/4/2004	1 (7)	9/25/2004	26	Surco/Universal Latino
"Volverte A Ver"	2	3/12/2005	1 (3)	2/5/2005	24	Surco/Universal Latino
"La Camisa Negra"	10	3/12/2005	1 (8)	4/9/2005	33	Surco/Universal Latino
"Para Tu Amor"	50	10/1/2005	10	11/19/2005	19	Surco/Universal Latino
"Lo Que Me Gusta A Mi"	20	2/4/2006	2	4/15/2006	22	Surco/Universal Latino

SOURCE: Hot Latin Songs and Top Latin Albums through the Sept. 15 chart.

SOURCE: Nielsen SoundScan Sales through the week ending Aug. 26

>>> music be part of your cell phone, which is how you connect with your family, with the things you do all day, I think is wonderful."

With Sony Ericsson for Latin America, the full album will be embedded on a special Juanes phone. Sources say 500,000 phones will be made available.

"La Vida" has 13 tracks, plus one available exclusively for download via iTunes. Although the full album will be available in regular CD and a deluxe CD/DVD edition, no other retail specials or remixes will be offered around the content.

CLOSE TO THE HEART

One song is particularly close to Juanes' heart: "Minas Perdidas" (Lost Mines). After a trip into the tiny municipality of Cocorná (in the Southern mountains of Colombia) as part of his work with his Mi Sangre Foundation, he witnessed a photograph of pain and described it.

"I didn't have the melody or even the lyrics, but I had that first verse: 'There are roads among roads, where the stones are mines, that break the bones of the land that complains, disabling hope.'" he says.

The lines were written on his BlackBerry, perhaps in the car or on the plane, then saved, for months, until he wrote the music from his home studio in Medellín, Colombia.

Although "La Vida" has three tracks that deal with these types of social issues and concerns—a Juanes trademark—the biggest challenge in its creation was producing yet another album with broad universal appeal that wouldn't play second fiddle to "Mi Sangre."

With Santaolalla and Kerpel, Juanes whittled down 32 songs to 14. "I didn't want another 'La Camisa Negra,'" he says. "I wanted to move beyond that. At the same time, I questioned myself: 'Should I write songs like that?' And, in fact, I did, and they didn't work. But it was hard for me to grasp that. Gustavo was very critical."

"After doing three albums that preserved a style and progressively grew his audience, this one was a chal-

lenge, because we didn't want to repeat formulas," says Santaolalla, who initially concentrated on giving the album direction he felt it lacked. "I told him to forget all those points of reference. Forget them, and simply connect with writing songs again."

While "La Vida" definitely sounds like Juanes, and while there are plenty of the Colombian references that made "La Camisa Negra" so distinctive, the album is a sonic departure in that for the first time, Santaolalla didn't use loops.

"Everything is played live, perhaps a little more rock-leaning and with less instrumentation," Santaolalla says. "It's a sparser album."

And Juanes, who in the past 18 months has sung on albums with Miguel Bosé, Laura Pausini and Tony Bennett, took a more eclectic route with outside collaborators.

One is German rocker Andreas Frege, better-known as Campino, who leads punk band Die Toten Hosen and collaborated with Juanes on "Bandera de Manos" (Flag of Hands), a track about unity between races and countries. That duet will no doubt further solidify Juanes' standing in Germany, the country that first gave him entrée into the European market and where he sold 400,000 copies of "Mi Sangre."

The second collaboration is with Calamaro, who although well-known in Latin America, doesn't get commercial airplay in the States, as is the case with most Latin rock.

Then again, Juanes has been instrumental in redefining the kind of music that Latin radio plays and that Latin and non-Latin buyers purchase.

"My biggest challenge now is to cross over into the English-speaking world, singing in Spanish," says Lopez, who is in the process of developing that crossover strategy. "This isn't a one-hit wonder. This album reconfirms Juanes' capacity—from a musical base that is very Colombian or Latin—to produce a mix that truly interests all kinds of people." ■■■

REBUILDING LIVES, RECLAIMING THE FUTURE

The title track of Juanes' solo debut, "Fijate Bien" (Look Carefully), spoke about the dangers of land mines as a metaphor for the dangers of life itself. The song struck a chord in Juanes' native Colombia, where guerrilla and paramilitary groups use the mines to guard their cocaine plantations; the country has the highest incidence of landmine accidents, according to the World Mine Monitor. Fully 65% of the victims are soldiers, most of them poor and uneducated. The remaining 35% are civilians, and

among them, 30% are children.

Juanes' work with multiple groups finally consolidated in the creation of the Mi Sangre Foundation in 2005.

Based in Juanes' hometown of Medellín, Colombia, the foundation's primary objective is education, which it finances and facilitates at many levels. On the one hand, it helps victims finish their basic school education and it also reincorporates them into the work force by providing them with vocational instruction in their area of



JUANES, third from left, led a 2006 all-star concert in Los Angeles to help Colombian children injured by land mines.

choice. On the other, the foundation has also begun a program to provide preschool education, which isn't mandatory in Colombia, to more than 48,000 children.

"It's our way of investing in a population that in 15 years can choose whether to pick up a gun or have another mentality," Juanes says. —LC



JUANES, center, is flanked by producer GUSTAVO SANTAOLALLA, left, and Argentinean singer ANDRES CALAMARO, who guests on the new album's 'Minas Piedras.'

'MOMENTS' THAT MATTER

Juanes' new album, "La Vida . . . Es un Ratito" (Life Is a Brief Moment), was still in rough-mix form when the Latin superstar recently played it for Billboard. But eloquent songs still came through loud and clear, full of rock edges and aggressive bursts of down-and-dirty Colombian folk beats. Ahead of the Oct. 23 release of the set, Juanes spoke with Billboard about making music and making a difference.

This album has songs of love and breakup. Should listeners interpret them as personal experiences?

These are things I've written mostly while on tour and they reflect different emotional states, but they're not only based on my reality, but also in the creativity and stories of people around me. But definitely, it's a very personal album.

But all your albums are very personal.

Yes. Most of the songs I write are a reflection of my feelings, and I couldn't do it any other way. For this album, I did the exercise I always do, of writing many songs, and in the end, those songs that aren't very honest get dropped along the way. The songs that stay talk about what I really feel and think at that moment. Right now, it's a bit of a transition. For example, "Tu y Yo" [You and Me] speaks about the years I spent with my partner and how we stuck together in good times and bad, and that our love was made carefully, like a carpenter, and that the house only looks beautiful when she's there. But there's also the transition. I have a ballad titled "Difícil" [Difficult] that talks about the breakup, and it's a harsh song lyrically and melodically.

What is your writing process like?

I do the music first. Never the lyrics. I have my guitar, my computer, my little m-box, and I put them in the hotel or home where I'm at, and I improvise the melody over a series of chords. If I like something, I save it. But I'm always searching for the melody, and that melody dictates the words. I live with the songs for a long time. They change 20,000 times. I improvise a lot. I can record 20 guitar solos until I find the one. Sometimes, I will go in the studio and write a song in a day. But from the moment of inception until it's recorded, the

process passes through a million different places.

When I interviewed you prior to "Mi Sangre," you said you felt very pressured, given the success of "Un Dia Normal." Now that you've been continuously successful, has the pressure lifted?

I don't think so. It's still there, but it's all me. No one is saying anything, but it's the pressure of being able to do a different album, one that I like, the concern about not writing the same song. I still respect the audience. I like what I do, but I don't know if the audience will like it. And I face the album that way—with respect, because you never know.

You wrote most of the album in Colombia. Does this influence the music?

I think so. My home is in the mountains of Medellín. Being there, watching the news, my family, the air—yes, it has a great influence. I had a need, a physical and mental need, to go to Colombia. I love living there. I like Miami a lot, but I have more things to do in Colombia—with my mother, my siblings, the foundation.

As a public figure, with a visible foundation, many people assume you have a stance on social issues. Do you like that role?

It's not a question of whether I like it. What I've realized is you can really make a difference through music. You can motivate people in the good sense of the word, either to push a message or to at least place issues in the public agenda. For example, I didn't know preschool education wasn't mandatory in Colombia. The recent march [in Colombia, where more than 400,000 took to the streets against kidnapping and violence] had no precedent. We tend to be indifferent, and as citizens we have to take action. —LC

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FROM BUZZ IDEAS TO BURGEONING GERMANS, A QUICK GUIDE TO THE CAN'T-MISS AT BERLIN'S BIG FESTIVAL AND CONFAB

BY MARK SUTHERLAND



Billy Bragg

The Keynote From Political Singer/Songwriter Turned Artists' Rights Campaigner

Ever since his 1983 mini-album "Life's a Riot With Spy Vs Spy" (Utility), Billy Bragg has been known as a spokesman for a generation. ¶ But where his politically charged anthems and offstage activism once urged fans to support striking miners or kick out the Conservative government of the '80s and '90s, he's now become an authority on artists' rights for the Web 2.0 age. In the past year he has had high-profile clashes with Web sites including MySpace and MTV Flux over what he saw as unfair proprietary rights clauses. ¶ Consequently, he's now as likely to be found addressing executives at music industry conferences as campaigners at political rallies or music fans at his legendarily heartwarming shows. This month he will play live and give a keynote address at the Popkomm confab in Berlin, moderated by Billboard executive editor/associate publisher Tamara Conniff. ¶ With a new album scheduled for 2008, and current projects including everything from rewriting the lyric for Beethoven's "Ode to Joy" to raising funds for prisoners in the guise of a one-man Clash tribute act, Bragg took time out to chat with Billboard about his new role and the future of the music industry. "I've always been an opinionated so-and-so," he says with a smile. >>>

Now that you've got the chance to address the European music industry, what will you talk about?

There are two things I'm absolutely sure about: Whatever the music industry looks like in 10 years' time, there will be people who want to hear music and people who want to make music. And as one of those people, it's our job to get the industry to understand that the old industry-led model is going to have to change and the artist is going to be in much more of a powerful position. I work with Ian McLagan, who played in the Small Faces . . . wherever we stop on the motorway, there's always a '60s compilation with a Small Faces track on it that he doesn't make any money off of. The old idea of signing your rights away for life of copyright is over.

What system would you like to see replace it?

In my contracts, my albums ultimately revert to me, but what very often happens is I sign them back to the label that put them out, if that label's done a good job. But it allows me to update my recording contracts to take into account new technological developments. The records you made in your 20s you should be able to put out yourself in your 50s. Mac's got several solo albums that he could press up and sell at his gigs but he can't because of the lifetime of copyright ownership.

Are you happier with the artists' rights situation on MySpace now?

Yes. The problem was, when they set up the site, the language used implied that they owned the rights to the material posted on the site. I own the rights to my catalog, and I don't let those rights go lightly. But it was an ambiguity rather than a sordid attempt to steal the work of artists. And they clarified it—the clause now begins, "You own the rights to the stuff you post on MySpace." And the most important thing of all is that, when you take your stuff off MySpace, the deal ends. That's absolutely crucial—MTV Flux, the last time I looked, didn't have a termination clause, and that really concerns me because they could be harvesting rights.

Do you still see a long-term role for traditional record companies?

Yes. The climate is changing and the glacial record industry is melting into something much more fluid and faster-moving, but much more difficult to control. That doesn't mean it's the end of the industry or good music, but record companies' mode of work has got to change. When the bank lends you the money to buy your house, you pay the money back and you own the house. Record companies lend you the money to make a record, you pay the money back but they still own the record. When you've paid it back you should own the damn record, not them.

When Go! Discs used to try and sign me, particularly when they were working with PolyGram, to life of copyright, I used to sit down with Andy MacDonald, who ran Go! Discs, and say, "Morally, should this be my pension or your pension?" And ultimately he'd say, "It should be yours." And just as well, because he doesn't own Go! Discs anymore,

some faceless person does . . . I don't even know where PolyGram is, I've got no idea who would own my catalog now. But I bet I wouldn't have been able to rerelease it last year and get it out to a new generation of Bragg fans.

How did you feel about the U.K. government rejecting the calls for copyright term extension for sound recordings?

I don't think it has a real influence on artists because you're still talking about life of copyright. When you sign the life-of-copyright deal, which is the industry standard, you've signed away all your rights for as long as that record can make money. So even if you extend it for another 30 years it just means McLagan's got to wait another 30 years to get those albums back.

Why has it been so long since you made a record?

Instead of making an album when I should have done in 2003-04, I wrote a book ["The Progressive Patriot"]. After the [far right] BNP got elected in my hometown, Barking, east London, I needed to do something more than write a song. "Mr. Love and Justice" will be out in the new year, and it'll be the usual wonderful mixture of love songs and polemical stuff.

What inspired you to start the "Jail Guitar Doors" project?

Someone doing drug and alcohol rehab work in a prison near where I live got in touch to see if I could supply some guitars to help his work. I wanted to mark the fifth anniversary of Joe Strummer's death, so I took the name from an old Clash B-side, set up a Web site [jailguitardoors.org.uk] and started soliciting donations. The first person to give me any money was Mick Jones, who actually wrote "Jail Guitar Doors," and last month we delivered half a dozen guitars to

Wormwood Scrubs Prison, west London. Anyone who's sat upstairs at their parents' house knows how a guitar can help to transcend your surroundings. As Mick said to the inmates, they can help you to escape . . . there was a brief pause before everyone started laughing.

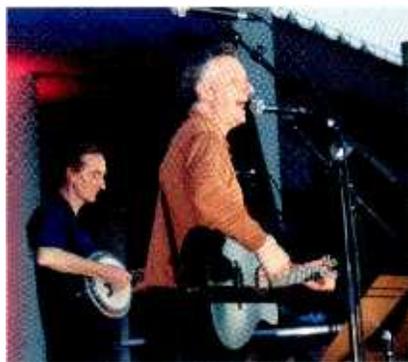
Do you ever worry you're becoming better known for your activism than your music?

When I see artists write a political song, I always look for the actions that go with that. Are they just exploiting the situation or do they mean it? If I'm as well-known for my activism as I am for my music, well, everyone needs a USP. I know the readers of your magazine will appreciate that.

Would you ever take a full-time post within the music industry?

I don't think you can do that and be a musician. If you're going to hold an elected post, like in the Musicians Union or PRS, you have a responsibility to those people who elected you, you can't just do it part time. As a musician I'm still a bit too busy for that. People often ask me that about politics as well, but I look really rotten in a suit and tie. . . .

Billy Bragg's Jail Guitar Doors benefit single "Old Clash Fan Fight Song," released under the name Johnny Clash, is available now via billybragg.co.uk.



'The old industry-led model is going to change, and the artist is going to be in much more of a powerful position.'

—BILLY BRAGG

2 BOOKERS AND AGENTS MOVE INTO A&R

Sweaty, beer-soaked nightclubs could soon become the boardrooms for the music industry.

With Universal getting into the live business via its acquisition of Sanctuary and Madonna being linked to an integrated deal with Live Nation, Popkomm will explore the developing role of bookers and agents in spotting talent.

"Ten years ago an agent wouldn't go near your band unless you were signed," says Christof Ellinghaus, founder of indie label City Slang, who will appear with a panel of experts at the "Are Bookers and Agents the A&Rs of Tomorrow?" forum. "Nowadays, [they] are all over the band, often because they want to make sure no one else gets them first. Agents have an easier time to try out a band, and they know where the money is. They can spot someone early who can sell an awful lot of tickets and beer and go for it."

—Lars Brandle



3 Popkomm's Hottest Digital Innovations

Popkomm's Innovation in Music and Entertainment Awards, with Billboard as a media partner, will again honor cutting-edge ideas from the digital music sector.

This year, technology aimed at helping rights holders rise above an overcrowded market loom large on the shortlist of finalists, like Australia's Usync-Go Backstage, an online/mobile audience-relationship management service helping artists/labels communicate directly with fans.

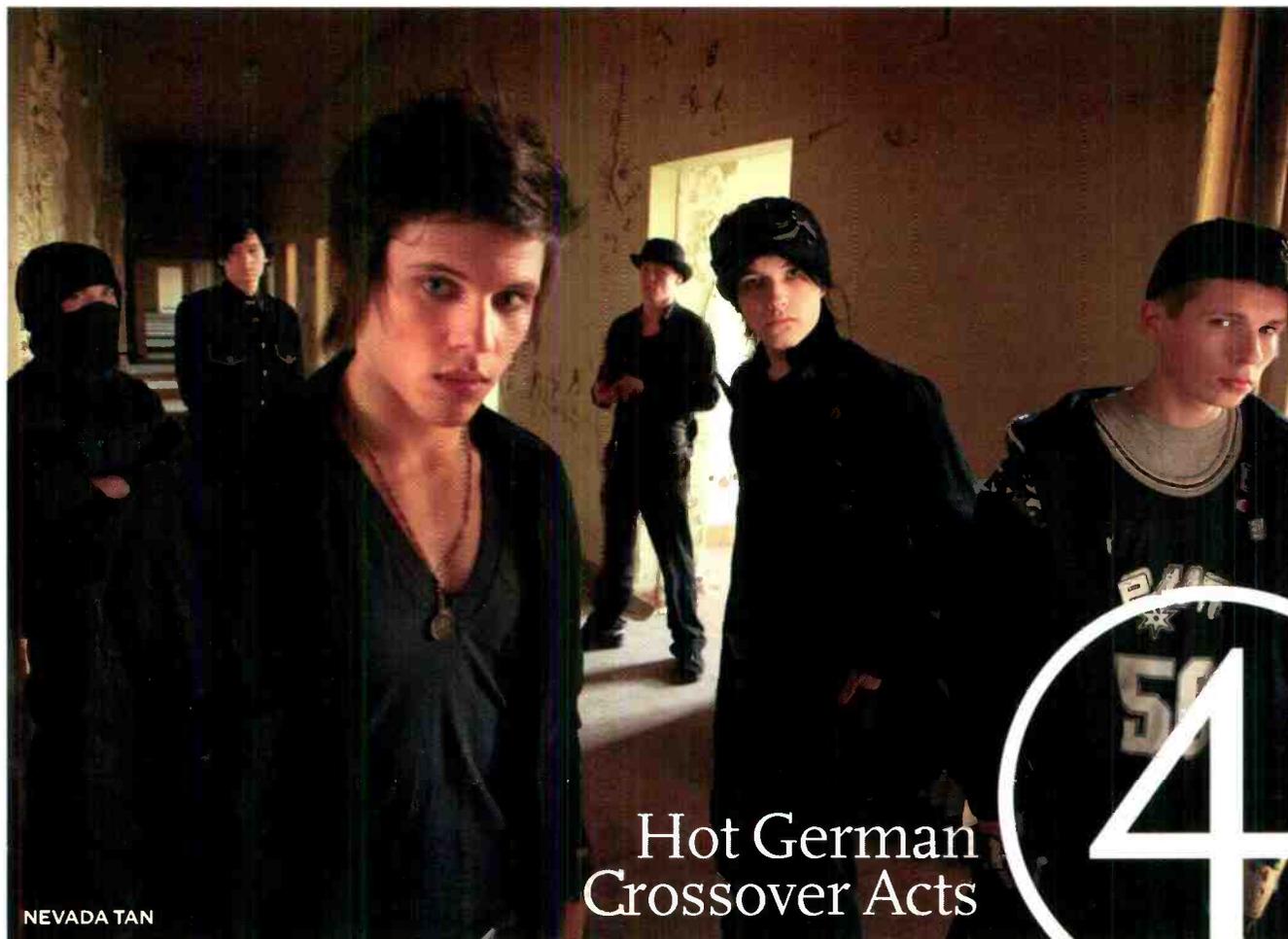
"It is about recognizing the need to find the music fans and professional users who've moved out of the HMVs to social-networking sites," London-based managing director Mark Clark says.

Also shortlisted is Clipgenerator, from Germany's Trivid, which allows consumers to add paid-for copyrighted music to user-generated content, and MusicMakesFriends.com, the Luxembourg-based social-networking service centered on streamed on-demand music.

Business-to-business enterprises are also vying for the awards. Spain's BMAT offers sophisticated filtering systems for professional music users, while Israel-based YouLicense provides a secure digital marketplace for rights owners and music users.

For a full list of finalists, see billboard.biz.

—Juliana Koranteng



NEVADA TAN

Hot German Crossover Acts

Until recently, German-language pop was considered as exportable as English wine.

But all that has changed thanks to the Pan-European success of teen rock band Tokio Hotel, and a new wave of German bands with international potential will be celebrated at Popkomm.

Germany is Popkomm 2007's partner country, after the establishment of export office Initiative Musik (Billboard, June 8).

"Our aim is to draw international companies' attention to German talent and encourage them to import German music to their home countries," Popkomm managing director Dr. Ralf Kleinzheinz says.

Bands to watch include teenage rock/rap band Nevada Tan, which plays Popkomm's opening night, while the hotly tipped likes of girl band the Boonaraas (Stardumb Records) and metal band Maroon (Abacus) will also showcase at the event.

Other German acts tipped for further international success include Killerpilze (Universal), LaFee (EMI) and "Gentleman" Tilmann Otto (Sony BMG).

"In the last two years we have established a new generation of young German-language rock and pop groups who offer something special and achieve international standards of quality," Universal Germany president/CEO Frank Briegmann says.

—Wolfgang Spahr

5 TIPS FOR CRACKING EMERGING MARKETS

Popkomm bills itself as "the largest international meeting place in the world"—and this year it will focus on some key emerging markets.

China will come under the microscope in the "Focus: China" workshop. Panel moderator Udo Hoffman, who has worked in China for 20 years, says cracking the market isn't easy.

"You need a different set of skills," he says, "because China is just beginning to create a music market, one that is going from CDs to digital at a much faster speed."

Meanwhile, the former Soviet Bloc is the subject of the "Eastern Europe One Year Later" panel.

"Western companies cannot demand prime prices for subprime music," says panel member Martin Sarvas, director general at Slovakia's Ministry of Culture. "Music buyers in Budapest, Prague, Moscow, Warsaw and Bratislava [are] quite aware which acts are worth their money."

Jaro Slavik, Vienna-based director of business development at Warner Music Eastern Europe, says labels need to concentrate on local A&R. "Investing in local acts rather than importing Western acts is the key to success."

—Steve McClure and Wolfgang Spahr

Billboard Goes Popkomm

As Popkomm 2007's media partner, Billboard will enable attendees to experience the Billboard buzz at every level of the event.

Billboard executive editor/associate publisher Tamara Conniff will be in Berlin to host keynote appearances by Billy Bragg (see story, page 37) and songwriter/composer Mike Batt.

Batt will discuss the career that has brought him five Ivor Novello Awards and seen him guide Katie Melua to international stardom through his independent Dramatico label. Batt, who was recently elected deputy chairman of British labels body the BPI, will appear Sept. 20 at the confab.

Later that day, Billboard global editor Mark Sutherland will host the "Artists as Architects!" panel that will examine the ways in which musicians can now take direct control of their careers. Already confirmed for the panel is Mike Monroe of legendary Finnish rock band Hanoi Rocks, one of the main instigators of the '80s glam-metal scene.



Billboard is also a media partner for the Innovation in Music and Entertainment Awards, which honor the best new business ideas and present them to the international music business. The eight companies to make this year's final are BMAT (Spain), GD Worldwide's Usync-Go Backstage (Australia), Kazzong (Germany), MOG (United States), mSpot/Remix (United States), Playtime's MusicMakesFriends.com (Luxembourg), Trivid's C lppgenerator (Germany) and YouLicense (Israel). Each company will present to the IMEA jury and inter-

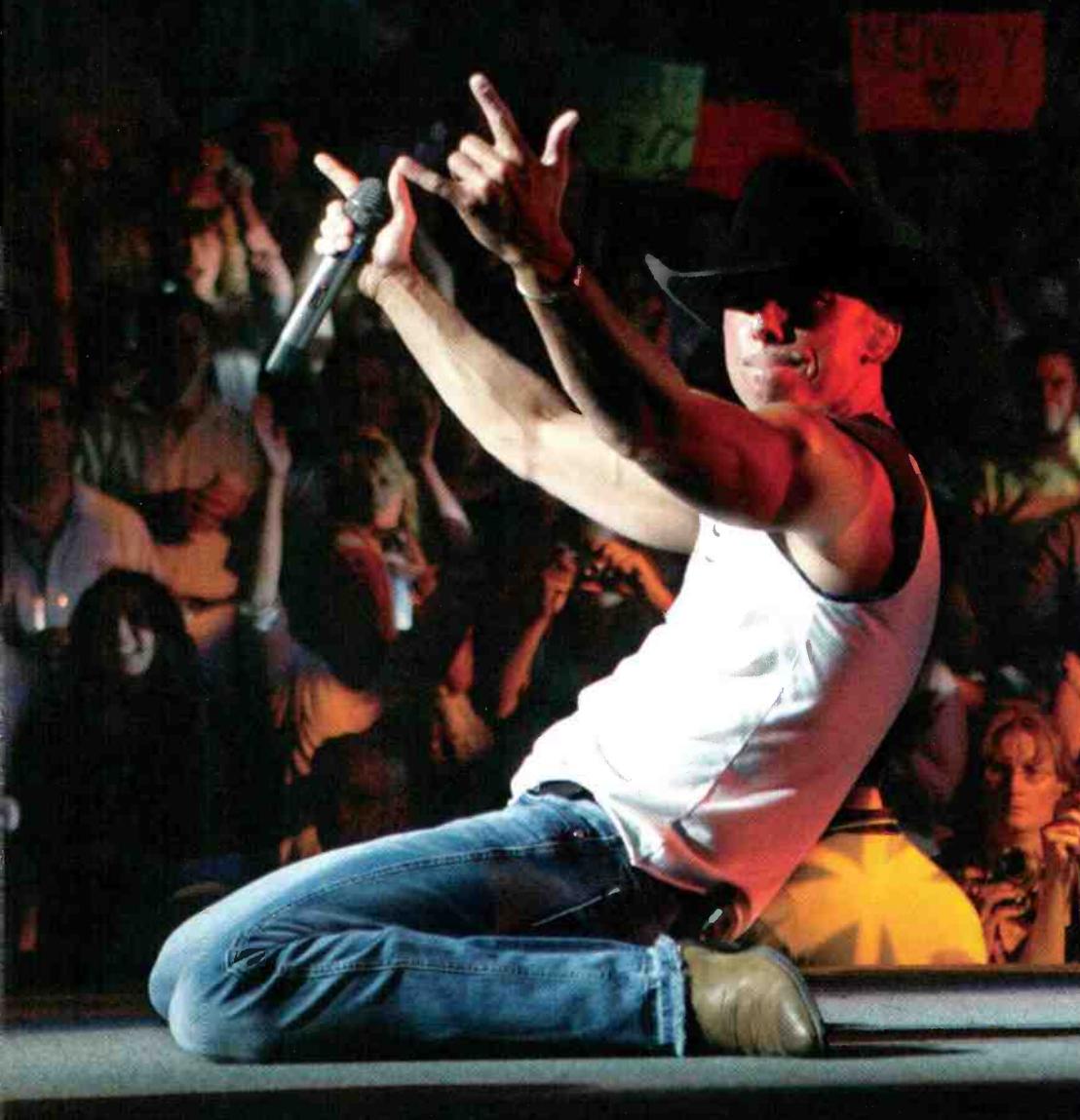
national audience Sept. 19, with the gongs handed out at a champagne reception that evening.

Billboard will have a stand in the main Popkomm exhibition area, where copies of the magazine—including our new Russian and Turkish editions—will be available, and will also host a conference breakfast Sept. 20.

Whether you'll be in Berlin or not, you can ensure that you catch all the big talking points with full coverage of the event on billboard.biz throughout the Sept. 19-21 confab. ...

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- 8 SELLOUTS
- 99,817 TICKETS SOLD
- \$5,800,497 GROSS TICKET SALES

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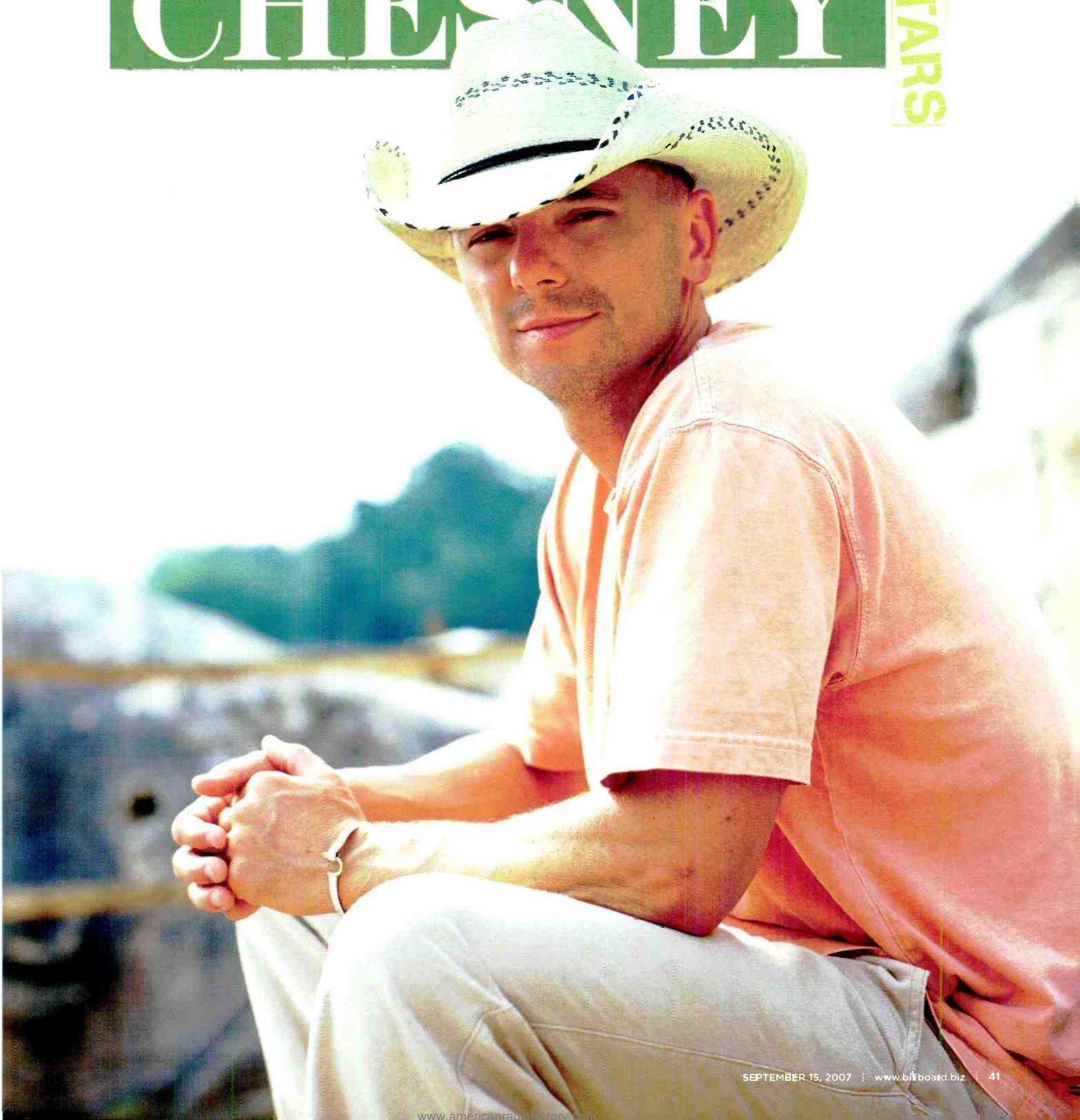
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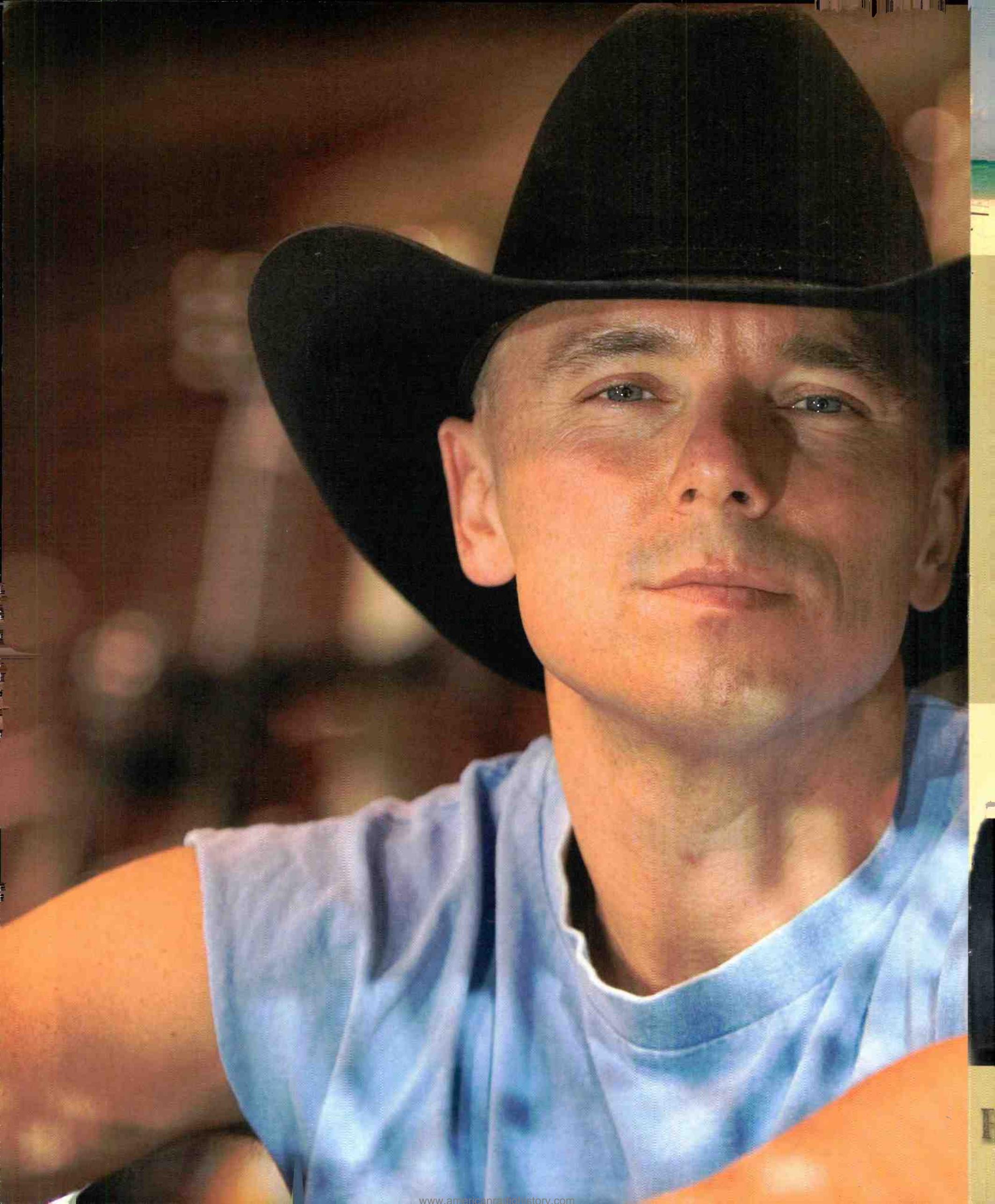
THE SUPERSTAR OF
POWER COUNTRY RETURNS
WITH 'JUST WHO I AM:
POETS & PIRATES'

SPECIAL FEATURE

KENNY CHESNEY

STARS







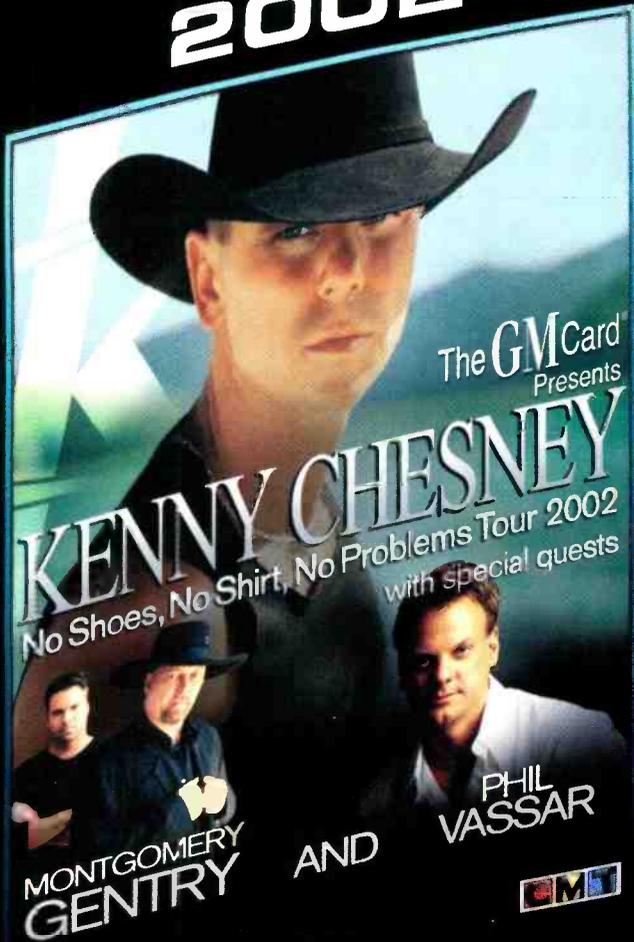
LABOR OF LOVE

GOOD PRIORITIES AND
A STELLAR WORK ETHIC
EARN KENNY CHESNEY
HIS RECORD-BREAKING
FOLLOWING

BY RAY WADDELL

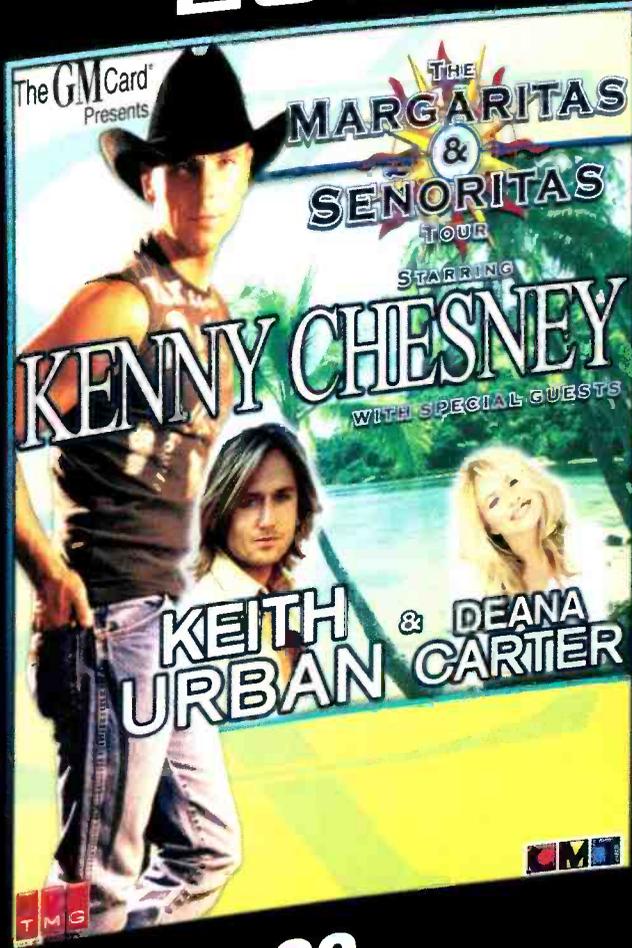
KENNY

2002



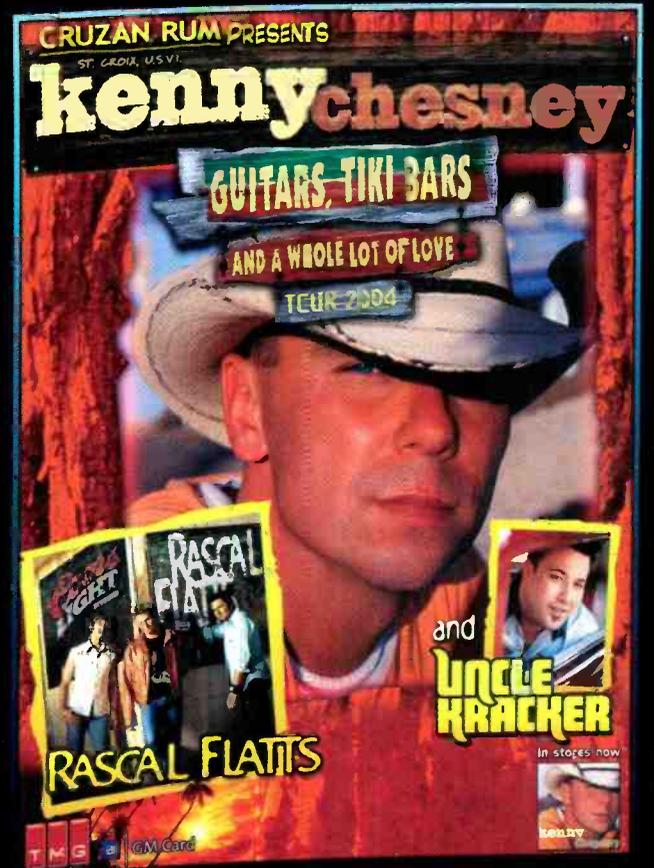
98
SHOWS
1,100,000
ATTENDANCE
\$22,562,980
GROSS

2003



88
SHOWS
1,129,048
ATTENDANCE
\$37,830,324
GROSS

2004

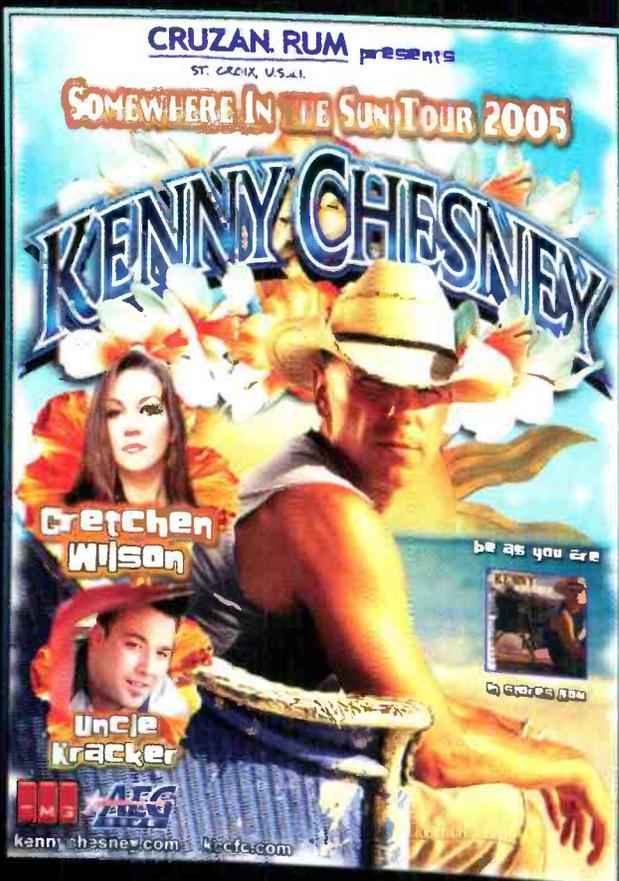


78
SHOWS
1,206,946
ATTENDANCE
\$51,516,563
GROSS

THANK YOU FOR AN INCREDIBLE 6 YEARS AND FOR LETTING US BE A PART OF THIS AMAZING JOURNEY

CHESNLEY

2005



72

SHOWS

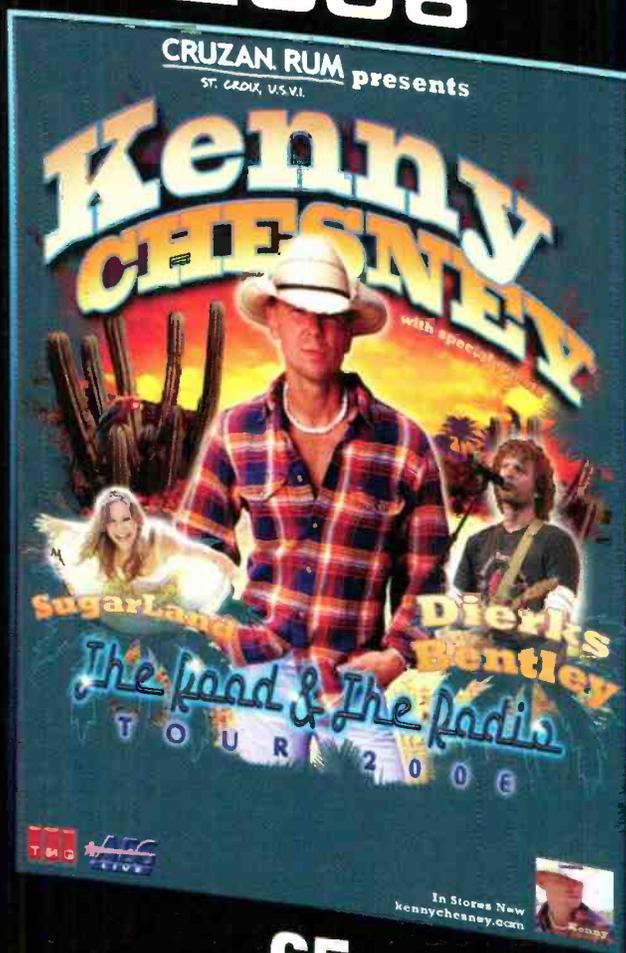
1,153,463

ATTENDANCE

\$60,279,935

GROSS

2006



65

SHOWS

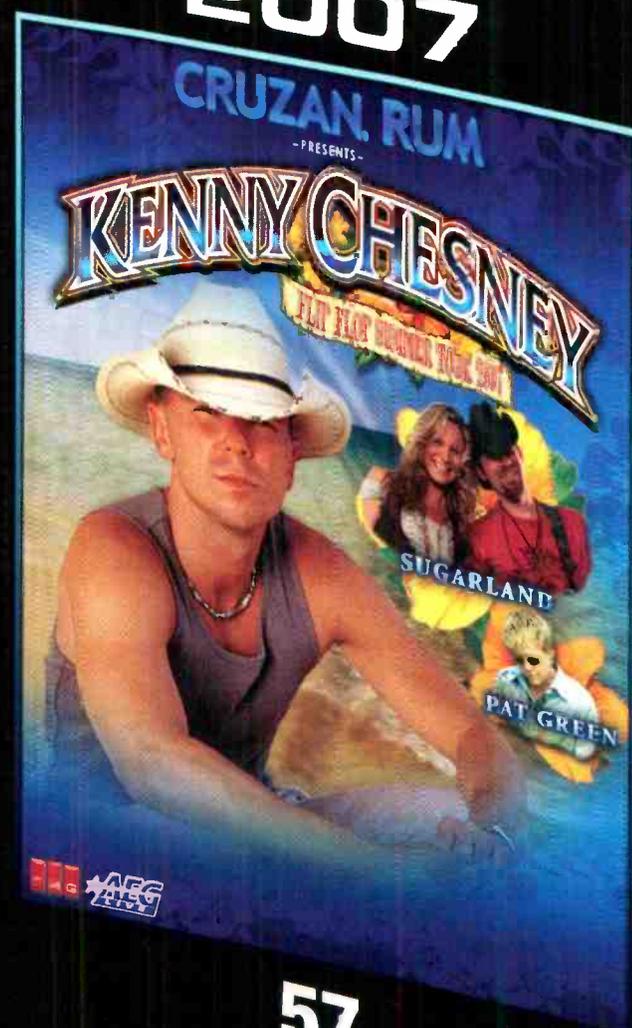
1,126,942

ATTENDANCE

\$65,959,119

GROSS

2007



57

SHOWS

1,180,700*

ATTENDANCE

\$68,500,000*

GROSS

Louis Messina aka KENNY'S GUY



*ESTIMATED

It's Aug. 3, the first night of a double at Walnut Creek Amphitheatre in Raleigh, N.C. Some 40 dates into the Flip Flop Summer Tour, Kenny Chesney is feeling a little under the weather. ■ The summer tour, ahead of the Sept. 11 release of Chesney's latest album "Just Who I Am: Poets & Pirates," has been exhilarating, with stops at festivals, arenas, NFL stadiums and sheds, but nonetheless exhausting. ■ "Kenny was sick as a dog," recalls Louis Messina, president of TMG/AEG Live and Chesney's tour promoter. "For a minute I thought we were going to have to cancel." ■ According to Messina, Chesney told tour manager David Farmer he would know after the third song if he had the gas to make it through the show. "I was watching from the soundboard, and after the third song, I saw Kenny look to the side where David was standing and give him the thumbs up," Messina says. "And he totally rocked. And the second night he rocked even harder." ■ Chesney's own recollection of that night is significant. "I believe this is the fourth year in a row we've done two nights in Raleigh, and this year was louder, more energy both nights, than any of the previous years," he says. ■

But Messina says the Raleigh show illustrates what Chesney is all about. "I've worked with artists that would have been on the next plane out," Messina says. "They would have had a doctor's excuse and collected the insurance money. But not Kenny." ■ The work ethic and dedication to art and craft comes off as a sort of Team Chesney creed: Work your ass off, don't leave a trail of bodies behind you, and the rewards will come.

"We all made a determination very early in Kenny's career that we didn't want to leave a bloodbath or lose anybody any money," says Clint Higham, Chesney's manager at Dale Morris & Associates. "We also told him, 'If you chase money, you'll have a few years of this. But if you chase a career, you can have a lifetime of it.' And he always chose to chase a career."

And what a career it is has been, at radio, retail and on the road. Chesney has scored 10 No. 1 hits in the past 10 years on Billboard's Hot Country Songs chart, including this summer's smash, "Never Wanted Nothing More." He has sent a half-dozen of his previous BNA/SBN albums to the top of the Top Country Albums chart. And in less than a decade of headlining, Chesney has become country music's top draw.

In each of five consecutive years, including 2007, Chesney will have drawn more than 1 million people, an unprecedented feat in country music, and extremely rare in any genre. Such a milestone bespeaks not only popularity, but hard work, providing value to fans and putting on one hell of a show.

"We are the epitome of a live act," Chesney says with no small amount of pride. "There's no doubt about it. That is what we work the hardest on."



ONE FAN AT A TIME

Since 2002, Chesney has grossed well more than \$300 million and moved 6.7 million tickets to 441 shows reported to Billboard Boxscore. Along the way have come massive radio hits, multiplatinum albums and a place in the country music canon. "We've got our hands on some great songs, and a lot of years, a lot of blood, sweat, tears and sacrifice went into us getting to a point where we could even think about playing to a million people for five years," Chesney says. "A lot of building blocks were laid."

In the early years, the crowds were considerably smaller. Higham began working as the artist's manager and agent in 1993 when Chesney was on Capricorn Records.

"We were just taking any date we could possibly get arrested on," Higham says. "At that point we were losing money

just to play. But it was important for us just to be out there. We played anywhere and everywhere that someone would take us."

Chesney remembers those days well, with 15 people packed on a black bus affectionately known as the Iron Lung. "The bus had 12 bunks, two bunks were actually built in the back stateroom, I slept on the couch, and that's how we rolled," Chesney says.

And contrary to the 50,000-plus he can play to today, back then, "nobody really knew who I was. It wasn't that they didn't care, they didn't know," he says. "We played a lot of fairs and festivals, and we were always the first guys on. Always."

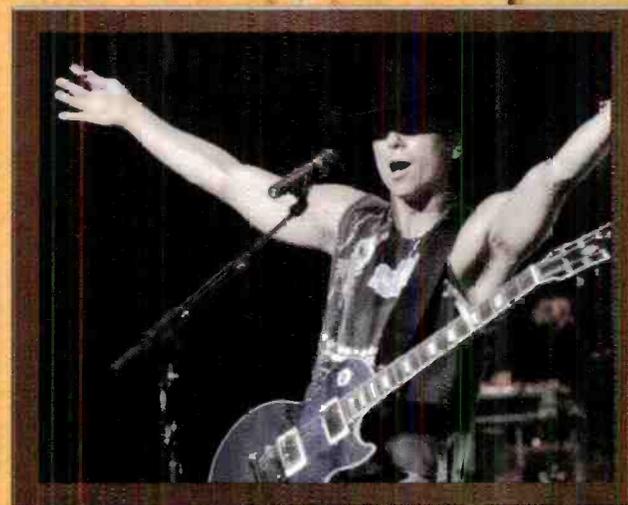
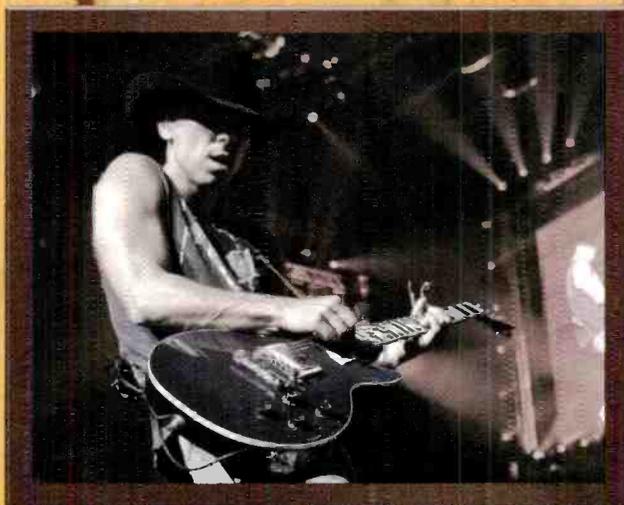
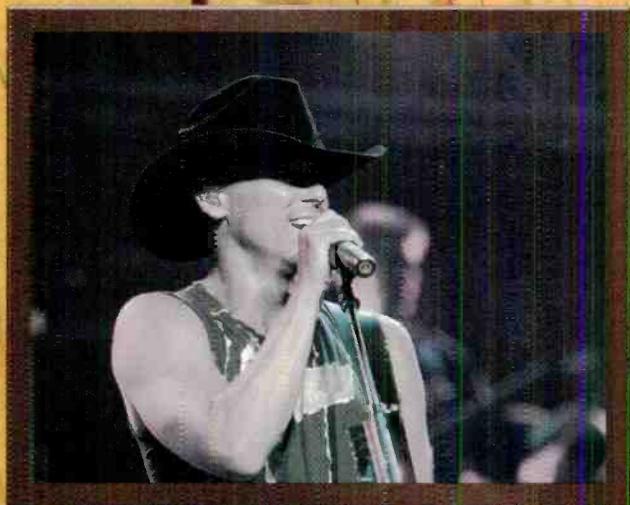
Even so, "I thought that we were doing really well," he says with a laugh. "I thought when I was making \$3,500 a show that that was a lot of **continued on >>p48**

**No Shoes,
No Shirt,
No Tickets Left.**



Congratulations
to **KENNY CHESNEY**
on his summer sell
outs at Madison
Square Garden.

**Now there's
a man with
No Problems
at all.**



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MSG
ENTERTAINMENT

PLAYING FAVORITES

Billboard asked Kenny Chesney's friends, colleagues and admirers in the music industry to tell us their favorite song performed by Chesney and why they picked it.

Quotes compiled by Jim Bessman, Ken Tucker and Ray Waddell.



KENNY CHESNEY performs to a full stadium June 24, 2006, at Seattle's Qwest Field.

from >>p46 money, and for a guy who had never made a dime, it was. I was really happy playing, with my own band and my own bus, rolling down the road. Playing in a different town every night. I was just excited to be out there onstage singing my own songs."

That's where the "labor of love" ethic likely kicked in. "Looking back, I learned that to do it like we did it you really had to love it. And we did."

Capricorn folded, Chesney moved to BNA, and one single at a time, one show at a time, one fan at a time, the artist gained traction.

"I felt it in different increments," Chesney says. "When we released our first single on BNA it was the first time I felt like we were doing a song at a show that [fans] recognized. Then 'Don't That Make You Want to Fall in Love' [in 1994] was my first top five record. I remember doing that song onstage and actually getting some feedback. They might not have known who I was, but they had heard that song."

The mid-'90s weren't the best of times for the post-boom country music business. "Everybody was trying to be Garth Brooks and we were trying to do our own thing," Chesney says. "We just released record after record, and a couple of albums after that we had a really good record with 'How Forever Feels' [in 1999], and that

was the next time I felt a shift."

When Chesney's first "Greatest Hits" record came in 2000, people began to take stock of a body of work. "Those songs were out there but they were just radio hits, songs people heard on the radio," Chesney says. "I know when we released 'Young' [in 2001] was when I really felt it all change. I felt that our lives were going to be changed. And looking back, it was definitely a defining moment."

Once Chesney started making some noise at radio and retail, management began to shop for strategic opening slots. "But you have to remember, we never were on an opening slot for a major tour until 1998 with Clay Walker," Higham points out. Key opening slots for George Strait and Tim McGraw followed.

In January 1999 Chesney began trying out some headlining dates at small venues in select markets. "That next spring and early summer we did the George Strait tour," Higham says. "Anytime we could, we'd be out doing our own dates, sort of quietly trying to build our brand, selling out 1,000- to 2,000-seat places, carrying a little production. Instead of it all being about George Strait or Tim McGraw, whenever we were going to the smaller cities and venues it was all about Kenny Chesney." It was a strategy condoned by Messina, who says Higham's "hustle and determination" was what led to Chesney being on the Strait **continued on >>p50**

" 'Anything but Mine.' I love it melodically, lyrically, and it has all of the right ingredients for artistic and commercial success. Very few songs grow an artist's career like this one did. It's amazing to watch 60,000 people in a football stadium sing the entire song back to Kenny. Makes all of the bullshit in the business worth it."

—CLINT HIGHAM,
DALE MORRIS &
ASSOCIATES MANAGER

" 'Dreams.' I loved the emotion of the song. He said he wrote it about his mother. It just touched me big time. After choice No. 1, they are all good. And wait until you hear the new ones."

—LOUIS MESSINA,
TMG/AEG LIVE PRESIDENT



5 MILLION TICKETS IN 5 YEARS

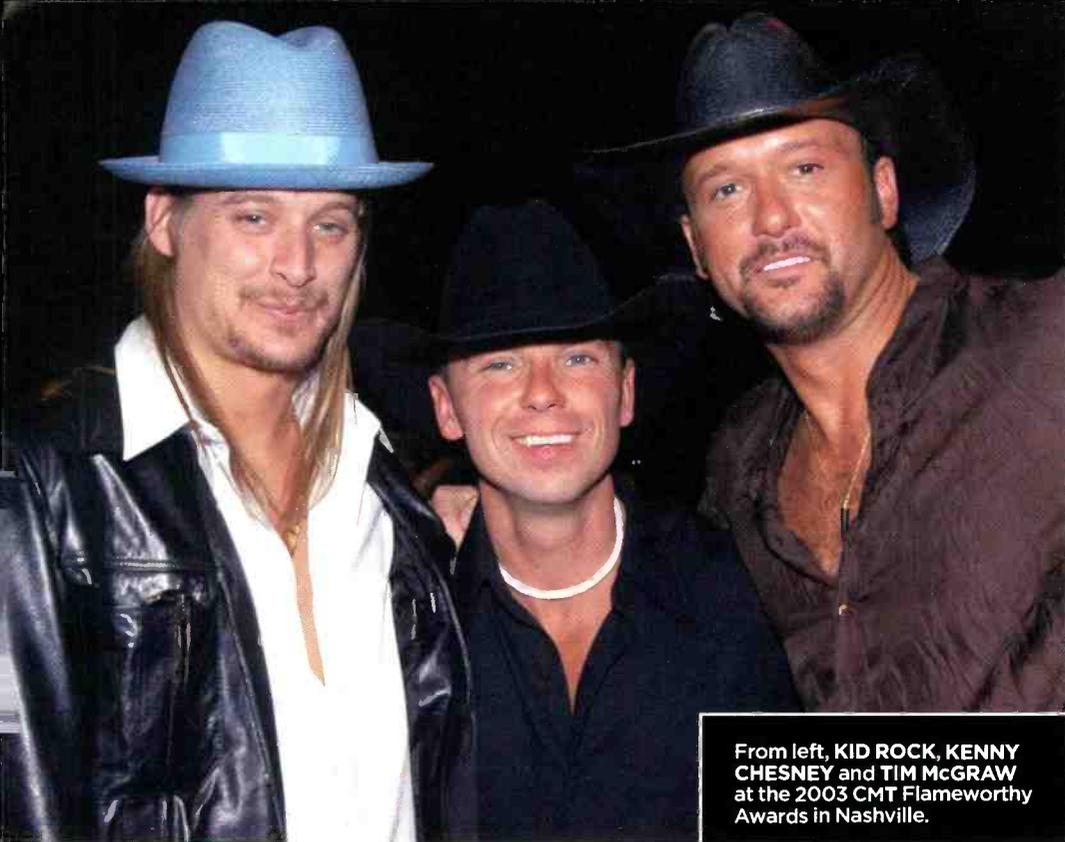
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*ESTIMATED





To
Our Friend
and **Business Partner—**
with
great respect
and
more love...

Dale Morris and Clint Higham



From left, KID ROCK, KENNY CHESNEY and TIM MCGRAW at the 2003 CMT Flameworthy Awards in Nashville.

from >>p48 Country Fest stadium tour, first as the fourth-billed in 1999, then as the third-billed act in 2000.

"Clint and Kenny walked up to me at a stadium show and said, 'We want to be in business. What should we be doing?' And my advice to them was, 'You got to go out there and play with your name on the tickets,' " Messina says. " 'You can't be at fairs with cows next to you, you have to be the star. Whether it's a 1,500-seat theater or a 3,000-seat theater, people have to buy a ticket to come see you.' That's how you build a fan base."

Chesney also won over the people who came to see Strait. "George Strait helped give me an audience, but it's up to the act to take advantage of it," he says. "If I'd have gone out there and did a show that was like watching paint dry, then we wouldn't have grown our audience. So I felt like we were able to take advantage of a couple

and they taught me a lot," Chesney says.

Higham adds that they were careful not to lose money for any promoter. "That's very important, because I think acts, agents and managers today overprice their acts so fast that they lose promoters' money and they're out of business before they even know if they had a shot to be a headliner," Higham says. "If you go in and sell an act for \$50,000 and you're worth \$15,000, you do the math. How long are people going to stand in line for that?"

The discipline worked, and suddenly Chesney was the one exposing newer artists to big crowds. "When we got to the point where we were out there headlining our own shows, I felt it was very important that we were giving people their money's worth, and I still feel that way," he says. "Some of the best summers we had, Keith Urban was out with us a couple of years,

of summers that we were on those stadium dates and it really changed our lives."

But Team Chesney was determined to headline. "We had a chance early on to be on a few big tours that paid a little bit of money, but I always felt like I wanted to build my audience and my fan base my own way," Chesney says. "And we didn't let another \$10,000 per show change that direction. I think that's where a lot of people may get caught up, because everybody's got their hand out and everybody wants a piece of the pie."

Chesney knew good advice when he was hearing it. "Luckily, Dale Morris and Clint and [RCA Nashville president] Joe Galante and all these people had been through the blueprint of this before with Alabama, and they kept telling me, 'Play for less money but grow your fan base.' And I put my faith and trust in those guys,

continued on >>p52

"I was at a concert when the opening riff of 'How Forever Feels' boomed off the stage. I saw a sea of people, beachballs everywhere and Kenny running across the stage. The crowd went freakin' nuts. It was the first time I realized that Kenny was not just a big star but that he was going to be a superstar."

—SCOTT LINDY,
SIRIUS SATELLITE RADIO
DIRECTOR OF COUNTRY
PROGRAMMING

Thanks Kenny

It gets more exciting every year!

Congratulations and continued success



SCREENWORKS
Division of NEP Broadcasting

Photo by: Keith Lockette



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Son of a beach...we wore boots!
Thanks for sharing your
beach with us.



Kirk Brooks
Michael

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KENNY CHESNEY

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2005

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2007

April 12

thank you

dale morris, clint higham
david farmer & louis messina

from all of us at
Qwest Center Omaha

ARENA
NETWORK

from >>p50 and Rascal Flatts, just like George Strait did for me. And their audiences just exploded after those summers out there with us, and I'm proud of those guys for it, they took advantage of a moment and made themselves better."

COOKS IN THE KITCHEN

Soon the building blocks of a superstar touring artist began to take shape. "To me it's like a puzzle, and all the pieces have to be there to complete the puzzle," Higham says. "We stepped up our production, we kept our ticket prices affordable, we made sure we carried plenty of opening acts."

They also kept what Messina calls "the circle of trust" small. Higham has been manager/agent from the start. Much of Chesney's career is handled in-house, down to the lighting and sound from Morris Leasing. "All the agents passed on Kenny back in '93, so we did it ourselves," says Higham, who adds that the team followed models used by Alabama, Strait and Reba McEntire.

"We didn't have a lot of cooks in the kitchen," Higham says. "We work with very few people, and very few people get to touch what Kenny does. We don't work with 100 promoters, and we don't have 10 agents touching our stuff."

Like superstars Dave Matthews Band, Tom Petty and Bruce Springsteen, Chesney has always been conservative with ticket prices, topping out at \$65 for arena shows. "We don't want people to see him

once or twice, we want them to come back year after year," Higham says.

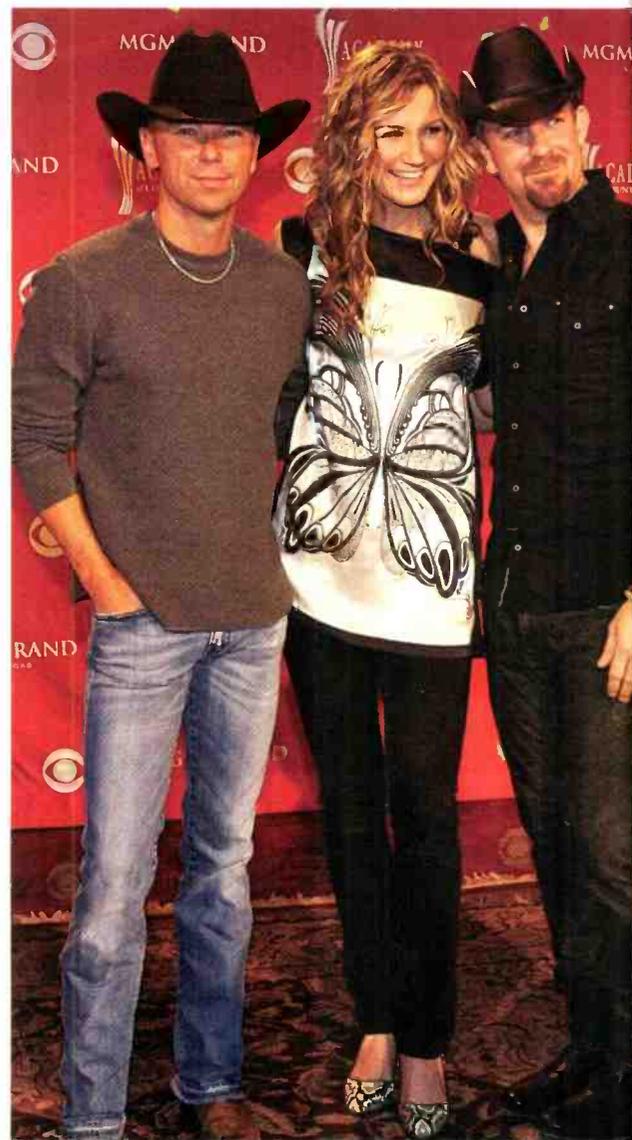
At the same time, Higham notes that Chesney "never skimped on production. Kenny always raises the bar, he worries himself sick, stays up at night, thinking about how he can improve that show. He never wants to give the audience less than the year before."

The team knows which venues to play when and where. There are markets Chesney could play two or three times per year, but there are others they hit only every two or three years. The Chesney hotbeds aren't necessarily country hotbeds. "Markets like Detroit, Pittsburgh, Philadelphia, Boston and [Washington] D.C., there's a lot of meat on that bone," Higham says.

FIVE IN FIVE

There seems to be a lot of meat left, period, all of it hard earned. Asked to reflect on 1 million-plus in each of five consecutive years, Chesney says, "In some ways it seems like we are just getting started and in some ways it seems like we've been out there for 25 years."

Chesney says a lot of energy went into those five years. "Our lives have changed a lot, and it's the most amazing feeling in the world to look at an NFL stadium full of people not just sing along to these songs, but be very passionate about singing along to those songs," he says. "You can tell the songs we recorded they didn't just listen to on the radio or at work, they are actually living with these songs. These songs have somehow touched their lives in a way that makes them want to come out and experience them live."



KENNY CHESNEY, left, with Sugarland's JENNIFER NETTLES, center, and KRISTIAN BUSH at the Academy of Country Music Awards nominee announcements in March.

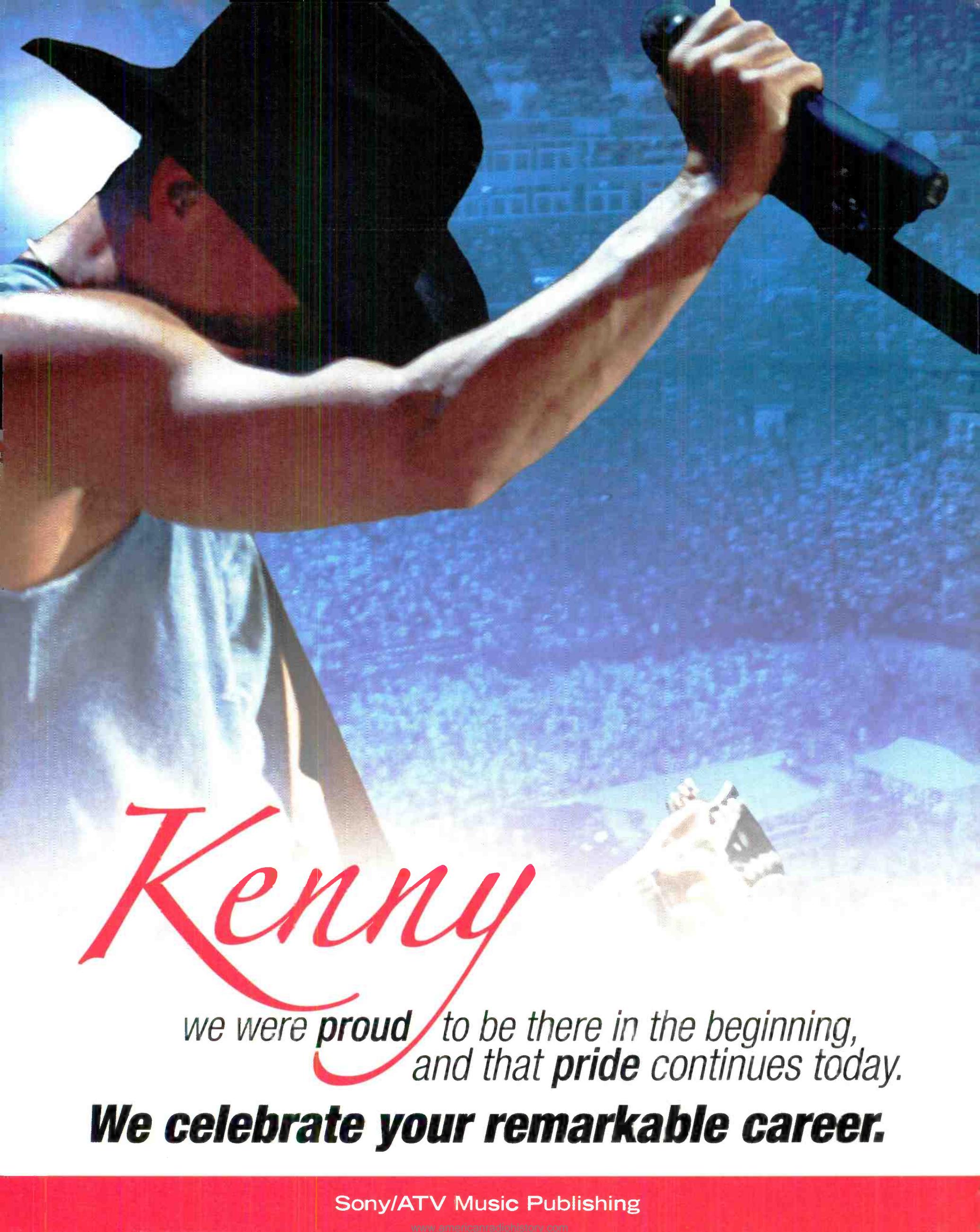
"'Back Where I Come From.' That song reminds me every night of home."

—DAVID FARMER,
TOUR MANAGER

It's obvious the guy from Luttrell, Tenn., takes zero for granted. "To play in front of a million people each of the last five years is amazing," he says. "I tell the guys all the time, 'Keep your eyes open and look at this, because not everybody gets to experience this.' I feel very lucky to have been able to have done it."

Actually, luck seems to have had little to do with it, and Chesney, by his own admission, is constantly thinking ahead. "My tour is going to be up here in about four weeks, but we're already doing blueprints for next year's stage, the lighting rig, how it's going to look," he says. "A lot of energy has gone into making the live experience what it is, because I feel that's going to be there as long as I have the energy to do it like I'm doing it. That's the part of my life I'm going to always be able to do. Even if I don't make a record for a couple of years, I can still go out and tour and be part of people's summer."

And the people will no doubt be looking forward to it.



Kenny

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and that pride continues today.*

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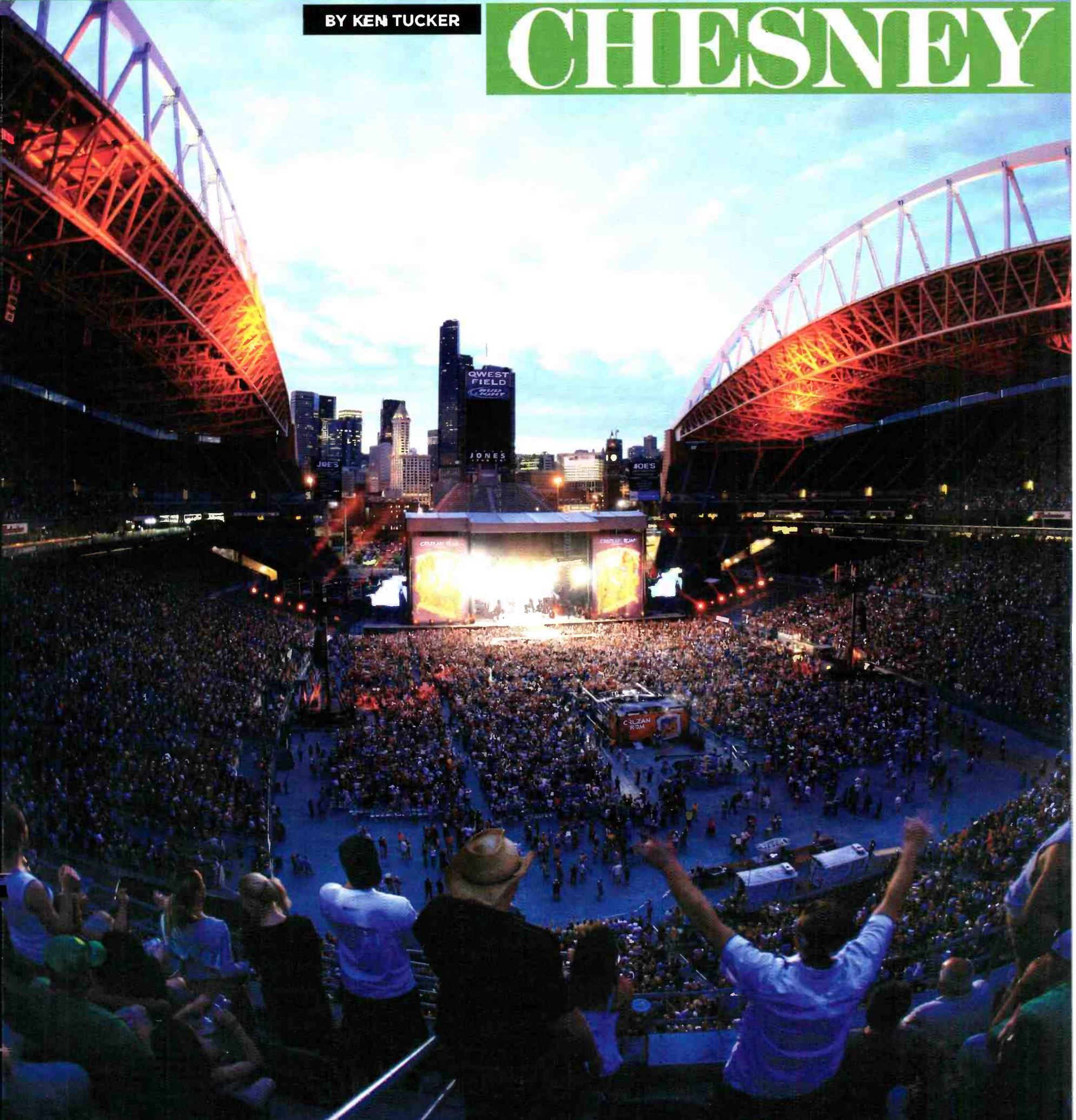
KENNY CHESNEY and his band light up Qwest Field in Seattle during their 2007 summer tour.

COMPREHENSIVE MARKETING
CAMPAIGN FOR NEW ALBUM MAKES
THE MOST OF CHESNEY'S BRAND

ABSOLUTE

BY KEN TUCKER

CHESNEY



Someone said we get paid for this as well... is that true???

Thanks for inviting me into your HUGE family, Kenny. You've been such a good friend to me and I, too, want to congratulate you and your awesome gang on all of your monumental achievements.

Your good mate always,





KENNY CHESNEY at ABC's 'Good Morning America' 2006 summer concert series in New York. Inset: Chesney with DIANE SAWYER in 2005.



from >>p56
Meanwhile, Baldrice says there will be a few new twists in the marketing of this Chesney album, but he's hesitant to give away details. He does allow, however, that for the first time the plan includes a viral marketing component.

Brian Smith, VP of store operations for Value Music Concepts, says Chesney has performed well for the chain in the past, but current market conditions will likely dampen his debut. "As with the last two to three releases, the buzz begins to build a little sooner each time," Smith says. "He is as hot as you can get so we are naturally excited to see a project, any project, that will obviously have legs be released. Having said that, we are also expecting the sales to be a little less out of the box, as is the case almost across the board nowadays. Past releases' first-week sales are no longer an indicator of anything close to what historically has sold for an artist.

As with other artists, Chesney's marketing plan has a value-added component for top-level retailers that includes bonus tracks and a T-shirt. Even though Chesney's career now spans 14 years, his fan base is still growing. "You can see it in the album numbers, you can see it in the digital download numbers, you can see it in the fan club," Baldrice says.

Sirius Satellite Radio director of country programming Scott Lindy agrees. "He's been around long enough where there are people that can say, 'I was a fan of Kenny's 10 years ago.' You've also got people who can hear a song and say, 'Wow, who is that?,' and they can discover this huge body of work."

With success comes expectations. "We want everything to be bigger and better," Baldrice says. "It's not that he's putting it on us, it's that we're all putting it on ourselves . . . It's not difficult, it's a challenge."

"Every night that I hear 'Anything but Mine' coming out of the speakers [and] no matter where I am or what I am doing, I stop and listen and sing along. It is a beautiful thing when a singer and a song find a perfect fit. His voice surfs that song and that song surfs his voice."

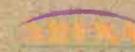
—KRISTIAN BUSH, SUGARLAND

Five in Five.

Congratulations, Kenny Chesney, on five million ticket sales in five years and for being the most-played artist at Xcel Energy Center, where you sold out seven shows. Your consistent track record on the charts, in sellout arenas and in retail sales is a milestone achievement. With thanks from your friends up north . . . Xcel Energy Center, Game Inc. and Frank Productions.



Xcel Energy Center
xcelenergycenter.com



Shaka Bra Jimmy





Photo: Tony Phipps

*Kenny—I'm so proud of you!
You deserve everything you have and more.
You are the hardest-working man in Country
music, and so talented.*

*You have gotten so far not only for your hard work, but because you
are a great person, and you treat everyone around you with great
dignity and respect.*

*I'm proud to have been a part of your career on tour and proud
to call you a friend.*

— SARA EVANS

**Hail Kenny Chesney,
King of Country**

One country music artist has dared to take the challenge of selling the 50,000 seats in NFL stadiums. Kenny Chesney for the third summer in the row has done just that. He is the King! Thanks for letting us play a role in filling those bowls!

Special thanks a so to Louis Messina and the folks at The Messina Group

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ALBUM SNEAK PEEK

BILLBOARD GETS A PREVIEW OF CHESNEY'S HOTLY ANTICIPATED NEW RELEASE

While Kenny Chesney didn't write any of the songs on his new album "Just Who I Am: Poets & Pirates" (produced by Chesney and Buddy Cannon), the songs he has chosen nonetheless offer insight into just who he is. Fun-loving? Yes. Hard-working? Check. Trying to find true love? Yep. Afraid he might? Right again. ■ Here's Billboard's cut-by-cut look at the Sept. 11 release.

1 "NEVER WANTED NOTHING MORE" (Ronnie Bowman, Chris Stapleton)

Already a multiweek No. 1 at radio, this coming-of-age tale of young love is classic Chesney. ("I'm what I am, and I'm what I'm not, and I'm sure happy with what I've got.")

2 "DON'T BLINK" (Casey Beathard, Chris Wallin)

The second single from the album is a midtempo song loaded with advice about living life to its fullest and not taking anything for granted. ("A hundred years goes faster than you think, so don't blink.")

3 "SHIFTWORK" (Troy Jones)

A duet with George Strait, this sticks-in-your-head, tropical-feeling blue-collar anthem is destined to light up radio playlists whether it's released as a single or not.

4 "JUST NOT TODAY" (David Lee Murphy)

Another coming-of-age tale, this one about living for the moment. ("One of these days we're gonna have to grow up . . . Someday, just not today.")

5 "WIFE AND KIDS" (Jim Collins, Brett James)

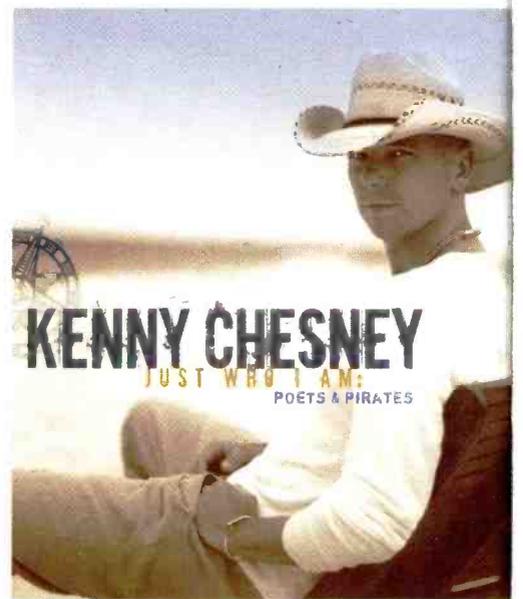
A wistful yearning for the satisfaction and contentment that married life brings. ("Sometimes I wish I had someone to share my life with.")

6 "GOT A LITTLE CRAZY LAST NIGHT" (Craig Monday, Chris Wallin)

Laden with horns and island rhythms, this song about waking up with a stranger the morning after a wild night of partying is straight out of the Jimmy Buffett songbook. ("First one drink, then two, then I woke up with you.")

7 "BETTER AS A MEMORY" (Scooter Carusoe, Lady Goodman)

A man who wants to remain unattached warns a beau of getting too close. ("My only friends are pirates, it's just who I am, but I'm better as a memory than as your man.")



8 "DANCIN' FOR THE GROCERIES" (Brett James, Don Schlitz)

Perhaps a country first—a song about a single mom who strips to make ends meet. ("She's dancin' for the groceries, she's dancin' for the rent, she's dancin' for the credit cards that she's already spent.")

9 "WILD RIDE" (Dwight Yoakam)

Chesney takes this Dwight Yoakam-penned rocker up a notch, complete with talk-box guitar and a down-and-dirty Southern rock vibe.

10 "YOU SCARE ME" (Wendell Mobley, Joe Don Rooney, Neil Thrasher)

Chesney, Wendell Mobley and Neil Thrasher wrote Rascal Flatts' current hit "Take Me There," and the band's Joe Don Rooney returns the favor on a song about a previously independent man who finds himself drawn in by real love.

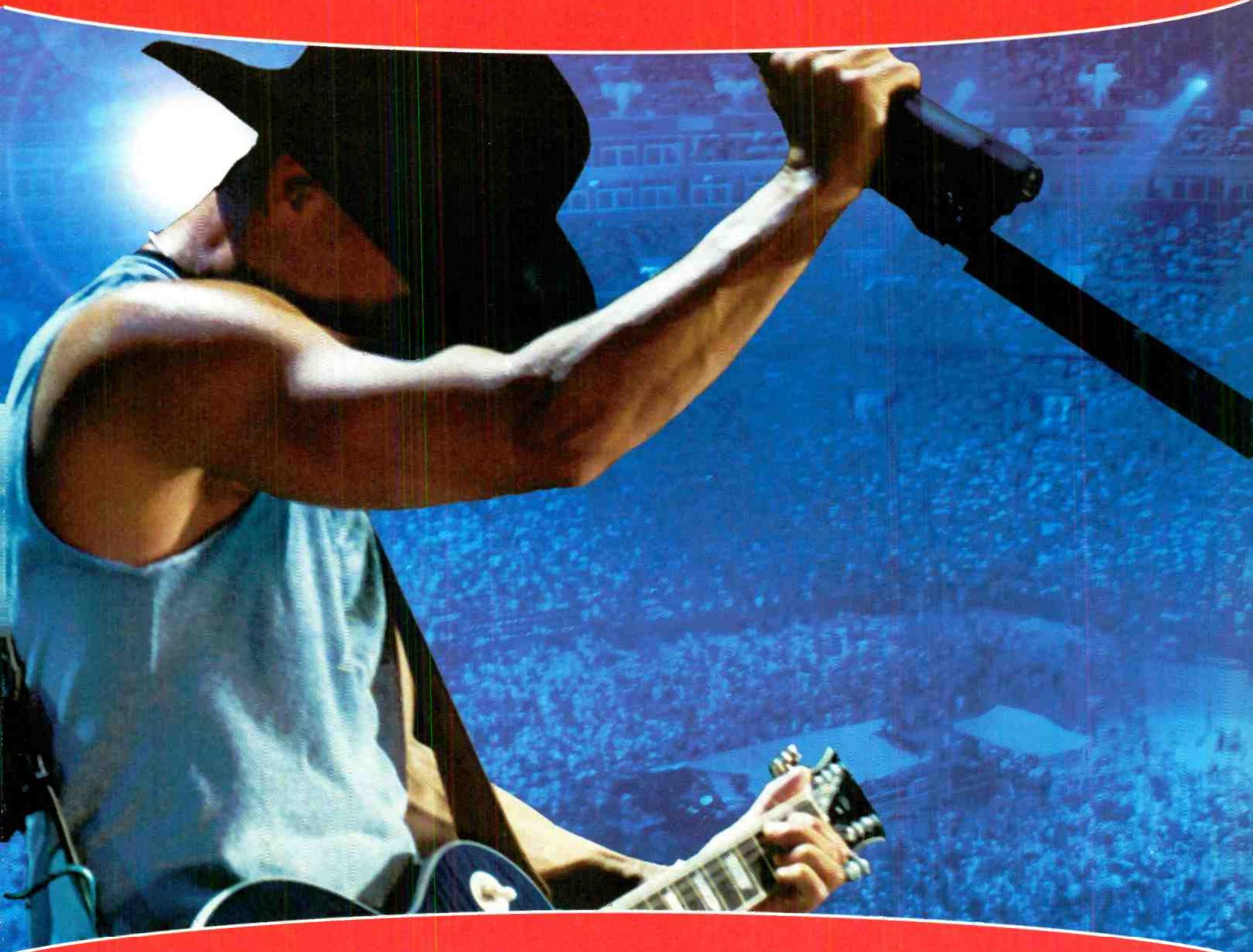
11 "DEMONS" (Bill Anderson, Jon Randall)

A self-examination of the singer's struggles with women, whiskey and weed. ("When I'm not chasin' demons, there's demons chasin' me.")

—Ken Tucker

KENNY

Thanks for a great summer!



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THE BILLBOARD

Q&A

**KENNY CHESNEY
TALKS ABOUT
SUCCESS,
MUSICAL
INFLUENCES
AND WHAT HE
OWES FANS**

BY HOLLY GLEASON

“I don't make records like anybody else, in any kind of music. I go in the studio and do what feels right, what feels good and honest.”



**KENNY,
I'VE KNOWN YOU SINCE YOU FIRST CAME TO NASHVILLE AND I WAS
ALWAYS HAPPY TO SHARE MY STAGE WITH YOU.
YOU WERE A GOOD MAN THEN AND THAT HASN'T CHANGED.
SUCCESS ISN'T ALWAYS EASY BUT YOU'VE HANDLED IT AS A LOYAL,
GENEROUS, CARING FRIEND.
I AM SO PROUD OF YOU AND ALL YOU HAVE ACCOMPLISHED, SON.**

GEORGE JONES

Five summers of playing to more than 1 million fans . . . 20 million albums sold in the United States . . . 12 No. 1 records, and as many more in the top five. Five entertainer of the year awards, country music's highest honor—two from the Country Music Assn. and three straight from the Academy of Country Music—not to mention a CMA album of the year win for “When the Sun Goes Down” and top male vocalist and single of the year honors for “The Good Stuff.” ■

Since heading west on I-40 the day the Gulf War started, Kenny Chesney has quietly taken advantage of whatever forward motion he could muster. From the start, while he was playing for tips on a barstool when Nashville's Lower Broadway was more combat zone than tourist destination, he has remained committed to working hard, digging deeper and trying to make his music mean more every chance he gets. ■

A songwriter's deal with old-school publisher Acuff Rose led to a record deal at progressive rock label Capricorn. Hundreds of one-nighters, forging a bond with the young people who saw themselves in the artist who wanted to ensure everyone had fun, started the word-of-mouth growing.

Recognizing the need for a more mainstream record company, Chesney moved to RCA Nashville subsidiary BNA, and hit singles started backing up his hard-hitting work ethic, including stints as the opener on the George Jones/Tammy Wynette reunion tour and two years on George Strait stadium tours. Along the way, he turned into a performer to be reckoned with.

Although Chesney achieved a couple of double-platinum releases, “No Shoes, No Shirt, No Problems” was when the watershed was reached. “Young” signaled a young man in sync with his audience: The album is now quintuple-platinum, the accompanying tour was his first year of headlining to more than 1 million fans—and Chesney never looked back.

“When the Sun Goes Down” merged urban pop on the title duet with Uncle Kracker, which came on the heels of the Detroit songwriter joining Chesney at a homecoming show at the University of Tennessee's Neyland Stadium. “Be As You Are” was a self-penned, introspective project celebrating the island life that grounds Chesney beyond the footlights, and “The Road and the Radio” marked the next step in the maturation in the career of an artist who was rapidly coming into his own.

With “Just Who I Am: Poets & Pirates” coming out Sept. 11, Chesney looks inward as much as he looks back on a life lived the same way pretty much everyone else does. The album offers a progressive kind of country that speaks to the hard rock, California singer/songwriter and bluegrass music he cut his teeth on. Having just finished co-producing an album for Willie Nelson, the soft-spoken superstar found himself looking to push the boundaries of what his music can be. Early response bodes well for the album, with single “Never Wanted Nothing More” a five-week No. 1.

Billboard caught up with Chesney during a break in his Flip Flop Summer Tour, which had just been named the best-attended country tour of the first half of 2007. Appearing at six NFL stadiums, in cities as far-ranging as Boston, Seattle, Detroit, Cleveland, Pittsburgh and Philadelphia, his imprint is being felt well beyond the rural spectrum. **continued on >>p66**

**“ ‘You Saved Me.’
Kenny's doing this
one out on the tour
and it gets to me
every night.
There are so
many of us who
know exactly
what he's
singing about.”**

—PAT GREEN

**“My favorite of
Kenny's songs is
'Anything but Mine'
[written] by
Scooter Carusso.
It captures a
moment in
one boy's heart
so honestly
that you forget
you're hearing
a song and feel
as if you're hearing
a confession.
I don't typically
record songs that
I don't write,
and I wish
I had recorded
that song.”**

—JENNIFER NETTLES,
SUGARLAND

**“ ‘There Goes
My Life.' [It's]
a mini-movie
that still
chokes me
up every
time.”**

—TONY THOMAS,
COUNTRY KMPS SEATTLE
MUSIC DIRECTOR



KENNY CHESNEY accepts the entertainer of the year award during the 42nd annual Academy of Country Music Awards May 15 in Las Vegas.

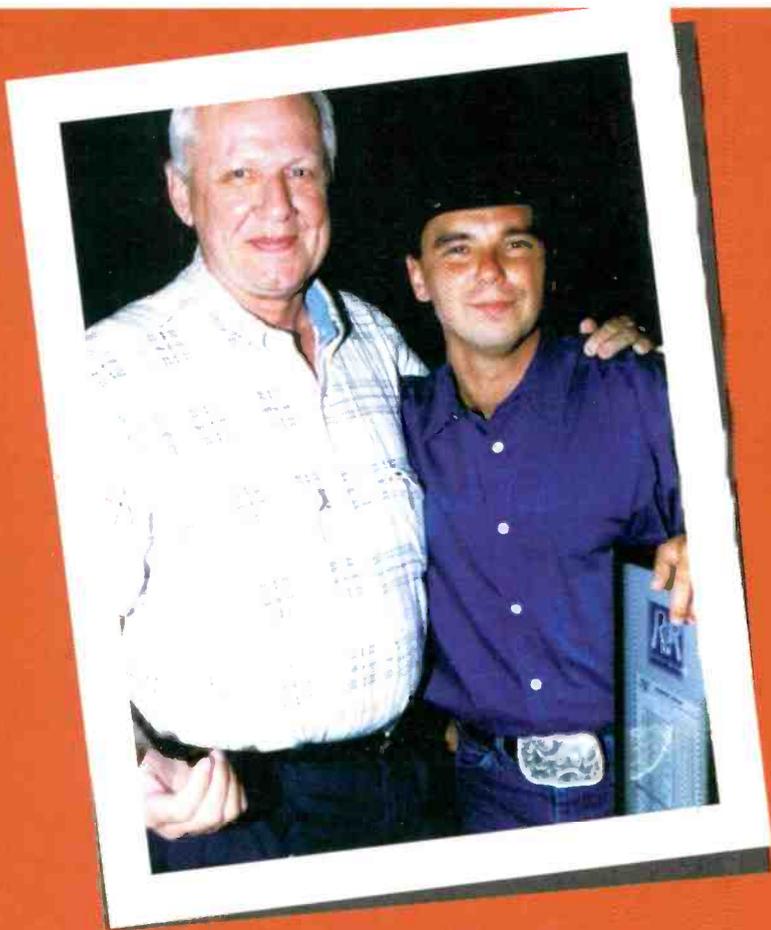
Kenny,

*Your hard work and dedication
to our great industry is an
inspiration to artists at all levels.*

Keep it up.

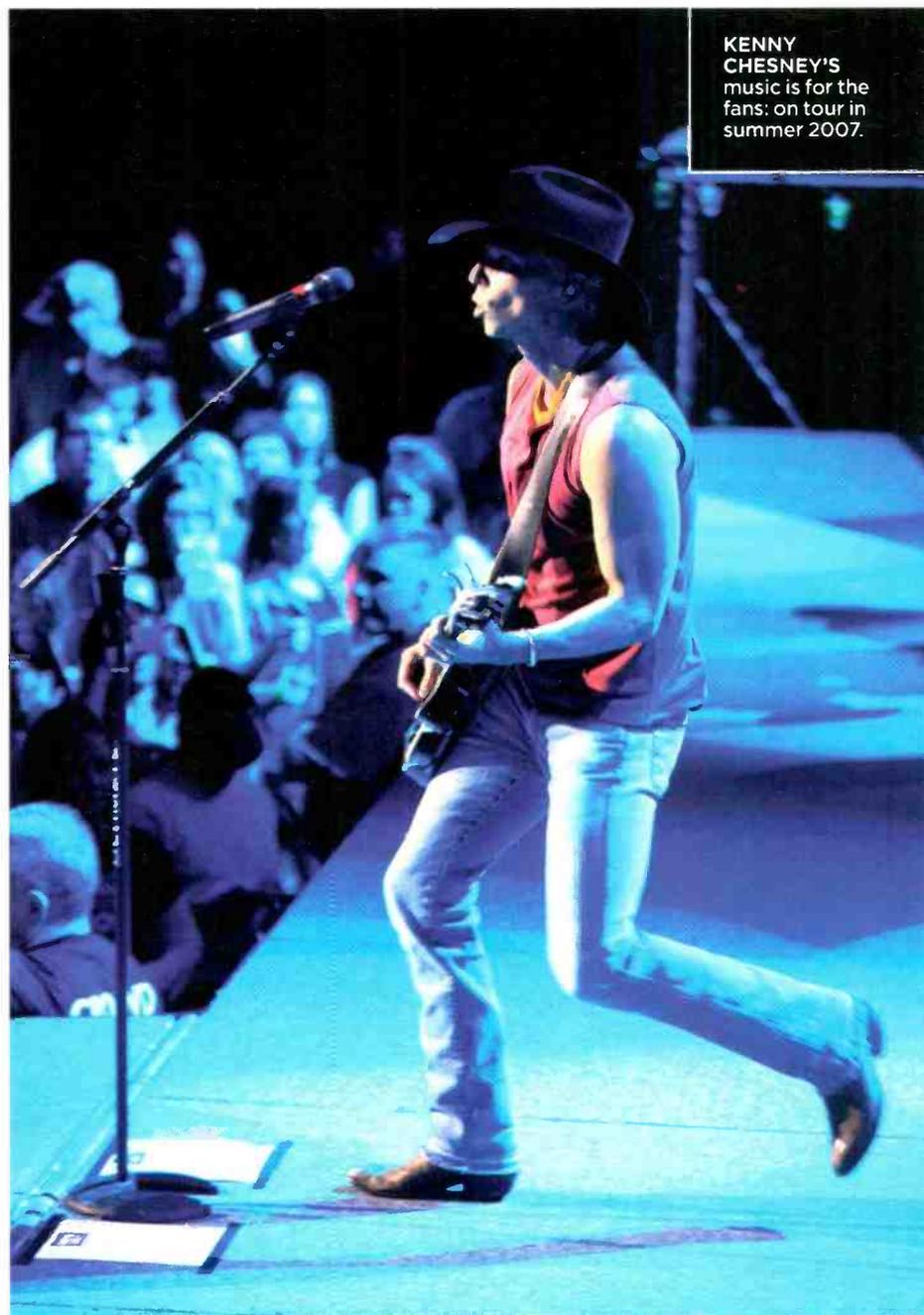
Your friend,

A handwritten signature in black ink, appearing to read "George Strait". The signature is written in a cursive, flowing style with a large initial "G" and "S".



*Proud to be with you
from the start.*

Bob & Renee



KENNY CHESNEY'S music is for the fans: on tour in summer 2007.



from >>p64 How much does the live aspect of your music influence your records?

More than it used to. I started by making records I thought would sound good on the radio. But as time went by, I felt like a puppet.

I started getting more perceptive from the stage . . . seeing who was coming, who was really responding to what and why. You look into those faces and pay attention, you'll learn a lot about what hits people.

I started thinking about what hit me when I went to shows: what songs mattered and why. That's when everything changed for me. Now I think about it all the time: "If this song were played live, how would people react? Where would it go in the show? Is this going to turn them on?"

Because I want to know they're going to live with it. Not just listen at work . . . or in their car. I want these songs to become part of the people's lives.

Are there any songs that don't get that filter?

Sometimes you cut a song because it's a great song. It pleases you as an artist, whether you can sing it in front of 60,000 or not. There are songs on this album—"Demons" or "Dancing for the Groceries" or "Better As a Memory"—that are just great songs. That's enough.

Are ballads exempt from the concert test?

No, ballads are a part of the show. Maybe not a lot, but if a ballad goes in, it's replacing one that's already there. It actually sets a pretty high bar.

You called this album "Just Who I Am: Poets & Pirates." So, who are you?

I'm pretty simple, but I'm complicated, too. I'm like a lot of people . . . Pretty basic, down to earth, trying to be a good guy. I feel things pretty deep, but mostly I want to hang out with my friends, be in the moment. I'm a dreamer . . . and I've got this life that's kind of got me, so it makes everything you'd expect take a back seat.

Has the pressure changed?

It's always been there. It's a different pressure . . . but every artist deals with it, whether it's "How do you sell the record?" or "How do you sell more of the record?" I don't let that affect me.

To me, the pressure when I'm looking at songs is knowing I want the fans to have fun with this music, love with this music, live with this music, laugh with this music, cry with this music . . . That's what the best music did for me, and I want to pass that on.

How have you changed artistically?

There are songs on this record that sound better because I'm a different artist from even a couple years ago. Look at "Demons" or "Dancing for the Groceries" . . . I couldn't have done them.

Even the first single—"Never Wanted Nothing More"—it's a shift. It's bluegrass and Southern rock all mixed together to make a really feel-good record. In some ways, this is country-er than anything I've done.

Your tastes are all over; it's not country or rock, or whatever. continued on >>p68

Kenny, your friends at
Music Row are honored
to salute you.

*Your creativity, dedication,
and hard work is inspiring...
imagine what's ahead.*

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from >>p66

The first thing to imprint on me was church. Start there. Music was always in my life. Country music was my foundation because it was on the radio; it was playing in the kitchen. I didn't know what it was, just that I liked it.

Then when I was old enough, I remember coming home from football practice, hearing "Take It to the Limit" on what would've been the rock radio station and thinking, "That sounds like country music, but different." I remember watching John Mellencamp come out on the American Music Awards, singing "Jack & Diane" in rolled-up blue jeans and penny loafers.

When I was a freshman in high school, along with George Strait's "Unwound," I loved Van Halen and Def Leppard. I just had all that music rolling around in my head.

But music, not its labels.

I never thought of music that way . . . until I got older and started thinking about what it was. I knew what I liked; that was plenty.

I went to see Def Leppard and Bryan Adams and George Jones and Conway Twitty the same year—and I liked both of them in different ways. Jackson Browne was the same way.

I remember thinking, and I don't know why, because I wasn't thinking about doing this—I was still dreaming about being a baseball player—that if I were ever going to get up there onstage, I'd want to be more like Def Leppard with all that production.

Reba McEntire has an album called "My Kind of Country." What's your kind?

I don't make records like anybody else—in any kind of music, really. I go in the studio and do what feels right to me, what feels good and honest.

I may layer four or five guitars on a track, but when I sing, I'm not going to sound like Sting, I'm going to sound like Kenny . . . that's a mixture of East Tennessee and everything I've ever listened to, all the different music. It's not something I think about, it's



Top and above: KENNY CHESNEY, right, and WILLIE NELSON in a Nashville-area studio in November 2006, working on Nelson's new album, which was co-produced by Chesney. The album is due in early 2008.

just who I am.

I have lots of friends like me, who listened to all kinds of stuff. Kid Rock knows every country song in the world, and he's got that urban thing, those big beats happening.

My kind of country isn't the three-chords-and-the-truth kind . . . there's a whole lot more going into it because I've consumed a whole lot more than just traditional country. I loved Conway. He had a lot of heart. But I couldn't be that . . . it's too late for me.

So this music reflects me as a person, not necessarily what people think you should record if you're "country." This country made sense to me—all of me rather than calculating what people expect.

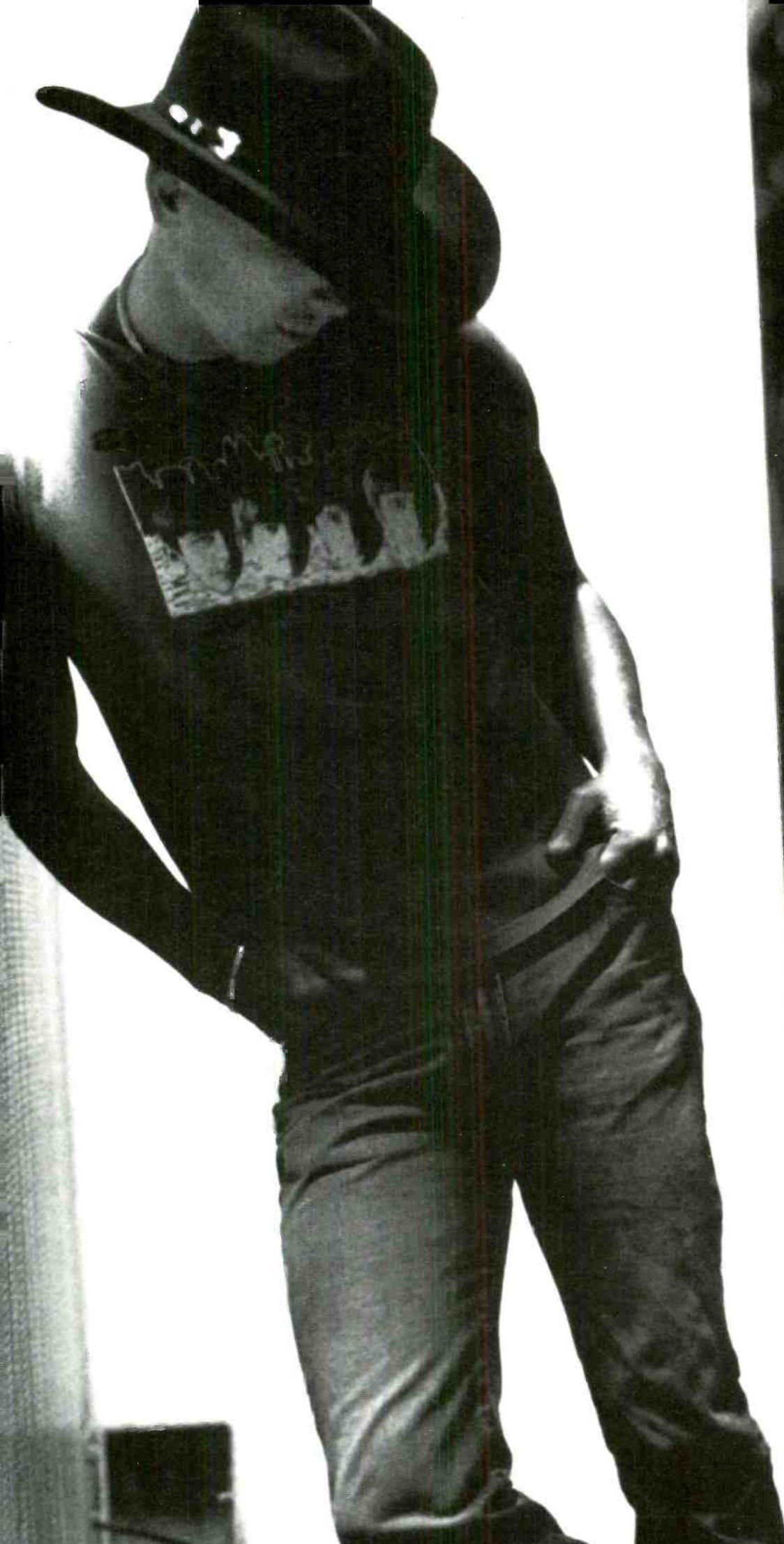
Can you ground that in "Just Who I Am"?

"Dancing for the Groceries" is a perfect example. I don't know any song I've ever heard in country music about a stripper and how it feels to be her. It pushes the envelope, but still tells the story, which is what country music is all about.

continued on >>p70

"The one that comes to mind is kind of an abstract one. We did a Bruce Springsteen song, 'One Step Up,' and Kenny got slammed by the critics for doing it. 'How dare he cut a Bruce Springsteen song?' Then one morning I was in the studio working on something and his manager called him and said, 'There's a FedEx here for you from Bruce Springsteen,' and he said, 'Buddy, drive me down there. I'm too nervous to drive.' So me and him got in the car and I drove and he opened the package up and it was a handwritten letter from Bruce Springsteen telling him how much he enjoyed the cut. It was a very emotional moment, and that stands out to me as one of the high points."

—BUDDY CANNON, PRODUCER



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on your tremendous and
continued success

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Congratulations Kenny!

5 million tickets in 5 years!

Thank you to Kenny Chesney, Mike Swinford,
Mark Butts, Fuji, Ed Wannabo and Dale Morris



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from >>p68 Can you put a label on it? Maybe not. It's kind of its own thing, and in a small way, it might be a secret to our success. "Got a Little Crazy," "Not Today," "Dancing" are genreless, and that reflects our audience a lot.

If it's not flat country, what do people think when they think of you?

[Laughs] I think they think of something they plan their summer around . . . I had a group at the Charlotte [N.C.] meet-and-greet say they didn't plan their summer vacation until they knew when we were coming, because they didn't want to miss us. I get that a lot.

Our show gets them away from the TV, all the problems in the world. When they think of me, they think of songs that maybe make them remember a certain moment in their life they want to hang on to . . . There's an emotional connection to their life somehow.

They come now for the moment. It's a chance to enjoy their life and just be.

Obviously RCA Label Group is very savvy. How and when does marketing come in?

When I know the music is taken care of. You have to start there.

The people who believe all that's happened to me is all an invention of clever marketing have missed the point. Not that there hasn't been some great marketing, but there is also some great music that's been made. You can't tell me a lot of these songs haven't touched people's lives, because they have. I hear the stories.

I need to know deep down the music's there and somebody will find something that means something to them in it. Without that, there's nothing to market . . . and in terms of the marketing, we don't put a check out there I can't cash. When people talk about the tropical lifestyle, the beach, summer, friends, we absolutely put that out there . . . But we didn't just pull it out of the air. That's my life and how I live, so it's the truth about who I am.

How do you know when you're finished?

I know when I've got a couple songs the whole record wraps around. There's a common [denominator] of emotion. When I listen to a record, I want to be on an emotional roller coaster. I get bored pretty quick, so if you record 11 or 12 versions of the same song, you're going to lose me.

It's funny. I finally understand what Bob Seger meant about "What to leave in, what to leave out . . ." It's a gut feeling, but it's also the clarity of

having a sense of who you are and what you're willing to share.

You wrote Rascal Flatts' first single, and new artist David Nail has one of your songs slated as a single. Do you regret those songs going to others?

I wrote four or five songs that would've made this record if I let them, but it wouldn't have made this record what it is. The Rascal Flatts song isn't defining for me . . . and I'm so proud of the record they made on it. For me, it felt like I'd already said that, so I wouldn't have been taking the fans anywhere new . . . At this point, I want to keep moving forward, so I know those songs are where they're supposed to be.

You started as a songwriter.

Troy Tomlinson [now head of Sony/Tree] signed me to Acuff Rose in May of '92. All of a sudden, I didn't have to park cars at Toucan, this restaurant on Music Row . . . I wasn't on the outside looking in; I was writing with Whitey Shafer, Donnie Keyes, Don Sampson, Dean Dillion, Skip Ewing.

Learning, learning. Whether we wrote a great song or not, we laughed a lot. Every day was different . . . and it gave me a very strong sense of what a song's supposed to be. You really respect what goes into a song that hits you.

You produced Willie Nelson. Did you learn anything from him?

It was like being **continued on >>p72**

"No Shirts, No Shoes, No Problems' because that's the Cabo Wabo dress code. And 'Another Beer in Mexico' because he wrote that while hanging out [with me] in Cabo."

—SAMMY HAGAR



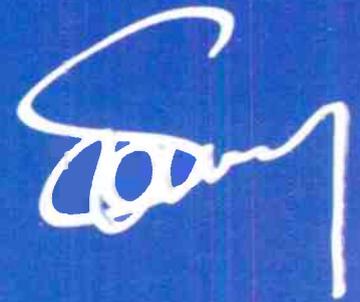
From left: One-time Van Halen members MICHAEL ANTHONY and SAMMY HAGAR with KENNY CHESNEY at the 22nd annual Rock and Roll Hall of Fame induction ceremony in March.

I Lost It
Just Don't Happen Twice
She's Got It All *That's Why I'm Here*
How Forever Feels
Living In Fast Forward *You Had Me From Hello*
Who You'd Be Today *She Thinks*
What I Need To Do *My Tractor's Sexy*
Kenny, *For The First Time*
Thanks for letting me
be a part of the hits. *Young*
Summertime *Beer In Mexico*
Keg In *Buddy Kava* *Big Star*
The Closet *You Save Me*
I Go Back *The Good Stuff*
When The Sun Goes Down
A Lot Of Things Different *Anything But Mine*
There Goes My Life
The Woman With You *Old Blue Chair*
Never Wanted Nothin' More *Live Those Songs*
No Shoes, No Shirt (No Problem) *Don't Blink*

CONGRATULATIONS KENNY!

I think it's time you kick them boots off & get your feet back in the sand.

Your pal, Sammy





KENNY CHESNEY is well-known for making his concerts feel intimate, even in large stadiums.

from >>p70 born again artistically. Here's Willie Nelson, 73 years old in the vocal booth—singing his ass off. He has tasted so much of what life has to give . . . It showed me [that] no matter how old, what your circumstances are, there's a commonality to making music.

Willie wrote a few great songs. We found some more, sometimes in unlikely places. When I needed inspiration the most, God gave me Willie Nelson. I mean, I'm a pretty free spirit, and it's why I named my album "Poets & Pirates," but if there's a poet and a pirate alive, it's Willie.

We worked real hard on this record, but Willie didn't sing it many times. He knew when he had it, when he'd got what he wanted. We used a lot of track vocals. And that's something, to trust your gut and not overthink it.

You create this intensity and intimacy even in football sta-

diums. What's your secret?

The other night in Boston, there were close to 60,000, all the way to the top . . . it felt like we were playing in some little bar. That's how intimate it felt. To be that in tune with 60,000 people and have them so in tune with you that it feels like 60, it's about being comfortable. If you can do that, bring all your energy, but enjoy it, well, there you go.

What's left?

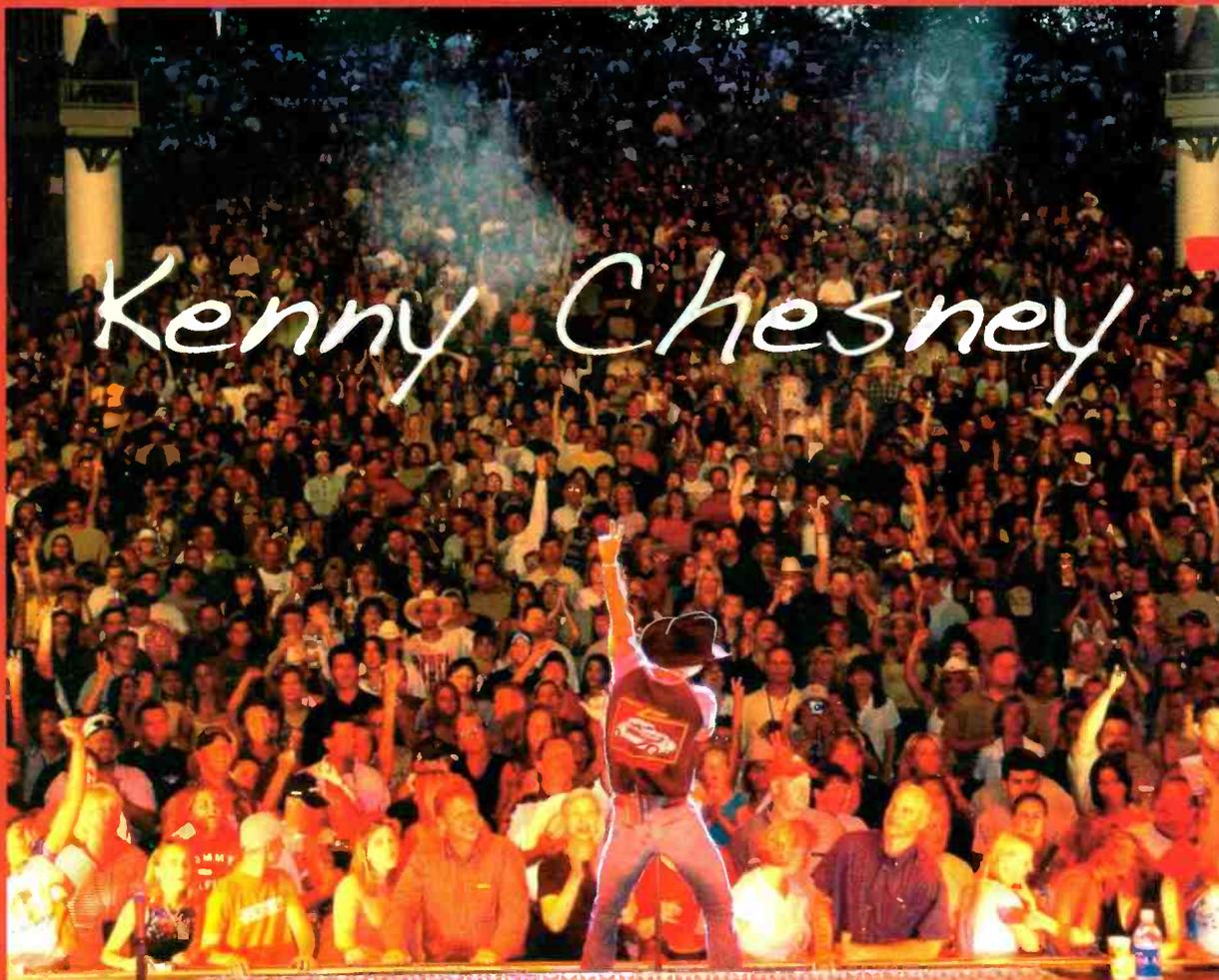
[Bruce] Springsteen told me I should do Europe, that the fans will be there forever. I might go test the water. I'd like to do another acoustic record, another island record. Believe it or not, I want to keep growing my audience because I think there's still room to do it. That's been the focus of our live shows: Give them something that makes them want to come back and bring their friends because, "You have to see this."

" 'How Forever Feels' is probably my favorite Kenny Chesney song because that was his breakthrough record. I was starting to promote his shows when it came out, and you could just see the electricity building with the show when it came out."

—RICH MISHELL, MISHELL PRODUCTIONS PRESIDENT

" 'The Good Stuff.' It's well-written, well-delivered and has a great life message."

—BECKY BRENNER, COUNTRY KMPS SEATTLE PD



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no problem*

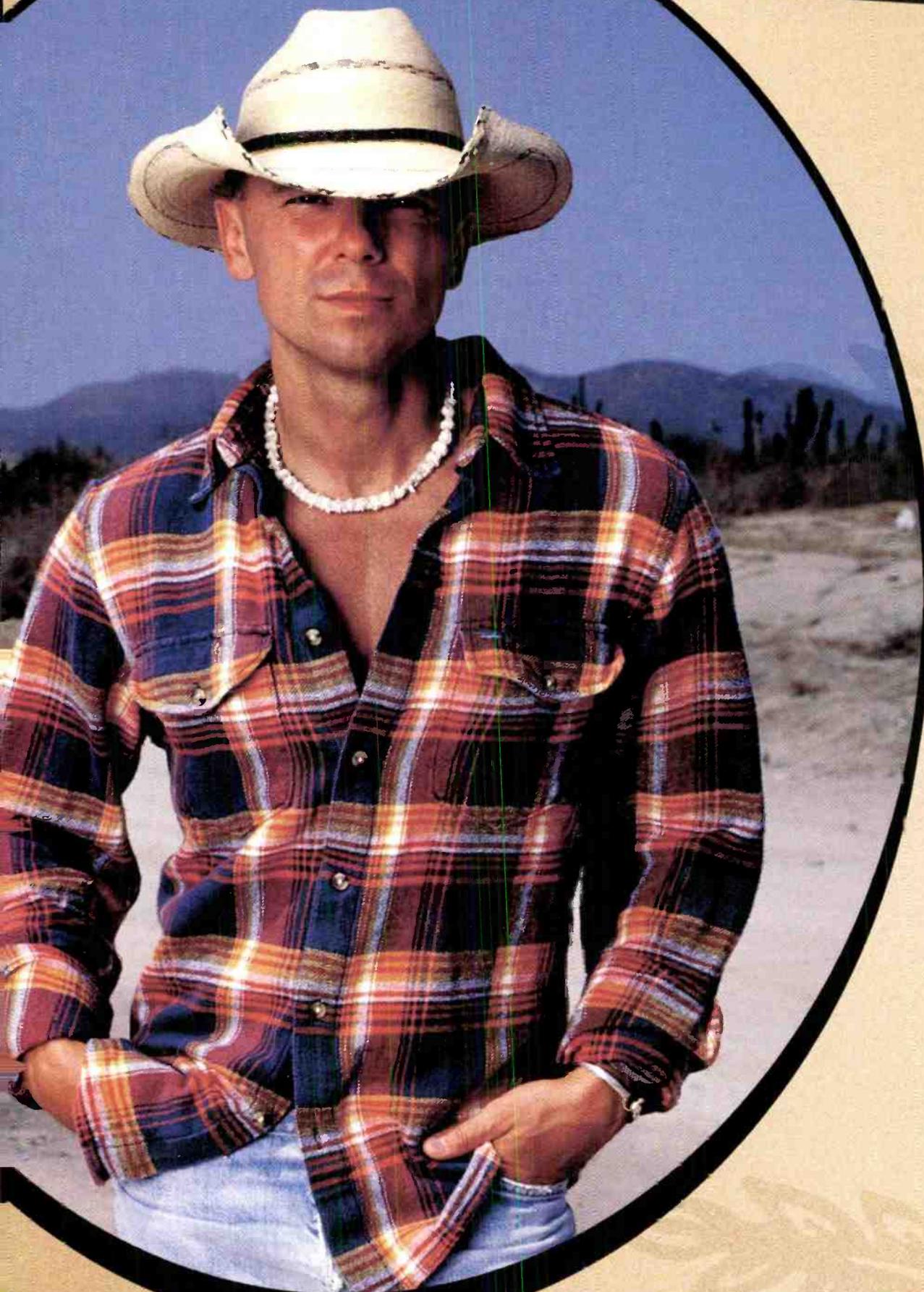
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GROUND TROOPS

BY RAY WADDELL

102 LOYAL CREW MEMBERS KEEP CHESNEY'S SHOW ON THE ROAD

Lifelong friendship, financial reward and plain ol' civility inspire huge effort and fierce loyalty in the Kenny Chesney road crew. And bonus trips to the islands don't hurt, either. ■ "The people will kill for Kenny Chesney out there because he loves them and they love him," Chesney's manager Clint Higham says. "He appreciates them, he takes care of them very well." ■ Tour promoter Louis Messina says Chesney "sets the standard" for production and how to treat a crew. "Every year he spends thousands of dollars taking his entire crew and their spouses and girlfriends to the islands for vacation," Messina says. "He's generous. He knows everybody by first name, he high-fives everybody. His crew is part of his world." **continued on >>p76**

"That would be simple—'Never Wanted Nothing More.' It's progressive, and it keeps you in suspense from the beginning because of the nature of the lyric [in] bringing up things that interested him at the time. But when the song says he found the Lord, that was the ultimate and nothing else mattered after that, and I think that's the key to it."

—BOB CROUT, BUSINESS AND FINANCIAL MANAGER



KENNY CHESNEY, left of center in khaki pants, with his crew at Seattle's Qwest Field.

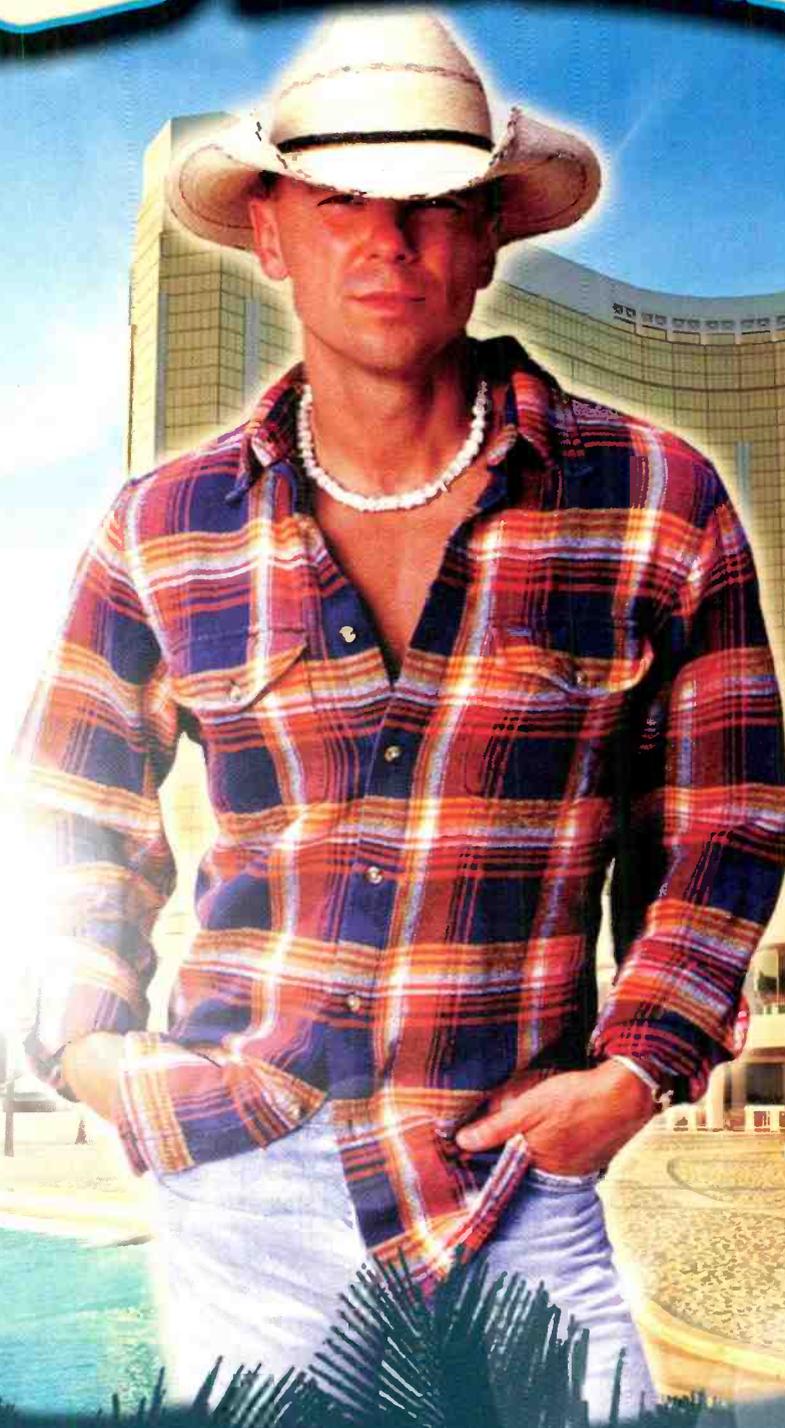
"'Big Star.' " I liked the song because it was something a little different. It has a good beat and is easy to dance to. In fact, I'm dancing to it right now and it's going really well. Never mind. I just stepped on Norma's big toe."

—GEORGE STRAIT

"'There Goes My Life.' I can relate to the positive effect becoming a parent has had. It makes you look at things from a different perspective."

—TRENT HEMPHILL, HEMPHILL BROS. COACH CO.

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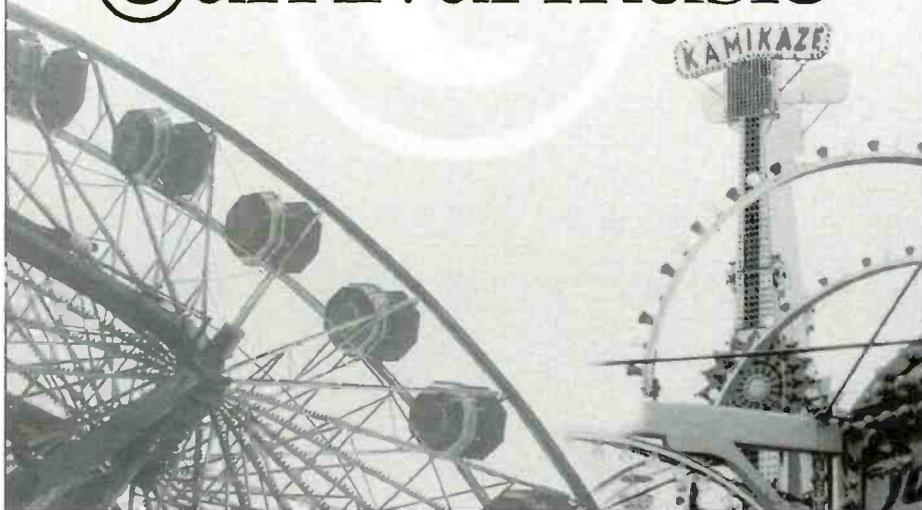
Kenny,

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**CONGRATULATIONS
KENNY!**

F R O M

**Shaun Silva
& The TackleBox
Films Family**



from >>p74

And, according to Chesney, a crucial part of his world. "I'm sure everybody thinks their crew is the best that's rolling out of town, but these guys have been with me and they have sacrificed a lot to do what they do. They don't only work for me, I'm really good friends with these guys. We kind of grew up doing this together."

It sounds like good karma is in play here. "Kenny has treated people very, very well and made sure that people made money," Higham says. "He's never cheap, and most artists in our business are cheap. Kenny has taken care of people and it has come back to him a thousandfold."

The back-of-house atmosphere at a Chesney show is busy and efficient but not stressed and frantic. There's even a "vibe room" for pre- and postshow hang.

"On some tours you can cut the tension with a knife," Higham says. "On Kenny's tour it's a brotherhood out there. It's amazing, sometimes I go out there, there's nothing for me to do, I'm sitting there with my thumb up my ass. But [manager] Dale Morris told me that's when you

professionalism of Kenny's staff and crew," Howard continues. "This is our fourth year of two-day plays at Walnut Creek Pavilion. It has truly become an event. It seems that Raleigh has become a destination for area Chesney fans who plan their summer around these dates."

That's the goal. "When we come into the venue, regardless of whether it's a fair or an arena or the things we're doing now, I want to set the standard as an organization," Farmer says. "I want the next group that comes in to have to work hard to beat us, personally and professionally."

Everyone knows their role. "We have a model that it's all about the team and it's a team ef-

KENNY CHESNEY'S TOURING BAND

TIM HENSLEY: rhythm guitar
NICK HOFFMAN: fiddle
CLAYTON MITCHELL: lead guitar
WYATT BEARD: keyboards
SEAN PADDOCK:
drums/band leader
STEVE MARSHALL: bass
JIM BOB GAIRRETT: steel guitar



know you're doing your job."

Tour manager David Farmer has worked with Chesney for 11 of the artist's 14 years on the road. Before that, Farmer and Chesney were childhood friends.

"You just can't help but love the guy," Farmer says of Chesney. "He treats everybody very fairly, from the truck driver down to the catering personnel."

In short, Chesney is a good boss. "He's not waiting for you to do shit for him, he's putting in as much as we're putting in, so how can you not step up for him?" Messina says. "Kenny's the kind of artist that says 'thank you' and recognizes the work that you do. It's not, 'That's what you get paid to do, you should do it.'"

Venues are unanimous in their praise of the Chesney crew.

"Our production staff was amazed with the ease that 17 trucks loaded in to our venue," Live Nation Carolinas president Wilson Howard says of Chesney's double at Walnut Creek Amphitheatre in Raleigh, N.C.

"Obviously, that speaks volumes about the

fort, everybody plays a very important part," Farmer says. "And Kenny knows 90% of everybody's names out there, sees them daily, speaks to them daily, thanks them daily."

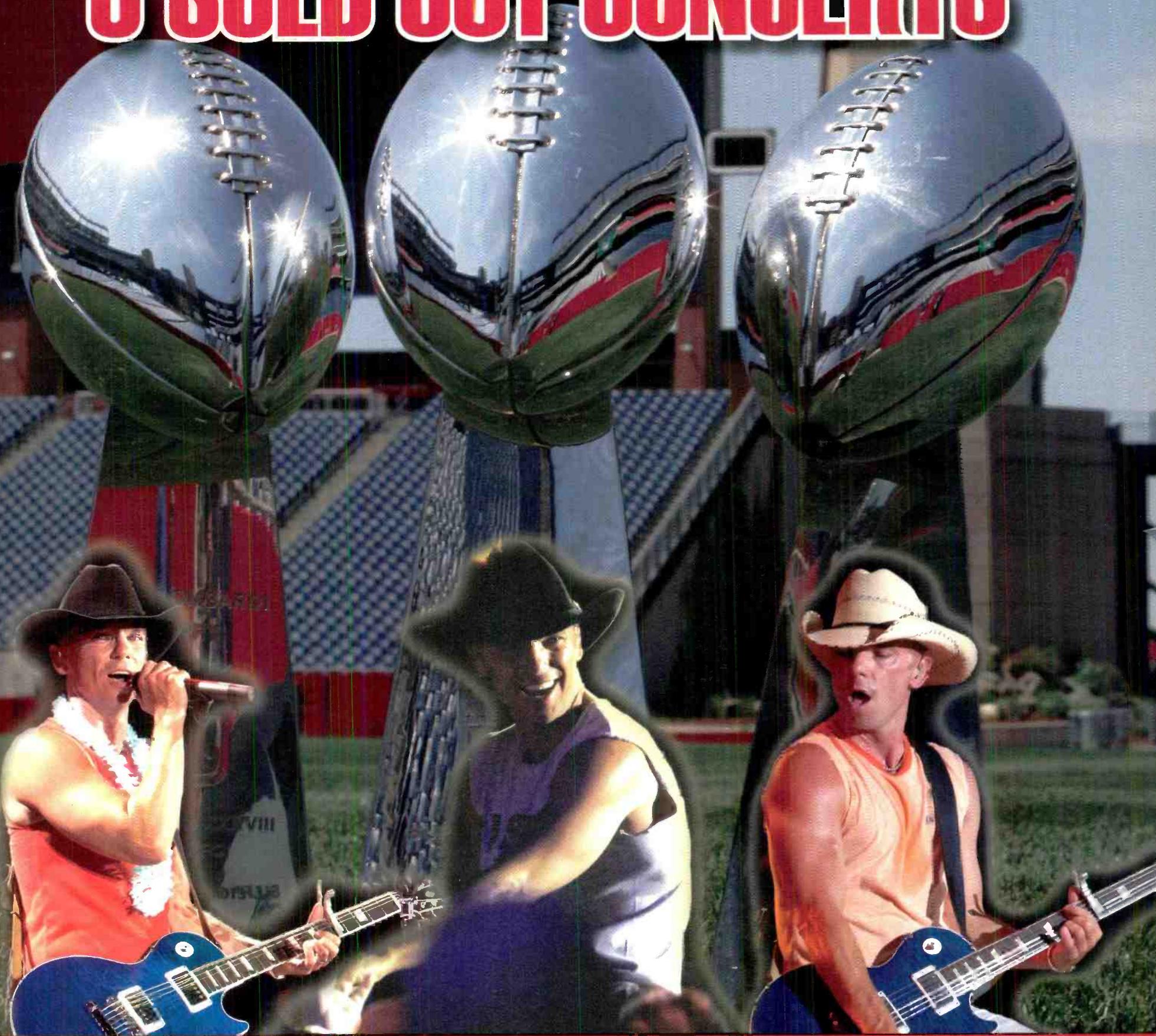
Chesney's involvement in tour production begins at conception. "He knows in his mind what he wants and we put a team together that takes what he envisions and applies it to the real world so that it works," Farmer says.

"Not only does it work, but can we get it in and out in a couple of hours and move this thing 300-400 miles and set it back up again. It takes the whole team to make sure we can deliver what he envisions three or four nights in a row and pull it off as seamlessly as we can."

This is not your daddy's "country & western" production. With no hay bales in sight, Chesney travels with 17 trucks for the arena shows and 14 for the sheds, all packed high, tight and efficiently. "I tell people we have a rock'n'roll show with a little bit of country," Farmer says with a laugh.

Chesney's production is not only big, but it's flexible. "This year **continued on >>p78**

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Clint, Louie, David,
Ed, Lyle, Kate & Rome.*

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From left: Academy of Country Music executive director **BOB ROMEO**, **KENNY CHESNEY** and Alabama's **RANDY OWEN** at the ACM's 40th-anniversary celebration in 2005 in Las Vegas.

from >>p76 we did 12 arenas, six stadiums and 30 some-odd sheds, with three festivals in there," Farmer says. "The festival package is not exactly what everybody gets in the other shows, but we certainly make it to where those folks [at festivals] get as much as they can production-wise from Kenny."

The touring team consists of production manager Ed Wannebo; assistant tour manager Robin Majors; lighting director David "Fuji" Convertino; tour accountant Rome McMahon; stage manager Tom Nisun (re-

placing Bobby Lowe, who was injured in production rehearsals this year); production assistant Jill Lowery; security director Mark Tamburino; merch director Tim Holt; merch assistant Darryl Hobby; TMG promoter rep Helena Rygrum; and personal trainer Daniel Meng.

"Me, Tim and Kenny all went to school together since first grade," Farmer says. "It's a special thing. I'm doing this for somebody I've loved for 25 years, a very dear friend of mine, and I came out here to make sure that I represented him the best he could be, and

certainly to protect him the best I can."

Promoter Seth Hurwitz, who books the Merriweather Post Pavilion in Columbia, Md., calls Chesney's team a joy to work with. "They have not become the monsters that acts often become when they know they can sell out your venue every year," Hurwitz says. "They make just as much money, without it being unpleasant. These guys are nice."

This "nice" crew now totals 102 people, up from 12 when Farmer started with the band. Longevity is the norm. "The main crew, we call it Crew One, have been with me for a long time," Chesney says. "It's a pretty unique situation, because they've actually experienced the rise together, going from playing the fairs where nobody cared, to playing two nights in a couple of markets, to now playing football stadiums full of people. They've seen it with their own two eyes. Not a lot of people can say that, and they're as proud to be there as I am."

Despite their shared history, if Farmer and the team couldn't pull off a challenging stadium gig, they'd be out a job. "That's true, but these guys have grown with me and gotten better," Chesney says. "There's a lot on their shoulders right now, and they handle it with grace and style."

Farmer, too, realizes friendship doesn't mean he gets cut any slack. "I realize that, but it's a special thing for all of us, it has been a great experience," he says. "I know this doesn't happen every day. There's not one day that goes by that we don't laugh and say, 'We are so blessed.'"

"My favorite Kenny Chesney song is 'There Goes My Life.' I think the hook line is 'there goes my everything.' It's a great story about raising a daughter who eventually leaves and goes away to college to start her own career. I can relate to that, as I think most parents can."

—**BOB ROMEO**,
ACADEMY OF
COUNTRY MUSIC
EXECUTIVE DIRECTOR

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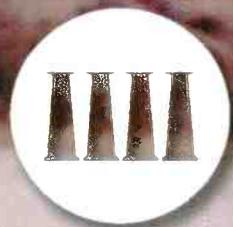
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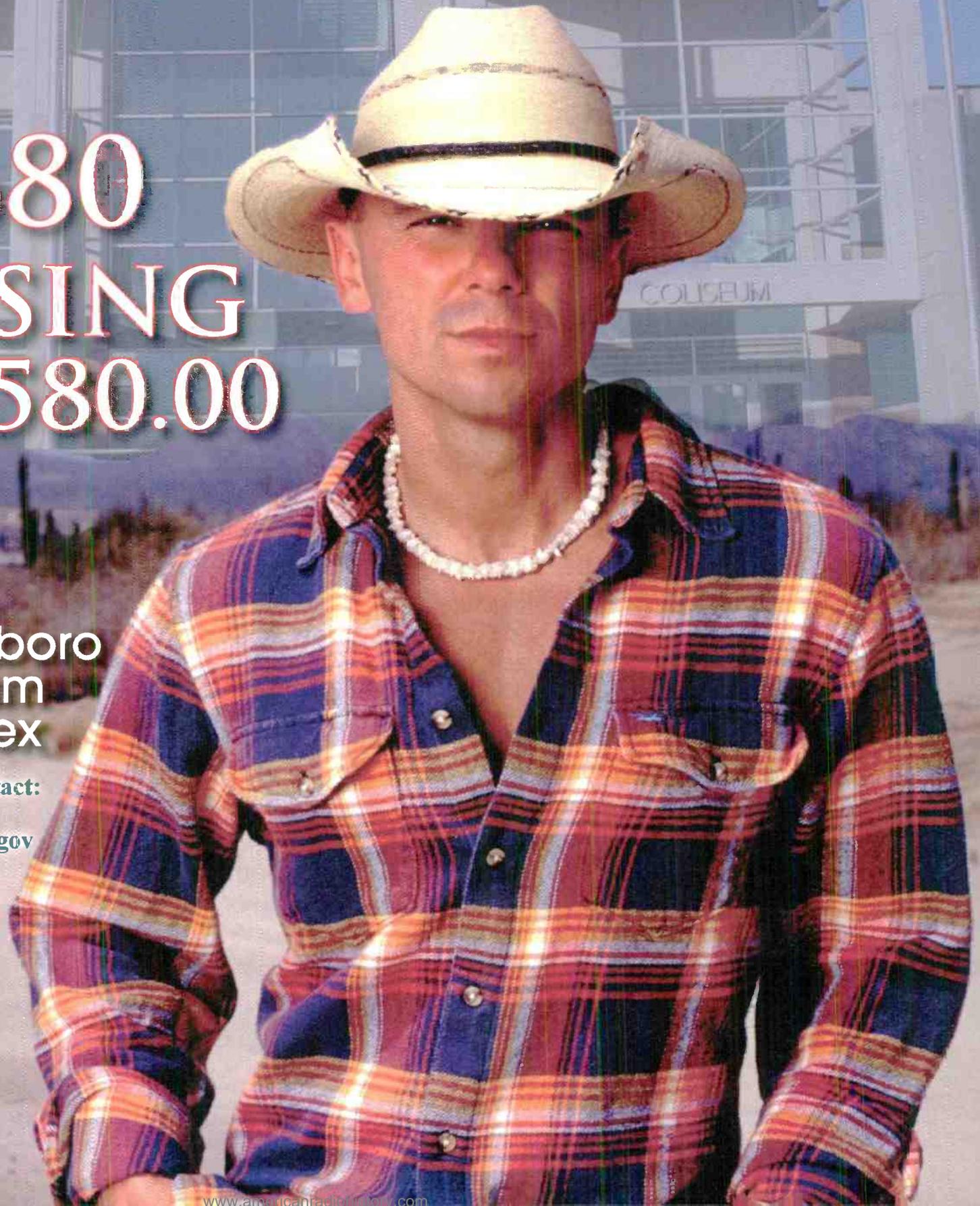
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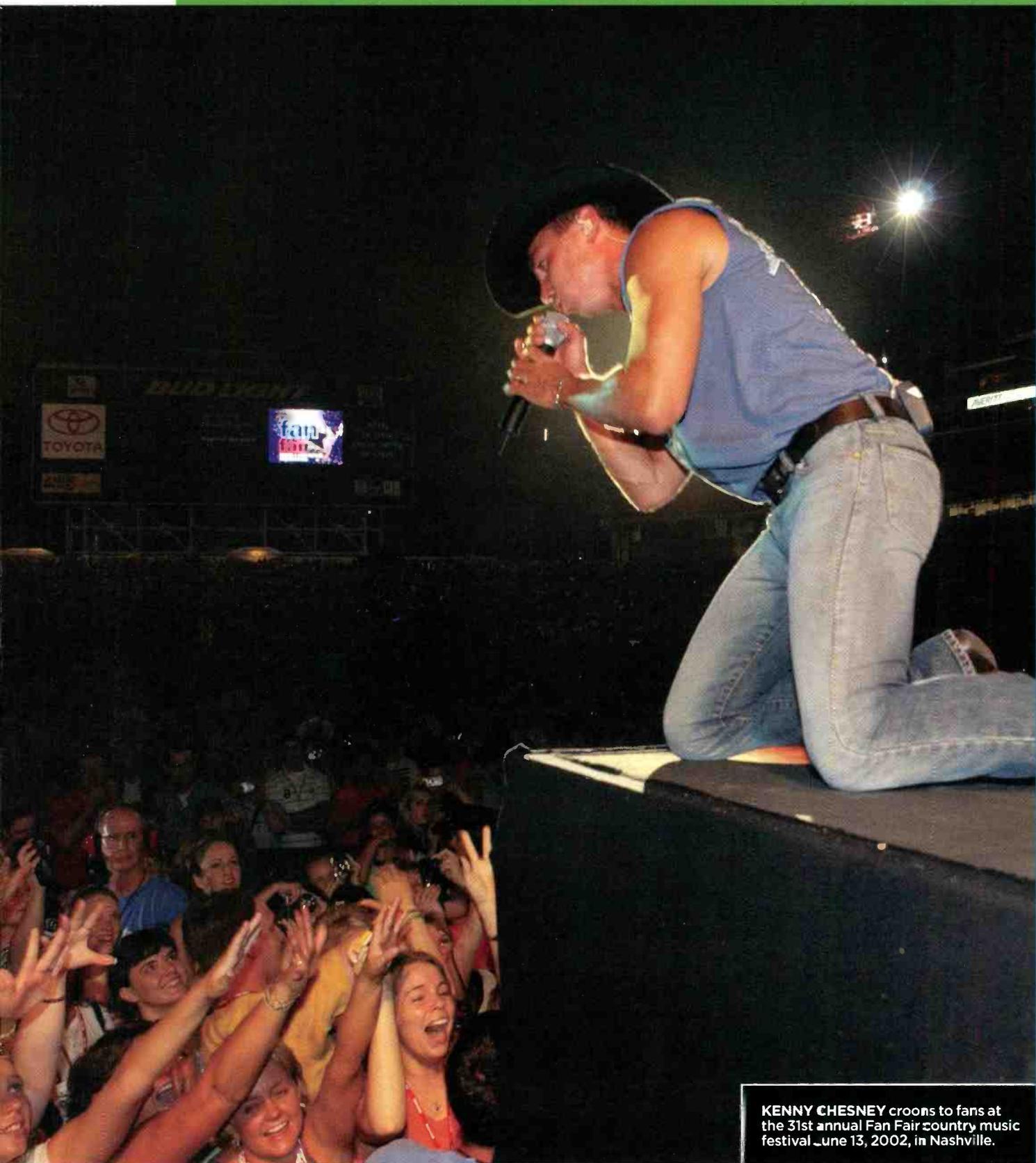
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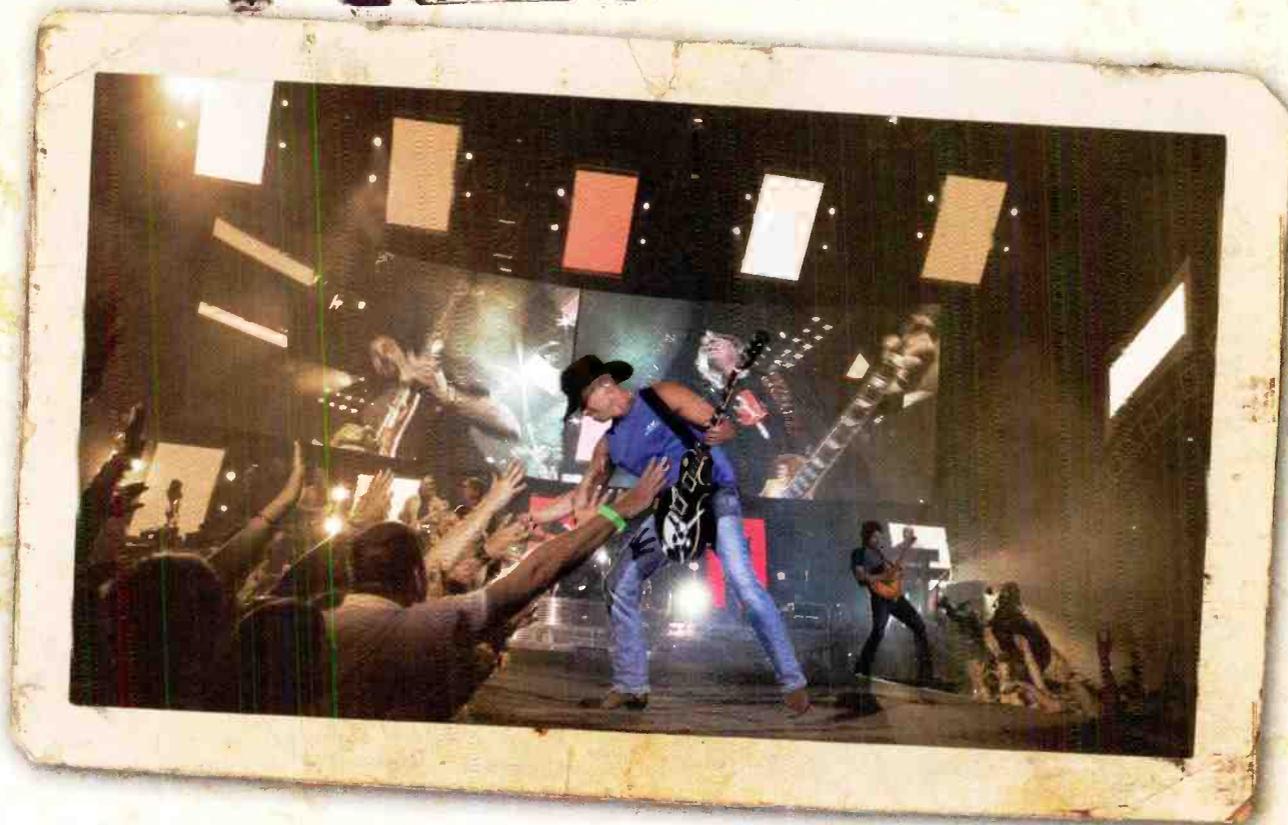


KENNY CHESNEY croons to fans at the 31st annual Fan Fair country music festival June 13, 2002, in Nashville.

“‘There Goes My Life’ because I remember the moment he played it for me. He was out on tour and I was in the bus with him and he said, ‘I got this new single coming out and want to start thinking about the video.’ And we sat there as we were driving down the road listening to it and I just felt it was such a relatable song. It immediately reminded me of my little brother and the issues he was going through at the time. And Kenny said, ‘I see this young teenage couple and I want to follow their life as they grow as a family.’ The [song’s characters] were totally unprepared to have a family and all of a sudden they grow together as a family. It’s such an honest and truthful song, and I related to it definitely as my favorite song that he’s done—that and I almost died in a helicopter crash filming [the video for] it.”

—SHAUN SILVA,
VIDEO DIRECTOR

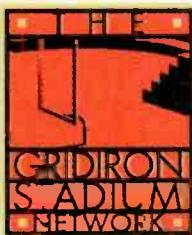
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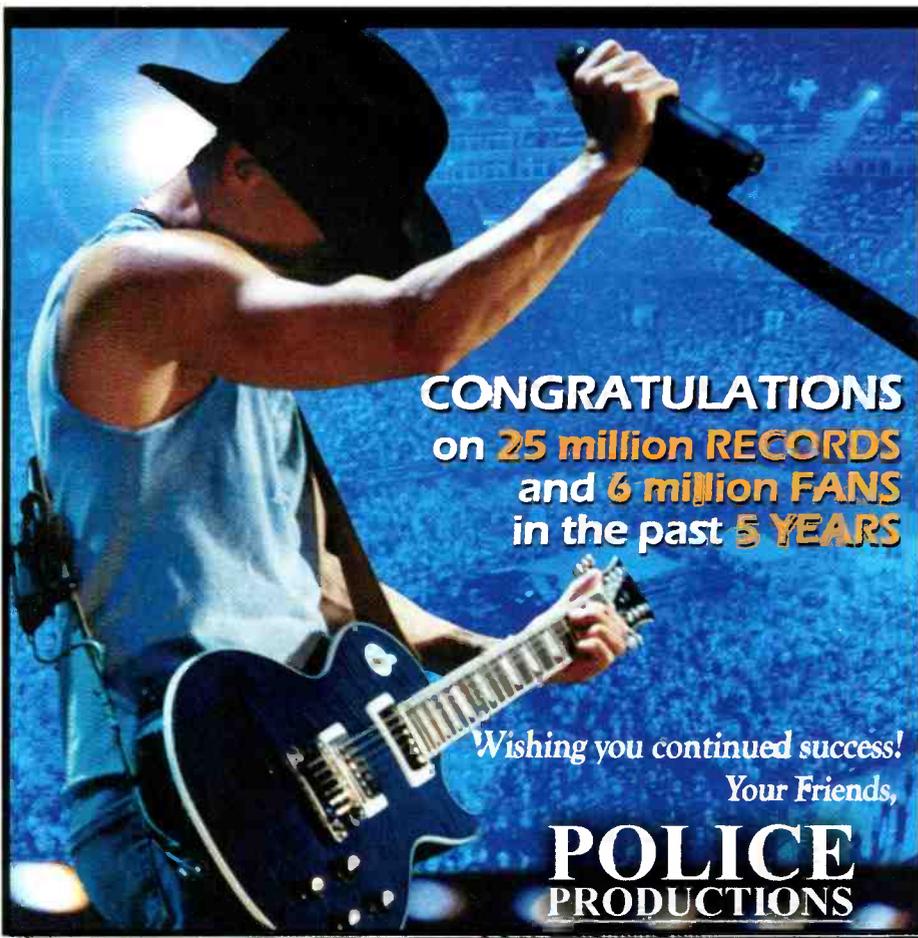
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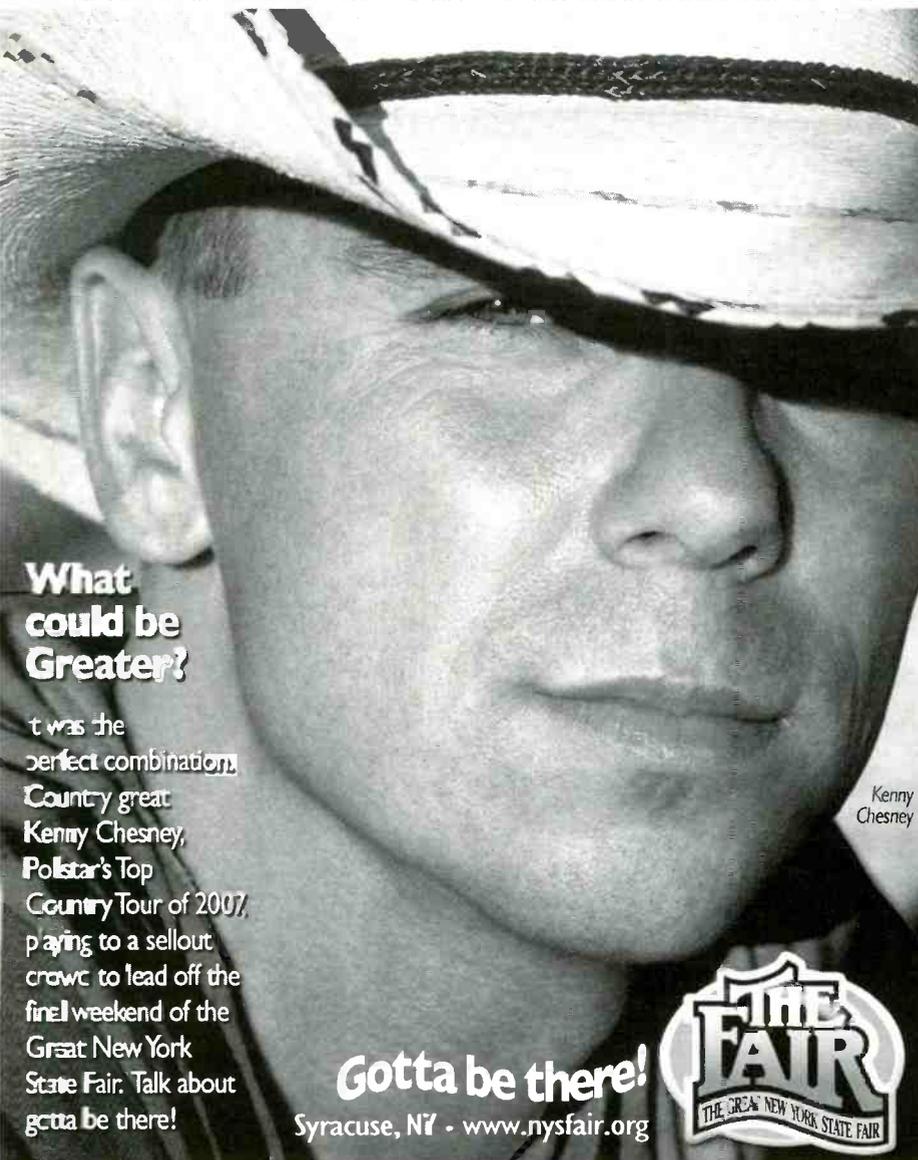
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Bottom line, you don't draw a million paying customers every year unless you show them a good time. ■ "People have a blast at his shows and as long as they keep doing that, they'll keep coming," promoter Seth Hurwitz says. ■ Among Kenny Chesney fans, a summer concert has reached that rare iconic status enjoyed by such acts as Jimmy Buffett and Dave Matthews Band. Current hits are great (and common) for Chesney, and new albums are exciting, but when the weather gets warm, it's all about the live mojo. ■ "The coolest thing to me is when you go out early in the day at a show and these people are out there tailgating, drinking in the parking lot, with the music blasting," Chesney manager's Clint Higham says. "That tells me you've got a lifestyle, this is a brand, it's not just about seeing somebody play for an hour-and-a-half."

Don't put it past Chesney to join in on the preshow fun. "Kenny's been known to go out on the Gator and pour margaritas," Higham says. "Fans know that Kenny is the real deal, he's authentic."

Chesney seems accessible to the fans, according to veteran promoter Louis Messina. "A lot of artists walk around with 12 security guys, Kenny's out in the parking lot, him and [tour manager] David Farmer, driving around and hanging out with people tailgating," Messina says.

So what sets Chesney apart as a live act? Messina says, "I've seen a lot of great performers throughout my career but I've only seen a few stars that when they go onstage, they have this quality of connecting with everybody in the facility. That's what Kenny does, he just connects with everybody, every night."

This year has been no exception. "There are nights that stand out every year, but every crowd

this year had something to say, and that's cool," Chesney says. "It's an incredible thing to stand onstage and feel that energy hit you right in the chest when you walk out."

Chesney cites Gillette Stadium in Foxboro, Mass., near Boston, home of the NFL's New England Patriots, as an example of that energy. "I swear it was the best crowd we've had in four or five years," he says. "I was onstage in front of 50,000 people and I felt like I was playing a club. It was the best it's ever been there."

New England is not necessarily a country music mecca. "We've built it," Chesney says. "The first time I played up there we played a small theater and there weren't a lot of people there. Now it's gotten to where it's one of those places we look forward to going to every year. The fans in New England, it's almost like a second home for me to play there."

Messina says there's **continued on >>p84**

**"A Lot of Things Different."
 —I love this song and wished I had covered it for my 'Hits I Missed' CD. I love the idea that we can change things—even if we can't."**

—GEORGE JONES

Fans erupt at KENNY CHESNEY'S May 6 performance at the Stagecoach Music Festival held at Empire Polo Field in Indio, Calif.





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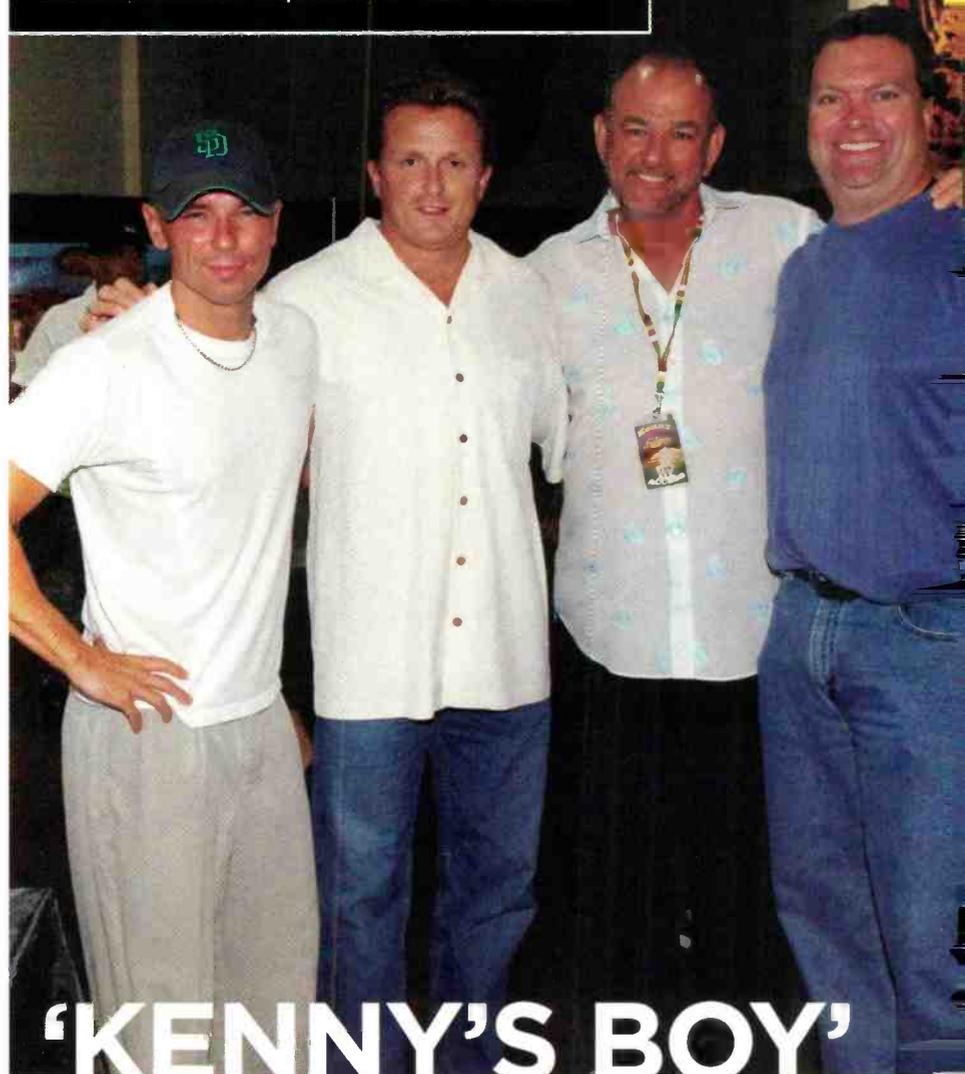
from >>p82 a trust between Chesney and his audience, and he wants to treat fans fairly. "I could have easily got \$150 a ticket for the stadium show, I could easily get \$95-\$110 a ticket for the arena show," Messina says. "Our average ticket price is less than \$60. Kenny would rather play to more people and make the same amount of money than play to less people for the same money."

A laid-back persona is part of Chesney's image, but onstage "he takes it to a whole other level," Higham says. "He built this on raw passion and energy. Even if people don't buy a record they say, 'I've got to go see that show.' People mark their calendars waiting for Kenny to come back to their market."

Asked if he thinks he has reached that plateau where a summer tour could work independent of any current hits or albums, Chesney says, "Yeah, to be honest with you. I can't tell you how many times people have come up to me this year and said, 'It wouldn't be summer without you.' It's something they look forward to and plan their summer around every year."

And it's also something he would like to carry on indefinitely. "I hope we're at a place we can go and tour as long as we enjoy it, want to do it, and people still come to hear us and have us be a part of their summer," he says. "Hopefully if that happens our music will live for a long time."
—Ray Waddell

From left: **KENNY CHESNEY**, Philips Consumer Electronics president **STEWART MULLER**, TMG/AEG Live president **LOUIS MESSINA** and Philips senior VP **TREY FEAZELL**.



'KENNY'S BOY'

**PROMOTER IS WITH CHESNEY
FROM START TO FINISH**

Veteran promoter Louis Messina, who cut his teeth in the rock world as president of PACE Concerts, has become a country specialist, working mainly with George Strait and Kenny Chesney.

The relationship between promoter and artist transcends business. "A lot of people around town, which I think is kind of funny, they call Louie 'Kenny's boy,'" Chesney says with a laugh. "I'm glad he's Kenny's boy. Louie stuck his neck out for me, he believed in me early on, and the last four or five years have been an amazing ride together."

Messina remembers an early conversation at a George Strait country fest stadium date when Chesney and his manager Clint Higham discussed touring strategy. "I said, 'If you're willing to make an investment in yourself, I'm willing to make an investment, I'm willing to

work for free,' and that's what he started doing," Messina says.

Chesney says Messina has been "as much a part of our success as anybody, and he has taught me a lot about the business. Not what to do but more importantly what not to do. Louie, being from the rock world, was instrumental in the careers of a lot of acts that I really admired. I feel very fortunate that he passed that wisdom on to everybody involved."

Messina has equally high praise on a personal level for Chesney. "He's a real guy, and that's what I love about him," Messina says. "I love him as a person, I love him as a friend, I love him as an entertainer, I love him as a business associate. I bleed Kenny Chesney."

And no one's working for free anymore.
—RW

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BY KEN TUCKER

RIDING THE WAVES

KENNY CHESNEY'S RADIO FRIENDSHIP IS KEY

Kenny Chesney has always made his relationship with radio a priority, and radio loves him for it. Of course, the hits songs Chesney keeps cranking out don't hurt either.

Sirius Satellite Radio director of country programming Scott Lindy calls Chesney "country music's uber artist. He means everything to us," he says, citing Chesney's touring, radio and sales successes. "This guy is absolutely one of the biggest things going. Twenty-five years from now you're going to look back and say, 'That's when Kenny Chesney was huge.' This will be remembered as his era."

Chesney, who came on the scene in 1993, has scored 12 No. 1s and 29 top 10 airplay singles. Even more impressive is that his No. 1s have spent a combined 48 weeks at the top.

Still, his radio success didn't come immediately. While he had hits, his first No. 1, "She's Got It All," reached the top in 1997, four years after his first single was released.

Country KMPX Seattle PD Becky Brenner says she wasn't an early believer. "Everyone wants to be able to say, 'I knew right away,'" she says, "but I have to admit that I was not exactly impressed in the early, early stages. However, he quickly won me over with his perseverance, presence and increasing popular-

ity with the fans. I admire everything he has accomplished and the road he took to get here."

KMPX music director Tony Thomas says he witnessed Chesney's vision and drive early on. "I remember talking with Kenny years ago outside of the then-Universal Amphitheatre [in Los Angeles] right after the first Academy of Country Music Awards show he'd attended," Thomas says. "I asked him what he thought of the event, and Kenny was really pumped up, saying, 'Man, I want that so bad to be me up there.' Seeing that kind of drive impressed me then, and I remain impressed with Kenny today."

Brenner says that while plans haven't been finalized, the station will make a "huge splash on the air" when Chesney's new album comes out. "The Kenny frenzy is extremely important



KENNY CHESNEY lays down a track at Reba McEntire's New York studio in January 2004.

to us, especially on the younger end," she says. "Kenny brings new fans to the format with every new venture and continues to up the ante each time he creates new music and events."

Meanwhile, Lindy is impressed with Chesney's feet-on-the-ground demeanor. "He's still pretty much a genuine guy, and you just can't say that about a lot of people," Lindy says. "Some people feel like they have to turn it on for the media, and I still don't think Kenny does that."

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'HE'S LIKE A SON TO ME'

BY RAY WADDELL

**MANAGER
DALE MORRIS
REFLECTS ON
CHESNEY'S RISE**

Veteran manager Dale Morris, founder of Dale Morris and Associates (Alabama, Big & Rich, Gretchen Wilson), first heard about Kenny Chesney from his son Tim some 15 years ago. "Kenny was playing over the Hall of Fame Bar over at this little hotel, and my son was excited about it," Morris recalls. "So to appease my son, I told him that I would talk with Kenny." ■ Morris met Chesney for breakfast one morning at a Nashville IHOP and "really liked what I heard and saw from Kenny as a person," he says. "Later I listened to some of the music; he had a song called 'The Tin Man' and I fell in love with the heart that he had in that song, him writing it and everything. I thought, 'Boy, there's some magic there.' "

From the beginning, the idea was to make Chesney shows an event, never sparing on production, following a path Alabama had trail-blazed years earlier. "It was not any different from what Alabama did; in fact, that was the blueprint that we locked on to," Morris says. "When Alabama started touring, production really wasn't the thing with country artists. Alabama pretty much got that started and it caught on, and we did the same thing with Kenny."

Indeed, Alabama's use of arena-rock production led to Morris' forming Morris Leasing, a concert production gear leasing firm. "Back then the only way to get any real equipment was through the rock-'n'-rollers, and man, it was just way too expensive," Morris says. "So I felt like one of us, either them or myself, had to buy it. Alabama wouldn't go for it, so I did and leased it to them, and that's basically where it got started."

As Chesney began headlining with production, "of course, everybody thought it was a little too early, but it worked. By doing that we started creating demand for him, and if you wanted to buy him it had to be something worthwhile," Morris says.

Worthwhile, but not delivering a beating to promoters. "It's better to eulogize than apologize," Morris says. "Most of the concerts where the people are getting big money for them we have to apologize, because the promoter got his butt kicked."

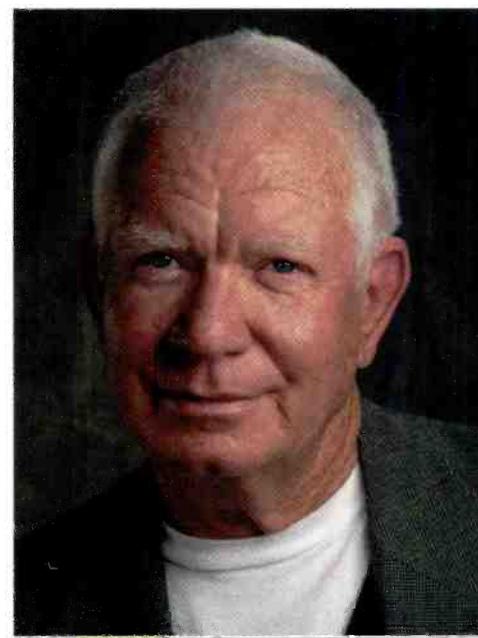
As Chesney's career started its sharp uptick,

it was unlike anything even an experienced manager like Morris had witnessed. "When it started blowing up the way it did, it was just amazing to me and everybody else," he says. "We knew that Kenny was going to be a star, but to what magnitude we had no idea."

Chesney, it seems, did have an idea. "One day we were talking and Kenny had just really started headlining, and he said, 'Somebody's

got to replace Garth [Brooks], it might as well be me.' " Morris says. "And I told him, 'Man, it looks like you can do anything you want to.' "

Now even Morris marvels at the level of success Chesney has, "out there playing consistent stadiums and doing the kind of numbers he's doing. At this point in his career is normally when a career starts waning and we as managers have to find a way to make that career work as long as the artist wants to, and make it be important. But with Kenny now, instead of us doing that we're hooking on to



Kenny Chesney's manager **DALE MORRIS**, founder of Dale Morris and Associates, which manages several big country acts.

his coattails and riding."

Morris is one of many who doesn't think Chesney has peaked. "Next year at some of these stadiums he's going in and playing two shows," he says. "Instead of 55,000 tickets he's going to sell 110,000 tickets. Whether you love Kenny Chesney or not, you've got to love him for being in country music."

The affection Morris holds for his client is obvious. "Kenny is more like a son to me than an artist," he says. "I want the world to know that."

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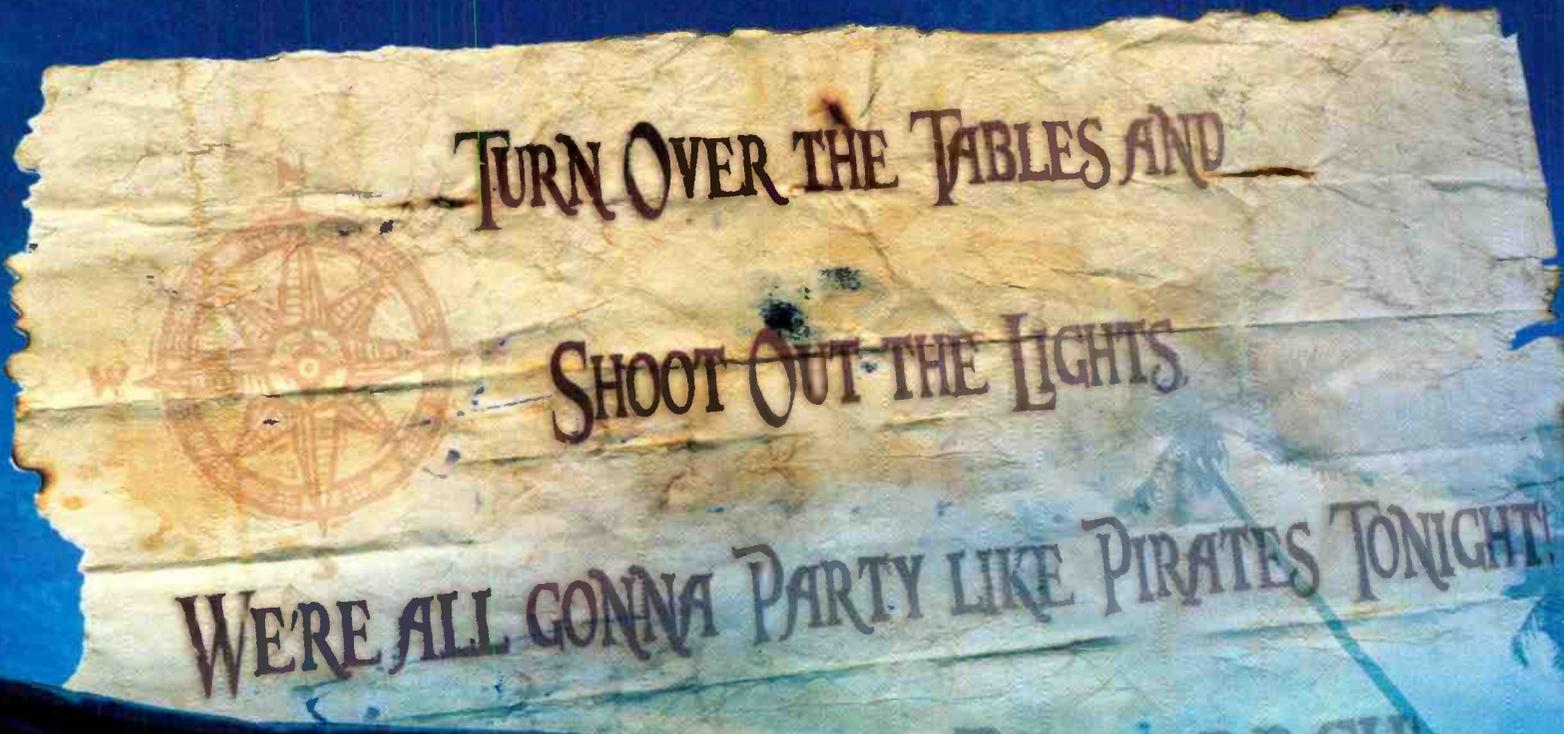
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BOXSCORE KENNY CHESNEY: Top Bookings, 1995-2007

	GROSS SALES/ Ticket Scale	VENUE Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$4,496,363 \$92.50/\$67.50/\$47.50	GILLETTE STADIUM Foxboro, Mass., July 28, 2007	56,926 sellout	New England Country Music Festival, The Messina Group/AEG Live
2	\$4,462,709 \$95/\$85/\$51	HEINZ FIELD Pittsburgh, June 9, 2007	54,372 sellout	North Shore Entertainment Works, The Messina Group/AEG Live
3	\$4,136,945 \$85.50/\$72.50/\$37.50	GILLETTE STADIUM Foxboro, Mass., July 16, 2006	55,124 sellout	New England Country Music Festival, The Messina Group/AEG Live
4	\$3,993,156 \$96.50/\$89.50/ \$79.50/\$54.50	LINCOLN FINANCIAL FIELD Philadelphia, June 23, 2007	51,737 sellout	Eagles Stadium Operator, The Messina Group/AEG Live
5	\$3,817,126 \$96.50/\$91.50/ \$61.50/\$51.50	CLEVELAND BROWNS STADIUM Cleveland, July 14, 2007	49,130 sellout	Cleveland Brown Stadium Co., The Messina Group/AEG Live
6	\$3,416,682 \$72.50/\$62.50/\$28	HEINZ FIELD Pittsburgh, July 30, 2005	54,133 sellout	North Shore Entertainment Works, The Messina Group/AEG Live
7	\$3,408,357 \$81/\$68.50	FORD FIELD Detroit, Aug. 26, 2006	44,836 sellout	DLI Entertainment, The Messina Group/AEG Live
8	\$3,281,121 \$91.50/\$51.50	QWEST FIELD Seattle, July 7, 2007	45,939 sellout	The Messina Group/AEG Live
9	\$3,263,448 \$72/\$62/\$27.50	GILLETTE STADIUM Foxboro, Mass., July 23, 2005	50,860 sellout	New England Country Music Festival, The Messina Group/AEG Live
10	\$2,910,525 \$77.50/\$67.50/\$33	FEDEX FIELD Landover, Md., June 4, 2005	45,761 sellout	The Messina Group/AEG Live
11	\$2,906,910 \$79.50/\$49.50/\$34.50	RAYMOND JAMES STADIUM Tampa, Fla., July 1, 2006	45,002 sellout	The Messina Group/AEG Live
12	\$2,893,955 \$79.50/\$49.50/\$34.50	QWEST FIELD Seattle, June 24, 2006	44,582 sellout	The Messina Group/AEG Live
13	\$2,681,562 \$79.50/\$59.50/\$29.50	LP FIELD Nashville, July 8, 2006	47,699 sellout	The Messina Group/AEG Live
14	\$2,413,962 \$61.50/\$51.50	PHILIPS ARENA Atlanta, July 16-18, 2005	45,965 three sellouts	The Messina Group/AEG Live
15	\$2,327,008 \$60	DAYTONA INTERNATIONAL SPEEDWAY Daytona Beach, Fla., June 28, 2005	37,754 43,000	Dale Morris & Associates
16	\$2,284,954 \$64.50/\$54.50	PHILIPS ARENA Atlanta, Aug. 19-21, 2006	43,074 three sellouts	The Messina Group/AEG Live
17	\$2,176,050 \$50/\$25	NEYLAND STADIUM Knoxville, Tenn., June 7, 2003	61,796 sellout	The Messina Group
18	\$2,028,002 \$70/\$36	NISSAN PAVILION AT STONE RIDGE Bristow, Va., July 28-29, 2006	41,651 two sellouts	Live Nation, The Messina Group/AEG Live
19	\$1,780,531 \$64.50/\$54.50	WACHOVIA CENTER Philadelphia, May 25-26, 2006	29,013 two sellouts	Varnell Enterprises, The Messina Group/AEG Live
20	\$1,748,028 \$70/\$36	ALTEL PAVILION AT WALNUT CREEK Raleigh, N.C., Aug. 11-12, 2006	39,741 two sellouts	Live Nation, The Messina Group/AEG Live
21	\$1,733,097 \$71.75/\$57.75/\$51.75	PIZZA HUT PARK Frisco, Texas, June 16, 2007	24,608 sellout	The Messina Group/AEG Live
22	\$1,732,399 \$69.50/\$55/\$49.50	PIZZA HUT PARK Frisco, Texas, July 22, 2006	27,347 sellout	The Messina Group/AEG Live
23	\$1,718,288 \$75/\$50.50	TOYOTA PARK Bridgeview, Ill., Sept. 2, 2006	24,701 sellout	The Messina Group/AEG Live
24	\$1,710,882 \$64.25/\$54.25	XCEL ENERGY CENTER St. Paul, Minn., April 7-8, 2006	28,480 two sellouts	G.A.M.E., The Messina Group/AEG Live
25	\$1,644,037 \$68.50	VAN ANDEL ARENA Grand Rapids, Mich., May 10-11, 2007	24,056 two sellouts	Mischell Productions, The Messina Group/AEG Live

NOTE: BOXSCORE RANKING SHOWS TOP-GROSSING CONCERTS BY KENNY CHESNEY REPORTED TO BILLBOARD FROM JANUARY 1995 TO JULY 2007.

CHARTING CHESNEY

Kenny Chesney's chart-topping summer hit "Never Wanted Nothing More" brings to an even 10 his tally of songs that have reached No. 1 on Billboard's Hot Country Songs chart. And the release of his forthcoming album "Just Who I Am: Poets & Pirates" is likely to add to the roster of a half-dozen No. 1 records that Chesney has sent to the apex of the Top Country Albums list.

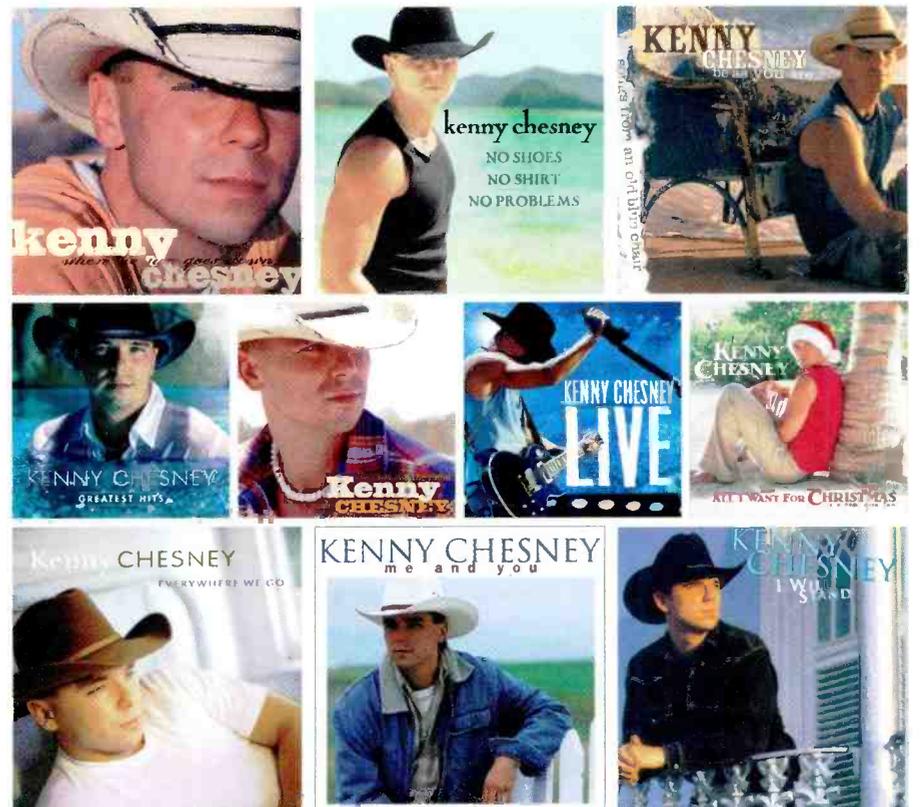
The titles on these charts are ordered by their top position on Hot Country Songs and Top Country Albums. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then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

TOP SINGLES

Rank	Title	Peak Position	Debut Date	Label
1	The Good Stuff	1 (7 weeks)	May 4, 2002	BNA
2	There Goes My Life	1 (7)	Oct. 25, 2003	BNA
3	How Forever Feels	1 (6)	Dec. 12, 1998	BNA
4	Never Wanted Nothing More	1 (5)	June 16, 2007	BNA
5	Summertime	1 (5)	Nov. 26, 2005	BNA
6	When The Sun Goes Down	1 (5)	Feb. 7, 2004	BNA
7	Living In Fast Forward	1 (3)	Nov. 19, 2005	BNA
8	Beer In Mexico	1 (3)	Nov. 19, 2005	BNA
9	She's Got It All	1 (3)	May 31, 1997	BNA
10	Anything But Mine	1 (2)	Jan. 1, 2005	BNA

TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	When The Sun Goes Down	1 (14 weeks)	Feb. 27, 2004	BNA/SBN
2	No Shoes, No Shirt, No Problems	1 (11)	May 11, 2002	BNA/SBN
3	Be As You Are: Songs From An Old Blue Chair	1 (4)	Feb. 12, 2005	BNA/SBN
4	Greatest Hits	1 (2)	Oct. 14, 2000	BNA/SBN
5	The Road And The Radio	1 (2)	Nov. 19, 2005	BNA/SBN
6	LIVE: Live Those Songs Again	1	Oct. 7, 2006	BNA/SBN
7	All I Want For Christmas Is A Real Good Tan	4	Oct. 25, 2003	BNA/SBN
8	Everywhere We Go	5	March 20, 1999	BNA/SBN
9	Me And You	9	June 22, 2006	BNA/SBN
10	I Will Stand	10	Aug. 2, 1997	BNA/SBN





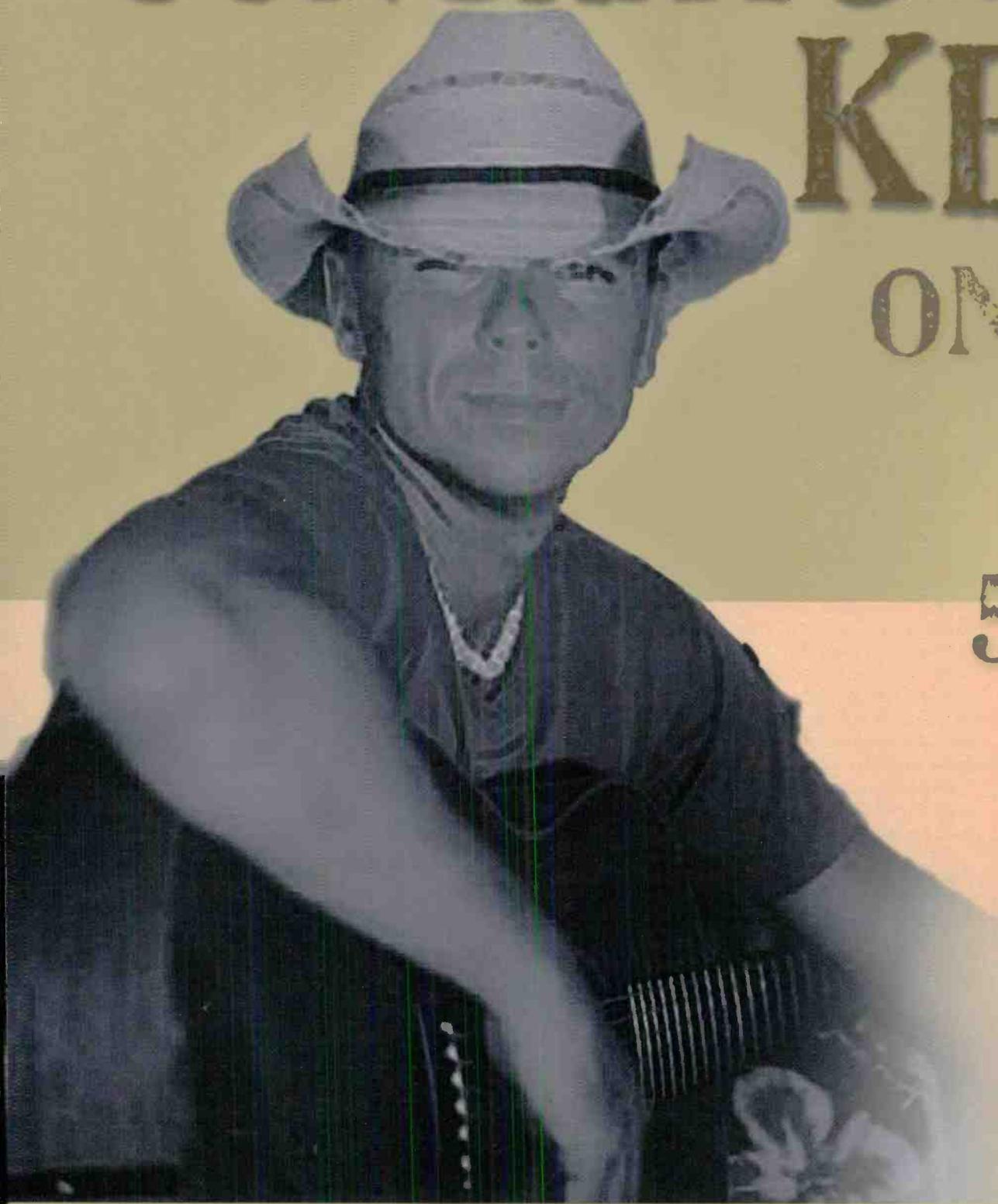
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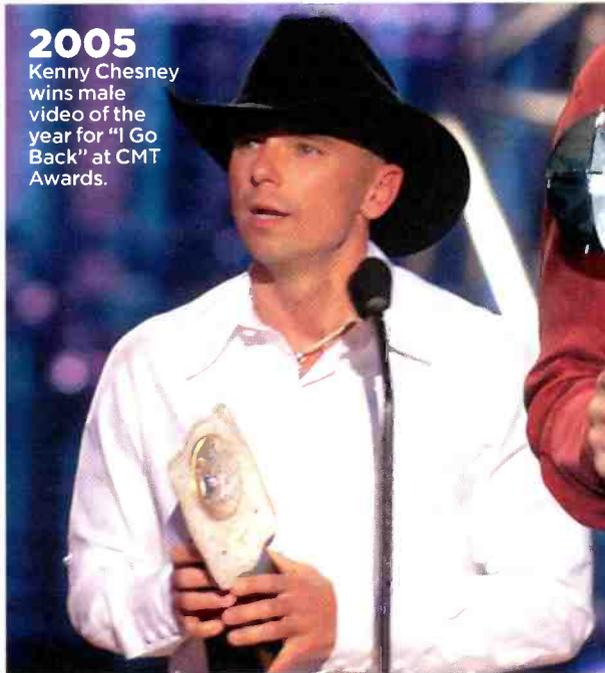
TROPHY TIME



2006
Kenny Chesney wins male country artist at the Billboard Music Awards.



2002
Chesney wins for "Young" video at CMT Flameworthy Awards.



2005
Kenny Chesney wins male video of the year for "I Go Back" at CMT Awards.

CHESNEY NOMINATED FOR FOUR CMA AWARDS

It's an honor just to be nominated.

Nominations for the 41st Country Music Assn. Awards, set for Nov. 7 on ABC, were announced Aug. 30 and, predictably, Kenny Chesney's name came up frequently.

Chesney is nominated in four categories for the 2007 CMAs: entertainer and male vocalist of the year, music video of the year for "You Save Me" and musical event of the year for "Find Out Who Your Friends Are" by Tracy Lawrence featuring Tim McGraw and Chesney.

Chesney has been nominated for CMA Awards 22 times dating back to 1999, winning four times. Chesney took home entertainer of the year honors in 2006 and 2004, and album of the year (production) in 2005 for "When the Sun Goes Down" and album of the year in 2004 for "When the Sun Goes Down."

The artist was nominated for male vocalist of the year in 2002 through 2006, and entertainer of the year for the same period.

Chesney was nominated for the Horizon Award in 1999 but didn't win; that year the award went to Jo Dee Messina.

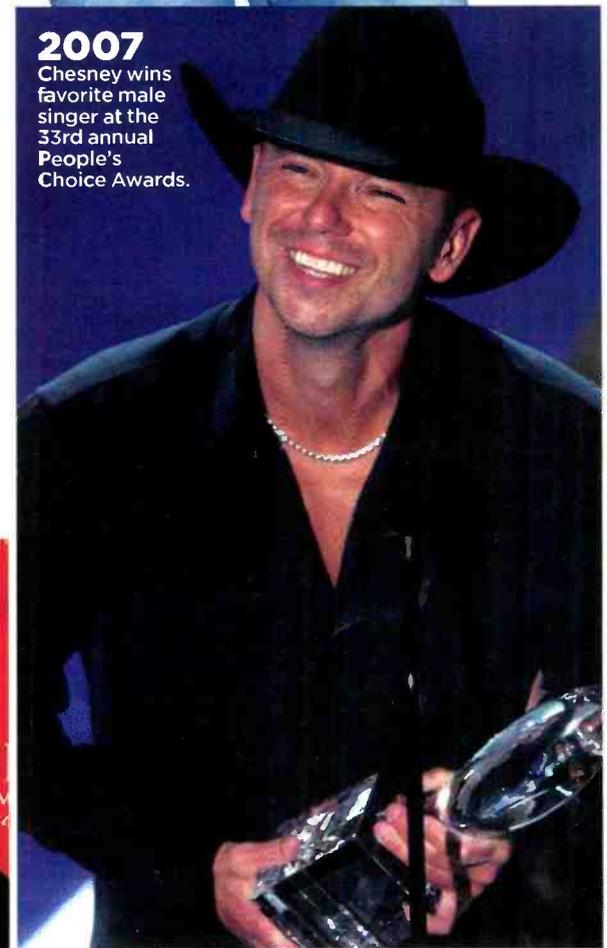
The Academy of Country Music handed Chesney the entertainer of the year award in 2004, 2005, 2006 and 2007, including the triple crown (album, male vocalist and entertainer) in 2005. Chesney has been an ACM male vocalist of the year twice, and was top new male vocalist in 1997. —Ray Waddell



2004
Kenny Chesney at the 38th annual Country Music Awards in Nashville.



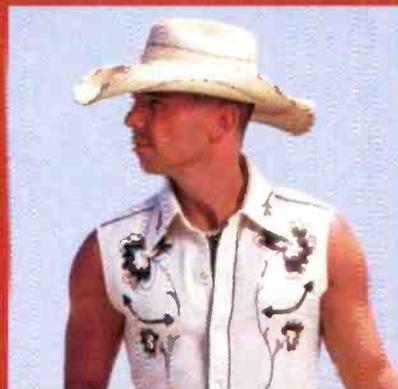
2006
Kenny Chesney, entertainer of the year at the 41st annual Academy of Country Music Awards.



2007
Chesney wins favorite male singer at the 33rd annual People's Choice Awards.

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OTIS REDDING doing what he does best at a concert in Paris circa 1962.

She was just 5 when her father died in a tragic plane crash at the age of 26. Nearly four decades later, Karla Redding-Andrews is experiencing a "reinvention of her relationship" with her dad, Otis Redding. "I'm getting the opportunity to learn a whole lot more about him," she says. She's not alone. During the next few months, the legacy of the soul legend will be celebrated as the 40th anniversary of his death on Dec. 10, 1967, approaches. ■ The festivities honoring Redding begin Sept. 9 in his hometown of Macon, Ga., with a teen talent competition at the Douglass Theatre, on what would have been his 66th birthday. On Sept. 14, Redding will be honored with An Evening of R-E-S-P-E-C-T . . . The Legacy Continues, a concert showcase featuring Redding's sons Dexter and Otis III, backed by the Bar-Kays, the Macon Symphony Orchestra and guest stars including Gregg Allman and Taj Mahal, performing his classics. The concert will benefit the Big O' Youth Educational Dream Foundation, founded by Redding's widow Zelma, to empower youth through music education.

Also on Sept. 14, the Georgia Music Hall of Fame will open the year-long Otis Redding: I've Got Dreams to Remember exhibition, featuring more than 100 such rare artifacts as photos, handwritten lyrics and letters. Multimedia kiosks in the exhibit will allow visitors to hear and see Redding's evolution as a performer, singer, songwriter and producer.

Then on Sept. 18, the DVD "Dreams to Remember: The Legacy of Otis Redding" will be released. The disc, produced by Reelin' in the Years Productions for Stax Records/Concord Music Group, collects 16 vintage Redding TV performances on DVD for the first time along with 40 minutes of interviews with confidants and family members that chronicle his short but storied career.

Aside from the DVD release, Redding continues to be well-represented on CD as well. His biggest-selling title, Rhino Records' 1993 compilation "The Very Best of Otis Redding, Vol. 1," has sold more than 1.5 million copies, according to Nielsen SoundScan. A previously unreleased alternative version of Redding's take on "Merry Christmas Baby" will be featured on "Christmas in Soulsville," which is due Sept. 18 from Stax and will be available exclusively at Best Buy. Meanwhile, Rhino is compiling a two-disc "Collector's Edition" of Redding's 1966 album "Otis Blue/Otis Redding Sings Soul," featuring mono and stereo versions, B-sides and previously unreleased recordings from that era, due in early 2008.

Rhino Records VP of A&R Cherly Pawelski, who is working on the "Otis Blue" reissue, says, "Otis is soul. He's one of those artists that is so valuable that if you have part of that catalog, you kind of owe it to the legacy to refresh it and introduce it to new fans and keep it coming back for the old fans."

Concord senior VP of strategic marketing Robert Smith concurs. "Whether you approach it from the rock side and you're talking about Jimi Hendrix, or popular music and it's Elvis Presley or Aretha Franklin, Otis Redding is an absolute key to the foundation of American popular music," he says.

Born Sept. 9, 1941, in Dawson, Ga., the young Redding went from singing in a Baptist church choir to winning local talent contests in Macon as a teen. After breaking out of Johnny Jerkins & the Pinetoppers as a solo artist in the early '60s, Redding scored a string of R&B and pop hits for the fledgling Stax label that includes such classics as "I've Been Loving You Too Long (To Stop Now)," "Respect," "Tramp" with Carla Thomas, "Try a Little Tenderness" and the posthumously released chart-topper "(Sittin' on) The Dock of the Bay." His death came just as he was crossing over from an R&B chart staple to a mainstream pop star, following a well-received performance at the Monterey Pop Festival.

Redding's profile has already been high this year since the 40th anniversary of his death coincides with the 50th anniversary of Stax Records, the label that the soul legend called home. The two-CD "Stax 50th Anniversary Celebration," featuring "I've Been Loving You Too Long (To Stop Now)" and "Respect," was released in March by Stax, which was reactivated this year after Concord Music Group acquired it in 2004.

Stax celebrated its anniversary June 22 in its hometown of Memphis with a concert that featured Isaac Hayes, Booker T. & the MG's, William Bell and others, along with the Reddings, fea-

continued on >>p96

OTIS

SPECIAL FEATURE

REDDING

THE LEGACY OF OTIS REDDING IS ALIVE AND WELL AS A SERIES OF EVENTS AND RELEASES HONOR HIS EXTRAORDINARY TALENT

BY CRAIG ROSEN

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from >>p95

turing Redding's sons Otis III and Dexter honoring their late father.

The documentary "Respect Yourself: The Stax Records Story" aired on PBS stations in most markets across the country with a commercial DVD set for release Oct. 2 from Stax/Concord Music Group. Also on Oct. 2, the DVD "The Stax/Volt Revue Live in Norway 1967" will be released, commemorating the historic touring show's 40th anniversary. The disc features five full-song performances by Redding, with such acts as Sam & Dave, Booker T. & the MG's, Eddie Floyd and the Mar-Kays rounding out the 18-song set.

Still, Zelma Redding has a hard time fathoming that interest in her late husband's career remains so strong. "I knew it would generate a lot of excitement, but I can't say that looking back 40 years ago that I knew it would be this big based on his legacy and his music," she says. "It's really quite an honor."

Zelma first met her future husband in 1959 in Macon after a feisty exchange on a Saturday afternoon at the Douglass Theatre after the weekly WIBB-sponsored talent competition, which Redding usually won. "We were all leaving the theater, and he said, 'Hey, baby,' and I said, 'I'm not your baby.'" The singer responded by ribbing Zelma about her stature, calling her "shorty," leaving her to think to herself, "He's just an old fool, and I don't have to deal with him."

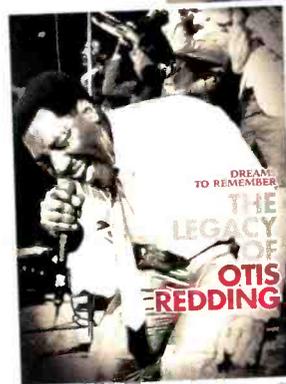
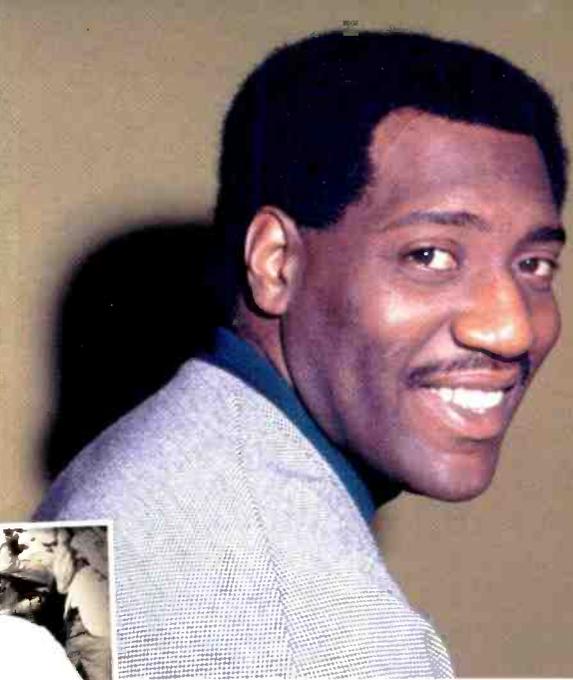
Yet the couple kept running into each other. "I guess the Lord was leading me in every track he made," Zelma says. Eventually the couple started dating, fell in love and married in 1961. While Zelma was drawn to young Otis, she had no clue that he'd become a star. "And from his actions and reactions, he had no idea either," she says.

Others, however, had different opinions. It was Atlantic Records promotion man Joe Galkin who became Redding's champion. At the time, Redding was acting as a roadie of sorts for Johnny Jenkins & the Pinetoppers. With Galkin's assistance, Redding was given a shot to sing at the tail end of a Pinetoppers recording session. Although his initial performance of "Hey Hey Baby" was dismissed as being too much like Little Richard, a ballad called "These Arms of Mine" showed Redding's ability to pour his soul into song.

Legendary Stax guitarist/songwriter/arranger Steve Cropper was at those sessions and went on to collaborate with Redding on such classics as "Mr. Pitiful," "Fa-Fa-Fa-Fa (Sad Song)" and "(Sittin' on) The Dock of the Bay." "In my life I've met some great people, great politicians, great writers, great painters. The brightest light bulb I've ever met was Elvis Presley," Cropper says. "When he walked into a room, the world stopped, literally. Time stopped, all eyes went to Elvis Presley. Otis had that same effect."

Yet there was another side to Redding. "When you were with Otis, he was your brother, he was like your best friend, he was like family. You were bonded," Cropper adds. "It wasn't like he was sitting over there and you're sitting over here—you were one when you were with Otis. I never thought about it until after he was gone, about how close we really were."

Those who didn't get to know Redding on a



Top: OTIS REDDING in 1966 in London. Center: Redding with THE BAR-KAYS, in a photo on display at the Georgia Music Hall of Fame. Inset: DVD 'Dreams to Remember: The Legacy of Otis Redding,' is due Sept. 18.

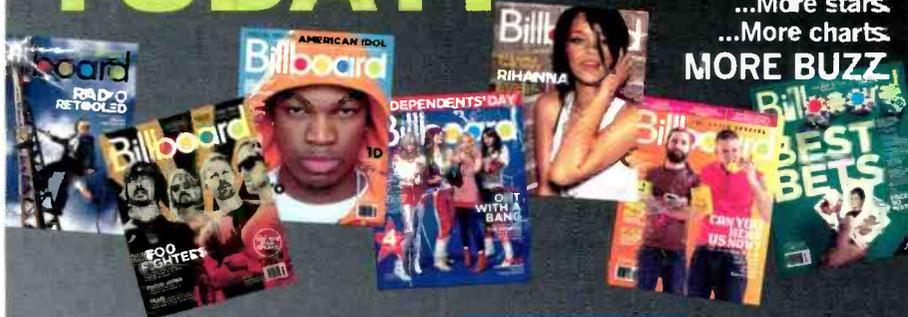
personal level can gain insight into his life by visiting the Otis Redding: I've Got Dreams to Remember exhibit at the Georgia Music Hall of Fame. Curator Ellen Fleurov, president of Crossroads Traveling Exhibition-Atlanta, notes that the exhibition provides insight into one particular period in Redding's career that hasn't been well-documented.

"He had a relationship with California that went back well before Monterey, even before his performances at the Whisky and the Fillmore in '66," Fleurov says. "He had gone to California for about an eight-month period beginning in the summer of 1960." Although Redding ostensibly made the journey to work a construction job with his uncle, he also had his career in mind and cut several sides for independent labels including "Gama Lama" on the Pye International label. "It wasn't just a kind of way station on the way back home to Memphis," Fleurov says. "It was like everything else, an opportunity which clearly he seized."

Georgia Music Hall of Fame executive director Lisa Love adds that the exhibit also captures where the artist was headed. "Redding was also emerging as an entrepreneur with a publishing company and mentoring of artists like Arthur Conley; as a philanthropist with the 'Stay in School' program he was participating in with Stax; and the founding of a music camp he was planning at his ranch," she says. "It's amazing he achieved so much at just 26 years old."

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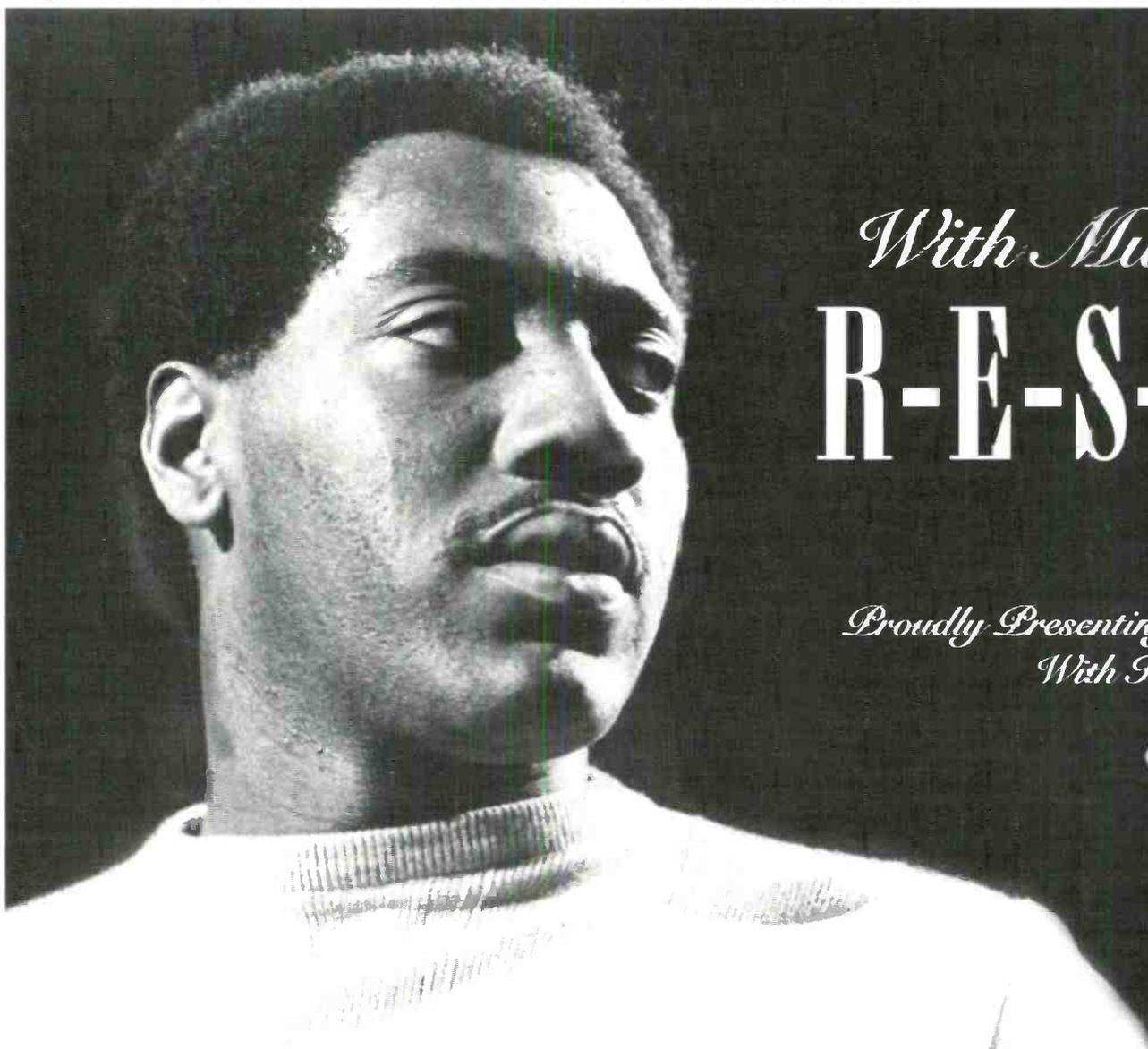
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IN STORES SEPTEMBER 18

TEDDY BEAR RECORDS

When director Spike Lee picked E.U.'s dance tune "Da Butt" for the soundtrack to his 1988 film "School Daze," the song became a No. 1 hit and a national sensation.

Some 20 years later, the anniversary of the film and song now provides the perfect marketing hook for the return of Teddy Bear Records, the label that propelled E.U.'s go-go sound from Washington, D.C., to prominence.

A new album, "E.U. and Friends School Daze Revisited... 20 Years Later," due Sept. 18, offers an ideal reintroduction to Teddy Bear Records. It features "Da Butt 2008," a fresh remix of the E.U. hit, and heralds the group's new Teddy Bear album "The Mixture" that's due later this fall.

Also on "E.U. and Friends" are singles from Teddy Bear labelmates Shorty Corleone, Pretty Boy, the Lady Day Experience, DuvSac, Annie Sidley, Earl Carter, Ajani Sekou and Shy Thoro.

The album heralds the return, after a decade-long hiatus, of Teddy Bear as a significant player tapping one of the most distinctive inner-city music scenes in the country.

Teddy Bear officially relaunched Feb. 7, 2006, with its pre-Grammy Awards Rock the House artist showcase at the B.B. King Blues Club & Grill in Universal City, Calif. Hosted by comedian Chris Thomas, who was discovered by Teddy Bear co-owner Peter Dean, the event featured performances by roster acts E.U., the Lady Day Experience, DuvSac, Comp and Stinky Dink.

But the label's return to retail commenced this past January with the release of new albums from acts the Lady Day Experience, Sidley and DuvSac. (E.U. guitarist Earl Carter will release an album in April.)

The name of Teddy Bear Records derives partially from E.U., as it combines the names of E.U. frontman Gregory "Sugar Bear" Elliot and Ted Hopkins, who joined up with partner Dean to launch the label. Hopkins had been involved in night-club management and artist management of major go-go acts including Trouble Funk, and E.U. Dean was a top promoter who had been involved in booking E.U. They joined forces in the late '80s.

"Teddy Bear was probably the first regional label out of D.C. that concentrated on more than just go-go," says Paul Walker, a longtime Dean ally who teamed with him on music production projects. "It diversified into the R&B and rap fields, where most other labels that were successful were predominantly successful strictly because of a go-go affiliation."

E.U.'s breakout by way of the EMI soundtrack to "School Daze" brought the act to sister label Virgin Records and eventually led to a turning point for Teddy Bear.

After "Da Butt," E.U. scored two more top 10 pop hits for Virgin Records with "Taste of Your Love" and "Butt Wild." Plus, the group was featured on the Salt-N-Pepa hit "Shake Your Thang."

But Dean and Hopkins were also going through personal situations that affected their label operation. And when E.U.'s stint at Virgin ended, so did Teddy Bear, at least temporarily.

Now, however, the label's principals are a decade older and wiser, and ready to pick up where they left off.

"It's our time to go back national again," E.U.'s Elliot says. "It's 20 years [after the

group's high-water mark] and a lot of groups don't even stay together and we're still going strong with it. One of my goals is to go national again for one more round."

The return of E.U. and Teddy Bear is also the latest chapter in a 20-year professional relationship between Elliot and Dean.

"Peter's a go-getter and not a quitter, and that's what motivates me to go out there and perform my best and stay in the public eye and please the crowd," Elliot says.

"He works hard to make deals happen—that's why we stayed together so long."

Elliot's positive outlook is shared by other Teddy Bear business associates.

"Peter Dean's experience as a successful promoter with E.U. and Chris Thomas is an advantage, and will help Teddy Bear Records in successfully marketing and promoting their titles in the marketplace," says Gerald A. Wiggins, founder/CEO of Wiggins Music Group Worldwide. Teddy Bear has a sublabel agreement with WMGW, which uses CBUJ Entertainment for traditional retail and Independent Online Distribution Alliance to handle their digital content.

Eddie Harris, GM of Tulsa, Okla.-based booking agency Campus Concerts, says he has booked E.U. several times. "so it's very exciting to have Teddy Bear back. It has a brand that is easily recognizable and people relate to it."

Back on Teddy Bear's home turf, Danny Lamb, co-owner of the Kemp Mill Music stores in Washington, D.C., notes the appearance of numerous up-and-coming go-go groups that are taking popular R&B and rap tracks and "doing their go-go thing over the top of them and making them even more contemporary and fresh-sounding." Even veteran go-go group Rare Essence scored a hit a couple of years ago with a go-go version of Ashlee Simpson's "Pieces of Me."

"A go-go band takes hold of it and all of a sudden Ashlee Simpson is selling to the go-go community, which probably never would have happened unless she did a striptease or something," Lamb says.

Hopkins says Teddy Bear will also look at cable TV for time buys, and "do some videos and whatever it takes" to get his label artists out there.

"I hope programmers will be more responsive to some of the newer artists," he says.

Dean says: "You have to realize that the average person that remembers E.U. is now 34, 35—the class of '88 that will be celebrating next year with all types of reunions. So I feel we'll fill that [go-go music] void pretty good, and in the same token, we're developing so many younger artists."

.biz An extended version of this report appears on billboard.biz/indies.

THE LABEL BEHIND 'DA BUTT' RE-EMERGES WITH GO-GO MASTER E.U. AND A FRESH ROSTER



Teddy Bear artists, clockwise from far left: SWEET C-HERIE, EARL CARTER, SHY THORO and AJANI SEKOU.





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Babyface interprets the soft-rock repertoire

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MUSIC

ROCK BY MIKAEL WOOD

Blue-Collar Basics

Brash Boston Brawlers Become Their Own Boss

Ken Casey of the Dropkick Murphys admits that Martin Scorsese's use of the band's "I'm Shipping Up to Boston" in "The Departed" last year earned the hearty Celtic-punk crew a great deal of interest from listeners who otherwise wouldn't have paid much attention to the act. (According to Nielsen SoundScan, "Boston" has racked up 239,000 paid downloads, while the album that contains the song, "The Warrior's Code," has sold 189,000 copies since its release in 2005.)

The singer/bassist even acknowledges that buzz from "The Departed" caused the Boston-based group to speed up production on its new album, "The Meanest of Times," due Sept. 18 through the Murphys' own Born & Bred Records in partnership with Warner Music Group's Independent Label Group (ILG). "It made sense to strike while the iron is hot," he says.

"Everything with this record was so rushed," frontman Al Barr says. "We had to approve final mixes over the Internet while we were on tour in Europe."

But Casey is adamant when it comes to any softening effect that the mainstream exposure might've had on the Murphys' music. "We absolutely did not make this record to please anyone new to the band," Casey says.

Barr agrees. "Our fans are rabidly loyal, and they wouldn't want anything else from us. You can ask yourself if you're going to write a record for the new people or for the people who've been supporting us for 10 years. It's a no-brainer."

If anything, Casey says, "The Meanest of Times" represents the band's effort to "get back to the aggression of 'Sing Loud, Sing Proud!,' from 2001. "You couldn't put that on in the background, and with this one I think we've made a loud, fast punk record." He's right: "Meanest" blasts out of the gate with "Famous for Nothing," a double-time surge of slashing guitars and tart bagpipes in which Casey and Barr pay tribute to the vicissitudes of the blue-collar lifestyle they've been describing in song since 1996. The band will present the new material to its fans on the East Coast during a two-week headlining tour that kicks off Sept. 12 in Poughkeepsie, N.Y.

Despite the back-to-basics approach, Murphys manager Diane Meyer says "The Departed" changed many conceptions about the group, and now she's determined to "convince people that they're not just drunks and punks and guys who are going to beat the hell out of you." Meyer says that it's difficult to predict in advance what endeavors might lend themselves to that aim—"We didn't know that 'Shipping Up to Boston' was the title track in 'The Departed' till the last minute," she says—but ad-



DROPKICK MURPHYS: 'Not just drunks and punks who are going to beat the hell out of you.'

mits that further music-placement opportunities are a priority. For instance, "Lobster Wars," a new Discovery Channel series, utilizes "Boston" as its theme song. "The band's audience is full of cops and firefighters and construction workers," Meyer says. "Now they might attract guys into fishing."

Meyer also hopes to continue the band's relationship with the Boston Red Sox, who regularly use "I'm Shipping Up to Boston" to announce the entrance of relief pitcher Jonathan Papelbon. Red Sox executive VP of public affairs Charles Steinberg says that if the team makes it to the playoffs this year, he plans to offer the Murphys the opportunity to perform the national anthem at a game. "The band is always on hold for the Red Sox," Meyer says. "We're on an unpaid, unscheduled, last-minute retainer."

Meanwhile, "The Meanest of Times" marks the debut release from Born & Bred, after a decade with Epitaph Records' Hellcat imprint. An attorney friend of Meyer's referred her

to ILG exec Stu Bergen, who says, "We're here to support entrepreneurs in the recorded-music business. Usually that takes the form of label owners, but in certain circumstances it happens to be an artist who feels that they would rather take greater creative control" than what can be secured in a traditional label deal. "I think it's a great time for the Dropkick Murphys to do that."

Meyer says that Born & Bred's relationship with ILG is ideal for her clients. "This is a very hands-on band," she says. "We already know how to reach our fans, but we don't really know what we're doing when it comes to running a label. So it's great to have these experienced pros who can provide advice and background."

"Talk to us in six months and we'll see how great this is," says Barr, who acknowledges that he has concerns about the added burden of being his own boss. "There's no more pinning anything on the label. Now we are the label." ...

LATEST BUZZ

>>>THIS TIME IT'S FOR REAL

With new single "Gimme More" having just hit the airwaves, Britney Spears' long-in-the-works comeback album is set for a Nov. 13 release via Jive. The Danjahandz-produced "Gimme More" debuted Aug. 30 on top 40 WHYZ (Z100) New York's Web site; at its outset, Spears announces, "It's Britney, bitch," atop club-friendly electro beats. No other news has been confirmed about the as-yet-untitled album, which is expected to feature contributions from J.R. Rotem and Sean Garrett.

—Jonathan Cohen

>>>TAKE IT TO THE BRIDGE

John Mayer, Metallica, Tom Waits (with the Kronos Quartet) and Pearl Jam frontman Eddie Vedder (backed by bassist Flea and drummer Jack Irons) are among the acts that will join Neil Young for his 21st annual Bridge School Benefit concerts Oct. 27-28 at Shoreline Amphitheatre outside San Francisco.

—Jessica Letkemann

>>>WHERE THE BOYZ ARE

Boyz II Men have signed with Decca, which will release their album, "Motown: A Journey Through Hitsville USA," Nov. 13. "American Idol" judge Randy Jackson produced the record. On "Hitsville," the group tackles favorites like Marvin Gaye's "Ain't Nothin' Like the Real Thing" and "Mercy Mercy Me," the Temptations' "Just My Imagination," Michael Jackson's "Got to Be There" and Smokey Robinson's "Tracks of My Tears." —Jonathan Cohen

>>>'HELP!' FOR SALE

The Beatles' second film, 1965's "Help!," will be released Oct. 30 in a double-DVD edition via Apple Corps and EMI Music. The movie was released on DVD in 1997 and again in 2000, but has been off the market ever since due to rights issues. The first disc boasts a digitally restored version of the film plus a new 5.1 audio soundtrack, while disc two offers a 30-minute documentary, a missing scene, theatrical trailers and vintage radio ads. —Jonathan Cohen

TRIN-I-TEE 5:7



Higher Ground

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Three's Company

Trin-i-tee 5:7 Sings From The Heart On New Album

In the four years since its last GospoCentric album, *Trin-i-tee 5:7* members **Chanelle Haynes**, **Angel Taylor** and **Adrian Anderson** have signed with **Mathew Knowles'** Music World Entertainment (via his Spirit Rising gospel division) and reckoned with the aftermath of Hurricane Katrina—Haynes and Taylor hail from the Crescent City.

"We were stripped of everything, so God really allowed us to be creative from a whole new place. We were able to write from a place that we had never written before," Haynes says of the material on "T57," due Sept. 18. "It covers the whole life spectrum, and it shows who we are as Christian women. It's a vulnerable album."

Haynes, in particular, experienced some extremely vulnerable moments during one of the nation's worst natural disasters. "I had just left Los Angeles and my luxurious apartment. I had just moved home, and a few days later I was laying on a stranger's floor," she says of evacuating New Orleans and taking refuge in Baton Rouge, La., during Katrina. She didn't know where her brothers were for three days and did not hear from her grandmother for a week. "When they finally got to Baton Rouge, they got out of the truck and kissed the ground. One of my brothers knew how to operate an 18-wheeler, so he transported families and brought them to safety."

Taylor wasn't in New Orleans when Katrina hit, but like Haynes, she's been busy trying to help her family rebuild their lives. As things settled back down, the girls took up residence in Houston to work on the album. "Mathew [Knowles] wanted us there so we could focus and concentrate emotionally and mentally," Taylor says. "We needed to be together, so Mathew provided one of his homes for us to stay and we did our writing there. We cried our tears there, and God put us back together before we went into the studio."

After a decade together, the women are looking to take Trin-i-tee 5:7 to another level and see Knowles as the perfect partner for that vision. "We wanted a global representation, someone who had been there before and had a perspective on what we wanted to achieve," Anderson says. "He saw us in concert and he pursued us. It's been a wonderful relationship ever since."

According to the group members, "T57" represents the very core of what Trin-i-tee 5:7 is about. "We're very well-rounded," Taylor says. "We want a balanced Christian life and a balanced Christian perspective. With this record we wrote about our life experience—our love life, our families, our personal relationship with God and what effect it has on our life."

As produced by **Walter Milsap** (Yolanda Adams, Alicia Keys, Usher), the songs on "T57" are enveloped in the soulful hip-hop/gospel fusion that has made Trin-i-tee 5:7 a multiformat success. The first single, "Listen," is already garnering airplay. "Like U" is a catchy urban number penned by **Solange Knowles**, while "I Still Love You" is a potent song about heartbreak. "It talks about what it really feels like to still love someone, whether you could be with them or not," Haynes says. "That was my story. I wrote this song with a lot of passion, and I know you can tell when you hear it."

The women of Trin-i-tee 5:7 also have a passion for helping others and are involved in several charitable endeavors. In addition to their group ministry—Ambassadors of Hope and Triumph—Haynes plans to open a school in New Orleans for underprivileged girls, and Anderson spearheads a ministry to leave care packages on the doorstep of families in need. "We're not just artists," Anderson says. "We want to truly impact humanity starting here at home."



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

A Little Bit Of This, A Little Bit Of That

Taraf De Haidouks Reimagines Romanian Music

Since time immemorial, "classical" composers have frequently borrowed material from popular tradition—just think of the myriad settings of the secular French song "L'homme Arme" in Masses written from the 15th century onward, or of Percy Grainger's arrangements of the songs he recorded in the Australian countryside in the earliest years of the phonographic era.

In a fascinating new recording called "Maskarada" (Crammed, Sept. 27), Romanian Romani (Gypsy) group Taraf de Haidouks has a lot of fun with the folk-goes-classical equation. The group has inspired some of the hippest classical performers and composers around today, including the Kronos Quartet and Osvaldo Golijov, and has made actor Johnny Depp a good friend and colleague.

As the album's translated title ("Masquerade") suggests, there's a bit of playful disguise going on, and the Taraf players blend genres to an often dizzying degree. At one point, the band teasingly pulls out British composer Albert Ketelbey's Orientalist fantasy "In a Persian Market," which itself mimics Balkan music. Thus, it's tough to discern who's borrowing from whom—and how tongue-in-cheek is that sinuous ballad portion at its heart?



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Casey At The Bat

Singer/Songwriter Readies Follow-Up To Irish Blockbuster

Paddy Casey is spreading his musical wings on his third album, "Addicted to Company (Part 1)." Due Sept. 7 in Ireland, the singer/songwriter's Sony BMG set was recorded in Los Angeles with Def Jam co-founder **George Drakoulias** behind the desk. Drakoulias, Casey and his longtime collaborator **Pat Donne** produced the effort, the result of which is an embellishment of the artist's folk-rock sound with Stax-style trumpets and some robust funk touches.

Hopes are high after the success of Casey's last album, "Living," which shipped 175,000 units in Ireland (it is now 11 times platinum) in 2004—making it the second-biggest-selling album in his

native land behind compatriot **U2's** "How to Dismantle an Atomic Bomb" (Island), with which he shares management.

Casey will showcase in October in L.A. before returning stateside in January for a tour—booked by Creative Artists Agency's **Mike Greek**—ahead of the album's U.S. release in February through RCA Victor. The set will roll out in the United Kingdom, South East Asia and other territories starting in March.

In Ireland, tie-ups with mobile network 3 and handset maker Sony Ericsson form part of the "Addicted" marketing campaign.

Susan Hunter of Dublin-based Principle Management also hints that "Part 2" might



TARAF DE HAIDOUKS

The inclusion of six tunes from Taraf de Haidouks' own repertoire provides plenty of the group's signature fun and virtuosity. But it also gives great context to what a composer like **Bela Bartok** was hearing himself when he ventured into the rural depths of his own Hungary as well as Romania, Slovakia, Bulgaria, Croatia and elsewhere to hear and collect folk music.

These kinds of music and playing styles then found their way into Bartok's own pieces like the *Ostinato* or the *Romanian Folk Dances*, all of which are given the Taraf de Haidouks special treatment on "Maskarada."

Cornerstones of Spanish music also get revisited. Spanish sounds, including flamenco, are in part the legacy of the country's Romani population. ("Gypsy" is a word that mistakenly links these peoples to Egypt; as scholars have well-documented, the Romani migrated during the course of centuries from India westward. Flamenco's rhythms and sounds are rooted in that legacy.) In homage, the group includes two Spanish selections: Manuel de Falla's "Ritual Fire Dance" and Isaac Albeniz's "Asturias."

As ever, cross-cultural meldings go two ways: According to the album's liner notes, no Romanian wedding is complete without Armenian composer **Aram Khachaturian's** "Sabre Dance" (a piece that's also known to every pops orchestra in existence). The Romani musicians give Khachaturian a nod by including his *Lezghinka* from the 1933 *Dance Suite for Orchestra*, as well as the *Waltz* from Khachaturian's "Masquerade" theatrical music written for a Lermontov drama of the same name. They also return composer **Joseph Kosma** to his Hungarian roots via a new version of his cabaret classic "Autumn Leaves."

Longtime Taraf fans will greet "Maskarada" with a knowing grin. Some of them who aren't already familiar with the "classical" repertoire might get to know a bit of Bartok or Albeniz through the group's re-envisionings. And certainly, classical aficionados who think that they know Bartok, de Falla or any of the other "art" composers included on "Maskarada" will become reacquainted with them filtered through a very different light. ...

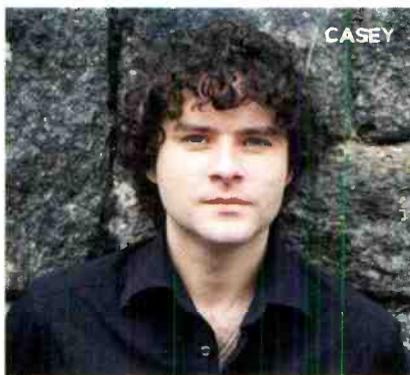
not be far behind. "Paddy wrote about 24 songs," she says. "They were so good, it was hard for him to know which ones to choose for the album." Casey is published by Sony ATV Music.—*Nick Kelly*

ADRENALIN RUSH: EMI

Italy executives are keen to test the export potential of pop-punk group **Finley**, following the success of its sophomore set "Adrenalina." The album entered the domestic charts at No. 2 following its June 15 release, and spent several weeks in the national top 10. EMI Italy deputy managing director **Marco Alboni** says the set has "sold 50,000 units so far and still has a long way to go." The album was boosted by its title-track single, which also claimed the No. 2 spot after its June 8 release. "We are looking at duet projects with acts in a number of territories, with a view to releasing material in the early months of 2008," Alboni says.

Finley made appearances in Germany, Sweden and the

United Kingdom earlier this summer as part of its current tour. The quartet, which was discovered by Italian talent scout/producer **Claudio Cecchetto**, made a splash with its 2006 debut album, "Tutto è Possibile," which has sold 120,000 units and helped the



CASEY

band win best Italian act at the MTV Europe Music Awards.

The group is co-published by EMI Music Publishing and FRI. Its booking agent is Milan-based Live Nation/Milano Concerti.

—*Mark Worden*

POSTHUMOUS PUBLISHING:

The works of late Malaysian composer **Zubir Said** are to be revived through an exclu-

sive deal with Universal Music Publishing Group.

Zubir, who died in 1987, scored hundreds of songs for Cathay-Keris movies in the '50s and '60s, and wrote "Majulah Singapura," the national anthem of Singapore. "As in the West, there is a resurgence of interest in classic Malay songs from a bygone era," Universal Music South East Asia senior VP **Sandy Monteiro** says. It is estimated that less than 10% of the 1,500 songs Zubir wrote in his lifetime are available in recorded form.

"There are a number of channels we plan to use in advancing Zubir's vast catalog," Universal Music Publishing Group (Malaysia) GM **Jack Teo** says. "In licensing Zubir's songs as fresh recordings, mobile downloads or other platforms, the primary consideration will be to conserve the spirit of the work as the composer had originally intended." —*Christie Leo*



Nashville Scene

KEN TUCKER ktucker@billboard.com

Persistent Palmer

First Black Female To Chart In 20 Years Wants More

Rissi (pronounced "ree-see") Palmer appreciates the attention that being the first black female on Billboard's Hot Country Songs chart in 20 years brings, but hopes the achievement serves as only the appetizer for something bigger. After all, the last black woman to spend time on the chart, **Dona Mason**, whose "Green Eyes (Cryin' Those Blue Tears)" peaked at No. 62 in 1987, has not been heard from since.

"Being a black artist in a predominantly white genre does get you the attention," Palmer says. "I hope that people come and listen because I'm black, and they leave and buy a record because they like the music and the music's good."

"Country Girl" (1720 Entertainment) is No. 60 on Hot Country Songs and is getting airplay in Oklahoma City; Madison, Wis.; Des Moines, Iowa; and Rochester, N.Y., among other markets.

That she's a young black woman singing country music isn't a strange concept to Palmer. "My parents listened to everything. My mom loved country and gospel. She loved **Patsy Cline**."

It wasn't until later that Palmer realized her unique situation. "It all kind of meshed together for me," she says. The result is Palmer's unique sound, which she describes as "gumbo. It's a mixture of all those things I heard growing up. It's a combination of country music and soul music."

In her late teens Palmer was offered a record deal by **Jimmy Jam** and **Terry Lewis**, but turned it down. "It was a hard decision, but it was purely a creative decision. I had to go with my gut and with my heart."

Born outside of Pittsburgh, Palmer's family later moved to Atlanta and then to St. Louis. While there, she signed with Nashville publisher **Song Planet** and began commuting between the two cities. She later moved to New York, but continued to make the trek to Nashville.

A run to the finals on "Star Search" reinforced Palmer's

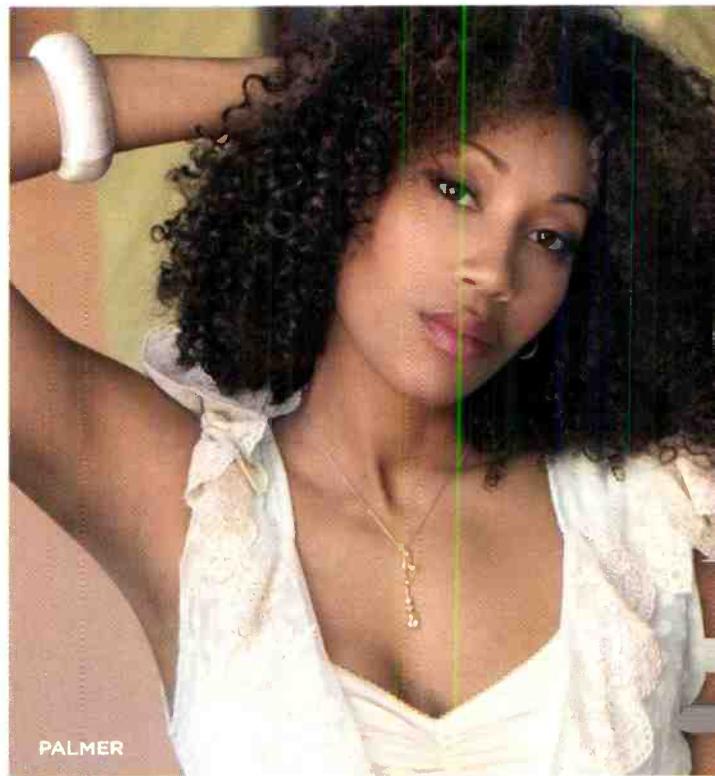
desire to be an artist.

Success came slowly. Her song "Faith" appeared in the 2004 film "The Woodsman." **Faith Hill** considered "Hold On to Me" for one of her albums. In the meantime, Palmer pursued a record deal. "I met pretty much every executive in the business," she says. The execs were generally enthused, but also confused, Palmer says. She understood. "This is uncharted territory," she says, "and you don't know how

ble. She's a true artist."

When she played the Grand Ole Opry in June, "it was one of the greatest moments of my life," Palmer says. "As a little kid you always think about the big places you want to play... and I wanted to play the Opry." In honor of her mother, who died when Palmer was young, she sang "Leavin' on Your Mind," which appears on her album and was a hit for **Cline** in 1963.

Breaking with country tradition, which generally dic-



PALMER

people will react to a black country singer."

Then Palmer met a representative of 1720, who forwarded her demo to president/CEO **Terry Johnson**. Johnson wasn't looking to sign a country artist—1720's roster includes pop crossover artists **Alison Hinds** and **Elvis White** and hip-hop group **C-Side**—but was quickly convinced.

"She checks all the boxes," says Johnson, who opened a Nashville office to support the marketing and promotion of Palmer's music. "For me it's about the total package—not only is there her gift in terms of singing and talent, she's got a great heart, a smile that breaks down all barriers, and her work ethic is just incredi-

tates one or two producers, Palmer employed five. "We didn't set out to use five producers, but I'm really glad we ended up there," she says of **Cory Rooney**, **Dan Shea**, **Keith Thomas**, **Shannon Sanders** and **Drew Ramsey**. "Each one of them brought a different sound to the record that makes it really well-rounded." Palmer co-wrote nine of the 12 tracks on the CD, including the first single, which is a reminder that "country" is more than a geographical reference. "Country is a state of mind, not just where your from," Palmer says.

Her self-titled debut streets Oct. 23 and a four-song digital EP is being sold via the Starbucks Entertainment section of iTunes. ...



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Got Rhythm?

Oakland Showcase Opening Doors For R&B Acts

Kerry and Gian Fiero are enablers. And proud of it.

In the same vein as Universal Motown executives Shanti Das and Eric Nicks' R&B Live venture (Rhythm & Blues, Sept. 8), this Bay Area, Calif.-based husband-and-wife team is pushing live R&B in a supper club setting. And like R&B Live, the Fieros' Friday evening show—billed as the Strive for More Music Showcase—provides a much-needed platform for artist development. Especially for those newbies who don't know much beyond setting up a page on the Internet.

"Gian and I kept meeting artists who didn't have enough material or didn't have the resources to get a band," Kerry says. "An artist's live show is what he or she always owns, no matter what. So we thought, 'Why not put together a showcase?'"

Toni! Toné! and Keyshia Cole. "Oakland has a bad reputation, so people go to San Francisco to listen to music," Kerry says. "Although there are some nice jazz and hip-hop venues here, there aren't an abundance of R&B clubs. It was important to have a venue that appeals to everybody, whether you're 18 or 55."

Launched last January, the Strive for More Music Showcase features seven vocalists. Younger teen artists aged 12-17—coming out of the Oakland School for the Arts or the young musicians program at Cal State Berkeley—are slotted first. They're followed by several "headliners": more seasoned songwriter/performers on the Fieros' "who's next" radar.

To help the acts with their learning curve, the Fieros tapped Los Angeles producer Cori Jacobs (Beyoncé, Lauryn Hill, the Temptations) to be music director for the showcases. He and an accompanying band do one rehearsal the night before and a soundcheck the



GIAN and KERRY FIERO



PARRISH

So they drew on their own wealth of resources. Kerry operates artist management firm Strive Management in Berkeley, Calif. Gian represents producers and teaches music publicity and music career options at San Francisco State. Thanks to Kerry's booking of R&B artists (Musiq Soulchild, indie faves Anthony David and Julie Dexter) on Thursday nights at Maxwell's Lounge, the Oakland club became a logical choice as the host venue. Located in downtown Oakland, Maxwell's Lounge seats 250 or 375 standing. The venue offers a fusion of Caribbean and Southern food as well as cocktails served until 1 a.m.; at the showcases, a happy hour begins at 5 p.m., and the doors stay open until 2 a.m.

The move to secure Maxwell's was twofold: to further revitalize the city's nightlife vibe and support the local R&B scene—one that gave birth to such R&B/hip-hop acts as Tony!

day of the performance.

Among the artists who have struck a chord with the audience of friends, family, radio DJs, local press and music professionals are 12-year-old Kehlani Parrish (who has since been paired with a producer in Los Angeles to do some recording) and Niko Ellison (who tours with the Air Force Band).

The next showcase on Oct. 26 signals the end of season one. The finale will feature several new artists, including 16-year-olds Taylor Thompson and Rozzi Crane, as well as the best of those who performed previously. Next-season aspirants can submit their names via the Strive Web site. Down the line, Kerry hopes to spin off separate hip-hop and rock Strive components.

"This is a win-win for everyone," she says. "There are acts out here who have the talent. They just need some of the tools." ...



DIFRANCO

FOLK BY SUSAN VISAKOWITZ

Redefining The 'Canon'

Seventeen Years On, Ani DiFranco Is Still Coloring Outside The Lines

"No hit singles. No platinum albums. No compromises." That's as good a summation of Ani DiFranco's career as any well-heeled Madison Avenue copywriter could conjure, but like all things DiFranco, this promotional tag line for her first career retrospective—the 36-track, double-CD "Canon," due Sept. 11—is very much home-grown.

The pint-sized folk singer, who founded her

ROCK BY MICHAEL D. AYERS

Still Smokin'

Banhart Broadens Sound On New XL Album

Devendra Banhart has always been nomadic in his approach to music, whether it's strolling onstage through the audience to begin a concert or recording in a new location each time. And Banhart's wandering spirit is in full effect throughout the 16 tracks that make up "Smokey Rolls Down Thunder Canyon," due Sept. 25 via XL Recordings.

"We needed to find the 'Woodstock' of California," Banhart recalls. "I guess I've lived in a bunch of

places, but California feels like home." Banhart and his band ended up renting a house at Topanga Canyon outside of Los Angeles. They lived there. They ate there. They recorded there. And they built the studio there, from the ground up. "We used the recording budget to find equipment, instead of booking studio time," he says of the six-month-long process.

"We never left the house once, except to get coffee and surf," Banhart says. The hard



BANHART

work paid off, resulting in songs that feature numerous new styles of song arrangements. He sings in Portuguese, incorporates gospel motifs and at times recalls the early work of Van Morrison.

own Righteous Babe Records in 1990, has come to define the term "independent musician." A self-described "old-fashioned girl" who built her audience "bar by bar, college by college," DiFranco has defied the odds, selling 4 million albums in the United States, according to Nielsen SoundScan, and maintaining a devoted fan base all while resisting repeated overtures by major labels.

Things have certainly changed, though, since DiFranco put out her first cassette tape in the late '80s.

"As a result of the Internet, we've got this trend now toward songs versus albums and fucking ringtones versus songs," DiFranco says. "Perhaps that means there's more liberty for the consumer, but as an artist, I find it constricting. I don't make singles."

Still, Righteous Babe label manager Mary Begley concedes that the label has increasingly put its focus on the digital realm. "I don't have exact figures, but as you'd expect, each year digital is becoming a larger and larger chunk of our business."

Of course, marketing and promotions campaigns have also been affected. "For 'Canon' we're focusing a lot of our energy on reaching people online, more so than in the past, working with Web zines and other online outlets," she says. "We're also going to release a video of Ani in the studio that we'll probably give to one Web outlet as an exclusive for a week and then we'll put it on YouTube and the label site."

The video—for DiFranco's iconic "Both Hands," which appeared on her first Righteous Babe release—captures DiFranco in the process of rerecording the song, something she did with five of the "Canon" tracks.

DiFranco says, "These five were songs I knew I wanted to include, but couldn't find a single good recording of. In all honesty, if I could have, I probably would have done 36 new tracks, because I second-guess everything I've done in the studio given enough time. But these five I hand-picked to represent in a more fortified way."

"Canon" is a smartly organized overview of DiFranco's career, though some listeners may be surprised at the lack of overtly political songs, especially on the highly personal first disc. There,

DiFranco even includes banter from a live show in which she addresses concerns that she's made a "conscious move" away from politics. "No, man," she says with a chuckle, "it's just, I got kind of distracted."

At the time—1997—she was distracted by a relationship with sound engineer Andrew Gilchrist, who would become her husband a year later, a relationship that lasted about five years. Now, though, DiFranco has someone else vying for her undivided attention: her first child, born in January.

"Having the baby has definitely shifted my lifestyle, which I think is good for me," DiFranco says. "I had a moment of resisting, where I'd be imagining myself saying to the baby, 'What do you mean I can't get deep into my thing and lose a day—you want to feed *again*?' So it's good for me to have somebody demanding I come out of my world. It's been very grounding."

DiFranco splits her time between New Orleans, where she shares a home with partner/engineer Mike Napolitano, and her native Buffalo, N.Y. She has been touring less of late, another major shift for the former road warrior. But the singer says that "it feels really good. I feel much fresher onstage. The old Ani was getting a little stale up there—there's only so much you can put out without taking in."

The artist has an 11-date tour planned for September to support "Canon" and will likely do a larger tour in first-quarter 2008, when her next album of all-original material is tentatively due.

Meanwhile, Begley says fans who pick up "Canon" in indie stores will receive a point-of-purchase DiFranco sampler, which culls tracks from her official live bootleg series. "This is the first time we've done an artist sampler like this, and it will be first come, first served," she says.

DiFranco adds, "I really feel like I've only begun to make records I can stand behind for years to come. It's such an elusive process making good recordings, but I think having a little more experience and perspective has helped me start to get there. My ongoing mission at this point is to retain my joy and gratitude no matter what else is happening. I always want to feel happy when I get up on that stage." ...

this time," he says.

Banhart also ditched the acoustic guitar leanings of his earlier work in favor of piano-based arrangements. "I was writing more on the piano because I had one in the house," he says. "I would duck out of the sessions and play whenever I could. It was a luxury not having studio time, but it was also maddening when your vocal booth was your bedroom."

There was also a secret weapon: crystals. "A huge key is having a label that will include crystals in your budget," Banhart says of XL, on which he debuted with 2005's "Cripple Crow." It's the artist's best-selling album at 47,000 U.S. copies, according to Nielsen SoundScan.

"We wanted Devendra to have everything he needed to make this album," says XL senior VP of A&R Kris Chen, who lured Banhart from Young God Records. "Devendra's album is the most important release this fall for XL. But there are no crazy marketing schemes. With an artist like Devendra, you start with the best album he's ever made and just let people know about it. He's already been doing that on his own by previewing music from his Web site and MySpace page."

Banhart's hope for the album is much more modest. "For those who hate the record, blame the crystals," he says. "For those who love it, seek them." ...

6 QUESTIONS

with BABYFACE

by GAIL MITCHELL

After a two-year break, industry vet Kenny "Babyface" Edmonds returns Sept. 18 with his 11th album. "Playlist" is the first release under Island Def Jam Music Group's relaunched Mercury Records division, and it (again) reunites Babyface and his former writing/production partner, IDJ chairman Antonio "L.A." Reid. The album also signals a stylistic change of direction, encompassing sensitive rock covers ranging from James Taylor's "Fire & Rain" to Jim Croce's "Time in a Bottle."

So why does a hitmaking singer/songwriter do a covers album?

I've always wanted to do an acoustic record, something leaning toward the "When Can I See You" and "Change the World" kind of ballads. But I was told by record companies to keep [my music] more contemporary R&B. I feel I did that a couple of times. Even though reaction was good, and I think I pulled it off as a musician, as an artist it wasn't necessarily all me. Playing acoustic songs on the guitar has always come naturally. I grew up doing that even more than doing the songs associated with being my thing.

Moving from "Whip Appeal" to covering Bob Dylan and others: Can your fans make the same switch?

We should at least be daring and try something new, or what's the point? I picked songs I grew up listening to and liked by Dylan, James Taylor and others. They're not far away from who I am and who I became as a writer.

Choosing to do this is opening doors that weren't necessarily closed but weren't all the way open. There's a potentially wider audience out there: an audience who may not have totally ignored me but haven't been able to get to me because of the music I've been doing. I'm not so R&B-sounding that I don't fit well into an AC format. And it's a format I'd like to reintroduce myself to because it's more of a buying audience.

What's the hardest part about a covers album?

Most of the time when someone covers a classic, it makes you want to hear the original version instead. So I had to make some artistic changes to make them a little more me. That's the hard part: trying to make a record people would want to listen to without it sounding like remixes. The key to that really comes down to the emotion of it. And that's how you want any record to work.

You also wrote two original songs.

I was a little anxious because, how were they going to stand up against the classics and not come off as just a move to get some publishing? I hadn't come up with anything. Then one day I was playing my guitar, thinking I had to write something vulnerable and very honest.

The most vulnerable thing in my life was my divorce but even more so as it relates to my kids—how I wanted to reassure them that we were going to make it through everything. "Not Going Nowhere" came fast and straight from the heart. "The Soldier Song" grew out of a friend's son who had returned from Iraq and learned that a friend of his had been killed there.

Has your songwriting process changed?

I still write with the same intensity. I've been able to stay in the game because melody is always king. I don't hang out in the streets or clubs, so I don't know the hot phrases. Truth is, I didn't know the hot phrases when I was younger and supposed to know them. It's not always a question of being so hip or so ghetto to have an edge.

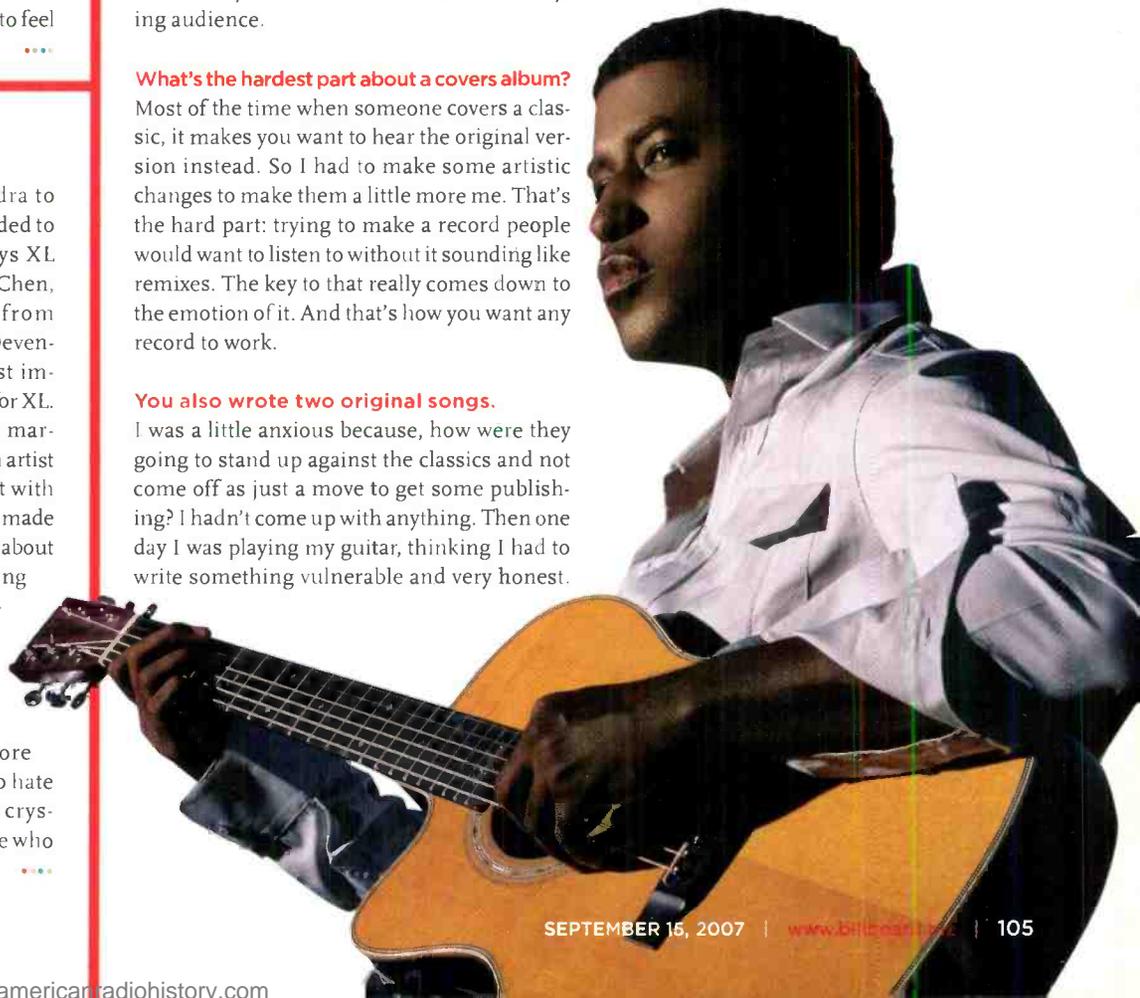
You've worked with rockers Fall Out Boy and the 88. Are there more musical challenges on your radar?

I've worked with Chrisette Michele, Keyshia Cole and Ashanti, and may do more R&B. But after writing with Rascal Flatts, I'd like to do more contemporary country. In many ways, it's today's pop music. It might have a twinge of country flavor but not a lot. It's really old pop music, and that's where I come from. Not writing just one type of music helps keep you on your toes. There's always more to learn.

DI FRANCO: DANNY CLINCH; BANHART: LAUREN DUKOFF; BABYFACE: JAMES R. MINCHIN III; BARRISH: KIRK BROOKS



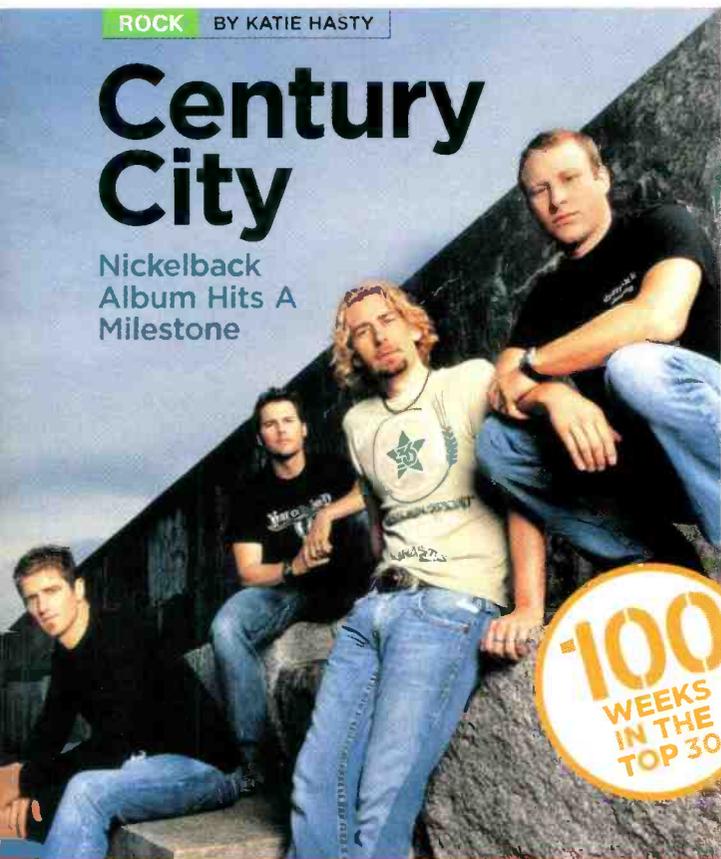
"I've always loved bluebeat, ska and reggae. And I've always been interested in Jewish culture. I was in Israel last year, two days before the war broke out. Real experiences were definitely an influence



ROCK BY KATIE HASTY

Century City

Nickelback Album Hits A Milestone

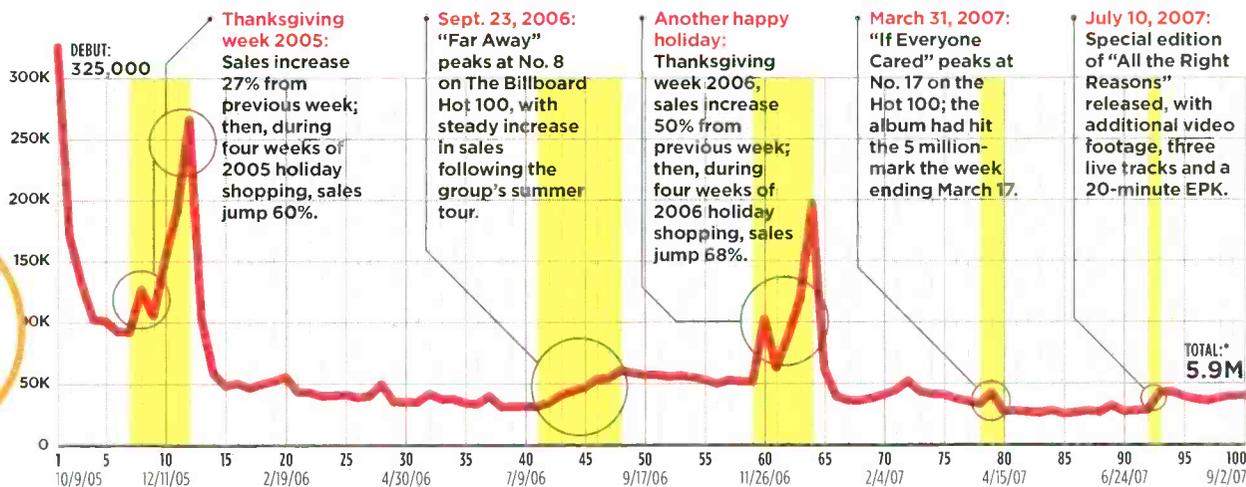


Fueled by the success of a parade of singles, Nickelback's "All the Right Reasons" has spent exactly 100 weeks on The Billboard 200. The album has moved 5.9 million copies in the United States, according to Nielsen SoundScan; it has never sold fewer than 25,000 per week and has yet to slip below No. 29 on The Billboard 200. The last album to spend its first 100 weeks north of No. 30 was fellow Canadian Sha-

nia Twain's "Come On Over," which stayed on the chart 123 weeks before first dropping out of the top 30 bracket.

"We had something short of a scientific plan in terms of single releases," Roadrunner president Jonas Nachsin says. "Like with 'Rockstar,' we had to make it happen at rock [radio] first so that we could give our all into 'If Everyone Cared' at the pop formats."

Six singles hit The Billboard Hot 100:



REBUILDING A HIT

Plan For Garth's Instant Chart-Topper: Slip Down, Then Climb Back Up

It's all downhill from here for Garth Brooks' new single "More Than a Memory" (Pearl/Big Machine)—at least for a little while. The song, which becomes the first single in Hot Country Songs chart history to debut at No. 1 this week (see story, page 119), will take a tumble on next week's chart.

"We won't even try to stay No. 1," says Big Machine president/CEO Scott Borchetta, whose company is handling promotion of the record. "The information we're getting back from radio is that the song will settle into regular heavy and medium rotation."

Borchetta expects the record to fall "somewhere inside the top 15 and then we'll rebuild the record. This is a great song from Garth and we don't want to burn it out in four or five weeks."

The forecasted drop is not a negative reflection on the song or Brooks—in fact, it's just the opposite. Country radio thinks so highly of Brooks and the first single from his forthcoming "The Ultimate Hits" that stations broke with longstanding programming philosophies that generally dictate songs in heavy rota-

tion are played every three to four hours—and only after they earn their way into the rotation after months of airplay.

KMLE Phoenix played "More Than a Memory" 84 times in its first week of release—including every hour for the first three days—almost twice as much as a song in heavy rotation might normally be played. The station then backed the song down to heavy rotation.

PD Jay McCarthy says the situation warranted the special treatment. "It's Garth and he's arguably the biggest artist in country music, ever, and he's been gone a significant amount of time," he says, noting that the station played nothing but Brooks' music in the three days leading up to the release of the new single. "It's an event, a huge event."

And with a Nov. 6 album release date looming, Borchetta says the label is focusing on the current single. "We do not plan to hit everybody over the head with a new single in six weeks. This is a really powerful, great record and we want it to get embedded."

—Ken Tucker



ROCK BY CORTNEY HARDING

MMMRock

Hanson Crosses Over Covertly To An Alternative Format

Listeners tuning in to Chicago alternative rock station WKQX (Q101) on Aug. 9 heard a catchy, guitar-driven track called "The Great Divide," followed by an announcement that the song was produced by a "mystery artist." It quickly became the most-requested song on the station and was

put into power rotation by the programming department.

After three weeks of speculation, a DJ finally revealed the secret: The band behind the alt-rock hit was none other than Hanson, a trio of brothers best-known for their song "MMMBoP," which topped The Billboard Hot 100 for three weeks in 1997.

Q101 PD Spike, who masterminded the scheme, says the band

has come a long way in the last 10 years. "I've always liked Hanson and kept listening to them after 'MMMBoP,' and after seeing them a while ago I realized they had become a different band," Spike says. "It really hit me how good they were." He realized the band still had the baggage of its old image to contend with, and that it wouldn't be an easy sell. "I told all the DJs, 'I want you to hear this song before I tell you who it is,' and when they heard the song, they all dug it. They were initially nervous to play it, but they were blown away by the positive reaction."

The band was also pleased and surprised by the success of the track, which for the week ending Sept. 2 saw a 95% increase in digital downloads compared with the previous week, according to Nielsen SoundScan. "The station wanted to let the song speak for itself," pianist/vocalist Taylor Hanson says. "We were really happy they allowed people to hear something new and different."

The band is gearing up for a tour to support its latest release, "The Walk," released last month on its own 3G Records, and the group has already seen interest from other stations that want to copy Q101's formula. "The station showed that taking a risk can lead to great success," Hanson says. "Hopefully this will inspire others to do the same."

THE BILLBOARD REVIEWS

ALBUMS

ROCK

ANN WILSON

Hope & Glory

Producer: Ben Mink
Zoë Records

Release Date: Sept. 11

★ This debut solo album from Heart's Ann Wilson is hardly a go-it-alone affair. Of the dozen cuts, only two feature Wilson without a little help from her friends; the remaining 10 find the singer sharing the mic with guests including Elton John, k.d. lang and Rufus Wainwright. (Three cuts even costar Ann's sister Nancy, which technically makes a quarter of the disc a Heart album.) Whatever it is, "Hope & Glory"—which contains 11 covers and one original—is rich in pleasures, even if it plays more like a highlight reel than a thoroughly imagined work. The centerpiece is a folk-funk take on Led Zepelin's "Immigrant Song"; Wilson emphasizes the tune's menace, but also draws out its vulnerability. Other gems: Lucinda Williams' "Jackson," with lang, and Neil Young's "War of Man," with Alison Krauss.—MW

ANIMAL COLLECTIVE

Strawberry Jam

Producer: Scott Colburn
Domino

Release Date: Sept. 11

★ Most of the time on "Strawberry Jam," it's

hard to care what Avey Tare is singing or screaming. What is exploding, writhing and fermenting behind his erratic voice is what's most interesting about this poppy, though experimental, set. It starts with one of the most accessible AC songs to date, "Peacebone," which (of course) eventually devolves into a maddening collage of stuttering synths and percussion. The brilliant "For Reverend Green" is built on layers of toy-like effects and omnipresent rhythm. "Fireworks" is as volatile as the title implies, with the magnetic melodic hues weaving in and out of each other. The substantial, fun and worthwhile "Strawberry Jam" on the whole gives off as much energy as it takes to listen to it, which is to say, a lot.—KH

BLACK FRANCIS

Bluefinger

Producer: Mark Lemhouse
Cooking Vinyl

Release Date: Sept. 11

★ Cause for celebration: Erstwhile Pixies frontman/rock'n'roll lifer Charles Thompson is back for another round, this time reclaiming his "old" stage name Black Francis and rocking out harder on record than he has in years. For "Bluefinger," Francis drew inspiration from iconic Dutch musician/painter Herman Brood, whose mer-

KANYE WEST

Graduation

Producers: Kanye West, DJ Toomp
Def Jam

Release Date: Sept. 11

For Kanye West, "Graduation" is

the next natural step in a progression that began with his 2004 debut, "The College Dropout." Plucking from influences as disparate as Daft Punk, U2 and the Rolling Stones, West focuses on such inspirational tracks as "I Wonder" ("I've been waiting on this my whole life/You can still be what you wish you is, that's what intuition is," he raps). Beyond his trademark looped samples, West stretches the production with synthesizers and arena-ready tracks like "Champion." The gritty "Barry Bonds" featuring the ubiquitous Lil' Wayne would've been better saved for a mixtape, but "Big Brother," West's ode to Jay-Z, has lyrics introspective enough to make fans cry. "Flash Lights" does a great job of reintroducing "Miami Vice"-esque keys, while "Good Life" featuring T-Pain is an instant hit. An impressively creative hip-hop album that will hopefully inspire West's peers to try new sonic avenues.—HC



curial, drug-fueled life and dramatic suicide color most of the album's lyrics. Not surprisingly, the Brood cover "You Can't Break a Heart and Have It" is one of the high points, a furious power-trio jam on the barrelhouse blues number, complete with backing vocals by Francis' wife, Violet Clarke. "Threshold Apprehension" has angular guitars, lung-busting lead vocals and "oo-wee-oos" by Clarke that should remind listeners of Kim Deal. But no less enthralling is laid-back fare like "Discotheque 36," its easy groove informed by Thompson's recent forays into Americana.—TC

POP

THE GO! TEAM

Proof of Youth

Producers: Ian Parton,
Gareth Parton

Sub Pop

Release Date: Sept. 11

★ "Party people in the house get ready for this," indeed! That call to action, from "Grip Like a Vice," encapsulates the spirit of this brisk, tremendously determined sophomore set from British import the Go! Team. Using fewer samples than debut "Lightning, Thunder, Strike," "Proof" draws its energy from dizzyingly tight full-band interaction, indelible

melodies and deft arrangements that find fresh inspiration in Ian Parton's favorite sounds: marching band brass, cheerleading chants, old-school hip-hop beats, no wave guitar noise, car chase FX and cinematic Ennio Morricone themes. Wait for the involuntary fist-pumps brought on by symphonic synths, floor-shaking bass and rollicking horn mash-up "Titanic Vandalism," which climaxes amid emphatic shouts of "Are you ready for more?" You will be.—SV

JOE HENRY

Civilians

Producer: Joe Henry
Anti-

Release Date: Sept. 11

★ Henry's superb "Civilians" succeeds not only as a melodic collection of poignant short stories, but also as a potent picture book of America gone wrong. Henry's catchy lopes, waltzes and piano-led songs are steeped in an American roots music sensibility with hints of jazz instrumental finesse. Lyrically, we're treated to telling snapshots of a general in civilian clothes who "draws a napkin battle plan" (on the title track), a creative who hopes despite the grim rage ("I Will Write My Book") and base-

ball icon Willie Mays spotted in a Scottsdale, Ariz., Home Depot ("Our Song"). It's the latter number, the best of the batch, that anchors the disc with its theme of sad regret over the ruin and greed in our "frightful and anger land." Recommended.—DO

DANCE

SIMIAN MOBILE DISCO

Attack Decay Sustain Release

Producer: Simian Mobile Disco

Disco

Interscope

Release Date: Sept. 11

★ Although they split with original indie rock band Simian, James Ford and Jas Shaw kept up their DJ'ing gig as Simian Mobile Disco, eventually compiling 10 tracks for this debut full-length. Recorded using only analog synthesizers and drum machines, the album is packed with tight, dance-floor-ready electro-pop gems. "It's the Beat" is an enticing call to the dancefloor that boasts a sassy vocal delivery from the Go! Team's Ninja, while former Simian singer Simon Lord guests on the hypnotic and intoxicating "I Believe." The throbbing bass of "Hustler" has already proved to be an acid-drenched club favorite, and the gimmicky "Hotdog" sounds like a group of chanting school kids on speed.

Elsewhere there are disco flourishes, hooky choruses and funky-out grooves. This is a damn good party—best not to miss out.—JM

R&B

B5

Don't Talk Just Listen

Producers: various

Bad Boy

Release Date: Sept. 11

★ On the second album by Bad Boy's clean-cut teen pop R&B boy band, syrupy high-register harmonies channel makeout music signposts from doo-wop to Debarge (the spare and lovely "No One Else," complete with finger snaps), vocal acrobatics moonwalk into Michael Jackson territory and bubbly raps emerge from the lush mush. Though their vocal rhythms can get convoluted, the five adolescent Breeding brothers know how to skid over drum-line beats and '80s electronics: "Hydraulic," with Bow Wow helping out, is a freakazoid robot dance, and the backing track of "I Must Love Drama" conjures the S.O.S. Band. But though B5 is fine getting funky in the club, its specialty is spurned vulnerable-male laments. Plus, the "hidden track" closer "Rockstar" is a wacky Shop Boyz rip where B5 proclaims, "I don't need no damn guitar" while one rocks you regardless.—CE

continued on >>p108

KENNY CHESNEY

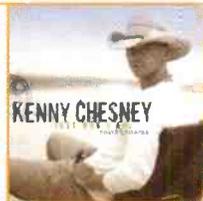
Just Who I Am: Poets & Pirates

Producers: Buddy Cannon, Kenny Chesney

BNA

Release Date: Sept. 11

★ Like hero George Strait—it's no coincidence that he guests on "Shiftwork," a sticks-in-your-head blue-collar anthem that fits both men like a glove—Chesney gets better with age. There are radio hits here: "Never Wanted Nothing More" has already hit No. 1 and second single "Don't Blink" is off to a fast start, but there's depth, too. "Dancin' for the Groceries" represents what might be a country first—a song about a single mom who strips to make ends meet. On "Wild Ride," Chesney takes a Dwight Yoakam-penned rocker up a notch, complete with talk-box guitar and a down-and-dirty Southern rock vibe. "Demons" is a self-examination of the singer's struggles with women, whiskey and weed. And laden with horns and island rhythms, "Got a Little Crazy Last Night" is straight out of the Jimmy Buffett songbook.—KT



50 CENT

Curtis

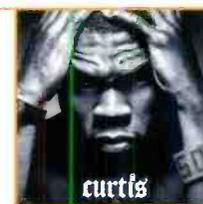
Producers: various

G-Unit/Interscope

Release Date: Sept. 11

Delayed release dates, slow-moving

singles and G-Unit restructuring made 2007 a rough year for Curtis "50 Cent" Jackson. Now, "Curtis" seems to be a mirror of where the MC is in his career: muddled. Though the album is good, for an artist of 50 Cent's caliber, it's not great. "I Get Money," "Man Down," "My Guns Go Off" and the Mary J. Blige-assisted "All of Me" partially redeem his pop forays, and it's nice to hear his gruff street stories and charming lyrics. Sadly, those aren't in abundance on songs that too often sound like 2007 versions of earlier hits. "Fully Loaded Clip" successfully updates "How to Rob," but neither "Follow My Lead" nor "Amusement Park" truly recapture monster smashes like "21 Questions" or "Candy Shop." In the end, "Curtis" just doesn't offer enough of the old slick-talking, charismatic 50 Cent.—HC



THE BILLBOARD REVIEWS

SINGLES

from >>p107

GOSPEL

NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE

Nothing but Worship
Producer: John P. Kee
Verity/Zomba

Release Date: Sept. 4

▶ With well more than two decades of hit recording to its credit, the New Life Community Choir, featuring its renowned leader and creative mastermind John P. Kee, could easily coast on its creative and commercial laurels. Instead, Kee and his ever-kinetic ensemble offer a project that resounds with every earmark of a modern gospel milestone. The piledriving "Right Now Praise" is already shooting toward the top 10, and "Oh Lord, Our God"—written and performed by Kee and fellow gospel great Fred Hammond—is a simple, stately ballad. But it is "Build a House," an edgy power ballad, complete with a perfectly placed wall of rock guitars, that stands with Kee's greatest work to date.—GE

FOLK

RED STICK RAMBLERS

Made in the Shade
Producers: Dirk Powell, Red Stick Ramblers
Sugar Hill

Release Date: Sept. 11

★ The Red Stick Ramblers are clearly preoccupied, in a most admirable fashion, with a full immersion in the music of southwest Louisiana. The tune "Katrina" is a typically Cajun rejoinder to the hurricane's aftermath; a response grounded in a ferocious rhythm and the dual fiddles of Kevin Wimmer and

Linzay Young, which do most of the talking. After assaying a lyrical rendition of Bob Willis' "Don't Cry, Baby," they tear through an enthusiastic cover of Belton Richard's "Laissez les Cajuns Danser," then follow with a high-voltage take on Clifton Chenier's classic Zydeco number "Hot Tamale Baby." It's enough to drive a Yankee to learn to dance the two-step.—PVV

JAZZ

DEE DEE BRIDGEWATER

Red Earth: A Malian Journey

Producers: Dee Dee Bridgewater, Jean Marie Durand
DDB Records/EmArcy
Release Date: Aug. 28

★ In pursuit of her African roots, vocalist Dee Dee Bridgewater delivers this striking mélange of mainstream jazz and traditional Malian music. Largely recorded in Bamako at the studio of the late Ali Farka Touré, the disc steers clear of merely flavoring jazz with African music in lieu of full immersion. Rather than employ Malian musicians to color, they serve to inform Bridgewater's approach and delivery. She updates her duet partner Oumou Sangaré's gently lilting "Djarabi" with a soulful arrangement ("Oh My Love") while she skips through Ramata Diakité's poignant "Mama Digna Sara Yé (Mama Don't Ever Go Away)." Meanwhile, straight-up jazz tunes like Wayne Shorter's "Footprints" and Mongo Santamaria's "Afro Blue" get treated to new readings steeped in Malian rhythms. A festive collaboration where two styles of music marry into one.—DO

POP

LUCY WALSH

So Uncool (3:49)

Producers: C. "Tricky" Stewart, C. Stewart, T. Nash
Writers: C. Stewart, T. Nash
Publisher: not listed
Island

▶ Forget that Lucy Walsh is the daughter of Eagles guitarist Joe Walsh. The 24-year-old singer/songwriter from Santa Barbara, Calif., isn't relying on celebrity lineage to get noticed. Trained in piano, voice and music theory, Walsh played keyboards on Ashlee Simpson's 2004 "Autobiography" tour, and signed a deal with Island after a series of New York showcases. "So Uncool," the first single from debut "Lost in the Lights," owes more to Walsh's idol, Cyndi Lauper and '80s freestyle than the Eagles. This uptempo, synth-heavy ode to relationship insecurity picks up where top 40 confections like "Toxic" left off. Radio can look to "So Uncool" as a way to fill the dance-pop void created when Britney met Kevin.—AC

R&B

CASSIDY FEATURING SWIZZ BEATS

My Drink N' My 2 Step (3:14)

Producer: Swizz Beatz
Writers: B. Reese, H. Dean, D. Davis
Publishers: various
Full Service/J

▶ Cassidy has proved to be one of rap's shining stars and another successful protégé under producer Swizz Beatz. He emerged with the chart-topping "Hotel," and followed with the hip-hop classic "I'm a Hustler." Unfortunately, his smooth sail to stardom was cut short by a highly publicized murder charge, followed by an unfortunate car crash that almost took his life. Despite obstacles, Cassidy returns to radio with "My Drink N' My 2 Step," celebrating his second lease on life and bid to reclaim the hip-hop crown. In each verse, Cassidy recounts past misfor-

tunes, but is thankful to be here to share with all, whether fans or doubters. His hustler ambition is alive and well, mentioning bar favorite Patrón tequila in his catchy, Swizz Beatz-laden hook, which has already led to a potential sponsorship deal with the liquor brand. Welcome the Hustler home.—CP

COUNTRY

KELLIE PICKLER

Things That Never Cross a Man's Mind (2:53)

Producer: Blake Chancey
Writers: T. Johnson, D. Poythress, W. Varble
Publishers: various
BNA

▶ The third single from Kellie Pickler's engaging debut is a frisky uptempo number that captures the playful side of this young artist's personality. Penned by reliable hitmakers Don Poythress, Wynn Varble and Tim Johnson, it's an entertaining exploration of the difference between the sexes: "Her lips are too red, her skirt too tight/Her legs too long and her heels too high/Boy, she looks like the marryin' kind." Men will chuckle and women will nod in agreement. It's a clever lyric with a catchy melody, and Pickler's performance is absolute perfection. She has personality to spare, and this lighthearted single is tailor-made for country radio.—DEP

GARTH BROOKS

More Than a Memory (3:22)

Producer: Allen Reynolds
Writers: L. Brice, K. Jacobs, B. Montana
Publishers: various
Pearl/Big Machine

The first single from Garth Brooks' forthcoming "The Ultimate Hits" is a pensive power ballad about a man's inability to move on in the wake of a breakup. Lee Brice, Kyle Jacobs and Billy Montana's picturesque lyric makes the pain palpable: "When you're dialing six numbers just to hang up the phone/Driving 'cross town just to see if she's home." Allen Reynolds' production creates a musical tension that complements the lyrical intensity, and Brooks' riveting vocal captures every nuance of emotion. There's passion and conviction in his delivery, but restraint as well. Brooks has always had great ears and through the years his song sense has remained among his strongest assets. This stellar single shows he still knows how to pick a hit and follow through with an indelible performance.—DEP



ROCK

THE SHINS

Australia (3:56)

Producers: James Mercer, Joe Chiccarelli
Writer: J. Mercer
Publisher: *Lettuce Flavored, BMI*
Sub Pop

★ The Shins rocketed to overhyped indie stardom on the success of "Garden State" in 2004 when Natalie Portman passed Zach Braff a pair of headphones and declared one of the band's songs would change his life. Building on their knack for constructing dreamy pop melodies, the Portland, Ore.-based quintet has grown stronger with each subsequent album, with latest

"Wincing the Night Away" debuting in January at No. 2 on The Billboard 200. The second single from their third full-length Sub Pop release sounds fluid and lighthearted, interspersed with plenty of "la la la's," bouncy percussion, banjo and a head-bopping bassline, thankfully lacking any life-changing pretension.—SK

FATE OR TROUBLE

Everyday Is Like Sunday (3:22)

Producer: Fate or Trouble
Writers: Morrissey, Street
Publisher: not listed
CWR/IA

★ Burgeoning alt-rock act Fate or Trouble cites Morrissey and the Smiths as top musical influences. No surprise, then, that the Los Angeles-based band's debut is a cover of the former's 1988 solo signature "Everyday Is Like Sunday." The group reinvents the original melancholy track as a raucous uptempo romp, vaulted with steering wheel-banging plugged guitars, panoramic percussion and a stadium-ripened, albeit deliberately stylized monotone, vocal. Hard to believe it's been almost 20 years since the original, but melody and lyric stand the test of time. FOT has potential to connect with the current generation at alternative, while seducing sentimental old-timers at mainstream.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra Cahill, Troy Carpenter, Chuck Eddy, Hillary Crosley, Gordon Ely, Katie Hasty, Sarah Kingsbury, Jill Menze, Dan Ouellette, Charles Perez, Sven Philipp, Deborah Evans Price, Chuck Taylor, Ken Tucker, Philip Van Vleck, Susan Visakowitz, Mikael Wood

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

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

BRUCE SPRINGSTEEN

Radio Nowhere (3:11)

Producer: Brendan O'Brien
Writer: B. Springsteen
Publisher: not listed
Columbia

The boys are back in town: Bruce Springsteen summons the E-Street Band and returns to straight-ahead rock on "Magic," the first E-Street studio album in five years, due Oct. 2. Launch single "Radio Nowhere" is a fast, high-energy track that sounds bigger and louder than anything on 2002's "The Rising." "I want a thousand guitars/I want pounding drums," Jersey's favorite son roars, chasing a soaring sax solo by Clarence Clemons. After somber acoustic trips ("Devils & Dust") and jubilant power-folk ("The Seeger Sessions"), it's reassuring to hear the Boss rip through a rousing rocker, and with rock radio's renaissance, this simple, guitar-driven anthem is right on time.—SP



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



CROWNED

>> Christian rock act Casting Crowns opens at No. 2 on The Billboard 200 with 129,000 sold, its best career rank and top Nielsen SoundScan week. "The Altar and the Door" becomes the band's second No. 1 on Top Christian Albums and first on Top Christian and Gospel Albums.

ROCK ON

>> As Nickelback's latest set hits 100 weeks on The Billboard 200 (see story, page 106), it becomes the first rock band since Third Eye Blind in 1999 to reach The Billboard Hot 100's top 10 with three singles from the same album.



REALLY JAZZED

>> Rick Braun and Richard Elliot bow at No. 3 on Top Contemporary Jazz Albums in the same week their title track, "R n R," reaches No. 1 on Smooth Jazz in sister magazine Radio & Records. Elliot has two earlier No. 1 albums, as does Braun.

CHART BEAT

>> Garth Brooks rewrites chart history with the first debut at No. 1 on Hot Country Songs. "More Than a Memory," Brooks' 19th song to top this chart, is also the first song to even enter this chart in the top 10.

>> Reba McEntire misses pole position with "Because of You," her duet with Kelly Clarkson. So instead of being her 23rd No. 1, it's her seventh song to peak in the runner-up spot. It would have been the first remake of a pop song to top Hot Country Songs since Mark Chesnut's take on Aerosmith's "I Don't Want to Miss a Thing" in 1999.

>> Paul Anka's new album debuts at No. 3 on Top Jazz Albums, exactly 50 years and two months after he made his Billboard chart debut with the single "Diana."

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

COLLECTIVE SOUL: RICHEL ARPING; CASTING CROWNS: JEREMY COWART

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

SoundScan Offers Sneak Peeks; Soul Hits Target

Chart prognosticators have a new tool in the box as Nielsen SoundScan on Sept. 5 unveiled Top 100 Building Charts to subscribers.

Updated each Wednesday and Friday, the building charts reveal unweighted midweek sales from eight leading music accounts, with more retailers to be added soon. Represented now are rackjobbers Anderson Merchandisers and Handleman Co.; mass merchant Target; retail chains Trans World Entertainment, Best Buy, Borders and Circuit City; and leading download merchant iTunes.

While Best Buy has broadly shared its sales data with trading partners, several of the participating accounts inform only labels and distributors of how their own titles are selling.

The Wednesday charts reveal tracking-week sales through close of business Tuesday, including critical first-day sales for new titles released each Tuesday. Friday's building charts show sales through Thursday.

The key difference between the building charts and first-week projections that are bandied about the music industry on Wednesdays or SoundScan's own completed charts is that the units posted are not extrapolated to reflect an entire week of sales from the overall U.S.

music market.

The building charts were beta-tested a week before they went live. The soundtrack to "High School Musical 2," which leads The Billboard 200 with 210,000 copies, posted 41,000 in the building chart from Wednesday, Aug. 29. That number grew to 59,000 on the Friday chart.

Among new releases, **Yung Joc's** sophomore set "Hustlenomics," which opens at No. 5 on the big chart with 69,000, showed 21,000 on the Wednesday list, 32,000 on Friday's.

However, the Hot Shot Debut album by **Casting Crowns** reveals a caveat about titles that track particularly well at specialized market segments. The Christian rock band's "The Altar and the Door," which opens at No. 2 with 129,000 units, built 70% of its opening sales at Christian stores. Thus, it posted only around 3,000 units on the Wednesday chart, and fewer than 5,000 on Friday's. Similar gaps will occur when sale pricing is in play at stores outside the building chart panel.

RED Distribution is eager to take the building charts out for a test drive, as one of its titles, **Chiodos' "Bone Palace Ballet,"** ranked third—and tops among new releases—on the list posted Sept.

5, with participants' sales through Tuesday standing at 11,000. Chiodos' last album peaked at No. 164 on The Billboard 200.

ON TARGET: With sales from just one brick-and-mortar chain, Target, and from iTunes, **Collective Soul's "Afterwards"** bows at No. 25 on Comprehensive Albums with 22,000 sold. That's more than the combined first-week sales for the band's last two self-made albums, which were available to all accounts.

Those sets sold slightly more than 14,000 in their, er, collective openers. The higher-charting of the two, 2005's "From the Ground Up," peaked at No. 129 on The Billboard 200 and No. 136 on the Comprehensive chart, the latter combining current albums with catalog fare and proprietary titles (exclusives are not eligible to appear on most Bill-



board charts).

This marks the first time Target has allowed one of its exclusives to appear on Comprehensive Albums. "Afterwards" also bows at No. 5 on Top Digital Albums.

TENSION MOUNTS: There is no denying that the Sept. 11 release date, a king-of-the-hill contest between top rappers **50 Cent** and **Kanye West** and country star **Kenny Chesney**, has drawn the eyes of the consumer press.

Both rappers look to have initial shipments of 1.2 million, with Chesney in the ballpark of 1 million.

With West's "Stronger," No. 2 on The Billboard Hot 100, charting higher than early tracks from 50's album, some Billboard colleagues and I think he will out-sell 50.

Others at the magazine, whose opinions I respect, give the nod to 50's track record. In a slightly longer career, he has tracked 13.9 million album units at Nielsen SoundScan compared with 5.8 million for West.

As those two might split the hip-hop vote, don't count out Chesney, who has posted 20.4 million album scans, and four No. 1s on The Billboard 200, since his 1994 debut.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,652,000	866,000	14,085,000
Last Week	8,054,000	927,000	15,210,000
Change	-5.0%	-6.6%	-7.4%
This Week Last Year	9,398,000	629,000	10,782,000
Change	-18.6%	37.7%	30.6%

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	354,007,000	303,464,000	-14.3%
Digital Tracks	375,732,000	552,491,000	47.0%
Store Singles	2,726,000	1,593,000	-41.6%
Total	732,465,000	857,548,000	17.1%
Albums w/TEA*	391,580,200	358,713,100	-8.4%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

CD	332,801,000	270,898,000	-18.6%
Digital	19,737,000	31,670,000	30.5%
Cassette	854,000	221,000	-74.1%
Other	615,000	675,000	9.8%

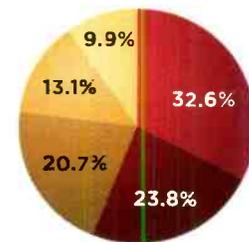
For week ending Sept. 2, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

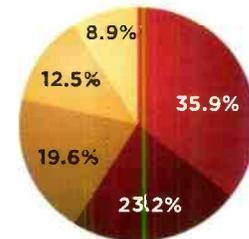
Distributors' Market Share: 07/30/07-09/02/07

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



SEP 15 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2		1
2	NEW	1	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		2
3	NEW	1	YUNG JOC BLOCK/BAD BOY SOUTH 157180*/AG (18.98)	Hustlenomics		3
4	3	2	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		1
5	6	7	FERGIE WILL.I.A.M./A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess		2
6	4	5	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray		1
7	5	4	VARIOUS ARTISTS UNIVERSAL/EMUSONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		1
8	NEW	1	ATREYU HOLLYWOOD 000386 (16.98)	Lead Sails Paper Anchor		8
9	NEW	1	BEN HARPER & THE INNOCENT CRIMINALS VIRGIN 93385 (18.98)	Lifeline		9
10	9	13	NICKELBACK ROADRUNNER 618300 (18.98)	All The Right Reasons		6
11	12	12	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98)	Minutes To Midnight		1
12	13	11	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
13	14	14	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		1
14	11	8	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	Jonas Brothers		1
15	16	17	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift		13
16	10	6	UGK UGK/JIVE 02633/ZOMBA (18.98)	Underground Kingz		1
17	17	16	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		4
18	NEW	1	LYLE LOVETT AND HIS LARGE BAND CURB/LOST HIGHWAY 00896/UMGN (13.98)	It's Not Big It's Large		18
19	24	22	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		1
20	2	-	TALIB KWELI BLACKSMITH 277244*/WARNER BROS. (13.98)	Eardrum		1
21	15	10	COMMON G.O.O.D./Geffen 009382*/IGA (13.98)	Finding Forever		1
22	21	9	PLIES BIG CATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		1
23	64	62	GREATEST GAINER AKON KONVICT/FPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
24	27	23	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		2
25	32	30	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
26	26	19	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/Sony Music (18.98)	Sean Kingston		1
27	25	15	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!		15
28	36	28	PLAIN WHITE T'S FEARLESS 000377/HOLLYWOOD (11.98)	Every Second Counts		10
29	42	38	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		1
30	33	33	DAUGHTRY RCA 88660/RMG (18.98)	Daughtry		3
31	39	31	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
32	40	35	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
33	31	27	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
34	29	26	BON JOVI MERCURY/ISLAND 008920/UMGN/IDJMG (13.98)	Lost Highway		1
35	37	32	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		1
36	30	25	AVRIL LAVIGNE RCA 03774/RMG (18.98)	The Best Damn Thing		1
37	38	29	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1
38	19	3	DAVE MATTHEWS AND TIM REYNOLDS ATQ/RCA 13102/RMG (19.98)	Live At Radio City		1
39	8	-	AS I LAY DYING METAL BLADE 14632 (13.98)	An Ocean Between Us		1
40	35	21	KORN VIRGIN 03878* (18.98)	Untitled		1
41	43	34	SOUNDTRACK WALT DISNEY 861898 (18.98)	Hannah Montana		3
42	7	-	SWIZZ BEATZ UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man		1
43	RE-ENTRY	21	MERCYME INO/COLUMBIA 80646/Sony Music (18.98)	Coming Up To Breathe		1
44	NEW	1	KOTTONMOUTH KINGS SUBURBAN NOIZE 79 (18.98)	Cloud Nine		44
45	41	20	KIDZ BOP KIDS RAZOR & TIE 89151 (18.98)	Kidz Bop 12		1
46	47	42	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		6
47	28	-	TRAVIS TRITT CATEGORY 5 500103 (18.98)	The Storm		28
48	50	52	PINK LAFACE 80320/ZOMBA (18.98)	I'm Not Dead		1
49	18	-	M.I.A. XL/INTERSCOPE 009659*/IGA (9.98)	Kala		18
50	NEW	1	AESOP ROCK DEFINITIVE JUX 144* (15.98)	None Shall Pass		50

While the act's Hollywood debut can't top first-week sales of its last studio set (43,000 vs. 69,000), it is a new chart high for the band.

At No. 23, set leaps 112% with a 12,000-unit gain in the wake of deluxe edition's Aug. 28 release. New package has three extra songs and a DVD.

Jazzy R&B singer, whose first two albums failed to reach any Billboard chart, enters with 9,000. Starts at No. 10 on Top R&B/Hip-Hop Albums.

For the third time in as many weeks, latest participant in MTV's 52/52 promo campaign makes a big jump. Nelly Furtado's set is up 19% at No. 76.

The 2006 album sees sixfold sales growth, thanks to a \$5 sale tag at influential Family Christian Stores chain (up 544%, 15,000 for the week).

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		TRACY LAWRENCE	135	MARDON 5	9
		LEDISI	78	DEAN MARTIN	82
		TOBY KEITH	52	DAVE MATTHEWS AND	
		R. KELLY	75		
		KIDZ BOP KIDS	45		

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 100 adult contemporary stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen
SoundScan

Billboard HOT 100

SEP 15 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	3	12	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	2	17	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)
4	5	12	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
5	6	12	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
6	4	14	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
7	9	8	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
8	7	15	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
9	16	7	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
10	10	16	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
11	11	6	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
12	15	8	WHO KNEW	PINK (LAFACE/ZOMBA)
13	8	16	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
14	12	22	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)
15	13	26	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
16	14	21	HOME	DAUGHTRY (RCA/RMG)
17	23	11	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
18	18	52	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
19	20	23	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
20	22	7	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
21	17	15	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
22	19	12	DO YOU	NE-YO (DEF JAM/DJMG)
23	25	20	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
24	29	6	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)
25	27	37	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)

1,296 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	23	WHEN I SEE U	FANTASIA (J/RMG)
27	30	7	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
28	26	13	THESE ARE MY PEOPLE	RODNEY ATKINS (CURB)
29	28	10	BECAUSE OF YOU	REBA MCENTIRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
30	24	18	TEACHME	MUSIQ SOULCHILD (ATLANTIC)
31	41	4	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
32	32	5	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
33	35	7	PROUD OF THE HOUSE WE BUILT	BROOKS & DUNN (ARISTA NASHVILLE)
34	34	6	BE ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
35	40	7	LOVE ME IF YOU CAN	TOBY KEITH (SHOW DOG NASHVILLE)
36	69	2	MORE THAN A MEMORY	GARTH BROOKS (PEARL/BIG MACHINE)
37	36	9	FIRST TIME	LIFEHOUSE (GEFFEN)
38	37	6	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
39	38	13	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
40	43	5	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
41	31	12	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
42	42	6	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
43	44	5	ONLINE	BRAD PAISLEY (ARISTA NASHVILLE)
44	39	5	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
45	45	5	ALL MY FRIENDS SAY	LUKE BRYAN (CAPITOL NASHVILLE)
46	47	4	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
47	60	2	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
48	53	16	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
49	48	5	IF YOU'RE READING THIS	TIM MCGRAW (CURB)
50	51	8	EVERYDAY AMERICA	SUGARLAND (MERCURY)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
2	2	18	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
3	3	23	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
4	5	18	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
5	4	22	HOME	DAUGHTRY (RCA/RMG)	☆
6	6	34	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
7	7	7	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
8	8	11	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
9	9	13	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOD GOD DOLLS (WARNER BROS.)	☆
10	10	34	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
11	11	10	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
12	15	9	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
13	18	5	OVER YOU	DAUGHTRY (RCA/RMG)	☆
14	13	42	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
15	16	12	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
16	20	7	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
17	17	12	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
18	19	12	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
19	24	15	IF YOU'RE GONNA LEAVE	EMERSON HART (MANHATTAN/CAPITOL)	☆
20	23	12	ALL AT ONCE	THE FRAY (EPIC)	☆
21	28	5	HER EYES	PAT MONAHAN (COLUMBIA)	☆
22	26	5	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
23	25	19	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
24	27	5	1973	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
25	21	19	DIG	INCUBUS (IMMORTAL/EPIC)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 HOME	DAUGHTRY (RCA/RMG)	☆
2	4	10	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
3	2	23	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	☆
4	3	20	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
5	6	53	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
6	7	20	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
7	5	46	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
8	8	47	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
9	10	12	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/DJMG)	☆
10	12	8	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
11	9	16	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
12	11	21	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
13	14	9	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
14	13	16	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
15	15	24	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	☆
16	19	2	HOW LONG	EAGLES (EPIC)	☆
17	17	5	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
18	18	15	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
19	20	3	BAND OF GOLD	KIMBERLY LOCKE (CURB/REPRISE)	☆
20	16	13	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEAR/CONCORD)	☆
21	22	4	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
22	26	2	FIRE AND RAIN	KENNY "BABYFACE" EDMONDS (MERCURY/DJMG)	☆
23	21	7	NO ONE IS TO BLAME	KATRINA CARLSON WITH HOWARD JONES (KATAPHONIC)	☆
24	25	5	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
25	24	9	BEST OF ME	CHRISSETTE MICHELE (DEF JAM/DJMG)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	8	#1 CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	
2	1	6	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
3	7	19	ROCKSTAR	NICKELBACK (ROADRUNNER)	
4	5	13	THE WAY I ARE	TIMBALAND FEAT. KE\$HA (MOSLEY/BLACKGROUND/INTERSCOPE)	
5	6	20	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
6	-	1	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
7	3	6	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
8	10	5	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
9	9	22	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
10	4	4	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	
11	17	13	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/DJMG)	
12	16	7	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
13	15	11	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
14	12	13	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
15	18	4	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
16	14	15	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	
17	26	15	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
18	34	7	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
19	25	7	WHO KNEW	PINK (LAFACE/ZOMBA)	
20	2	15	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ORDECK/UNIVERSAL REPUBLIC)	
21	4	9	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	
22	19	10	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)	
23	30	3	FIRST TIME	LIFEHOUSE (GEFFEN)	
24	31	3	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)	
25	35	6	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	8	3	YOU ARE THE MUSIC IN ME	ZAC EFRON/VANESSA ANNE HUDGENS (WALT DISNEY)	
27	-	1	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)	
28	37	5	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	
29	33	17	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	
30	40	8	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
31	11	3	GOTTA GO MY OWN WAY	ZAC EFRON/VANESSA ANNE HUDGENS (WALT DISNEY)	
32	24	8	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
33	29	3	CLOTHES OFF!!	GYM CLASS HEROES (DECA/ANHE/FUELED BY RAMEN/ATLANTIC/LAVA)	
34	41	3	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
35	20	6	HOLD ON	JONAS BROTHERS (HOLLYWOOD)	
36	45	5	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
37	39	8	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
38	36	17	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
39	13	3	BET ON IT	ZAC EFRON (WALT DISNEY)	
40	47	8	PARALYZER	FINGER ELEVEN (WIND-UP)	
41	38	21	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
42	46	12	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	
43	48	12	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	
44	55	6	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)	
45	44	12	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
46	28	3	FABOLOUS	ASHLEY TISDALE AND LUCAS GRABEEL (WALT DISNEY)	
47	43	22	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
48	-	1	COFFEE SHOP	YUNG JOC FEAT. GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
49	59	4	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	
50	21	3	EVERYDAY AMERICA	ZAC EFRON/VANESSA ANNE HUDGENS (WALT DISNEY)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	58	8	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	
52	53	17	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
53	51	4	IF YOU'RE READING THIS	TIM MCGRAW (CURB)	
54	66	2	OVER YOU	DAUGHTRY (RCA/RMG)	
55	56	27	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
56	49	27	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
57	67	51	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
58	27	3	I DON'T DANCE	CORBIN BLEU AND LUCAS GRABEEL (WALT DISNEY)	
59	54	25	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
60	50	9	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	
61	60	19	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
62	61	3	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	
63	-	20	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
64	-	1	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
65	32	7	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	
66	-	3	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	
67	64	3	HIP HOP POLICE	CHAMILLONARE FEAT. SLICK RICK (CHAMILLITARY/UNIVERSAL MOTOWN)	
68	72	13	LIKE THIS	MIMS (CAPITOL)	
69	70	9	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
70	69	3	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
71	7				

SEP 15 2007 **POP** Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
2	2	20	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	4	6	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	3	24	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
5	9	8	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
6	7	32	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
7	8	22	WHO KNEW	PINK (LAFACE/ZOMBA)
8	5	16	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
9	6	25	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
10	10	13	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
11	12	1	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
12	11	12	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
13	13	20	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
14	17	12	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
15	16	1	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
16	15	28	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
17	14	22	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
18	18	13	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
19	21	1	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
20	24	7	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
21	23	1	FIRST TIME	LIFEHOUSE (GEFFEN)
22	25	22	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
23	-	1	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
24	26	6	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
25	30	18	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
26	20	11	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
27	32	6	OVER YOU	DAUGHTRY (RCA/RMG)
28	22	22	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
29	27	23	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
30	29	15	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
31	36	6	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
32	36	17	SEXY LADY	YUNG BERG FEAT. JUNIDR (YUNG BOSS/EPIC)
33	19	4	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
34	41	8	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
35	34	27	HOME	DAUGHTRY (RCA/RMG)
36	55	16	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
37	52	1	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
38	43	17	LIKE THIS	MIMS (CAPITOL)
39	-	10	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
40	42	27	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
41	56	11	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
42	40	10	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
43	33	13	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
44	53	13	PARALYZER	FINGER ELEVEN (WIND-UP)
45	-	22	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
46	1	1	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)
47	18	18	LEAN LIKE A CHOLO	DOWN K.A. KILD (SILENT GIANT/MACHETE)
48	59	6	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
49	28	3	YOU ARE THE MUSIC IN ME	ZAC EFRON/VANESSA ANNE HUDGENS (WALT DISNEY)
50	58	13	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	48	24	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
2	65	5	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
3	6	3	CLOTHES OFF!	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
4	47	1	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
5	31	3	GOTTA GO MY OWN WAY	ZAC EFRON/VANESSA ANNE HUDGENS (WALT DISNEY)
6	44	6	HOLD ON IT	JONAS BROTHERS (HOLLYWOOD)
7	39	7	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
8	61	25	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
9	57	12	TIME AFTER TIME	QUIETORIVE (RED INK/EPIC)
10	62	6	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)
11	-	1	BET ON IT	ZAC EFRON (WALT DISNEY)
12	85	2	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
13	69	9	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
14	66	25	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
15	-	1	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
16	51	3	FABOLOUS	ASHLEY TISDALE AND LUCAS GRABEEL (WALT DISNEY)
17	74	5	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
18	100	4	COFFEE SHOP	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
19	46	3	EVERYDAY	ZAC EFRON/VANESSA ANNE HUDGENS (WALT DISNEY)
20	75	30	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
21	68	4	IF YOU'RE READING THIS	TIM MCGRAW (CURB)
22	78	3	INCONSOLEABLE	BACKSTREET BOYS (JIVE/ZOMBA)
23	63	16	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
24	50	3	I DON'T DANCE	CORBIN BLEU AND LUCAS GRABEEL (WALT DISNEY)
25	72	20	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
26	87	4	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
27	86	1	DO IT WELL	JENNIFER LOPEZ (EPIC)
28	71	28	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
29	67	15	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
30	6	27	LIKE A BOY	CIARA (LAFACE/ZOMBA)
31	77	1	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
32	83	28	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
33	94	4	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
34	81	5	HIP HOP POLICE	CHAMILLIONAIRE (CHAMILLITARY/UNIVERSAL MOTOWN)
35	89	6	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)
36	79	15	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
37	14	14	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
38	-	1	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
39	11	11	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
40	1	1	WHEN DID YOUR HEART GO MISSING?	ROONEY (CHERRYTREE/GEFFEN)
41	3	3	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
42	64	3	ALL FOR ONE	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
43	-	1	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
44	84	14	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)
45	91	5	ONLINE	BRAD PAISLEY (ARISTA NASHVILLE)
46	96	5	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC/LAVA)
47	92	10	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
48	-	1	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)
49	2	2	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
50	98	10	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)

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

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
2	2	18	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	3	16	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
4	5	14	WHO KNEW	PINK (LAFACE/ZOMBA)
5	24	1	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
6	6	11	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	1	10	MAKE ME BETTER	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
8	7	21	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN KONVICT/NAPPY BOY/JIVE/ZOMBA)
9	9	14	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
10	0	9	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
11	12	12	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
12	18	5	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
13	8	16	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
14	16	11	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
15	-	1	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
16	13	22	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
17	17	14	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
18	14	23	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
19	20	20	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
20	22	5	OVER YOU	DAUGHTRY (RCA/RMG)
21	21	6	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
22	24	18	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
23	19	13	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
24	23	10	FIRST TIME	LIFEHOUSE (GEFFEN)
25	26	19	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	24	HOME	DAUGHTRY (RCA/RMG)
27	31	6	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
28	32	7	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
29	29	7	LIKE THIS	MIMS (CAPITOL)
30	34	4	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
31	-	1	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
32	38	3	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
33	30	8	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
34	37	17	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
35	33	16	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
36	35	23	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
37	23	14	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
38	42	4	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
39	-	1	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
40	47	2	DO IT WELL	JENNIFER LOPEZ (EPIC)
41	35	6	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)
42	-	1	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
43	39	25	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
44	-	1	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
45	45	1	INCONSOLEABLE	BACKSTREET BOYS (JIVE/ZOMBA)
46	-	1	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
47	43	20	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
48	-	1	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
49	44	21	LIKE A BOY	CIARA (LAFACE/ZOMBA)
50	-	1	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	2	3	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
3	14	2	SWERVING	TMI BOYZ (TM/FACE2FACE)
4	9	6	SHE IS	BETTINA (18D)
5	3	3	BACK DOWN	BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)
6	6	15	ONLY THE WORLD	MANDISA (SPARROW)
7	5	5	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
8	8	11	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
9	13	1	SAVE A LIFE	SMOOT FEAT. ES (KWIK/FACE2FACE)
10	-	1	STAND BACK	STEVIE NICKS (REPRISE)
11	26	1	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
12	17	17	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
13	7	3	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL)
14	11	7	BOY WITH A COIN	IRON AND WINE (SUB POP)
15	12	15	OOH WEE	AYANNA (ELESE)
16	15	25	LET ME SEE SOMETHING	A.G. & WRECKLESS.E.N.T. (WRECKLESS ENTERTAINMENT)
17	17	17	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
18	20	5	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
19	21	1	YE AIN'T BOUT DAT	KELZ (NO TYZE/FACE2FACE)
20	24	55	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
21	16	8	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
22	26	32	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
23	23	2	PEACEBONE	ANIMAL COLLECTIVE (DOMINO)
24	30	78	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (JCR/METROPOLIS)
25	32	15	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)

HITPREDICTOR

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

POP 100 AIRPLAY

DAUGHTRY	Over You	RMG (76.8)	20
50 CENT FEAT. JUSTIN TIMBERLAKE	Ayo Technology	INTERSCOPE (65.7)	28
MATCHBOX TWENTY	How Far We've Come	ATLANTIC (65.2)	38
RIHANNA FEAT. JAY-Z	Hate That I Love You	IDJMG (76.8)	39
☆ BACKSTREET BOYS	Inconsoable	ZOMBA (68.3)	35
☆ JORDIN SPARKS	Tattoo	ZOMBA (65.0)	48
THE LAST GOODNIGHT	Pictures Of You	VIRGIN (68.7)	-
☆ COLBIE CAILLAT	Bubbly	UNIVERSAL REPUBLIC (69.2)	-
THE RED JUMPSUIT APPARATUS	Your Guardian Angel	VIRGIN (65.0)	-

ADULT TOP 40

AVRIL LAVIGNE	When You're Gone	RMG (75.3)	41
COLBIE CAILLAT	Bubbly	UNIVERSAL REPUBLIC (67.0)	42
DAUGHTRY	Over You	RMG (73.3)	43
ELLIOTT YAMIN	Wait For You	HICKORY (73.7)	

Billboard R&B/HIP-HOP

SEP
15
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	YUNG JOC BLOCK/BAO BOY SOUTH 157180*/AG (18.98)	Hustlenomics		1
2	3	1	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		1
3	4	2	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185343/AG (18.98)	The Real Testament		1
4	6	10	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (13.98)	T.I. Vs T.I.P.		1
5	5	5	COMMON G.O.O.D./Geffen 009382*/IGA (13.98)	Finding Forever		1
6	2	2	TALIB KWELI BLACKSMITH 277244*/WARNER BROS. (13.98)	Eardrum		1
7	13	13	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
8	1	2	SWIZZ BEATZ UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man		1
9	27	29	GREATEST GAINER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	2	2
10	NEW	1	LEDISI VERVE 008909/VG (10.98)	Lost & Found		1
11	13	16	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		1
12	10	7	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (16.98)	Sean Kingston		1
13	8	25	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (13.98)	Back To Black		1
14	NEW	1	LIL' MO DRAKEWEB 2 (17.98)	Pain & Paper		14
15	12	13	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		3
16	17	17	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
17	9	11	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
18	1	7	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		2
19	15	12	FABOLOUS DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'		1
20	29	31	PAGE SETTER DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		2
21	11	15	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
22	19	22	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
23	18	48	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (*3.98)	The Evolution Of Robin Thicke		1
24	16	5	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth		1
25	NEW	1	RAEKWON PRESENTS ICEWATER BABYGRANDE 320 (17.98)	Polluted Water		25
26	24	53	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
27	5	5	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		1
28	6	3	WC LENCH MOB 03881 (18.98)	Guilty By Affiliation		1
29	27	38	FANTASIA J 78962/RMG (18.98)	Fantasia		1
30	26	15	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUG/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		1
31	NEW	1	N.O.R.E. THUGED OUT MILITANTMENT 319/BABYGRANDE (17.98)	Noreality		31
32	21	25	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq		1
33	20	6	YUNG BERG YUNG BOSS/KOCH/EPIC 10583/SONY MUSIC (8.98)	Almost Famous: The Sexy Lady EP		1
34	37	24	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		1
35	NEW	1	AESOP ROCK DEFINITIVE JUX 144* (15.98)	None Shall Pass		3
36	1	56	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		1
37	50	17	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		1
38	21	2	PROJECT PAT HYPNOTIZE MINDS 3618 (16.98)	What Cha Starin' At?		23
39	37	9	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly		1
40	3	3	2PAC DEATH ROW 5930 (17.98)	Nu Mixx Klazzics Vol. 2 (Evolution: Duets And Remixes)		1
41	NEW	1	BEYONCE MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)	Irremplazable (EP)		41
42	11	11	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 00913E/UMRG (13.98)	Rockstar Mentality		4
43	36	25	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		1
44	39	39	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
45	46	46	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
46	19	19	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
47	24	24	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		1
48	RE-ENTRY	33	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		1
49	44	13	CARL THOMAS UMBRELLA 970118/BUNGALO (15.98)	So Much Better		1
50	41	15	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		1
51	48	29	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
52	43	42	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		1
53	35	3	CHINGO BLING BIG CHILE 123452/ASYLUM (18.98)	They Can't Deport Us All		28
54	44	44	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
55	2	2	STEVIE WONDER UNIVERSAL MOTOWN 009479/UME (13.98)	Number 1's		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	65	50	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
57	57	46	EDDIE LEVERT SR. & GERALD LEVERT ATLANTIC 199612/AG (18.98)	Somethin' To Talk About		5
58	46	41	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion		1
59	2	2	BLAZE PSYCHOPATHIC 4300 (11.98)	Clockwork Gray		34
60	NEW	1	EMILY KING LIFEPRINT/J 85092/RMG (11.98)	East Side Story		60
61	51	61	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADAC* (13.98)	Forever Soul R&B		1
62	56	57	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
63	40	35	KEITH MURRAY DEF SQUAD 5858/KOCH (17.98)	Rap-Murr-Phobia (The Fear Of Real Hip-Hop)		1
64	55	48	YOUNG JEEZY CORPORATE THUG/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1
65	73	73	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
66	54	58	LIL WAYNE AND JUELZ SANTANA STARZ 6303/BCD (14.98)	When The North & South Collide		33
67	52	49	DMX RUFF RYDERS/DEF JAM 008988/IDJMG (13.98) ⊕	The Definition Of X: P ck Of The Litter		7
68	59	44	KIA SHINE RAP HUSTLAZ/UNIVERSAL MOTOWN 009150/UMRG (13.98)	Due Season		11
69	59	52	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC (11.98)	Collie Buddz		1
70	56	55	YOUNG BUCK G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World		1
71	77	64	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2
72	47	25	ALI & GIPP DERRTY/UNIVERSAL MOTOWN 007166/UMRG (13.98)	Ali & Gipp Present: Kinfolk		1
73	53	54	PASTOR TROY MONEY & POWER 185/SMC (16.98)	Tool Muziq		1
74	60	56	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		1
75	60	60	K-RILEY ARISTAKRAT 01 (12.98)	Incredible!: The Life Of Riley		1

▶▶ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	44	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley		1
2	2	9	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz		1
3	13	13	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock		1
4	5	24	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control		1
5	7	7	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean		1
6	7	9	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth		1
7	8	5	BOB MARLEY AND THE WAILERS QUANGO 701	Roots, Rock, Remixed		1
8	15	2	KATCHAFIRE OHANA 2007	Say What You're Thinking		1
9	4	4	BEDOUIN SOUNDCLASH SIDEONEDUMMY 1333	Street Gospels		1
10	NEW	1	TOOTS AND THE MAYTALS FANTASY 30336/CONCORD	Light Your Light		10
11	13	13	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity		1
12	11	11	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks		1
13	13	13	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be		1
14	RE-ENTRY	14	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection		1
15	14	14	NOTCH CINCO POR CINCO 008970/MACHETE	Raised By The People		1

BETWEEN THE BULLETS rgeorge@billboard.com

YUNG JOC BREWS SECOND NO. 1

Yung Joc shines with Hot Shot Debut honors on Top R&B/Hip-Hop Albums as "Hustlenomics" lands at No. 1, his second straight crown on this list.

It comes in at No. 3 on The Billboard 200 with 69,000 units, 53% less than the bow of last year's "New Joc City" (148,000).

At that time, Joc's "It's Goin' Down" was top five on The Billboard Hot 100. His cur-

rent single, "Coffee Shop," has yet to chart on the Hot 100 and already peaked at No. 39 on Hot R&B/Hip-Hop Songs.

Lil' Mo's first album in four years, "Pain & Paper," bows at No. 14. It also debuts at No. 11 on Top Independent Albums with 6,000 copies. He's last project "Meet the Girl Next Door," entered at No. 4 on Top R&B/Hip-Hop Albums in 2003. —Raphael George



SEP 15 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
2	3	18	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
3	2	12	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
4	6	2	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
5	27		WHEN I SEE U	FANTASIA (J/RMG)	☆
6	5	25	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
7	8	18	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
8	14	7	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
9	1	1	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
10	10	1	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
11	11	1	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
12	12	1	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
13	13	1	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
14	14	1	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
15	15	1	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
16	16	1	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
17	17	1	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
18	18	1	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
19	19	1	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC)	☆
20	20	1	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
21	21	1	NO ONE	ALICIA KEYS (J/RMG)	☆
22	22	1	MONEY IN THE BANK	SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆
23	23	1	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
24	24	1	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
25	25	1	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
20	20	20	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
21	18	18	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
22	16	18	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
23	23	26	WIPE ME DOWN	LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
24	24	15	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
25	33	9	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
26	27	31	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
27	39	7	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
28	41	6	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
29	36	21	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
30	50	8	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
31	40	21	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	☆
32	44	8	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
33	45	45	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
34	34	14	ME	TAMIA (PLUS 1/IMAGE)	☆
35	45	3	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)	☆
36	38	5	HYDROLIC	B5 FEAT. BOW WOW (BAD BOY/ATLANTIC)	☆
37	29	19	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
38	35	21	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
39	45	22	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
40	48	1	COFFEE SHOP	YUNG JOC FEAT. GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
41	47	1	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
42	49	4	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
43	46	3	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
44	73	2	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	24	#1 TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
2	2	21	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	3	27	WHEN I SEE U	FANTASIA (J/RMG)	☆
4	4	16	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
5	5	15	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
6	6	1	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
7	7	1	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
8	8	10	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
9	8	40	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
10	9	33	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
11	11	35	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
12	7	24	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
13	14	15	ME	TAMIA (PLUS 1/IMAGE)	☆
14	10	6	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
15	15	10	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
16	13	20	ANOTHER AGAIN	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
17	17	1	BRUISED BUT NOT BROKEN	JOSS STONE (VIRGIN/CAPITOL)	☆
18	18	1	MY LOVE	JOE (JIVE/ZOMBA)	☆
19	24	1	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
20	1	1	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
21	1	1	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆
22	1	1	WALK IN MY SHOES	EMILY KING (LIFEPRINT/J/RMG)	☆
23	18	13	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
24	21	10	WHAT I GOTTA DO	MACY GRAY (WILL I.A.M./GEFFEN)	☆
25	28	4	ONLY ONE U	FANTASIA (J/RMG)	☆

HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	5	2	#1 SWERVING	TMI BOYZ (TMI/FACE2FACE)	☆
2	1	3	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
3	1	11	OOH WEE	AYANNA (ELESE)	☆
4	1	11	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)	☆
5	1	11	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)	☆
6	2	25	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
7	13	31	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
8	1	1	LETS GO	REEC (BULLS EYE)	☆
9	8	9	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
10	17	18	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
11	1	1	YE AIN'T BOUT DAT	KELZ (NO TYZE/FACE2FACE)	☆
12	1	1	SAVE A LIFE	SMOOT FEAT. ES (KWIK/FACE2FACE)	☆
13	18	7	I LIKE	SAKAI (FAMILY TREE)	☆
14	8	8	CASH DROP	CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BDOSS HOSS (SODA FREE/STREET PRIDE)	☆
15	9	8	STRONG ARM	J-MIZZ (T2/STREET PRIDE)	☆
16	1	3	HELLO	SCOTT STONE (FEATHERSTONE/FACE2FACE)	☆
17	22	54	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
18	11	8	BOOM DI BOOM DI	SKULL (YG)	☆
19	16	16	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
20	14	5	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
21	1	14	CHECK ME OUT REMIX (DAMN I LOOK GOOD)	B.A. BOYS FEAT. YOUNG DRD & THE LAST MR. BIGG (REAL/BUNGALO)	☆
22	19	1	STEEL DREAMS	EL GRECO (LEVEL 3)	☆
23	1	14	STACKS ON DECK	R.E.S.O. (LIV YA LIFE/SUGAR WATER)	☆
24	1	21	WHAT BOYZ LIKE	PIT & CROW (BLACK 8)	☆
25	1	1	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	☆

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	11	#1 SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
2	1	17	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
3	1	17	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
4	1	12	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
5	1	7	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
6	6	11	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
7	1	13	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
8	1	9	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
9	1	11	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
10	1	12	BIG GIRLS DON'T CRY	FERGIE (WILL I.A.M./A&M/INTERSCOPE)	☆
11	1	8	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
12	21	3	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
13	1	17	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
14	1	6	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
15	1	6	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
16	13	21	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
17	8	7	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
18	30	4	I GOT IT FROM MY MAMA	WILL I.A.M. (WILL I.A.M./INTERSCOPE)	☆
19	6	20	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
20	7	26	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
21	24	7	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
22	1	2	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)	☆
23	23	4	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
24	22	16	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
25	23	17	CANDY KISSES	AMANDA PEREZ (UPSTAIRS)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/Score Chart Rank

R&B/HIP-HOP AIRPLAY

- J. HOLIDAY Bed CAPITOL (81.3) 3
- SOULJA BOY Crank That (Soulja Boy) INTERSCOPE (88.8) 4
- JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6) 9
- CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.8) 10
- UGK FEAT. CUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7) 13
- ☆ ALICIA KEYS No One RMG (79.1) 21
- SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (84.7) 22
- THE-DREAM Shawty Is A 10 IDJMG (80.3) 31
- CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7) 33
- NELLY Wadysaname UNIVERSAL MOTOWN (70.8) 41
- TREY SONGZ Can't Help But Wait ATLANTIC (75.0) 48
- ☆ CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0) 58
- ☆ MARIO Crying Out For Me RMG (86.3) 65
- TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (86.0) 69
- ☆ NE-YO Car We Chll IDJMG (73.1) -
- ☆ RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8) -
- PRETTY RICKY Love Like Honey ATLANTIC (85.8) -

RHYTHMIC AIRPLAY

- SOULJA BOY Crank That (Soulja Boy) INTERSCOPE (71.7) 5
- KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL' KIM Let It Go GEFFEN (66.9) 6
- BABY BASH FEAT. T-PAIN Cyclone RMG (71.8) 9
- J. HOLIDAY Bed CAPITOL (68.1) 12
- 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (69.9) 14
- T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (82.3) 15
- CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.3) 17
- NELLY Wadysaname UNIVERSAL MOTOWN (65.6) 22
- THE-DREAM Shawty Is Da Sh*(10) IDJMG (71.9) 27
- JUSTIN TIMBERLAKE LoveStoned ZOMBA (83.2) 28
- RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.1) 30
- DJ FELLI FEL FEAT. DIDDY AKON, LUDACRIS & LIL JON Get Buck In Here ROCK HILL (70.2) 33
- SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (66.3) -

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

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	#1 AIR POWER GREATEST GAINER MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks	PEARL/BIG MACHINE		1
2	2	26	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins	Ⓢ CURB		1
3	4	9	TAKE ME THERE D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts	Ⓢ LYRIC STREET		3
4	3	18	BECAUSE OF YOU R. MCENTIRE, T. BRDWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson	Ⓢ MCA NASHVILLE		2
5	5	14	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BROOKS (R. DUNN, M. GFEEN, T. MCBRIDE)	Brooks & Dunn	Ⓢ ARISTA NASHVILLE		5
6	6	13	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith	Ⓢ SHOW DOG NASHVILLE		6
7	7	32	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan	Ⓢ CAPITOL NASHVILLE		4
8	3	14	NEVER WANTED NOTHING MORE B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney	Ⓢ BNA		1
9	8	11	ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley	Ⓢ ARISTA NASHVILLE		8
10	9	16	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland	Ⓢ MERCURY		9
11	10	16	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw	Ⓢ CURB		10
12	12	15	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	Ⓢ CAPITOL NASHVILLE		12
13	11	15	SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINGEEY)	Carrie Underwood	Ⓢ ARISTA/ARISTA NASHVILLE		11
14	16	2	AIR POWER DON'T BLINK B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney	Ⓢ BNA		14
15	14	27	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARRROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll	Ⓢ ARISTA NASHVILLE		14
16	17	19	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker	Ⓢ ASYLUM-CURB		16
17	19	26	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait	Ⓢ MCA NASHVILLE		17
18	15	20	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN)	Martina McBride	Ⓢ RCA		15
19	21	10	AIR POWER FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner	Ⓢ MCA NASHVILLE		19
20	18	21	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram	Ⓢ BIG MACHINE		18
21	20	24	FAMOUS IN A SMALL TOWN F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert	Ⓢ COLUMBIA		20
22	22	13	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans	Ⓢ RCA		22
23	24	24	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson	Ⓢ LYRIC STREET		22
24	23	18	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols	Ⓢ UNIVERSAL SOUTH		23
25	26	7	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry	Ⓢ COLUMBIA		25
26	25	14	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERMET, D. BROWN)	LeAnn Rimes	Ⓢ ASYLUM-CURB		25
27	28	33	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. STILLER)	Trisha Yearwood	Ⓢ BIG MACHINE		27
28	37	2	EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban	Ⓢ CAPITOL NASHVILLE		28
29	33	3	HOW LONG EAGLES (J. D. SOUTHER)	Eagles	Ⓢ ERE/LOST HIGHWAY/MERCURY		29
30	27	18	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt	Ⓢ CATEGORY 5		27

Under the weight of Garth Brooks' No. 1 start, lead single from "Still Feels Good" is only title from last week to top 10 to increase in rank. Album due Sept. 25.

Second single from "Just Who I Am: Poets & Pirates" achieves Airpower in second chart week. New album hits stores Sept. 11.

Florida native posts highest debut to date with third single from his "Startin' With Me" album, drawing 711,400 impressions at 30 stations.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	23	9	WAY BACK TEXAS D. GEHMAN, J. FOLLARD (W. NOBLEY, C. WISEMAN)	Pat Green	Ⓢ BNA		29
32	31	7	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan	Ⓢ MCA NASHVILLE		31
33	32	11	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton	Ⓢ WARNER BROS./WRN		32
34	30	11	TANGLED UP J. STROUD, B. C. JARRINGTON (B. CURFINGTON, A. MAYO, C. LINDSEY)	Billy Currington	Ⓢ MERCURY		30
35	35	17	LAST TRAIN RUNNING WE 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANOT, F. J. MYERS)	Whiskey Falls	Ⓢ MIDAS/NEW REVOLUTION		34
36	34	17	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. R. J. THERFORD, J. STEELE)	Keith Anderson	Ⓢ ARISTA NASHVILLE		28
37	36	15	THIS IS MY LIFE M. WRIGHT, P. VASSAR (P. VASSAR, T. DOUGLAS)	Phil Vassar	Ⓢ UNIVERSAL SOUTH		35
38	39	15	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Holy	Ⓢ CURB		38
39	42	5	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVEFACE, A. GORLEY)	Jason Aldean	Ⓢ BROKEN BOW		39
40	33	7	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle	Ⓢ CAPITOL NASHVILLE		38
41	40	4	I GOT MY GAME ON F. ROGERS (K. ANDERSON, R. R. J. THERFORD, J. STEELE)	Trace Adkins	Ⓢ CAPITOL NASHVILLE		40
42	49	5	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift	Ⓢ BIG MACHINE		42
43	42	7	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive	Ⓢ MONTAGE/MIDAS/NEW REVOLUTION		43
44	41	4	BETWEEN RAISIN' HE..L AND AMAZING GRACE B. KENNY, J. RIC-1 (W. K. ALPHIN, E. JAMES)	Big & Rich	Ⓢ WARNER BROS./WRN		41
45	44	1	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black	Ⓢ EQUITY		45
46	44	6	JOYRIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson	Ⓢ UNIVERSAL SOUTH		42
47	47	3	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnut	Ⓢ LOFTON CREEK		47
48	45	11	THE ONE IN THE MIDDLE J. SCAIFE (S. JONES, L. HUTTON, J. SE..LERS)	Sarah Johns	Ⓢ BNA		39
49	46	1	GUITAR SLINGER M. KNOX (B. DIFIERO, J. STONE, R. CLAWSON)	Crossin Dixon	Ⓢ BROKEN BOW		45
50	51	1	BAD FOR ME J. STOVER (S. ALSTIN, W. RAMBEAUX)	Danielle Peck	Ⓢ BIG MACHINE		46
51	50	5	NOWHERE THAN SOMEWHERE FLYNNVILLE TRAIN (F. FAIRCHILD, D. BARRIK (C. WISEMAN, B. RODGERS)	Flynnville Train	Ⓢ SHOW DOG NASHVILLE		50
52	53	1	STEALING CINDERELLA M. POWELL, D. J. OFF (C. WICKS, R. RU..HERFORD, G. G. TERE..)	Chuck Wicks	Ⓢ RCA		52
53	50	2	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEET, J. WESTBROOK)	Little Big Town	Ⓢ EQUITY		53
54	NEW	1	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. C. WEN, B. REGAN, J. RITCHEY)	Jake Owen	Ⓢ RCA		54
55	55	2	WHEN IT RAINS J. J. LESTER, E. HEBST (J. YOJONG)	Eli Young Band	Ⓢ CARNIVAL		55
56	54	5	READY, SET, DON'T GO F. MOLLIN (B. RUCYRUS, C. BEATHARD)	Billy Ray Cyrus	Ⓢ WALT DISNEY/COS		47
57	RE-ENTRY	3	REVOLUTION D. HUFF, RASCAL FLATTS (J. LENNON, P. MCCARTNEY)	Rascal Flatts	Ⓢ LYRIC STREET		57
58	58	2	GOES DOWN EASY M. WRIGHT, J. NEBANK (T. HANBRIDGE, D. L. MURPHY, G. NICHOLSON)	Van Zant	Ⓢ COLUMBIA		58
59	56	19	I'LL STAND BY YOU N. LYTHGOE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carr e Underwood	Ⓢ FREMANTLE/19		41
60	59	3	COUNTRY GIRL D. SHEA, C. ROOVEY (R. PALMER, S. MAJORS, D. SHEA, S. SANDERS)	Rissi Palmer	Ⓢ 1720		58

HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
☆ GARTH BROOKS More Than A Memory BIG MACHINE (91.5)	1	KENNY CHESNEY Don't Blink BNA (85.6)	14	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	24
RASCAL FLATTS Take Me There LYRIC STREET (86.8)	3	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	15	MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	25
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	5	CLAY WALKER Fall ASYLUM-CURB (90.3)	16	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	32
TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	6	GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	17	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	33
BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	9	JOSH TURNER Firecracker MCA NASHVILLE (81.6)	19	☆ JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	39
SUGARLAND Everyday America MERCURY (78.9)	10	JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	20	CHRIS CAGLE What Kinda Gone BROKEN BOW (88.3)	40
TIM MCGRAW If You're Reading This CURB (94.8)	11	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	21	☆ TRACE ADKINS I Got My Game On CAPITOL NASHVILLE (84.4)	41
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	12	SARA EVANS As If RCA (89.7)	22	EMERSON DRIVE You Still Own Me MIDAS (86.6)	43
		TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	23	CLINT BLACK The Strong One EQUITY (82.5)	45

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BETWEEN THE BULLETS wjessen@billboard.com
BROOKS MAKES 'MORE' CHART HISTORY

As expected, Garth Brooks opens with a fistful of chart accolades on Hot Country Songs as "More Than a Memory" becomes the first song to arrive at this chart's summit (see story, page 106). With 36.3 million impressions—and spins detected at all but one of the 130 stations monitored for this chart tabulation—Brooks wallops the list's triple crown: Hot Shot Debut, Greatest Gainer and Airpower.
In so doing, he beats Kenny Chesney's weeklong reign as the artist with the highest de-



but in the 17-year Nielsen BDS era. Chesney's "Don't Blink" had tied a 43-year-old mark held by the late Buck Owens (Billboard, Sept. 8).
On the Nielsen BDS detections scorecard, Brooks starts at a record high No. 4 with 4,349 plays. That tally is led for a second straight week by Rodney Atkins' "These Are My People," which topped Billboard's audience-based Hot Country Songs list last issue.
—Wade Jessen

SEP 15 2007 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	PEAK POSITION
1	2	6	19	#1 DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PAJICAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
2	1	7	8	NO LLORES E. ESTEFAN JR., GAITAN BROTHERS (G. ESTEFAN, E. ESTEFAN JR., R. GAITAN, A. GAITAN)	Gloria Estefan BURGUNDY / SONY BMG NORTE	1
3	8	31	3	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	3
4	4	2	17	BASTA YA J. GUILLEN (M.A. SOLIS)	Conjunto Primavera FONOVISA	1
5	26	20	10	GREATEST GAINER UN JUEGO LOS RIELEROS DEL NORTE, O. VALDIVIA (R. GONZALEZ HORA)	Los Rieleros Del Norte FONOVISA	5
6	5	3	17	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon DISA / EDIMONSA	2
7	32	38	5	TUYA S. KRYS, J. PENA (J. PENA, O. BERMUDEZ)	Jennifer Pena UNIVISION	7
8	6	5	8	ELLA ME LEVANTO MR. G (R. AYALA)	Daddy Yankee EL CARTEL INTERSCOPE	5
9	10	13	16	NO TE VEO DJ BLASS (J. BORGES BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNOZ, M. DE JESUS BAEZ)	Casa De Leones WARNER LATINA	4
10	7	4	12	LAGRIMAS DEL CORAZON J.L. TERRAZAS (P.SOSA)	Grupo Montez De Durango DISA	4
11	12	15	14	A TI SI PUEDO DECIRTE E. PEREZ (J. SAN ROMAN)	El Chapo De Sinaloa DISA	4
12	8	9	23	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos MUSART / BALBOA	3
13	9	16	22	TODO CAMBIO M. DOMM TEMAS (M. DOMM, J. L. ORTEGA)	Camila SONY BMG NORTE	9
14	11	10	17	POR AMARTE ASI O. URBINA JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	2
15	23	11	7	MUEVELO C. "CK" MARTINEZ (C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
16	13	18	15	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	9
17	20	19	7	TU S. KRYS (JEREMIAS)	Jeremias UNIVERSAL LATINO	17
18	15	1	13	Y SI TE DIGO J. GAVIRIA, A. MUNERA EASTMAN (J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	1
19	16	31	13	OJALA PUDIERA BORRARTE F. OLVERA (F. OLVERA)	Mana WARNER LATINA	15
20	19	12	11	OLVIDAME TU DUELO (E. PAZ)	Duelo UNIVISION	2
21	18	17	20	OJALA M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	1
22	17	21	9	AYER LA VI NOT LISTED (W. O. LANDRON, M. RIVERA, E. LIND)	Don Omar VI / MACHETE	17
23	22	24	5	HOY YA ME VOY M. GIL (K. GARCIA)	Kany Garcia SONY BMG NORTE	22
24	30	34	11	CUANDO REGRESAS J.A. MEDINA (M.A. SOLIS)	Patrulla 81 DISA	24
25	31	35	5	BASTO R. MURIOZ, R. MARTINEZ (M. MENDOZA)	Intocable EMI TELEVISION	25



Los Rieleros, in the midst of a U.S. tour and just finishing TV appearances in Miami, zoom to No. 5 with 68% gain in audience impressions, resulting in their second-highest rank to date.

Jennifer Pena's "Tuya" zooms 32-7 as song enjoys adds (up 65%) across the country.



Fergie enters with first solo appearance on Hot Latin Songs. Her only other Latin chart ink was as featured artist on Daddy Yankee's "Impacto."

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	PEAK POSITION
26	28	30	6	MI GENTE NOT LISTED (J. PACHECO)	Marc Anthony SONY BMG NORTE	23
27	25	26	1	MIRAME PRIVERA (B. DANZA)	Jenni Rivera FONOVISA	19
28	42	40	4	TE PIDO QUE TE QUEDES NOT LISTED (NOT LISTED)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDIMONSA	28
29	37	36	10	LLORARAS LOS MAGNIFICOS (K. VAZQUEZ, J. NIEVES)	R.K.M. & Ken-Y PINA / UNIVERSAL LATINO	9
30	44	43	16	QUE ME DES TU CARINO J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	2
31	36	39	1	ME DUELE AMARTE K. GIBRIAN (T. LENOX, D. CRUZ SANCHEZ)	Reik SONY BMG NORTE	26
32	33	23	1	MALDITO AMOR ANDY ANDY (J. REMY NUÑEZ)	Andy Andy EMI TELEVISION	19
33	RE-ENTRY	7	1	ESTOS CELOS J. SEMBRIAN (J. R. GARDENAS, J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	33
34	34	37	11	YO TE QUIERO EL MARI (N. ESTY, L. MOREIRA, LUNA, L. VEGUILLA MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisn & Yandel VI / MACHETE	23
35	29	22	1	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda MACHETE	22
36	40	32	20	THE WAY SHE MOVES A. THIAM (F. G. ORTIZ, TORRES, A. THIAM)	Zion Featuring Akon BABY/CMG/SRC / UNIVERSAL MOTOWN	11
37	35	33	6	CHUY Y MAURICIO NOT LISTED (J. ONTIVEROS)	El Potro De Sinaloa MACHETE	33
38	24	27	9	QUIEN T. TORRES, L. LEVIN, O. WARNER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	21
39	21	25	6	NUESTRO AMOR ES ASI T. PINEIRO MAGNATE (R. OLIVEIRA, A. QUILLES)	Magnate VI / MACHETE	21
40	38	28	11	LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE (H. HERNANDEZ)	Los Tigres Del Norte FONOVISA	27
41	46	49	3	LA TRAVESIA J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	41
42	27	29	18	LO MEJOR DE TU VIDA A. POSSE (A. A. BEIGBER, C. CASAS, M. ALEJANDRO)	Alexandre Pires EMI TELEVISION	23
43	39	41	8	UMBRELLA C. STEWART (C. A. STEWART, T. HASH, T. HARRELL, S. C. CARTER)	Rihanna Featuring Jay-Z SRP, DEF JAM / JMG	32
44	41	42	20	HOY TENGO GANAS DE TI A. POSSE (M. GALLARDO)	Ricardo Montaner EMI TELEVISION	23
45	RE-ENTRY	1	1	LO QUE CALLAS R. MUNOZ, R. MARTINEZ (R. BARBA, J. FLORES)	Intocable EMI TELEVISION	45
46	HOT SHOT DEBUT	1	1	BEAUTIFUL GIRLS J. ROTEM (J. ROTEM, K. ANDERSON, S. JORDAN, J. EIBER, M. STOLLER, B. E. KING)	Sean Kingston BELUGA HEIGHTS / EPIC / KOCH	46
47	RE-ENTRY	7	1	INTOCABLE A. AVILA (A. SYNTEK)	Aleks Syntek EMI TELEVISION	47
48	NEW	1	1	MORENA MIA A. LEVIN, M. BOSE (M. G. BOSE, L. FERRARIO, M. GRILLI)	Miguel Bose Featuring Julieta Venegas WARNER LATINA	48
49	NEW	1	1	TE SIGO QUERIENDO P. RAMIREZ (C. MACIAS, M. MONTERROSAS)	Christian Castro UNIVERSAL LATINO	49
50	NEW	1	1	BIG GIRLS DON'T CRY WILL I.A.M. (S. FERGUSON, T. GAD)	Fergie WILL I.A.M./A&M / INTERSCOPE	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	6	#1 MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
2	3	2	19	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	2	2
3	HOT SHOT DEBUT	1	1	BEYONCE MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)	Irreemplazable (EP)	3	3
4	2	-	2	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer	2	2
5	15	16	10	PACE SETTER CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98)	El Indomable	4	4
6	NEW	1	1	TEGO CALDERON WARNER LATINA 285692 (15.98)	El Abayarde Contraataca	6	6
7	41	-	2	GREATEST GAINER LOS TIGRES DEL NORTE FONOVISA 353266/UG (12.98)	20 Comidos Prohibidos	7	7
8	5	5	37	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	K.O.B.: Live	2	2
9	9	8	16	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion	1	1
10	8	7	22	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idolito	1	1
11	6	4	9	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese!	1	1
12	7	6	13	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/IGA (13.98)	El Cartel: The Big Boss	1	1
13	10	11	9	VARIOUS ARTISTS LA CALLE 3300/90/UG (12.98)	Bachata # 1s	1	1
14	4	3	4	MARTINEZ CRUZ PRESENTA LOS SUPER REYES WARNER LATINA 282652 (15.98)	El Regreso De Los Reyes	3	3
15	11	9	9	HECTOR LAVOE FANIA/EMUSICA 130269/UNIVERSAL LATINO (14.98)	El Cantante: The Originals	1	1
16	13	13	15	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	1	1
17	12	10	9	VARIOUS ARTISTS WY 009208/MACHETE (16.98 CD/DVD)	Los Vaqueros: Wild Wild Mixes	1	1
18	14	14	10	BANDA ARKANGEL R-15 DISCOS 605 10591/SONY BMG NORTE (16.98)	La Historia De La Mera Mera	13	13
19	30	18	7	HECTOR LAVOE FANIA 130144/EMUSICA (19.98)	A Man And His Music	15	15
20	17	17	64	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
21	NEW	1	1	EL CHAPO DE SINALOA DISA 729333 (8.98)	15 Autenticos Exitos	21	21
22	16	12	4	VARIOUS ARTISTS VI 009207/MACHETE (14.98)	Echo Presenta: Invasion	10	10
23	20	21	30	LOS HUMILDES VS. LA MIGRA BCI LATINO 41591/UG (8.98)	Los Humildes Vs. La Migra	20	20
24	18	15	10	ALEJANDRO FERNANDEZ SONY BMG NORTE 10711 (16.98)	Viento A Favor	2	2
25	28	26	15	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD)	Enamorado De Ti: Edicion Especial	25	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
26	21	30	8	BRAZEROS MUSICAL DE DURANGO DISA 729316 (5.98)	Linea De Oro: La Abega Mope Y Muchos Exitos Mas...	21	21
27	22	27	1	EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	13	13
28	26	20	13	ZION BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98)	The Perfect Melody	2	2
29	23	-	7	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1990 (7.98)	Cruzando Fronteras	23	23
30	19	19	10	EL CHAPO DE SINALOA DISA 724118 (12.98)	Te Va A Gustar	3	3
31	24	25	1	ALEJANDRA GUZMAN DISCOS 605 11622/SONY BMG NORTE (14.98)	Reina De Corazones: La Historia...	22	22
32	34	32	14	VARIOUS ARTISTS MOCK & ROLL 60201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	32	32
33	29	22	10	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables	12	12
34	25	23	9	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353269/UG (10.98)	B.B.T.3	17	17
35	32	42	28	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Comidos: Historias Nortenas	26	26
36	35	31	10	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	31	31
37	NEW	1	1	GRUPO MONTEZ DE DURANGO DISA 729334 (8.98)	15 Autenticos Exitos	37	37
38	31	33	17	LOS TUCANES DE TUJANA UNIVISION 311110/UG (10.98)	La Mejor... Coleccion De Corridos	17	17
39	27	24	18	DUELO UNIVISION 311056/UG (12.98)	En Las Manos De Un Angel	4	4
40	NEW	1	1	KINTO SOL UNIVISION 311195/UG (9.98)	15 Rayos	40	40
41	33	36	48	DON OMAR VI 00962/MACHETE (15.98)	King Of Kings	1	1
42	36	28	38	RBD EMI TELEVISION 73852/VIRGIN (13.98)	Celestial	1	1
43	37	43	47	VALENTIN ELIZALDE UNIVERSAL LAT NO 006611 (9.98)	Vencedor	1	1
44	38	44	22	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISION 90331 (13.98)	Greatest Hits Album Versions	7	7
45	39	40	48	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	1
46	62	50	24	JUAN LUIS GUERRA Y 440 EMI TELEVISION 88392 (14.98)	La Llave De Mi Corazon	1	1
47	42	45	35	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	1	1
48	40	34	10	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD)	Dueno De Ti... Lo Mejor De El Shaka	20	20
49	NEW	1	1	MYRIAM HERNANDEZ LA CALLE 330064/UG (13.98)	Enamorandome	49	49
50	50	61	11	CASA DE LEONES WARNER LATINA 232444 (15.98)	Los Leones	3	3

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
51	46	46	24	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 353103/UG (10.98)	B.B.T. 2	10	10
52	55	67	42	LOS CADETES DE LINARES BCI LATINO 41260/BCI (6.98)	Las Mas Canonas	33	33
53	57	48	3	KANY GARCIA SONY BMG NORTE 89255 (14.98)	Cualquier Dia	48	48
54	54	41	3	BETO Y SUS CANARIOS DISA 729326 (5.98)	Linea De Oro: No Puedo Olvidarte Y Muchos Exitos Mas	41	41
55	43	39	6	JOSE LUIS PERALES DISCOS 605 10587/SONY BMG NORTE (14.98)	Y Como Es El? ...Los Exitos	14	14
56	49	51	24	MIGUEL BOSE WARNER LATINA 699902 (18.98)	Papito	6	6
57	59	55	50	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos	11	11
58	45	37	3	LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos Y Muchos Exitos Mas	37	37
59	52	38	23	IVY QUEEN UNIVISION 311140/UG (13.98)	Sentimiento	4	4
60	44	35	22	JENNI RIVERA FONOVISA 353001/UG (12.98)	Mi Vida Loca	2	2
61	56	58	23	JENNIFER LOPEZ EPIC 78149/SONY BMG NORTE (18.98)	Como Ama Una Mujer	1	1
62	51	60	45	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772/UG (10.98)	BBT	7	7
63	NEW	1	1	TIMBIRICHE EMI TELEVISION 04451 (14.98)		25	63
64	47	29	8	MENUDO DISCOS 605 09631/SONY BMG NORTE (14.98)	La Historia	10	10
65	58						

LATIN

Billboard DANCE

SEP 15 2007

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
2	5	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
3	2	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
4	3	TODO CAMBIO	CAMILA (SONY BMG NORTE)
5	4	HOY YA ME VOY	KANY GARCIA (SONY BMG NORTE)
6	6	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
7	8	TU	JEREMIAS (UNIVERSAL LATINO)
8	11	ME MUERO	LA SA ESTACION (SONY BMG NORTE)
9	16	TUYA	JENNIFER PENA (UNIVISION)
10	12	NO LLORES	GLORIA ESTEFAN (BURGUNDY/SONY BMG NORTE)
11	10	ME DUELE AMARTE	REIK (SONY BMG NORTE)
12	13	Y SI TE DIGO	FANNY LU (UNIVERSAL LATINO)
13	7	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
14	22	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
15	9	LO MEJOR DE TU VIDA	ALEXANDRE PIRES (EMI TELEVISIA)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MI GENTE	MARC ANTHONY (SONY BMG NORTE)
2	2	NO LLORES	GLORIA ESTEFAN (BURGUNDY/SONY BMG NORTE)
3	3	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
4	5	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
5	17	NO TE VEO	CASA DE LEONES (WARNER LATINA)
6	28	SI NOS DUELE	VICTOR MANUELLE (SONY BMG NORTE)
7	7	MALDITO AMOR	ANDY ANDY (EMI TELEVISIA)
8	3	DIME QUE FALTO	ZAGARIAS FERREIRA (J & N)
9	24	TUYA	JENNIFER PENA (UNIVISION)
10	3	IGUAL QUE AYER	R.K.M. & KE9-Y (PINA/UNIVERSAL LATINO)
11	10	ME SIENDO VIVO	MICHAEL STUART (MACHETE)
12	1	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
13	1	AYER LA VI	DON OMAR (V/MACHETE)
14	2	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
15	6	CORTAME LAS VENAS	TONO ROSARIO (UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	10	UN JUEGO	LOS RIELEROS DEL NORTE (FONOVISA)
2	1	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	2	BASTA YA	CONJUNTO PRIMAVERA (FONOVISA)
4	3	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
5	6	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
6	5	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
7	4	MIL HERIDAS	QUISILLOS (MUSART/BALBDA)
8	1	OLVIDAME TU	JUELO (UNIVISION)
9	12	CUANDO REGRESAS	CATRULLA 81 (DISA)
10	13	BASTO	MUCOCABLE (EMI TELEVISIA)
11	1	MIRAME	JENNI RIVERA (FONOVISA)
12	11	TE PIDO QUE TE QUEDES	LUIS CREADOR DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
13	8	ESO Y MAS	JUAN SEBASTIAN (MUSART/BALBDA)
14	16	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
15	11	PAZ EN ESTE AMOR	EL RUEDA (MACHETE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	CAMILA	TODO CAMBIO (SONY BMG NORTE)
2	1	BEYONCE	IRREMPLAZABLE (EP) (MUSIC WORLD/COLUMBIA/SONY MUSIC)
3	1	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)
4	3	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
5	4	MANA	AMAR ES COMBATIR (WARNER LATINA)
6	5	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
7	6	ALEJANDRA GUZMAN	REINA DE CORAZONES: LA HISTORIA... (DISCOS 605/SONY BMG NORTE)
8	7	RBD	CELESTIAL (EMI TELEVISIA/VIRGIN)
9	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
10	10	MYRIAM HERNANDEZ	ENAMORANDOME (LA CALLE/UG)
11	13	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)
12	9	JOSE LUIS PERALES	Y COMO ES EL... LOS EXITOS (DISCOS 605/SONY BMG NORTE)
13	11	MIGUEL BOSE	PAPITO (WARNER LATINA)
14	12	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
15	15	TIMBIRICHE	T25 (EMI LATIN/EMI)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
2	2	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
3	3	VARIOUS ARTISTS	BACHATA # 15 (LA CALLE/UG)
4	4	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LATINO)
5	5	HECTOR LAVOE	A MAN AND HIS MUSIC (FANIA/EMUSICA)
6	6	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
7	9	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
8	8	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
9	10	ANDY ANDY	TU ME HACES FALTA (EMI TELEVISIA)
10	7	KARIS	LOS 4 FANTASTICOS (PINA/UNIVERSAL LATINO)
11	11	XTRME	HACIENDO HISTORIA (LA CALLE/UG)
12	12	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
13	13	ELVIS CRESPO	REGRESO EL JEFE (MACHETE)
14	17	VARIOUS ARTISTS	BACHATAHITS 2007 (J & N)
15	14	TITO NIEVES	CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
2	1	LOS TIGRES DEL NORTE	20 CORRIOS PROHIBIDOS (FONOVISA/UG)
3	3	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	2	GRUPO MONTEZ DE DURANGO	AGARRESE! (DISA)
5	1	MARTINEZ CRUZ PRESENTA LOS SUPER REYES	EL REGRESO DE LOS REYES (WARNER LATINA)
6	4	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
7	5	BANDA ARKANGEL R-15	LA HISTORIA DE LA MERA MERA (DISCOS 605/SONY BMG NORTE)
8	1	EL CHAPO DE SINALOA	15 AUTENTICOS EXITOS (DISA)
9	8	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA (BCI LATINO/BCI)
10	14	TIERRA CALI	ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSIC/UNIVERSAL LATINO)
11	9	BRAZOS MUSICAL DE DURANGO	LINEA DE ORO: LA ABEJA MIOPE Y MUCHOS EXITOS MAS... (DISA)
12	10	EL TRONO DE MEXICO	FUEGO NUEVO (UNIVERSAL LATINO)
13	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	CHUZANDO FRONTERAS (FREDDIE)
14	7	EL CHAPO DE SINALOA	TE VA A GUSTAR (DISA)
15	15	LOS BUKIS	30 RECUERDOS INOLVIDABLES (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	DEEP INTO YOUR SOUL	FRISCIA & LAMBOY NERVOUS
2	3	MAKE IT LAST	DAVE AUDE FEATURING JESSICA SUTTA AUDACIOUS
3	1	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/DJMG
4	4	MY MAN	AMUKA J/VM
5	10	STEP INTO THE LIGHT	DARRIN HAYES POWDERED SUGAR
6	7	LOVE VIBRATIONS	BARBARA TUCKER B STAR/MUSIC PLANT
7	9	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS
8	15	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
9	6	LIKE THIS	KELLY ROWLAND FEAT. EVE MUSIC WORLD/COLUMB A
10	10	OUTTA MY MIND	DHSHA KAI ACT 2/MUSIC PLANT
11	14	STAY	SIMPLY RED SIMPLYRED.COM
12	8	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
13	12	SHE'S MADONNA	ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN
14	16	THNKS FR TH MMRS	FALL OUT BOY FUELED BY RAMEN/ISLAND/DJMG
15	20	WALK AWAY	DANGEROUS MUSE SIRE/WARNER BROS.
16	23	WALK AWAY	TONY MORAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS INC.
17	13	SO FAR	MIGUEL MIGS SALTEO/DM
18	17	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS
19	25	I'M NOT FEATURING YOU	TAYLOR DAYNE SILVER LABEL/TOMMY BOY
20	18	LOST AND FOUND	DELETERIUM NETTWERK
21	27	POWER WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA MUTE
22	26	EVERYBODY DANCE (CLAP YOUR HANDS)	DEBORAH COX DECO
23	22	LIVE, LUV, DANCE	RON PERKOV ARPEE
24	21	FIND A NEW WAY	YOUNG LOVE ISLAND/DJMG
25	4	BUT BEAUTIFUL	BILLIE HOLIDAY LEGACY/COLUMBIA

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	11	STRANGER	HILARY DUFF HOLLYWOOD
27	29	ARIZONA BUMP	ROD GARRILLO ROD GARRILLO
28	24	POWER OF ATTRACTION	NATALIA UNLEASHED
29	31	EVOLUTION	KORN VIRGIN
30	10	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC
31	37	GIRL, I TOLD YA	VALERIA INTERSCOPE
32	40	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
33	39	SALALA	ANGELIQUE KIBJO FEAT. PETER GABRIEL STAFFBUCKS/RAZOR & TIE
34	36	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND)	MARILYN MANSON INTERSCOPE
35	32	OOH LA LISHIOUS	JAY MEN MARIAN
36	34	BE FREE	JASON ANTOINE CHICKIE/MUSIC PLANT
37	28	STAND BACK	STEVIE NICKS REPRISE
38	35	LET'S DO IT	NOA TYLO CLIMAX MUSIC ENTERTAINMENT
39	NEW	IN MY ARMS	PLUMB CURB
40	NEW	STRONGER	INEZ SILVER LABEL/TOMMY BOY
41	NEW	TIME WON'T LET ME GO	THE BRAVERY ISLAND/DJMG
42	33	MAKES ME WONDER	MAROON 5 A&M/OCTONE/INTERSCOPE
43	38	DEFYING GRAVITY	IDINA MENZEL REPRISE/WARNER BROS.
44	43	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/DJMG
45	42	ROLLERCOASTER	ERIKA JAYNE RM RECORDS
46	41	BECAUSE OF YOU	NE-YO DEF JAM/DJMG
47	46	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
48	45	NEVER AGAIN	KELLY CLARKSON RCA/RMG
49	48	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
50	47	RAPTURE 2007	110 MADE

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	M.I.A.	KALA XL/INTERSCOPE 0096597/AGA	2 WKS
2	2	BLAQK AUDIO	CXCCELLS TINY EVIL/INTERSCOPE 009512/GIA	
3	3	PAUL VAN DYK	IN BETWEEN MUTE 9364*	
4	8	THE COUNTDOWN SINGERS	FOREVER DISCO MADAGY SPECIAL PRODUCTS 52379/MADAGY	
5	7	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DJST 94158*/ASTRALWERKS	
6	9	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
7	5	ARCHITECTURE IN HELSINKI	PLACES LIKE THIS POLYVINYL 139*	
8	3	JUSTICE	GROSS ED BANGER/VICE 24892/ATLANTIC	
9	10	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
10	12	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 SRP/MUTE/REPRISE 44250/WARNER BROS.Ⓢ	
11	7	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTICⓈ	
12	13	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
13	4	KMFDM	TOHUVABOHU KMFDM 500/METROPOLIS	
14	15	BJORK	VOLTA ELEKTRA/ATLANTIC 135868/AGⓈ	
15	2	KASKADE	BRING THE NIGHT ULTRA 1567	
16	18	JOHNNY BUDZ & CATO K	ULTRA WEEKEND 3 ULTRA 1532	
17	16	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114/CAPITOL	
18	14	JUNIOR SENIOR	HEY HEY MY MY YO YO CRUNCHY FROG 10927/RHYKO/DISC	
19	21	BILLIE HOLIDAY	REMIXED & REIMAGINED LEGACY/COLUMBIA 85088/SONY MUSIC	
20	20	DAVID WAXMAN	DAVID WAXMAN PRESENTS: ULTRA ELECTRO 2 ULTRA 1565	
21	19	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147	
22	22	JOHNNY VICIOUS	TRINEMIX PRESENTS: DANCE ANTHEMS THIRVEDANCE 90770/THIRVE	
23	23	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460*	
24	RE-ENTRY	JOHNNY VICIOUS	TRINEMIX PRESENTS: TRANCE ANTHEMS 2 THIRVEDANCE 90770/THIRVE	
25	24	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT/BLACKSWAN/LESS/GEFFEN 006687*/INTERSCOPE	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
2	3	FEELS LIKE HOME	MECK FEATURING DINO YOSHITC/SHV/DEEP DISH
3	2	STRANGER	HILARY DUFF HOLLYWOOD
4	5	LOVE IS GONE	DAVID GUETTA FEAT. CHRIS WILL S PERFECTO/ULTRA
5	7	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/DJMG
6	4	STOP ME	MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCA/RMG
7	8	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
8	11	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
9	9	PUT 'EM UP	EDUN ROBBINS
10	6	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/DJMG
11	16	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
12	12	THNKS FR TH MMRS	FALL OUT BOY FUELED BY RAMEN/ISLAND/DJMG
13	14	AGAIN	KIM LEON ROBBINS
14	19	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEW TT NERVOUS
15	17	FEEL TOGETHER	BEN MACKLIN FEATURING TIGER LILY NERVOUS
16	15	GLAMOROUS	FERGIE FEATURING LUDACRIS WILL I.A.M./A&M/INTERSCOPE
17	10	MAKES ME WONDER	MAROON 5 A&M/OCTONE/INTERSCOPE
18	21	TIME	SPEAKERBOX FEATURING MICHELLE SHAPROW TRACKWORKS
19	15	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY

SEP 15 2007 HITS OF THE WORLD Billboard

JAPAN		ALBUMS	
(SOUNDCAN JAPAN) SEPTEMBER 4, 2007			
THIS WEEK	LAST WEEK		
1	NEW	KETSUMEISHI KETSU NO PORISU 5 TOY'S FACTORY	
2	NEW	PORNO GRAFFITTI PORNO GRAFFITTI (FIRST LTD VERSION) SONY	
3	2	HIDEAKI TOKUNAGA VOCALISTS UNIVERSAL	
4	1	SUKIMASWITCH GREATEST HITS (SUKIMASUICCHI) BMG JAPAN	
5	NEW	YANAWARABA UTA GUSUJ MOMOMO	
6	9	CHE' NELLE CHE' NELLE EMI	
7	14	VARIOUS ARTISTS CLIMAX DRAMATIC SONGS SONY	
8	5	VARIOUS ARTISTS R35 SWEET J-BALLADS WARNER	
9	4	MONKEY MAJIK SORA WA MARUDE AVEK TRAX	
10	3	HIDEAKI TOKUNAGA VOCALISTS (LIMITED VERSION A) UNIVERSAL	

FRANCE		ALBUMS	
(SNEP/IFOP/TITE-LIVE) SEPTEMBER 4, 2007			
THIS WEEK	LAST WEEK		
1	NEW	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN	
2	1	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
3	2	AMY WINEHOUSE BACK TO BLACK ISLAND	
4	3	GREGORY LEMARCHAL LA VOIX DUN ANGE MERCURY	
5	4	CHRISTOPHE MAE MON PARADIS WARNER	
6	5	ROSE ROSE SOURCE	
7	6	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	
8	18	FATAL BAZOOKA TAS VU UP	
9	7	DAVID GUETTA POP LIFE VIRGIN	
10	9	ZAZIE TOTEM MERCURY	

ITALY		ALBUMS	
(FIMI/NIelsen) SEPTEMBER 3, 2007			
THIS WEEK	LAST WEEK		
1	RE	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN	
2	2	MIGUEL BOSE PAPITO CAROSELLO	
3	3	BIAGIO ANTONACCI VICKY LOVE IRIS/MERCURY	
4	1	ELISA SOUNDTRACK '98-06 SUGAR	
5	6	NEGRAMARO LA FINESTRA SUGAR	
6	4	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	
7	5	LAURA PAUSINI IO CANTO ATLANTIC	
8	13	MARIO BIONDI HANDFUL OF SOUL SCHEMA	
9	9	TAZENDA VIVA RADIORAMA	
10	7	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS	

SWEDEN		SINGLES	
(GLF) AUGUST 31, 2007			
THIS WEEK	LAST WEEK		
1	NEW	OM DU LAMNADE MIG NU LARS WINNERBACK I DUETT MED MISS LI UNIVERSAL	
2	1	NATALIE OLA ARISTOTRACKS	
3	27	BEAUTIFUL GIRL SEAN KINGSTON BELUGA HEIGHTS/EPIC	
4	9	STOCKHOLM I NATT PETER JOBACK ROXY	
5	4	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE	

ALBUMS		
1	NEW	MONEYBROTHER MOUNT PLEASURE BURNING HEART
2	1	ELVIS PRESLEY THE ESSENTIAL ELVIS PRESLEY RCA
3	3	EVA DAHLGREN EN BLEKT BLONDIS BALLADER 1980-2005 RCA
4	24	TOMMY KORBERG BAKT UPP OCH NER UNIVERSAL
5	4	PER GESSLE EN HANOIG MAN CAPITOL

UNITED KINGDOM		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 2, 2007			
THIS WEEK	LAST WEEK		
1	1	NEWTON FAULKNER HAND BUILT BY ROBOTS UGLY TRUTH	
2	3	AMY WINEHOUSE BACK TO BLACK ISLAND	
3	5	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
4	2	ELVIS PRESLEY THE KING RCA	
5	4	KATE NASH MADE OF BRICKS FICTION/POLYDOR	
6	12	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM	
7	9	PIGEON DETECTIVES WAIT FOR ME DANCE TO THE RADIO	
8	7	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE	
9	10	PAOLO NUTINI THESE STREETS ATLANTIC	
10	8	AMY MACDONALD THIS IS THE LIFE VERTIGO	

AUSTRALIA		ALBUMS	
(ARIA) SEPTEMBER 2, 2007			
THIS WEEK	LAST WEEK		
1	6	PAUL POTTS ONE CHANCE SYCO	
2	1	DAMIEN LEITH WHERE WE LAND SONY BMG	
3	8	TRAVELING WILBURYS THE TRAVELING WILBURYS COLLECTION RHINO	
4	5	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	
5	2	FERGIE THE OUTCHES WILL I AM/A&M/INTERSCOPE	
6	4	ELVIS PRESLEY THE KING SONY BMG	
7	NEW	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN	
8	3	PINK I'M NOT DEAD LAFACE/ZOMBA	
9	7	THE JOHN BUTLER TRIO GRAND NATIONAL JARRAH RECORDS	
10	10	POWDERFINGER DREAM DAYS AT THE HOTEL EXISTENCE UNIVERSAL	

SPAIN		ALBUMS	
(PROMUSICAE/MEDIA) SEPTEMBER 5, 2007			
THIS WEEK	LAST WEEK		
1	NEW	PEREZA APROXIMACIONES SONY BMG	
2	NEW	EL BICHO EL BICHO 7 DRO	
3	1	MIGUEL BOSE PAPITO CAROSELLO	
4	2	DIEGO MAS DIEGO VIRGIN	
5	4	BANGHRA LA DANZA DEL VIENTRE VALE	
6	3	LOS LUNNIS DAME TU MANO EL BAILE DEL VERANO SONY BMG	
7	5	DAVID BISBAL PREMONICION VALE	
8	7	FITO Y LOS FITIPALDIS POR LA BOCA VIVE EL PEZ DRO	
9	18	RBD CELESTIAL (VERSION EN ESPANHOL) VIRGIN	
10	6	ALEJANDRO FERNANDEZ VIENTO A FAVOR SONY BMG	

IRELAND		SINGLES	
(IRMA/CHART TRACK) AUGUST 31, 2007			
THIS WEEK	LAST WEEK		
1	8	BEAUTIFUL GIRL SEAN KINGSTON BELUGA HEIGHTS/EPIC	
2	4	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
3	1	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE	
4	2	STRONGER KANYE WEST ROC-A-FELLA	
5	10	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM	

ALBUMS		
1	1	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
2	2	KINGS OF LEON BECAUSE OF THE TIMES RCA
3	4	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
4	10	DOLORES KEANE ESSENTIAL COLLECTION DARA
5	3	ELVIS PRESLEY THE KING RCA

GERMANY		ALBUMS	
(MEDIA CONTROL) SEPTEMBER 4, 2007			
THIS WEEK	LAST WEEK		
1	NEW	AMIGOS DER HELLE WAHNSINN MCP	
2	NEW	GENTLEMAN ANOTHER INTENSITY FOUR	
3	2	BEFOUR ALL 4 ONE UNIVERSAL	
4	1	ELVIS PRESLEY THE KING SONY BMG	
5	7	ICH + ICH VOM SELBEN STERN UNIVERSAL	
6	5	LAFEE JETZT ERST RECHT CAPITOL	
7	3	MARQUESS FRENETICA WARNER	
8	10	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM	
9	NEW	K.I.Z HAHNENKAMPF VERTIGO	
10	13	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE	

CANADA		ALBUMS	
(NIelsen BDS/SOUNDCAN) SEPTEMBER 15, 2007			
THIS WEEK	LAST WEEK		
1	1	SOUNDTRACK HIGH SCHOOL MUSICAL 2 WALT DISNEY/UNIVERSAL	
2	NEW	MARIE-MAI DANGEROUSE ATTRACTION MUSIC/ORB/SELECT	
3	NEW	BEN HARPER & THE INNOCENT CRIMINALS LIFELINE VIRGIN/EMI	
4	5	VARIOUS ARTISTS NOW! 12 UNIVERSAL	
5	3	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
6	4	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL	
7	NEW	KALAN PORTER WAKE UP LIVING SONY BMG	
8	2	BEDOUIN SOUNDCLASH STREET GOSPELS DINE ALONE/UNIVERSAL	
9	6	SOUNDTRACK HAIRSPRAY DECCA/UNIVERSAL	
10	10	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/SONY BMG	

BRAZIL		ALBUMS	
(SUCESSO MAGAZINE) SEPTEMBER 5, 2007			
THIS WEEK	LAST WEEK		
1	1	SANDY & JUNIOR ACUSTICO MTV UNIVERSAL	
2	3	BRUNO & MARRONE ACUSTICO II - VOLUME 1 SONY BMG	
3	2	IVETE SANGALO IVETE AO VIVO NO MARACANA UNIVERSAL	
4	5	VARIOUS ARTISTS PARAISO TROPICAL - INTERNACIONAL SDM LIVRE	
5	4	BRUNO & MARRONE ACUSTICO II - VOLUME 2 SONY BMG	
6	8	VARIOUS ARTISTS AS MUSICAS DO PROGRAMA AMAURY JR. UNIMAR	
7	10	BANDA CALYPSO VOL. 10 - ACELEROU MD	
8	22	CESAR MENOTTI & FABIANO PALAVRAS DE AMOR - AO VIVO (SLIDEPAC) UNIVERSAL	
9	9	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 WALT DISNEY	
10	6	VICTOR & LEO AO VIVO SONY BMG	

NEW ZEALAND		SINGLES	
(RECORD PUBLICATIONS LTD.) SEPTEMBER 5, 2007			
THIS WEEK	LAST WEEK		
1	1	BEAUTIFUL GIRL SEAN KINGSTON SONY BMG	
2	17	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM	
3	3	BARTENDER T-PAIN FT. AKON SONY BMG	
4	10	MY SH*T SCRIBE DIRTY	
5	2	THE WAY I ARE TIMBERLAND FT. KERI HILSON UNIVERSAL	

ALBUMS		
1	1	PAUL POTTS ONE CHANCE SYCO
2	3	TRAVELING WILBURYS THE TRAVELING WILBURYS COLLECTION RHINO
3	2	ELVIS PRESLEY THE KING SONY BMG
4	10	THE POLICE THE POLICE A&M
5	19	EAGLES COMPLETE GREATEST HITS WARNER BROS

EURO DIGITAL TRACKS		ALBUMS	
(NIelsen SOUNDCAN INTERNATIONAL) SEPTEMBER 15, 2007			
THIS WEEK	LAST WEEK		
1	16	1973 (ALBUM VERSION) JAMES BLUNT CUSTARD/ATLANTIC	
2	1	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC	
3	2	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM	
4	8	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
5	4	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE	
6	9	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM	
7	3	THE WAY I ARE TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
8	5	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE	
9	7	CLOTHES OFF!! (EXPLICIT ALBUM VERSION) GYM CLASS HEROES DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA	
10	13	HAMMA! CULCHA CANDELA HOMEGROUND/STYLEHEADS	
11	12	SUBURBAN KNIGHTS (ALBUM VERSION) HARD-FI NECESSARY	
12	6	KONICHIWA BITCHES (CLEAN VERSION) ROBYN KONICHIWA ISLAND	
13	NEW	SHE'S SO LOVELY SCOUTING FOR GIRLS EPIC	
14	19	THE WAY I ARE (RADIO EDIT) TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
15	14	DREAM CATCH ME NEWTON FAULKNER UGLY TRUTH	
16	11	FOUNDATIONS KATE NASH FICTION/POLYDOR	
17	NEW	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
18	NEW	THE PRETENDER FOO FIGHTERS ROSWELL/RCA	
19	15	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE	
20	20	WHEN YOU'RE GONE AVRIL LAVIGNE RCA	

FLANDERS		SINGLES	
(ULTRATOP/GFK) SEPTEMBER 5, 2007			
THIS WEEK	LAST WEEK		
1	2	MEGA MINDY TIJD MEGA MINDY STUDIO 100	
2	1	SCARS STAN VAN SAMANG CAPITOL	
3	3	VOYAGE VOYAGE KATE RYAN ARS	
4	4	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND	
5	5	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE	

ALBUMS		
1	1	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
2	18	FLIP KOWLIER DE MAN VAN 31 PETROL
3	2	ELVIS PRESLEY THE ESSENTIAL ELVIS PRESLEY RCA
4	3	ADYA ADYA CLASSIC 2 ADYA
5	8	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA

ARGENTINA		ALBUMS	
(CAPIF) AUGUST 21, 2007			
THIS WEEK	LAST WEEK		
1	2	VARIOUS ARTISTS PATITO FEU EMI	
2	NEW	LA BARRA UNA TENTACION DOWNEY PRODUCCIONES	
3	1	SODA STEREO ME VERAS VOLVER SONY BMG	
4	3	TEENANGELS TEENANGELS SONY BMG/CMG/RGB	
5	NEW	LOS PIOJOS CIVILIZACION DBN	
6	NEW	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 WALT DISNEY	
7	4	MANA AMAR ES COMBATIR WARNER	
8	NEW	VARIOUS ARTISTS HANNAH MONTANA 2: MEET MILEY CIRUS UNIVERSAL	
9	NEW	MIRANDA EL DISCO DE TU CORAZON EMI	
10	10	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 CD UNIVERSAL	

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. SEPTEMBER 5, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
86	1973	JAMES BLUNT	ATLANTIC
8	8	BEAUTIFUL GIRL	SEAN KINGSTON BELUGA HEIGHTS/EPIC
4	2	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
3	3	STRONGER	KANYE WEST RÖC-A-FELLA/DEF JAM
6	5	BIG GIRLS DON'T CRY	FERGIE WILL.I.A.M./A&M/INTERSCOPE
7	4	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
8	7	GARÇON	KOXIE AZ
18	18	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD
10	9	HAMMA!	CULCHA CANOELA URBAN
NEW	NEW	MOI...LOLITA	JULIEN DORE JIVE/VOGUE
12	6	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
14	14	VOM SELBEN STERN	ICH + ICH POLYDOR
14	11	WITH EVERY HEARTBEAT	KLEERUP WITH ROBYN VIRGIN
15	10	4 MOTS SUR UN PIANO	PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA

ALBUMS

SEPTEMBER 5, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
3	3	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	2	ELVIS PRESLEY	THE KING RCA
4	4	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
5	5	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
NEW	NEW	BEN HARPER AND THE INNOCENT CRIMINALS	LIFELINE VIRGIN
NEW	NEW	AMIGOS	DER HELLE WAHNSINN MCP
NEW	NEW	GENTLEMAN	ANOTHER INTENSITY FDIR
9	9	NEWTON FAULKNER	HAND BUILT BY ROBOTS UGLY TRUTH
10	7	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHD/P/WARNER BROS.
11	6	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
12	8	BEFOUR	ALL 4 ONE UNIVERSAL
10	10	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE
14	15	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
15	13	AVRIL LAVIGNE	THE BEST DAMN THING RCA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. SEPTEMBER 5, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
5	1973	JAMES BLUNT	CUSTARD/ATLANTIC
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR
7	7	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
4	6	BIG GIRLS DON'T CRY	FERGIE WILL.I.A.M./A&M/INTERSCOPE
5	3	LOVESTONED/I THINK SHE KNOWS INTERLUDE	JUSTIN TIMBERLAKE
6	4	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
11	11	BEAUTIFUL GIRLS	SEAN KINGSTON SONY BMG
8	8	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
9	2	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
10	9	HOW TO SAVE A LIFE	THE FRAY EPIC
11	15	D.A.N.C.E	JUSTICE BECAUSE
12	10	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND
13	12	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD
14	16	LOVE TODAY	MIKA CASABLANCA/ISLAND
15	19	KI DIT MIE	MAGIC SYSTEM EMI

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	18	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.
2	2	5	ELLA FITZGERALD	LOVE LETTERS FROM ELLA CONCORD JAZZ/STARBUCKS 30213/CONCORD
3	NEW	3	PAUL ANKA	CLASSIC SONGS, MY WAY DECCA 008707/UNIVERSAL CLASSICS GROUP
4	NEW	4	SOPHIE MILMAN	MAKE SOMEONE HAPPY LINUS 270077/KOCH
5	5	18	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR VERVE 008409/VG
6	4	16	PINK MARTINI	HEY EUGENE! HEINZ 3
7	8	14	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY
8	6	33	CHRIS BOTTI	LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC
9	7	50	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG
10	9	3	TERENCE BLANCHARD	A TALE OF GOD'S WILL (A REQUIEM FOR KATRINA) BLUE NOTE 91532/BLG
11	15	4	DAVE BRUBECK	INDIAN SUMMER TELARC 83670
12	12	58	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC
13	11	13	VARIOUS ARTISTS	WE ALL LOVE ELLA: CELEBRATING THE FIRST LADY OF SONG VERVE 008833/VG
14	16	11	DEBORAH COX	DESTINATION MOON DECCA 008332/UNIVERSAL CLASSICS GROUP
15	10	4	BRUCE HORNSBY / CHRISTIAN MCBRIDE / JACK DEJOHNETTE	CAMP MEETING LEGACY 09663/SONY BMG
16	18	33	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.
17	4	5	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252
18	NEW	18	CHRISTIAN SCOTT	ANTHEM CONCORD JAZZ 30209/CONCORD
19	13	2	MILES DAVIS QUINTET	LIVE AT THE 1963 MONTEREY JAZZ FESTIVAL MONTEREY JAZZ FESTIVAL 30310/CONCORD
20	17	5	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP
21	20	19	JANE MONHEIT	SURRENDER CONCORD 30050
22	NEW	22	VICTORIA HART	WHATEVER HAPPENED TO ROMANCE? DECCA 009762/UNIVERSAL CLASSICS GROUP
23	24	31	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88851/SONY MUSIC
24	19	2	LUCIANA SOUZA	THE NEW BOSSA NOVA VERVE 009456/VG
25	23	13	JOHN MCLAUGHLIN/JACO PASTORIUS/TONY WILLIAMS	TRIO OF DOOM LIVE LEGACY/COLUMBIA 96450/SONY BMG

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW	1	#1 SIMMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS TELARC 80692
2	1	4	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP
3	2	5	YO-YO MA THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDDOYA)	NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SONY BMG MASTERWORKS
4	3	48	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP
5	7	34	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS
6	5	52	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS
7	6	8	VARIOUS ARTISTS	30LJJOV: OCEANA DG 009089/UNIVERSAL CLASSICS GROUP
8	4	14	JON NAKAMATSU/ROCHESTER PHILHARMONIC ORCHESTRA (TYZIK)	HERSHWIL: PIANO CONCERTO IN F#MAJ/SOBY IN BLUE/CUBAN OVERTURE HARMONIA MUNDI 807441
9	NEW	9	ANGELA GHEORGHIU	LIVE FROM LA SCALA EMI CLASSICS 94420/BLG
10	9	49	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG
11	10	3	MITSUKO UCHIDA	BEETHOVEN: PIANO SONATAS NO. 28, OP. 101, NO. 29, OP. 106 "HAMMERKLAYER" PHILIPS 009419/UNIVERSAL CLASSICS GROUP
12	8	6	CINCINNATI POPS ORCHESTRA (KUNZEL)	MASTERS AND COMMANDERS: MUSIC FROM SEAFARING FILM CLASSICS TELARC 60682
13	14	14	STILE ANTICO	MUSIC FOR COMPLINE HARMONIA MUNDI 907419
14	12	14	GLENN GOULD	BACH: GOLDBERG VARIATIONS - ZENPHI RE-PERFORMANCE SONY CLASSICAL 03350/SONY BMG MASTERWORKS
15	11	17	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH)	BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4 DG/UNIVERSAL CLASSICS GROUP
16	21	53	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI
17	NEW	17	E/GENY KISSIN/LONDON SYMPHONY ORCHESTRA (DAVIS)	MZART/SCHUMANN: PIANO CONCERTOS EMI CLASSICS 82879/BLG
18	16	34	ANNA NETREBKO	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP
19	17	29	STING	"HI, JOURNEY & THE LABYRINTH" THE MUSIC OF JOHN DOWLAND DG 008448/UNIVERSAL CLASSICS GROUP
20	RE-ENTRY	20	GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 64647/BLG
21	RE-ENTRY	21	NICOLE CABELL/THE LONDON PHILHARMONIC ORCHESTRA (DAVIS)	SOPIRANO DECCA 006590/UNIVERSAL CLASSICS GROUP
22	RE-ENTRY	22	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS
23	15	17	EMERSON STRING QUARTET/ LEON FLEISHER	BRAHMS: STRING QUARTETS/PIANO QUINTET DG 008718/UNIVERSAL CLASSICS GROUP
24	NEW	24	MARIA CALLAS	THE ONE AND ONLY EMI CLASSICS 96341/BLG
25	RE-ENTRY	25	CINCINNATI SYMPHONY ORCHESTRA (JARVI)	BAFTOK, LUTOSLAWSKI: CONCERTOS FOR ORCHESTRA TELARC 80618

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW	1	#1 RICK BRAUN AND RICHARD ELLIOT	R & R ARTIZEN
2	NEW	2	KIRK WHALUM	ROUNDTRIP RENDEZVOUS 51322
3	1	3	NAJEE	RIISING SUN HEADS UP 3129
4	4	42	KENNY G	IM IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG
5	3	11	EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG
6	2	2	DAVE KOZ	AT THE MOVIES CAPITOL 11405
7	7	3	BILLIE HOLIDAY	REMIXED & REIMAGINED LEGACY/COLUMBIA 85088/SONY MUSIC
8	9	49	BONEY JAMES	SHINE CONCORD 30049
9	NEW	9	BRIAN SIMPSON	ABOVE THE CLOUDS RENDEZVOUS 51332/FONTANA
10	8	46	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD
11	16	7	MARCUS JOHNSON	THE PHOENIX THREE KEYS 145
12	5	19	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD
13	10	19	SIMPLY RED	STAY SIMPLYRED.COM 89935
14	19	17	ANDRE WARD	CRYSTAL CITY HUSH 959/ORPHEUS
15	13	9	WAYNE BOYER	TASTE OF YOU (SABOR A MI): LOVE LATIN STYLE SPIRIT DNE 2024
16	11	15	PAUL TAYLOR	LADIES' CHOICE PEAK 30223/CONCORD
17	6	12	SPYRO GYRA	GOOD TO GO-GO HEADS UP 3127
18	18	13	KIM WATERS	YOU ARE MY LADY SHANACHIE 5147
19	12	5	SOULIVE	NO PLACE LIKE SOUL STAX 23004/CONCORD
20	24	5	MARC ANTOINE	HI-LO SPLIT PEAK 30222/CONCORD
21	14	10	PHIL PERRY	A MIGHTY LOVE SHANACHIE 5153
22	21	11	DOWN TO THE BONE	SUPERCHARGED NARADA JAZZ 65123/BLG
23	17	13	ACOUSTIC ALCHEMY	THIS WAY NARADA JAZZ 65124/BLG
24	RE-ENTRY	24	KEIKO MATSUI	MOYO SHOUTI FACTORY 10479/SONY MUSIC
25	3	84	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	43	#1 JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.
2	2	83	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
3	3	85	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
4	4	41	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC
5	5	95	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
6	7	43	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP
7	6	15	SOUNDTRACK	LA VIE EN ROSE NDEON/EMI CLASSICS 67822/BLG
8	8	80	ANDREA BOCELLI	AMOR SUGAR VENEZUELA 006144/UNIVERSAL CLASSICS GROUP
9	9	46	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1891/MARANATHA
10	10	30	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811
11	NEW	11	THE SECTION QUARTET	FUZZBOX DECCA 009356/UNIVERSAL CLASSICS GROUP
12	11	93	JOHN WILLIAMS/YO-YO MA/ITZHAK FERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
13	13	48	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 7367/BLG
14	14	25	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP
15	RE-ENTRY	15	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP
16	16	36	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG
17	15	74	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
18	18	99	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
19	19	4	NATHAN GUNN	JUST BEFORE SUNRISE SONY CLASSICAL 06510/SONY BMG MASTERWORKS
20	24	34	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 00570/UNIVERSAL CLASSICS GROUP
21	21	36	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
22	20	35	VARIOUS ARTISTS	STRING OUT ON THREE DAYS GRACE: THE STRING QUARTET TRIBUTE VITAMIN 9144
23	19	51	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP
24	22	6	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP
25	25	5	GLENN DANZIG	BLACK ARIA II EVILIVE 2097/MEGAFORCE

CHARTS LEGEND

See below for complete legend information.

SALES DATA COMPILED BY

nielsen
SoundScan

SEP
15
2007

ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres. ● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓛ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓛ DualDisc available. Ⓛ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections. ● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓛ CD single available. Ⓛ Digital Download available. Ⓛ DVD single available. Ⓛ Vinyl Maxi-Single available. Ⓛ Vinyl single available. Ⓛ CD Maxi-Single available. Configurations are not included on all singles charts.

HIT PREDICTOR

☆ indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CEREMONES

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▮ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	350	#1 GREATEST GAINER TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
2	1	134	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓛ	2
3	3	180	GUNS N' ROSES	GREATEST HITS GEFEN 001714/IGA (16.98)	3
4	4	1570	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
5	5	794	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓛ	◆
6	7	164	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
7	9	127	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	◆
8	11	722	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
9	8	124	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	◆
10	28	23	GENESIS	TURN IT ON AGAIN -- THE HITS ATLANTIC 121276/RHINO (11.98)	◆
11	6	667	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
12	17	910	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONGS/LAND 548904/UME (13.98/8.98) Ⓛ	◆
13	12	141	KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	◆
14	13	554	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CDN/CORD (17.98/12.98)	◆
15	14	608	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
16	49	24	FOREIGNER	THE VERY BEST AND BEYOND ATLANTIC 125820/RHINO (11.98/7.98)	◆
17	10	155	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	◆
18	18	310	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
19	19	287	LINKIN PARK	(HYBRID THEORY) WARNER BROS. 47755 (18.98/12.98)	◆
20	50	187	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA 69739/SONY BMG (11.98/7.98)	◆
21	15	238	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	◆
22	16	215	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓛ	◆
23	20	450	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	◆
24	RE-ENTRY		JIM CROCE	PHOTOGRAPHS & MEMORIES/HIS GREATEST HITS 21 RECORDS/ATLANTIC 92570/RHINO (11.98/5.98)	◆
25	46	686	JAMES TAYLOR	GREATEST HITS WARNER BROS. 78094/RHINO (11.98)	◆
26	RE-ENTRY		LEANN RIMES	GREATEST HITS CURB 78829 (18.98)	◆
27	27	15	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓛ	◆
28	23	383	THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (18.98/12.98)	◆
29	22	154	MAROON 5	SONGS ABOUT JANE A&M/OCTONE 650001*/IGA (18.98)	◆
30	24	355	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
31	29	129	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	◆
32	21	153	RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	◆
33	32	284	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
34	HOT SHOT DEBUT		CASTING CROWNS	LIFESONG BEACH STREET 10770/REUNION (17.98) Ⓛ	◆
35	38	140	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
36	31	172	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓛ	◆
37	37		BOSTON	GREATEST HITS LEGACY/EPIC 67622/SONY MUSIC (11.98)	◆
38	38		BREAD	ANTHOLOGY OF BREAD ELEKTRA 60414/RHINO (11.98)	◆
39	36	199	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
40	40		CHICAGO	CHICAGO IX: CHICAGO'S GREATEST HITS RHINO 73229 (12.98)	◆
41	33	228	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111611*/UME (18.98/12.98)	◆
42	42	608	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
43	41	147	TOBY KEITH	GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	◆
44	35	195	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619AG (18.98)	◆
45	45	107	BRAD PAISLEY	TIME WELL WASTED ARISTA NASHVILLE 69642/SBN (18.98)	◆
46	39	84	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 851085/WALT DISNEY (7.98)	◆
47	47		HANK WILLIAMS JR.	GREATEST HITS, VOL. 1 CURB 77638 (9.98/5.98)	◆
48	37	353	SOUNDTRACK	GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	◆
49	43	110	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	◆
50	47	183	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	◆

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 PLANNING	CERT
1	1	3	#1 SOUNDTRACK WALT DISNEY	High School Musical 2	1	
2	NEW		CASTING CROWNS	The Altar And The Door BEACH STREET/REUNION	2	
3	NEW		BEN HARPER & THE INNOCENT CRIMINALS	Lifeline VIRGIN 93385 Ⓛ	9	
4	5	7	COLBIE CAILLAT	Coco UNIVERSAL REPUBLIC/UMRG	29	
5	NEW		COLLECTIVE SOUL	Afterwords (Target & iTunes Exclusive) EL		
6	3	3	DAVE MATTHEWS AND TIM REYNOLDS	Live At Radio City ATO/RCA/RMG	38	
7	6	8	SOUNDTRACK	Hairspray NEW LINE	6	
8	12	25	AMY WINEHOUSE	Back To Black UNIVERSAL REPUBLIC/UMRG	13	◆
9	NEW		ATREYU	A Lead Sails Paper Anchor HOLLYWOOD		
10	9	4	JONAS BROTHERS	Jonas Brothers HOLLYWOOD	14	
11	10	7	PARAMORE	RIOT! FUELED BY RAMEN /AG	27	
12	2	2	TALIB KWELI	Eardrum BLACKSMITH/WARNER BROS.	20	
13	NEW		SHANE & SHANE	Pages INPOP		
14	NEW		YUNG JOC	Hust'nomics BLOCK/BAD BOY SOUTH /AG		
15	NEW		AESOP ROCK	None Shall Pass DEFINITIVE JUJ		

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 PLANNING	CERT
1	NEW		#1 BEN HARPER & THE INNOCENT CRIMINALS VIRGIN 93385 Ⓛ	Lifeline	9	
2	3		SOUNDTRACK	High School Musical 2 WALT DISNEY 000651	1	
3	NEW		POINT OF GRACE	How You Live WORD-CURB 887090/WARNER BROS.	56	
4	NEW		LYLE LOVETT AND HIS LARGE BAND	It's Not Big It's Large CURB/LOST HIGHWAY 008966/UMGN Ⓛ	18	
5	3	3	DAVE MATTHEWS AND TIM REYNOLDS	Live At Radio City ATO/RCA 13102/RMG	38	
6	NEW		NEEDTOBREATHE	The Heat ATLANTIC 236924/AG	134	
7	3	8	SOUNDTRACK	Hairspray NEW LINE 39089	6	
8	NEW		CASTING CROWNS	The Altar And The Door BEACH STREET 10117/REUNION	2	
9	NEW		AESOP ROCK	None Shall Pass DEFINITIVE JUJ 144*	30	
10	NEW		KOTTONMOUTH KINGS	Cloud Nine SUBURBAN NOIZE 79		
11	9	10	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus WALT DISNEY/HOLLYWOOD 000465		
12	14	75	AMY WINEHOUSE	Back To Black UNIVERSAL REPUBLIC 008428*/UMRG	13	◆
13	12	2	THE NEW PORNOGRAPHERS	Challengers MATADOR 770*	85	
14	18	14	SOUNDTRACK	Once CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA	96	
15	NEW		BIG B	More To Hate SUBURBAN NOIZE 84		

TOP CHRISTIAN & GOSPEL ALBUMS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	BB 200 PLANNING	CERT
1	HOT SHOT DEBUT		#1 THE ALTAR AND THE DOOR	CASTING CROWNS (BEACH STREET/REUNION/PROVIDENT-INTEGRITY)		
2	17	71	GREATEST GAINER COMING UP TO BREATHE	MERCYME (INO/PROVIDENT-INTEGRITY)		
3	1		OVER DRESSED	CAEDMON'S CALL (INO/PROVIDENT-INTEGRITY)		
4	1		HOW YOU LIVE	POINT OF GRACE (WORD-CURB)		
5	1		PAGES	SHANE & SHANE (INPOP/EMI CMG)		
6	2	96	FLYLEAF	FLYLEAF (A&M/OCTONE/IGA)		
7	1		AMAZING GRACE	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS (GAITHER MUSIC GROUP/EMI CMG)		
8	1		HOW GREAT THOU ART	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS (GAITHER MUSIC GROUP/EMI CMG)		
9	4		CHRONOLOGY, VOLUME TWO: 2001-2006	THIRD DAY (ESSENTIAL/PROVIDENT-INTEGRITY)		
10	7	9	THIRSTY	MARVIN SAPP (VERITY/ZOMBA)		
11	6	30	(PORTABLE SOUNDS)	TOBYMAC (FOREFRONT/EMI CMG)		
12	1		THE HEAT	NEEDTOBREATHE (ATLANTIC/WORD-CURB)		
13	4	5	TRUE BEAUTY	MANDISA (SPARROW/EMI CMG)		
14	5	6	HOW CAN WE BE SILENT	BARLOWGIRL (FERVENT/WORD-CURB)		
15	10	79	PRECIOUS MEMORIES	ALAN JACKSON (ACR/ARISTA NASHVILLE/PROVIDENT-INTEGRITY)		

VIDEO

LAUNCH PAD

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2007

TOP DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	2	#1 WILD HOGS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 53756 (29.98)	Tim Allen/John Travolta	PG-13	
2	4	300 WARNER HOME VIDEO 73662 (28.98)	Gerard Butler/Lena Headey	R	
3	NEW	PERFECT STRANGER SONY PICTURES HOME ENTERTAINMENT 18384 (28.98)	Halle Berry/Bruce Willis	R	
4	NEW	HOUSE M.D.: SEASON THREE UNIVERSAL STUDIOS HOME VIDEO 61100973 (59.98)	Hugh Laurie/Lisa Edelstein		
5	3	FRACTURE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10703 (28.98)	Anthony Hopkins/Ryan Reynolds	R	
6	4	DISTURBIA DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 348344 (29.98)	Shia LaBeouf/David Morse	PG-13	
7	NEW	SOUTH PARK: THE COMPLETE TENTH SEASON COMEDY CENTRAL/PARAMOUNT HOME ENTERTAINMENT 851844 (49.98)	Animated	NR	
8	6	TMNT WARNER HOME VIDEO 115766 (28.98)	Animated	PG	
9	3E	THE HOLIDAY SONY PICTURES HOME ENTERTAINMENT 17382 (28.98)	Cameron Diaz/Kate Winslet	PG-13	
10	5	VACANCY SONY PICTURES HOME ENTERTAINMENT 18283 (28.98)	Luke Wilson/Kate Beckinsale	R	
11	7	ARE WE DONE YET? SONY PICTURES HOME ENTERTAINMENT 17743 (28.98)	Ice Cube/Nia Long	PG	
12	RE-ENTRY	THE DEVIL WEARS PRADA 20TH CENTURY FOX 2237440 (29.98)	Meryl Streep/Anne Hathaway	PG-13	
13	NEW	REDLINE GENIUS PRODUCTS 80475 (28.98)	Nathan Phillips/Nadia Bjorlin	PG-13	
14	10	HOT FUZZ UNIVERSAL STUDIOS HOME VIDEO 62033218 (29.98)	Simon Pegg/Nick Frost	R	
15	30	BLOOD DIAMOND WARNER HOME VIDEO 111762 (19.98)	Leonardo DiCaprio/Jennifer Connelly	R	
16	NEW	LITTLE EINSTEINS: ROCKET'S FIREBIRD RESCUE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 54360 (26.98)	Animated	NR	
17	14	SHOOTER PARAMOUNT HOME ENTERTAINMENT 330304 (29.98)	Mark Wahlberg/Michael Pena	R	
18	RE-ENTRY	DREAMGIRLS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 347624 (19.98)	Jamie Foxx/Beyonce Knowles	PG-13	
19	RE-ENTRY	SERENITY UNIVERSAL STUDIOS HOME VIDEO 61026327 (9.98)	Nathan Fillion/Alan Tudyk	PG-13	
20	7	PREMONITION MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 19372 (28.98)	Sandra Bullock/Julian McMahon	PG-13	
21	8	AQUA TEEN HUNGER FORCE: COLOR MOVIE FOR THEATERS CARTOON NETWORK VIDEO/WARNER HOME VIDEO 7919 (29.98)	Animated	R	
22	RE-ENTRY	CHARLOTTE'S WEB NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 342754 (13.98)	Julia Roberts/Dakota Fanning	G	
23	NEW	DEXTER: THE FIRST SEASON SHOWTIME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 85364 (42.98)	Michael C. Hall/Julie Benz	NR	
24	NEW	UGLY BETTY: THE COMPLETE FIRST SEASON TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 53283 (59.98)	America Ferrera/Eric Mabius	NR	
25	6	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Efron/Vanessa Anne Hudgens	PG	

TOP TV DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 HOUSE M.D.: SEASON THREE UNIVERSAL STUDIOS 61100973 (59.98)	Hugh Laurie/Lisa Edelstein		
2	NEW	SOUTH PARK: THE COMPLETE TENTH SEASON COMEDY CENTRAL/PARAMOUNT 851844 (49.98)	Animated	NR	
3	NEW	LITTLE EINSTEINS: ROCKET'S FIREBIRD RESCUE WALT DISNEY/BUENA VISTA 54360 (26.98)	Animated	NR	
4	NEW	DEXTER: THE FIRST SEASON SHOWTIME ENTERTAINMENT/PARAMOUNT 851364 (42.98)	Michael C. Hall/Julie Benz	NR	
5	NEW	UGLY BETTY: THE COMPLETE FIRST SEASON TOUCHSTONE TELEVISION/BUENA VISTA 53283 (59.98)	America Ferrera/Eric Mabius	NR	
6	64	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)	Zac Efron/Vanessa Anne Hudgens	PG	
7	NEW	JAG: THE FOURTH SEASON CBS PARAMOUNT TELEVISION/PARAMOUNT 122604 (58.98)	Quincy Jones/John Mahoney	TV 14	
8	1	THE SIMPSONS: THE COMPLETE TENTH SEASON 20TH CENTURY FOX 2246041 (49.98)	Animated	TV 14	
9	7	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)	Animated	TV 14	
10	NEW	HANDY MANNY: TOOLING AROUND WALT DISNEY/BUENA VISTA 53386 (19.98)	Animated	TV Y	
11	10	WEEDS: SEASON TWO LIONSGATE 21587 (39.98)	Dianna Agron/Julianne Moore	TV 14	
12	RE-ENTRY	THE FIVE PEOPLE YOU MEET IN HEAVEN HALLMARK/LIONSGATE 17093 (14.98)	Animated	TV 14	
13	8	THE MUPPET SHOW: SEASON 2 THE MUPPETS/BUENA VISTA 53118 (39.98)	Animated	TV Y	
14	4	ROME: THE COMPLETE SECOND SEASON HBO/WARNER 93956 (99.98)	Animated	TV 14	
15	11	HANNAH MONTANA: POP STAR PROFILE WALT DISNEY/BUENA VISTA 54088 (19.98)	Animated	TV Y	
16	20	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)	Animated	TV Y	
17	7	HIGH SCHOOL MUSICAL: THE CONCERT WALT DISNEY/BUENA VISTA 54629 (19.98)	Animated	TV Y	
18	RE-ENTRY	WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD WARNER 2388 (9.98)	Animated	TV Y	
19	5	AVATAR: THE LAST AIRBENDER: BOOK 2: EARTH VOLUME 4 NICKELODEON VIDEO/PARAMOUNT 851184 (16.98)	Animated	TV 14	
20	3	STARGATE SG-1: THE COMPLETE TENTH SEASON MGM/20TH CENTURY FOX 108064 (49.98)	Animated	TV 14	
21	RE-ENTRY	WEEDS: SEASON ONE LIONSGATE 18805 (29.98)	Dianna Agron/Julianne Moore	TV 14	
22	14	THE HILLS: THE COMPLETE SECOND SEASON MTV/PARAMOUNT 852114 (42.99)	Animated	TV 14	
23	NEW	THOMAS & FRIENDS: CARNIVAL CAPERS HIT ENTERTAINMENT/20TH CENTURY FOX (14.98)	Animated	TV Y	
24	NEW	BUFFY THE VAMPIRE SLAYER: SEASON 6 20TH CENTURY FOX (59.98)	Animated	TV 14	
25	NEW	BUFFY THE VAMPIRE SLAYER: SEASON 7 20TH CENTURY FOX (59.98)	Animated	TV 14	

TOP VIDEO RENTALS™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	1	#1 WILD HOGS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Tim Allen/John Travolta	PG-13	
2	2	PERFECT STRANGER SONY PICTURES HOME ENTERTAINMENT	Halle Berry/Bruce Willis	R	
3	3	FRACTURE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Anthony Hopkins/Ryan Reynolds	R	
4	4	VACANCY SONY PICTURES HOME ENTERTAINMENT	Luke Wilson/Kate Beckinsale	R	
5	5	DISTURBIA DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT	Shia LaBeouf/David Morse	PG-13	
6	6	ARE WE DONE YET? SONY PICTURES HOME ENTERTAINMENT	Ice Cube/Nia Long	PG	
7	7	PREMONITION MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT	Sandra Bullock/Julian McMahon	PG-13	
8	8	300 WARNER HOME VIDEO	Gerard Butler/Lena Headey	R	
9	9	THE NUMBER 23 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Josh Hartnett	NR	
10	10	HOT FUZZ UNIVERSAL STUDIOS HOME VIDEO	Simon Pegg/Nick Frost	R	

TOP VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	TITLE	Manufacturer	CERT.	RATING
1	NEW	#1 X360: BIOSHOCK 2K GAMES	2K GAMES	M	
2	1	PS2: MADDEN NFL 08 EA SPORTS	EA SPORTS	E	
3	2	X360: MADDEN NFL 08 EA SPORTS	EA SPORTS	E	
4	5	PS2: TRANSFORMERS: THE GAME ACTIVISION	ACTIVISION	T	
5	3	PS2: NCAA FOOTBALL 08 EA SPORTS	EA SPORTS	E	
6	4	X360: NCAA FOOTBALL 08 EA SPORTS	EA SPORTS	E	
7	9	WII: MARIO PARTY 8 NINTENDO	NINTENDO	E	
8	6	XBOX: MADDEN NFL 08 EA SPORTS	EA SPORTS	E	
9	RE-ENTRY	X360: TRANSFORMERS: THE GAME ACTIVISION	ACTIVISION	T	
10	8	PS2: NASCAR 08 EA SPORTS	EA SPORTS	E	

TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	4	#1 FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
2	NEW	DEBUT	NEEDTOBREATHE ATLANTIC 236924/AG (13.98)	The Heat	
3	NEW		SARAH JOHNS BNA 09636/SBN (11.98)	{Big Love In A Small Town}	
4	NEW		HORSE THE BAND PLUTO/COMBAT 4228/KOCH (13.98)	A Natural Death	
5	NEW		KIRK WHALUM RENDEZVOUS 51322 (17.98)	Roundtrip	
6	NEW		ROBBIE SEAY BAND SPARROW 73869 (12.98)	Give Yourself Away	
7	NEW		THE LAST GOODNIGHT VIRGIN 03896 (12.98)	Poison Kiss	
8	5	2	CARIBOU MERGE 308* (15.98)	Andorra	
9	NEW		LIARS MUTE 9366 (15.98)	Liars	
10	12	73	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
11	NEW		MADLIB STONES THROW 2177 (15.98)	Beat Konducta Vol. 3-4: India	
12	NEW		DIVINE HERESY CENTURY MEDIA 8402 (12.98)	Bleed The Fifth	
13	3	3	PAUL VAN DYK MUTE 9364* (15.98)	In Between	
14	NEW		THE HONORARY TITLE DOGHOUSE/REPRISE 139004/WARNER BROS. (15.98)	Scream & Light Up The Sky	
15	2	3	CHINGO BLING BIG CHILE 123452/ASYLUM (18.98)	They Can't Deport Us All	
16	4	2	JOE BONAMASSA J & R ADVENTURES 60283 (17.98)	Sloe Gin	
17	NEW		BIG B SUBURBAN NOIZE 84 (15.98)	More To Hate	
18	NEW		EMILY KING LIFEPRINT/J 85092/RMG (11.98)	East Side Story	
19	NEW		DROP DEAD, GORGEOUS SURETONE 009607 (12.98)	Worse Than A Fairy Tale	
20	16	30	PETER BJORN AND JOHN ALMOSTGOLO 002* (12.98)	Writer's Block	
21	15		WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of Everything	
22	20	26	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
23	11	3	LORI MCKENNA STYLESONIC/WARNER BROS. (NASHVILLE) 44299/WRN (13.98)	Unglamorous	
24	22	23	LOS HUMILDES VS. LA MIGRA BCL LATINO 41593/BCL (6.98)	Los Humildes Vs. La Migra	
25	NEW		THE SUBDUDES BACK PORCH 88708/BLG (17.98)	Street Symphony	
26	32	5	GREATEST GAINER FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
27	NEW		OBITUARY CANDLELIGHT 1227 (15.98)	Executioners Return	
28	8	2	GALACTIC ANTI- 86889/EPITAPH (16.98)	From The Corner To The Block	
29	17	22	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
30	15	35	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
31	1E	8	GOGOL BORDELLO SIDEONEDUMMY 1334* (13.98)	Super Tarant!	
32	31	12	TIERRA CALI VEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	
33	25		EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	
34	14	2	OPERATOR ATLANTIC 229180/AG (13.98)	Soulcrusher	
35	23	96	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
36	28	5	ALEJANDRA GUZMAN DISCOS 605 11622/SONY BMG NORTE (14.98) ⊕	Reina De Corazones: La Historia...	
37	NEW		SOPHIE MILMAN LINUS 270077/KOCH (17.98)	Make Someone Happy	
38	7	2	ARCHITECTURE IN HELSINKI PVP/VINYL 139* (13.98)	Places Like This	
39	RE-ENTRY		WOMEN OF FAITH WORSHIP TEAM MYRRH WORD-CURB 887174/WARNER BROS. (13.98)	Amazing Freedom	
40	26	10	MADINA LAKE ROADRUNNER 618085 (11.98)	From Them, Through Us, To You	
41	9	2	THROUGH THE EYES OF THE DEAD PROSTHETIC 10046 (13.98)	Malice	
42	NEW		EMANUEL VAGRANT 471 (13.98)	Black Earth Tiger	
43	29	37	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Roaders & Cowards	
44	21	4	GRACE POTTER AND THE NOCTURNALS RAGGED COMPANY 000385/HOLLYWOOD (11.93)	This Is Somewhere	
45	37	10	THE PUPPINI SISTERS VERVE 008409/VG (13.98)	Betcha Bottom Dollar	
46	33	24	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
47	34	7	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
48	NEW		ANOUSHKA SHANKAR/KARSH KALE MANHATTAN 09539/BLG (17.98)	Breathing Under Water	
49	19	8	MARK RONSON ALLIANCE 10031*/RCA (13.98)	Version	
50	NEW		KINTO SOL UNIVISION 311195/UG (9.98)	15 Rayos	

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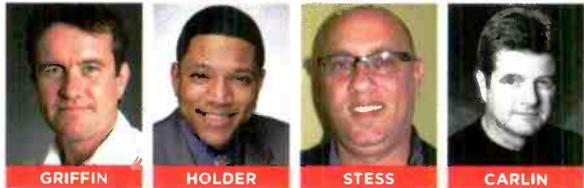
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RECORD COMPANIES: Disney Music Group in Burbank, Calif., promotes **Dominic Griffin** to VP of licensing. He was director of film and TV at Hollywood Records.

PUBLISHING: Sony/ATV Music Publishing names **Claribel Cuevas** senior director of creative. She was senior creative director of Latin music at Famous Music Publishing.

BMI names **Ian Holder** and **Byron Wright** associate directors of writer/publisher relations. Holder was A&R coordinator at Columbia Records/Sony Urban Music, and Wright was a writer/publisher relations rep at BMI's Atlanta office, where he continues to be based. Holder is based in New York.



TOURING: Premier Exhibitions in Atlanta taps **Bruce Es-kowitz** as president/CEO. He was CEO of North American music at Live Nation.

The Los Angeles Philharmonic Assn. appoints **Tim Landi** VP of development, effective in mid-October. He currently serves as senior VP for institutional advancement at the New York Botanical Garden.

DIGITAL: MusicIP names **Andrew Stess** CEO, replacing **Matthew Dunn**. Stess was VP of consumer electronics for All Media Guide, and currently sits on the board of LyricFind.

RADIO: Sirius Satellite Radio in New York names **Randy Dry** VP of brand management. He was VP of marketing and business development at Universal Music Group.

RELATED FIELDS: Marketing firm Cornerstone names **Chris Atlas** VP of strategic marketing and brand properties. He was senior director of entertainment marketing at Amp'd Mobile.

The Almighty Institute of Music Retail names **Vincent Hans** VP. He was director of sales and catalog marketing at Welk Music Group.

Berklee College of Music in Boston taps **Dan Carlin** as chairman of its film scoring department. He was executive director at the now-defunct Henry Mancini Institute.

—Edited by Mitchell Peters

GOODWORKS

THE AIR THAT WE BREATHE

Hard Rock International has tapped Willie Nelson & Friends to perform at a private concert as part of Hard Rock's 2007 Ambassadors of Rock Tour. Hosted by Daryl Hannah and Woody Harrelson, the Sept. 10 event, held at Hard Rock Cafe New York, also serves as the launch of Sustainable Biodiesel Alliance. The nonprofit organization was founded by Nelson's wife, Annie Nelson; Hannah; and others, and promotes sustainable biodiesel practices, including the harvesting, production and distribution of biodiesel fuels.

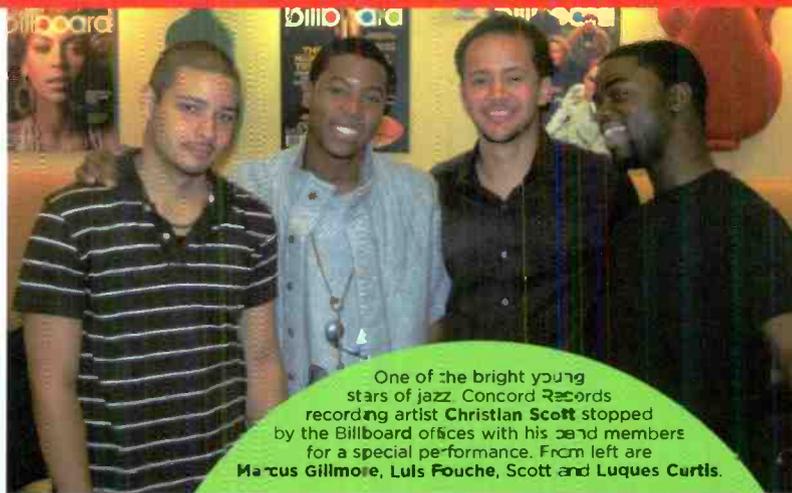
LOVE IS ALL AROUND

By way of its 2007 LoveCharity bracelet project, Cartier is working with several artists to raise funds and awareness for each artist's charity of choice. The 2007 LoveCharity bracelet costs \$475, with \$100 per bracelet benefiting its corresponding charity. The 2007 ambassadors and their selected charities include Faith Hill and Tim McGraw (Neighbor's Keeper Foundation), Rihanna (Believe), Usher (New Look Foundation) and Ryuichi Sakamoto (Jane Goodall Institute Japan). For more info, go to love.cartier.com.

BACKBEAT



Sean "Diddy" Combs hosts the "Real" White Party Sept. 2 at his residence in East Hampton, N.Y. PHOTO: COURTESY OF JOHNNY NUNEZ/WIREIMAGE.COM



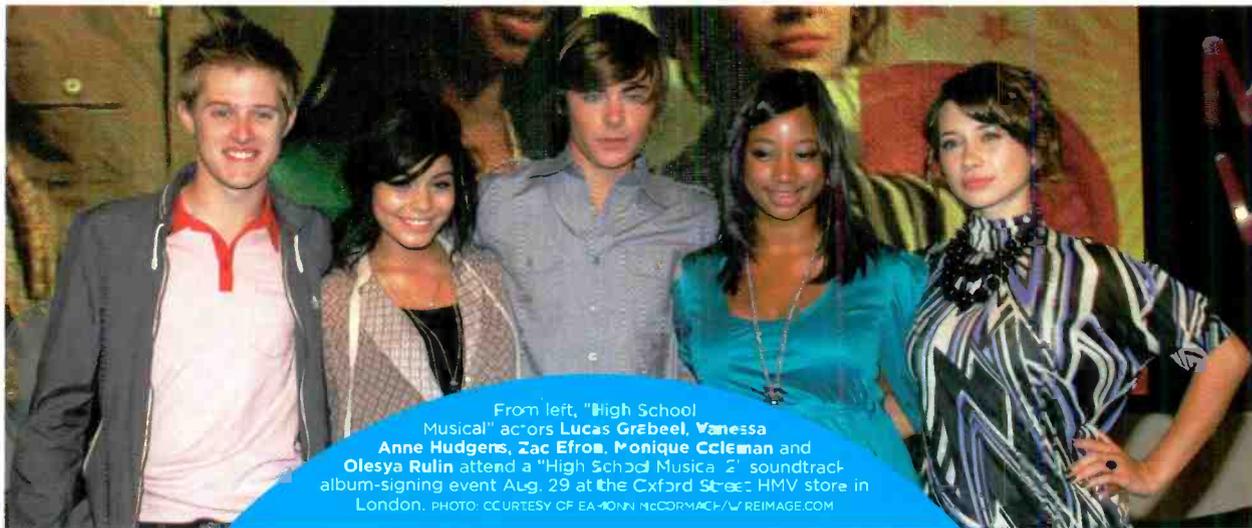
One of the bright young stars of jazz, Concord Records recording artist **Christian Scott** stopped by the Billboard offices with his band members for a special performance. From left are **Marcus Gillmore**, **Luis Fouche**, **Scott** and **Luques Curtis**.



Co-stars of Disney Channel series "Hannah Montana," **Billy Ray Cyrus** and daughter **Milley Cyrus** clown around during a visit to top 40 radio station KIIS Los Angeles. From left are Billy Ray, Milley, KIIS night jock **JoJo Wright** and Hollywood Records VP of promotion **Scott Flinn**.



Mobile and online media/entertainment company Flycell has reached an agreement with Mlar Records and Los Angeles-based rock act West Indian Girl that provides for the promotion of West Indian Girl's sophomore album "4th & Wall," in support of its Oct. 23 release. From left are Flycell CEO **Alberto Montes**, West Indian Girl's **Mariqueen Maandig** and **Francis Ten** and Flycell director of A&R/entertainment **Mark Reynolds**. PHOTO: COURTESY OF FLYCELL/ERIC LEBOWITZ



From left, "High School Musical" actors **Lucas Grabeel**, **Vanessa Anne Hudgens**, **Zac Efron**, **Monique Coleman** and **Olesya Rulin** attend a "High School Musical 2" soundtrack album-signing event Aug. 29 at the Oxford Street HMV store in London. PHOTO: COURTESY OF EA-10111 MCCORMACK/WIREIMAGE.COM

INSIDE TRACK

REUNION FOR IDOLS LOCKE, AIKEN AND STUDDARD?

"American Idol" graduates **Kimberly Locke**, **Clay Aiken** and **Ruben Studdard** are in talks to embark on a collective concert tour next year. According to Locke, Aiken and Studdard are game. "Now it's up to our agents and managers to book it," she tells Track. Locke says the trek will not be about "us as opening acts for each other. We'll be using the same band and will be on the stage singing duets and trios throughout the concert." The tour, with the working title *Reunited: 5 Years Later*, is expected to hit the road next spring.

Staying with Locke, her latest single, a cover of **Freda Payne's** '70s hit "Band of Gold," is top 20 on the Adult Contemporary chart. With a current hit on her hands, the timing is right for Locke's holiday collec-

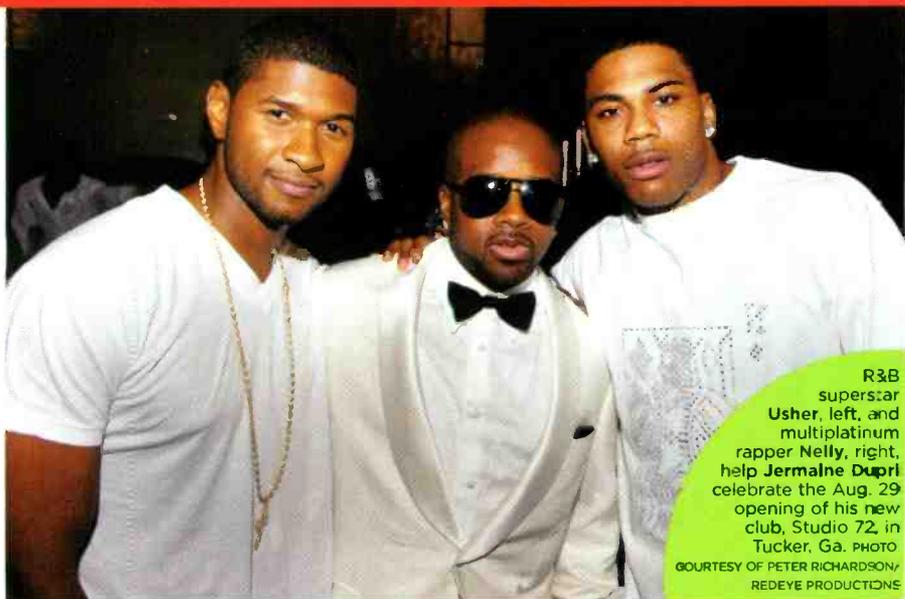
tion, "Christmas," due Oct. 9 from **Curb Records**.

WILLIAMS' LIVING ROOM

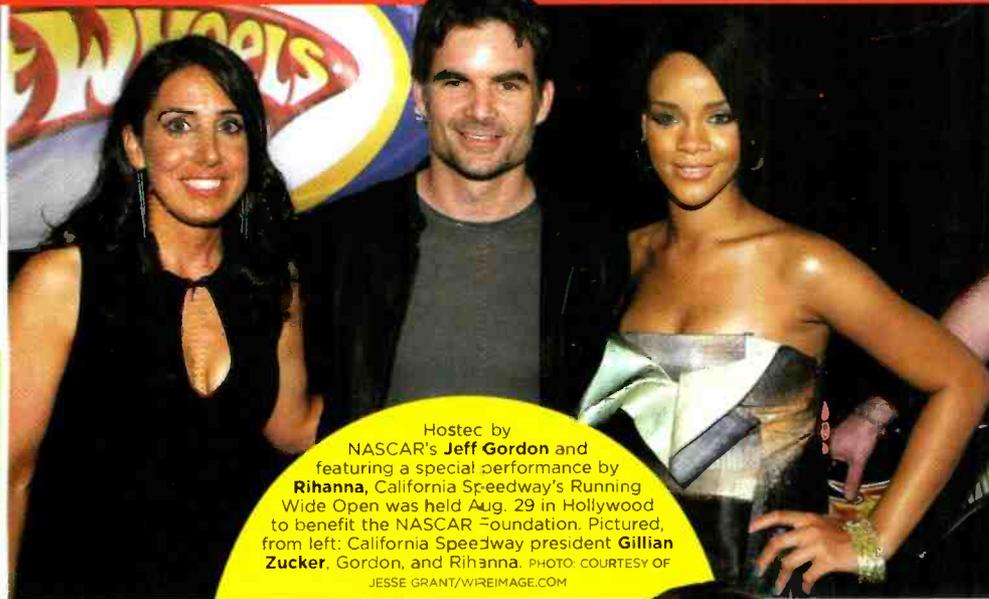
British singer/songwriter **Katryn Williams**, who was nominated for the Mercury Prize in 2000, finally made her debut U.S. performance Sept. 4, shyly taking the stage at New York's Living Room. Williams' even-keeled, pitch-perfect voice is the stuff dreams are made of; her omnipresent stage fright only made her more charming. She played several songs from the new "Leave to Remain," her first album released in the United States. "Playing a stage like this is more important to me than playing to a stadium of people," Williams, who has supported **Ray LaMontagne** and **Darren Rice** abroad, told Track. "I get a bit emotional."



LOCKE



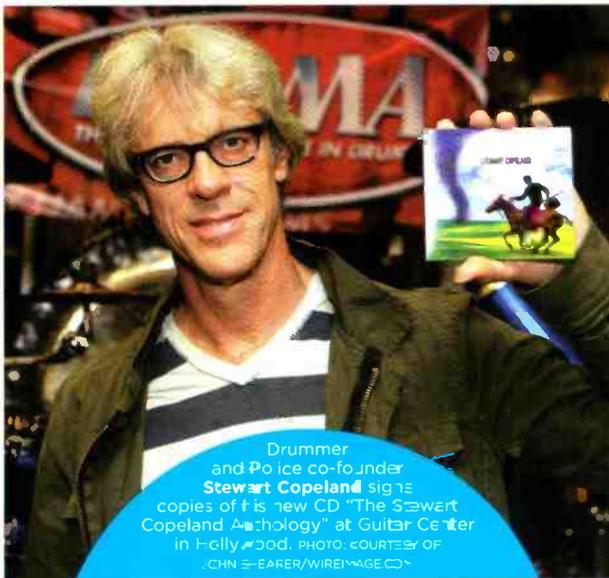
R&B superstar **Usher**, left, and multiplatinum rapper **Nelly**, right, help **Jermale Dupri** celebrate the Aug. 29 opening of his new club, Studio 72, in Tucker, Ga. PHOTO COURTESY OF PETER RICHARDSON/REDEYE PRODUCTIONS



Hosted by NASCAR's **Jeff Gordon** and featuring a special performance by **Rihanna**, California Speedway's Running Wide Open was held Aug. 29 in Hollywood to benefit the NASCAR Foundation. Pictured, from left: California Speedway president **Gillian Zucker**, Gordon, and Rihanna. PHOTO COURTESY OF JESSE GRANT/WIREIMAGE.COM



50 Cent poses with **Envy McKee**, host of WPHI (100.3 the Beat) Philadelphia's hip-hop talk show "On the Real With Envy" before their on-air debate about hip-hop artists taking responsibility for content.



Drummer and Police co-founder **Stewart Copeland** signs copies of his new CD "The Stewart Copeland Anthology" at Guitar Center in Hollywood. PHOTO COURTESY OF JOHN SHEARER/WIREIMAGE.COM



Singer **Ciaara** promotes Rocawear's "I Will Not Lose" Campaign Aug. 22 at Macy's flagship Herald Square store in New York. PHOTO COURTESY OF JAMIE MCCARTHY/WIREIMAGE.COM

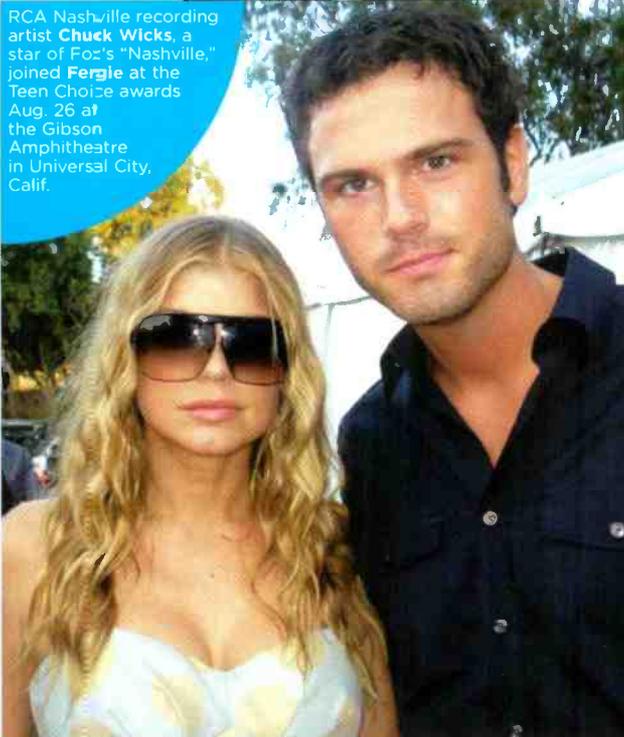
INSIDE TRACK

CUTIE 'PLANS' FOLLOW-UP

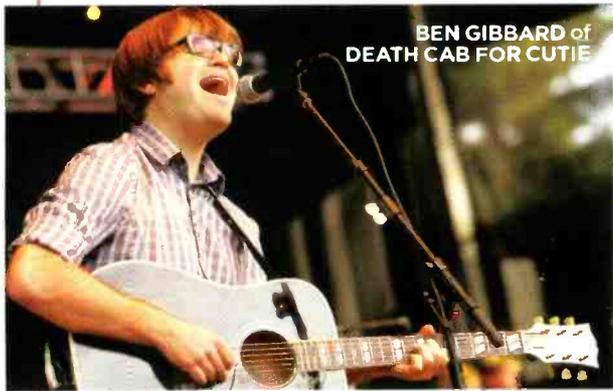
Having just completed two weeks of preproduction, Death Cab for Cutie will hit the studio in the middle of September to begin work on its second Atlantic album. The group plans to record in Seattle; Portland, Ore.; and San Francisco, with an eye on a spring 2008 release. The new album is the follow-up to 2005's "Plans," a runaway hit that has sold 902,000 copies in the United States, according to Nielsen SoundScan, and spawned the top 10 Modern Rock hits "Soul Meets Body" and "Crooked Teeth."



Singer **KT Tunstall** stands on the steps of the Royal Concert Hall Sept. 3 in Glasgow, Scotland, following her outdoor public performance to promote her new album "Drastic Fantastic." PHOTO COURTESY OF MARTIN MCNEIL/WIREIMAGE.COM



RCA Nashville recording artist **Chuck Wicks**, a star of Fox's "Nashville," joined **Fergie** at the Teen Choice awards Aug. 26 at the Gibson Amphitheatre in Universal City, Calif.



BEN GIBBARD OF DEATH CAB FOR CUTIE

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