

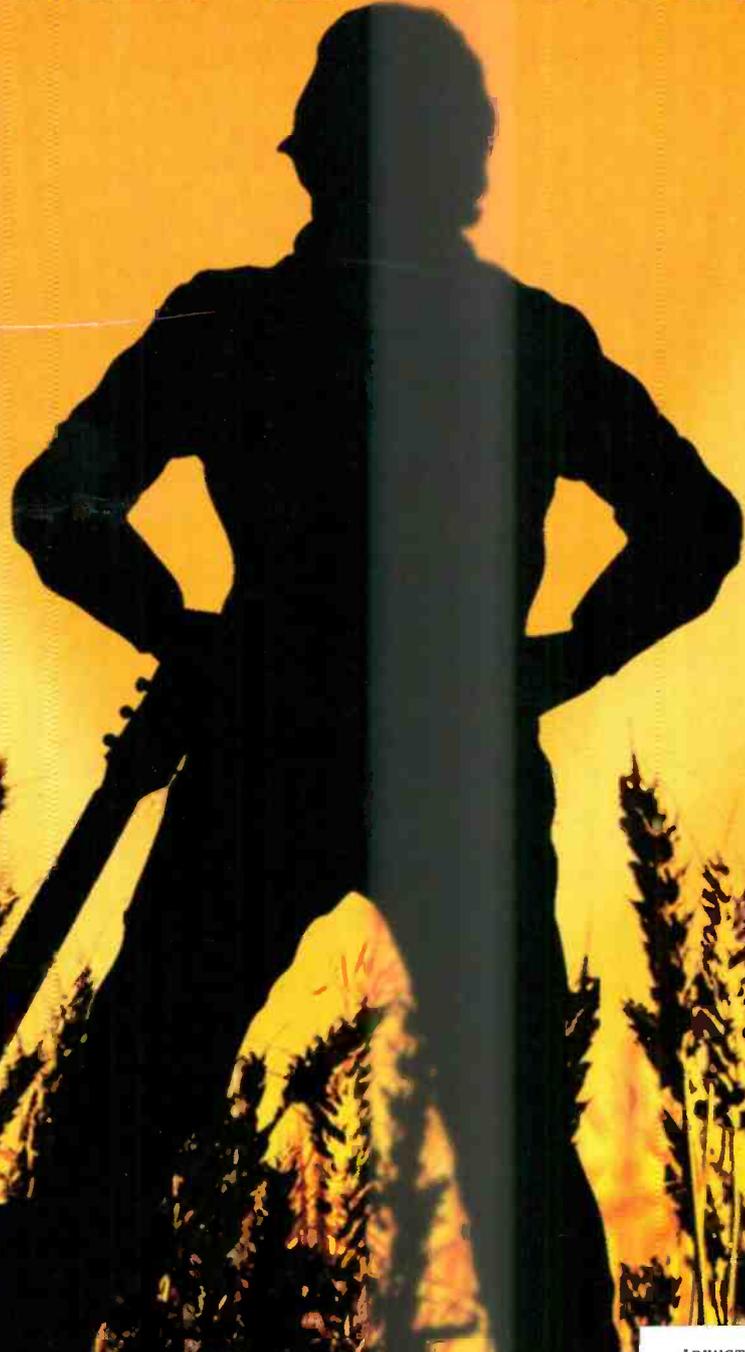
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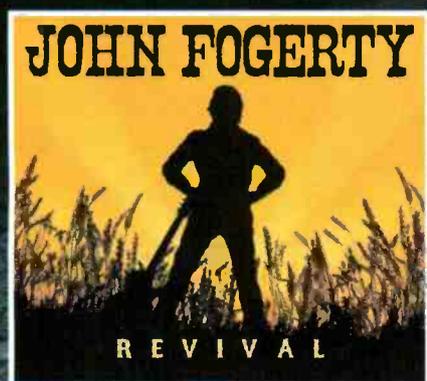
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Clockwise from left: Ylanda Perez, Graciela Beltrán, Diana Reyes, Jenni Rivera, Virginia and Marisol Terrazas of Los Horoscopos de Durango

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ON THE CHARTS

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60 DEGREES OF BILLBOARD

HOME FRONT

Events

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, Yolanda Perez and others. More at billboardevents.com.

DANCE MUSIC

Returning to Las Vegas, this year's summit features panels, Q&As with artists and DJs, and the Vegas Music Experience, with live performances by Thelma Houston, L. Gonn Class Herbie and others. Info at billboardevents.com.

MOBILE ENTERTAINMENT LIVE

Hosted by Quincy Jones, the mobile entertainment event of CTIA-The Wireless Assn. features a full exhibit floor, networking opportunities and a live set by Josh Kelley. More at billboardevents.com.

Blogs

JADED INSIDER

With the House of Representatives holding hearings on hip-hop language this week, Twista gave us his two cents, as David Banner and Master P mulled the issue at Pace U. More at jadedinsider.com.

SANTANA: ALAN SILVER/COURTESY ARISTA RECORDS; KOOP: ANNA-LENA AHLSTRÖM; HARRY: JOE GAFFNEY

OPINION

EDITORIALS | COMMENTARY | LETTERS

A Good Rap

David Banner Goes To Washington To Clear Hip-Hop's Name

Rapper David Banner testified before a House Energy and Commerce Committee Sept. 26 about the controversy regarding offensive language in hip-hop. Flanked by music industry executives and academics, Banner gave a passionate defense of the genre, couched in his own experiences of growing up in Jackson, Miss. Below is an excerpt from his testimony.

Jackson is one of the most violent cities in the United States. Honestly, rap music is what kept me out of trouble. Statistics will never show the positive side of rap because statistics don't reflect what you "don't" do—if you "don't" commit a murder or a crime. When I would feel angry and would think about getting revenge, I would listen to 2Pac. His anger in a song was a replacement for my anger. I lived vicariously through his music.

Rap music is the voice of the underbelly of America. In most cases, America wants to hide the negative that it does to its people. Hip-hop is the voice . . . and how dare America not give us the opportunity to be heard.

Some might argue that the content of our music serves as poison to the minds of our generation. If by some stroke of the pen hip-hop was silenced, the issues would still be present in our communities. Drugs, violence and the criminal element were around long before hip-hop existed. Our consumers come from various socioeconomic backgrounds and cultures. While many are underprivileged,

a large percentage are educated professionals. The responsibility for their choices does not rest on the shoulders of hip-hop.

Still others raise concerns about the youth having access to our music. Much like the ratings utilized by the Motion Picture Assn. of America, our music is given ratings, which are displayed on the packaging. These serve to inform the public of possible adult content. As such, the probability of "shocking" the unsuspecting consumer's sensibilities is virtually impossible.

Some argue that the verbiage used in our music is derogatory. During slavery, those in authority used the word "nigger"

as a means to degrade and emasculate. There was no push for censorship of the word back then.

Our generation has since assumed ownership of the word. Now that we are capitalizing off the use of the word, why is it so important that it be censored? Attempting to censor the use of a word that merely depicts deep camaraderie is outrageous. People should focus less on the "offensive" words in our music and more on the messages that are being conveyed.



BANNER

For Banner's Q&A with Billboard, see page 20.

A Great Week

On Sept. 23, Billboard took home two key Folio Awards. The magazine won the Eddie Award for best business-to-business issue in the media/entertainment/publishing category; our April 14 issue with Nashville's Muzik Mafia on the cover took the prize. Billboard also took home an Ozzie Award for feature design, winning in the same category for the Christina Aguilera package in the July 29 issue.

Meanwhile, two nights later, Billboard took home the OMMA



(Online Media, Marketing & Advertising) Award for use of user-generated content by an advertiser, recognizing the now-completed Billboard/LG Mobile Beat contest on billboard.com, in which contestants attended concerts throughout the summer with their LG enV camera phone, took pictures and blogged on billboard.com.

For pictures, see Backbeat, page 74.

FEEDBACK

FOR THE RECORD

■ In the Sept. 29 issue, the Indies column contrasted a 12-cent per-track figure eMusic paid to labels with a 70-cent per-track figure from Apple's iTunes store. The 12 cents accurately reflect what labels ultimately receive, after royalties and middleman fees are deducted, based on sales through eMusic's least expensive subscription plan. Subtracting the same fees and royalties from Apple payments results in labels receiving roughly 50 cents per track.

■ In the caption that ran with the Publishers Place column in the Sept. 29 issue, chairman/CEO Ralph Peer II of Peer International was misidentified.

■ In the Sept. 22 issue, Kanya King's name was misspelled on the Opinion page.

EMUSIC RESPONDS

Regarding "eMusic's Long Tail" (The Indies, Sept. 29):

■ Billboard's assertion that eMusic pays labels 12 cents in gross royalties per download is incorrect. Price per download has never been that low, at least not since Dimensional purchased the company in 2004 from Vivendi Universal.

■ The notion that price per download is the only core metric that "matters" is naive. We, and many of our labels, prefer to think in terms of revenue and sales per customer, yet this is absent from the reporting. For most of the 20,000 labels we sell, eMusic is responsible for 20%-50% of an album's total digital sales. For some recent high-profile releases, eMusic notched more than 40% of the album's total digital sales—despite having only 1% the

number of iTunes' customers.

■ Although the story discusses eMusic's success selling the Long Tail, Billboard omits key data provided on that point. For your readers' benefit: More than 67% of our 2.9 million-track catalog sells at least once per quarter. This dwarfs the record of any other service.

■ While it is true that some labels vary the type of product they put into eMusic and when (a decision we generally support), more than 99% of our 20,000 labels provide us all titles and make new titles available on street date.

Billboard readers can sample a free trial and discover great music that tends not to live on this magazine's charts. Go to emusic.com/billboard.

David Pakman
President/CEO, eMusic

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

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Tom Goss on Urge, Verizon and the future



TEENS ON TOUR
Paramore builds an audience on the road



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Rapper defends hip-hop before Congress

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>>>SONY BMG ONBOARD WITH IMEEM

Sony BMG has agreed to license its catalog to music-focused social network Imeem, according to reports. Imeem, which already has a deal in place with Warner Music Group, allows users to stream full songs and videos from labels with which it has agreements, free to the user, in return for a cut of the advertising revenue it receives. The company is also close to deals with Universal Music Group and EMI Music, according to Forbes.

>>>'HALO 3' FIRST-DAY SALES TOP \$170M

The "Halo 3" videogame netted \$170 million in U.S. sales in its first day, according to Microsoft representatives. The game is priced at about \$60. Actual unit sales were not available at press time, but more than 1.7 million fans pre-ordered the game prior to its Sept. 25 street date.

>>>FEDS EYE FINES FOR SATCASTERS

FCC chairman Kevin Martin says satellite radio companies Sirius and XM could face fines for producing and distributing inferior radio receivers and for placing terrestrial repeaters—towers that relay signals—in unapproved locations, which sometimes were miles away from the FCC-approved spot. Martin says the flawed satellite receivers from both companies were marketed in 2005 and 2006.

UP FRONT



DIGITAL BY ED CHRISTMAN

Just a few of the approximately 194,000 albums available for download on Amazon.

Keeping It On The Down Low

Amazon Enters The Download Race With Cut-Rate Pricing

Most label sales and distribution executives were expecting Amazon's download store to undercut iTunes. But now that a consumer beta site has launched, many are expressing amazement at just how low the prices actually are.

Upon the Sept. 25 launch of the digital rights management-free store, Amazon touted its top 100 titles at \$8.99, a promotional pricing gambit that hasn't been seen in 20 years—since the days of the cassette. Amazon executives may have played to label executives' desires by asserting that the site would practice variable pricing, but as one indie label executive puts it, the Amazon download store is using "sale pricing, not variable pricing."

"I like that they have variable pricing," another distribution executive says. "I just wish they had higher variable pricing to match the lower variable prices."

But Amazon customers "appreciate low pricing, and we strive to deliver that in every product category," director of digital music Pete Baltaxe says. "We have 2 millions songs up, and over a million of those songs are priced at 89 cents."

Most albums appear to be priced at \$8.99, according to executives shopping the site in the first two days after the launch. And the Amazon site itself supports that assessment,

by providing buttons that allow consumers to shop titles by price. When each price button is clicked, a summary is included with the list of albums that qualify.

Consequently, it's easy to determine that 29,000 titles are priced at \$4.99 or less, though this includes EPs and in some cases singles; 14,000 album titles at \$5-\$5.99; 33,000 titles at \$6-\$6.99; 36,000 titles at \$7-\$7.99; 48,000 titles at \$8-\$8.99; and 34,000 at \$9 or more. That represents about 194,000 albums, or nearly 20% of Amazon's entire 1 million-CD SKU count.

Amazon is also cross-merchandising CDs with MP3 downloads and visa versa. And the wide disparity between digital and physical pricing worries some label executives, who say it could help hasten the decline of the CD.

For example, Pink Floyd's "Wish You Were Here" sells on CD at Amazon for \$13.97; and on the night of Sept. 26, a new copy of the CD was priced at



Amazon's MP3 store home page.

\$7.89 in the Amazon Marketplace. But the MP3 download of the album is only \$5.50: Four out of five songs are priced at 89 cents, including the 13-minute-long "Shine On You Crazy Diamond," the 12-minute-long "Part II of that long, however, is priced at \$1.94.

Label executives note that, unlike Apple, which pays a uniform rate to all music suppliers, Amazon worked hard to get a lower price of 85 cents per track for a \$6.50 wholesale cost per album. But not every label accepted that demand. "Since every label is not at the same wholesale rate, I expected that

to be reflected in the retail price," one indie label executive says. "But it's not."

Even to the extent that Amazon is employing variable pricing, it is only rarely used for song titles within specific albums, experimentation so far reveals. Albums checked out by Billboard mostly feature uniform song pricing of either 89 cents or 99 cents, depending on the price for the album in its entirety. But occasionally one finds an \$8.99-priced album, such as Reba McEntire's "Duets," which lists every track at one price, 99 cents, except for lead radio track "Because of You," which is 89 cents. Likewise, Kanye West's "Late Registration," priced at \$9.49, has all tracks at 99 cents, except for the hit song "Gold Digger" at 89 cents.

At this early stage, functionality is also an issue. So far, one indie executive says, the store is "pretty bare bones—it's hard

to stumble across things you are not looking for."

Baltaxe says, "The site has been tested extensively internally, but we are interested in getting customer feedback." Amazon's goal, he says, is a "a great customer experience that's compatible with every digital music player."

Many indie executives, meanwhile, are expressing surprise at how much play major-label titles are getting on the store's home page, considering that the only major to offer its entire catalog is EMI Music. But many seem unaware of how extensive the Universal Music Group MP3 test is. According to sources, UMG is testing 10,000 album titles with Amazon, or about 75% of its current album catalog.

Given Apple's dominance of the digital distribution channel, labels have a vested interest in Amazon taking market share away from iTunes. "If anybody will compete with iTunes, it's Amazon," one indie executive says. "It has the customer base, confidence and great systems to help its marketing effort."

"But more than cut into Apple's business," another indie executive says, "I hope Amazon grows the digital marketplace." ■■■

>>> **VIVENDI CHIEF CONDEMNNS APPLE**

Vivendi chief executive Jean-Bernard Levy condemned the contract terms between its Universal Music Group unit and Apple, calling them "indecent" at a media gathering in France. Vivendi is one of many large media companies that are trying to challenge Apple's grip on the digital entertainment market and obtain more control over pricing. It said it was in talks with rival distributors.

>>> **JUDGE DECLARES MISTRIAL IN SPECTOR CASE**

A Los Angeles judge declared a mistrial in the murder trial of producer Phil Spector after jurors said for a second time that they could not agree on a verdict. Prosecutors said outside court that they intended to retry Spector, best-known for his early-'60s "Wall of Sound" recordings, for the 2003 shooting death of 40-year-old actress Lana Clarkson in his L.A.-area home.

>>> **VIRGIN DIGITAL U.K. CALLS IT QUITS**

The plug has been pulled on Virgin Digital. The U.K.-based online music service ceased selling tracks Sept. 28 and will close to all customers Oct. 19, according to a statement posted on the site. The closure of the Virgin-branded download site comes on the back of a management buyout of the 125-store Virgin Megastores business in the United Kingdom and Ireland. The Virgin Digital subscription music service in the United States folded in January.

UPFRONT

GLOBAL BY LARS BRANDLE

360 Degrees Of Popkomm

Diversification Discussions Dominate Berlin Trade Fair

BERLIN—Diversify or die. That was the blunt message facing the 15,000-plus delegates at the 2007 Popkomm trade fair in Berlin.

Against a backdrop of such recent deals as Universal Music Group's buyout of the Sanctuary Group—which includes merchandising, management and live booking businesses (billboard.biz, Aug. 2)—and Sony BMG Germany's entrance into the management and live realms (billboard.biz, Aug. 28), all sectors of the international music business had expansion and the 360-degree model on their minds.

Berlin label !K7 used the eve of the conference to announce a move into the concert booking arena, while panel discussion titles included "Are Bookers and Agents the A&Rs of Tomorrow?" and "Hug the DJ—The DJ As a Live Band Promoter."

"The dynamics of the business are changing. It's a team effort now," said Peter Thompson, managing director of British music company Vital and a speaker on the "Artist-Generated Business: Power to the Artists!" panel. "We need to try and create something better than the sum of the parts. And management might be expected to go above and beyond."

But most managers fail to success-

fully handle the artist's brand, noted Rights Marketing Group CEO Michael Baylor, who helped piece together Robbie Williams' groundbreaking integrated deal with EMI in 2002.



WELLER

"Management need to be much smarter at helping consumer brands solve marketing problems," he said during the "Artist-Generated Business" session.

Attendance at the Sept. 19-21 conference rose slightly from last year, with more than 15,420 trade visitors registered at the capital's exhibition grounds, according to organizer Messe Berlin. The major labels kept a low

profile, with some delegates unconvinced the big four are best-placed to take advantage of the new opportunities.

"The majors are in a hole if artists and managers do not trust them," said Gerd Leonhard, digital music expert, author and speaker on the "New Major (Music) Players" panel. "To get people to sign these [360-degree] deals, they will have to put big money on the table—and they are running out of steam to do this. There's already a bunch of people selling concert tickets, and they are pretty good at it."

Another possible stumbling block to such deals emerged at the "Artists as Architects" panel, hosted by Billboard global editor Mark Sutherland. Musi-

cian panelists expressed notable reluctance to sign to a music company with interests in all areas of the business.

"At the moment, if your relationship with your label goes sour, you could still be gigging, keeping your fan base happy and surviving until you get a new deal," said Jon Tufnell of U.K. electro-rock act Plastic Toys. "But, if it's all under one roof, people would just forget about you."

Fellow panelist and Hanoi Rocks frontman Michael Monroe agreed. "If you put all your eggs in one basket, then they've got you by the balls." ♦♦♦

Additional reporting by Mark Sutherland in Berlin.

POPKOMM PARTICLES

THE BIG DEAL

New German export office Initiative Musik blew its trumpet for the first time. Dieter Gorny, founder and former CEO of German music TV channel Viva and deputy chairman of labels body BPW, becomes chairman of the supervisory board for the project, which is government-funded to the annual tune of €1 million (\$1.2 million).

THE MUSIC

More than 450 international bands and DJs rocked Popkomm's festival program. DJ Paul van Dyk and U.K. legend Paul Weller proved big draws, while the buzz act was U.K. alternative rock band Hard-Fi, which launched its new album "Once Upon a Time in the West" (Necessary/Antalantic). Organizers say Popkomm concerts were attended by 82,000 people, 11,000 more than last year's turnout.

THE KEYNOTES

The big names were in a light-hearted mood at Popkomm 2007. "I'm an expert in failure," Dramatico Entertainment founder/managing director Mike Batt told Billboard group editorial director Tamara Conniff, admitting to losing €700,000 (\$1.4 million) in just two weeks around a TV-advertised nostalgia reissue campaign for his 1970s novelty act the Wombles. —LB

BRANDING BY MICHAEL PAOLETTA

The Apple Of Feist's Eye

Sales, Online Buzz Skyrocket In Wake Of iPod Commercial

The use of Canadian singer/songwriter Feist's song "1, 2, 3, 4" in an iPod Nano TV spot is generating major buzz—online and on the Billboard charts.

Since the ad debuted in mid-September, sales of "1, 2, 3, 4" and its parent Cherrytree/Interscope album, "The Reminder," have skyrocketed.

Earlier this month, the track was selling about 2,000 downloads per week, while the album was shifting 6,000, according to Nielsen SoundScan. In this issue, "1, 2, 3, 4" clears 73,000 downloads and reaches new peaks of No. 7 on Hot Digital Songs and No. 28 on The Billboard Hot 100. "The

Reminder" jumps 36-28 on The Billboard 200, with sales of 19,000.

In total, "1, 2, 3, 4" and "The Reminder" have amassed sales of 181,000 and 235,000, respectively. (Feist's debut album, 2005's "Let It Die," has sold 147,000 copies.)

"This is the type of blip you hope for," Cherrytree president Martin Kierszenbaum says.

While the iPod Nano spot is introducing Feist to mainstream America, online chatter is paving the way to sales of the singer's music. Feist is not identified in the campaign—created by TBWA/Media Arts Lab—and this has led many consumers to



FEIST in a still from the video of "1, 2, 3, 4."

the Web in search of the voice behind the song commercial.

According to Nielsen BuzzMetrics—which monitored such search terms as "1234," "iPod," "Nano" and "campaign"—Web discussion is increasing by triple-digit percentages weekly. In the days following the singer's Aug. 27 appearance on "Late Show With David Letterman," where she performed "1, 2, 3, 4," online buzz increased 190%. On the heels of Labor Day weekend, discussion of the iPod

Nano ad soared 402%. One week later, there was a 166% spike in discussion.

According to Kierszenbaum, this iPod Nano spot marks the first time Apple has used footage from an artist's music video (in this case, directed by Patrick Daughters) in one of its ad campaigns. Which begs the question: Does the director of the original video receive additional compensation because of its use in a campaign?

In a word, no. "For music video directors, it is a strict

one-time fee, a work-for-hire," 44 Pictures owner/director Sam Erickson says. But changing this system has been discussed, he adds.

Feist is the latest in a string of Interscope acts to appear in iPod/Apple commercials, including the Fratellis, Wolfmother, Eminem and U2.

And while bloggers have fueled rumors of a "deal" between the companies, Interscope Geffen A&M president of marketing and sales Steve Berman denies any such thing. (Apple and TBWA/Media Arts Lab declined to comment.) "We have a great working relationship with them," he says. "We are a company with much music that can be construed as left-of-center. Our A&R has lined up with Apple's creatives."

Kierszenbaum adds, "Apple has too much control in the marketplace to be tethered by such a deal. Everyone trips over themselves to get their music in an Apple commercial." ♦♦♦

6 QUESTIONS

with TIM QUIRK
by CORTNEY HARDING

RealNetworks VP of music content and programming Tim Quirk is sitting at a picnic table, drinking wine and reciting techno lyrics. "The lyrics are literally, 'Beep-boop-beep-beep,'" he says. "It's a straight transcription of a Darude song, and it blew up when we started our lyrics feature."

Quirk is always interested in staying ahead of the curve of the other digital services, whether by offering painfully accurate lyrical transcriptions or by building a database that has breadth and depth, a mission he feels he accomplished when Rhapsody merged with MTV's digital music service Urge. After recently participating on a panel at the Future of Music Coalition summit in Washington, D.C., Quirk sat down with Billboard to discuss the merger, a new partnership with Verizon and the future of portable music.

What value does a service like Urge add to Rhapsody?

While Urge and Rhapsody both offer music as a service, Urge had a very different programming approach. Put simply, Urge had a magazine-style approach to their programming; because of the relationship with MTV, the focus was on music that was very new and current. Rhapsody, on the other hand, was more of an encyclopedia; we have a tremendous amount of evergreen music and content on the site. When those elements came together, we felt the fit was very complementary.

How did the merger come about initially?

MTV had wanted to build an online service for years and finally partnered with Microsoft in late 2005. Then not more than a month later, Microsoft announced they were starting their own venture, and the partnership with MTV was over. Viacom wanted to partner with someone else, and we sat down with them. Under the new merger, the Urge brand goes away, all the other features are integrated and this fabulous new thing, which we're calling Rhapsody America, emerges.

How does the partnership with Verizon fit in?

Verizon is the first major distribution partnership that Rhapsody America has struck. The theory is, "Forget the computer." People will want to walk around with a device that has millions of songs streaming at the click of a button. You will have the ability to call up whatever you want, whenever you want.

It seems like a new digital music service sprouts up online every day. What sets Rhapsody apart from the pack?

Fundamentally, Rhapsody views music as a service. Our approach is: If you want to download songs, go ahead and do it.

For far too long, the music business used a sales revenue model.

Whether someone buys a disc and listens to it once or 100 times, it was all the same to the labels. Rhapsody is operating with a usage model, where we can measure how many times someone listens to a stream of a given record.

Have you dealt with any resistance from labels when it comes to the streaming model? Do they fear that they'll lose money if they allow people to listen to albums multiple times without purchasing them?



What are the next steps for Rhapsody?

Right now, we're looking at developing new ways to access Rhapsody, including stereos that connect to the service and making sure subscribers can always access us. More immediately, in the next two to 12 months, we'll be rolling out all the new features that came out of the merger; there will be all sorts of new blogs and music feeds. I'm really excited for this. It's going to be cool.

REPORT BY ANTONY BRUNO

FREE ENTERPRISE

Will Starbucks Track Giveaway Lure Customers To iTunes?

"Free" is perhaps the most effective word in the marketing lexicon. But so far there's little evidence it has helped goose the nascent digital music market.

Starbucks and Apple have reignited the debate by unveiling a promotion to give away 50 million select songs via in-store gift cards from Oct. 2 to Nov. 7. Unlike other promotions that allow users to download any track they wish from the iTunes library, the Starbucks Song of the Day promotion will give away a different song each day—ones from Joni Mitchell and KT Tunstall, for instance—as selected by Starbucks and its record label partners.

Interested fans will have to pick up the free download cards in one of the 10,000 participating Starbucks locations, and redeem them online.

Starbucks Entertainment president Ken Lombard says the goal of the free music promotion—Starbucks first—is to enhance the company's image as a music tastemaker and provider. The promotion begins the same day that iTunes launches the co-branded version of its Wi-Fi Music Store with Starbucks, which allows users to access iTunes via Starbucks in-store Wi-Fi hotspot at no cost.

Lombard also says the initiative may help expose new users to the iTunes service, through the Starbucks brand.

"We fully expect there are going to be a lot of Starbucks customers that are already iTunes customers," he says, "but we also hope to introduce this to potentially new music fans that have not used the iTunes service."

Participating labels share that goal. While the Song of the Day promotion for them is first and foremost about promoting their artists, they say it serves a secondary benefit of exposing iTunes and authorized downloading to a demographic that

may not use the service today.

"It's a strategic move in terms of exposing a consumer to a legit digital music experience," EMI Music Marketing president Ronn Werre says, pointing to Starbucks' 44 million weekly customers. "The great thing about Starbucks is that... you're exposing the artist to a significant number of people on a weekly basis."

Starbucks and participating labels are gambling that once all 50 million songs are given away, customers will continue buying digitally. But customer loyalty expert Robert Passikoff, founder/president of marketing consulting agency Brand Keys, says few free promotions succeed in changing consumer behavior in the long run.

"Free is great," he says, "but it's not a guarantee of continued interest or loyalty."

Past iTunes promotions have not had much luck with retaining customers after they end. The first free iTunes download promotion conducted on a mass scale was with Pepsi in early 2004, which distributed 100 million soda bottles with redeemable codes for free downloads under the cap. Only 5 million of them were redeemed, significantly fewer than the internal target of 25 million reported at the time.

Starbucks, though, is a different beast than Coke—with whom Apple ran a massive 2 billion-track promotion in Europe that ended in August—or Pepsi. The coffee chain has already proved itself as a major player in the music retail game through its targeted sales of artists, and is positioning itself as a music tastemaker by giving away only recommended songs.

Werre says, "They have significant brand equity, there's a great deal of consumer trust, and it's a brand that the consumer sees as a close fit to music. So I actually think Starbucks may have a better opportunity."



>>> JAY-Z TO RENAME ARENA?

Def Jam CEO Jay-Z, who's also a co-owner of the NBA's New Jersey Nets, is making a bid to rename and rebrand the Continental Airlines Arena with his Rocawear Clothing line. The stadium, which is located in East Rutherford, N.J., is home to the Nets and the NHL's New Jersey Devils. According to reports, Jay-Z is attempting to buy out the arena naming rights since Continental's contract recently expired.

>>> WARREN MOVES TO SONY/ATV

Diane Warren has moved administration of her back catalog from EMI Music Publishing to Sony/ATV Music Publishing for all territories except the United States and Canada. Her songs have been recorded by acts including Aerosmith, Elton John, Barbra Streisand, Mariah Carey and Whitney Houston. Meanwhile, Warren's "Do You Feel Me," performed by Anthony Hamilton, will be part of Ridley Scott's film "American Gangster," set for release Nov. 2.

>>> MANÁ SETS ATTENDANCE RECORD

Mexican rock band Maná's four consecutive sellouts at the Staples Center in Los Angeles this month have set the record for a Latin act at the venue, according to Staples Center GM Lee Zeidman. The only other artist to sell out four consecutive nights at Staples was Neil Diamond in September 2005.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Susan Butler, Hillary Crosley, Jeffrey Yorke and Reuters.

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DIGITAL MARKETING BY ANTONY BRUNO

Their Way Or The (Super)Highway

Prince, Reznor Are Studies In Differing Online Strategies

At first blush they seem so similar.

Neither Prince nor Trent Reznor is afraid of taking creative steps to reinvent a music industry business model that is in major disruption, and pissing off most everyone else in the process.

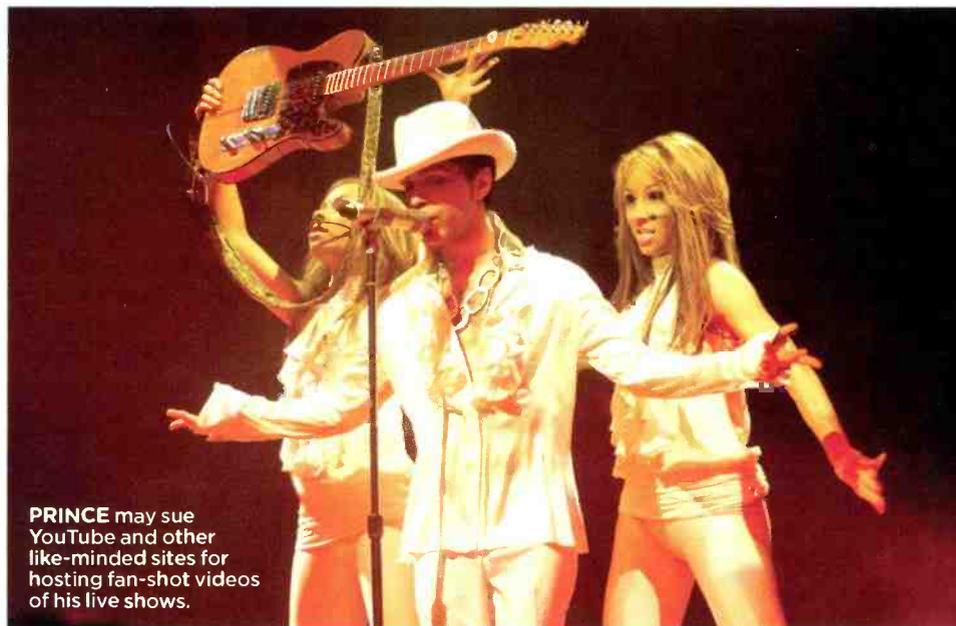
Prince, the funky music rebel, irked labels and retailers everywhere by distributing his "Planet Earth" album on the covermount of a U.K. newspaper.

Nine Inch Nails architect Reznor irked labels and retailers everywhere by encouraging his fans to steal his album from peer-to-peer (P2P) networks or download it free from his own Web site.

Both moves share the same strategy: focus less on record sales and more on using recorded music as a tool to drive sales in other areas, like concert tickets or merch. But when you examine the artists' online promotional strategies, the similarities come to a crashing halt.

While Reznor is perfectly content with fans posting concert footage to YouTube or downloading his albums from Pirate Bay, Prince is prepared to sue the very same outlets for the exact same reason.

The issue is one of control vs. promotion. Prince is fine with using the Internet to distribute his work, and in fact is a pioneer of doing so. But he wants to control the substance of that content—the sound quality, the clip used, etc. This isn't the first time he's at-



PRINCE may sue YouTube and other like-minded sites for hosting fan-shot videos of his live shows.

tempted to rein in the Internet activity concerning him. He famously sued nine fan Web sites in the late '90s in an attempt to control the information they were being fed, as well as transfer their membership to his official online fan club.

"Historically, artists have felt they should have a certain amount of control over how they're presented," says former EMI exec Ted Cohen, now a consultant with TAG Strategic. "I understand Prince's desire to have a degree of control, but the reality is that control has gone away."

Camera phones, mobile blogging, YouTube—they all evolved after file trading became

popular, and the industry hasn't even found a way to shut that down yet. So not only are there more channels to distribute content, but more means for acquiring it. How does an act corral all that interest around it into something that can be controlled?

Reznor's answer is, you don't. "If you can't stop it, then the question is, How do you take advantage of it?" Reznor's manager Jim Guerinot asks.

Record labels have been taking advantage of it for some time now, utilizing strategic leaks as part of their marketing campaigns and considering the response to a given track when deciding future singles.

Indeed, in Reznor's eyes, P2P networks and YouTube are no different from radio stations. He can't control what's played or expect payment, but he can use them as a means of promotion.

That's not to say he doesn't try to manipulate the activity somewhat. Rather than waiting for his "Year Zero" album to be leaked, he leaked it himself—leaving USB drives in the restrooms of concert halls with select tracks. Traffic was then driven to an elaborate alternative reality "game" that built buzz around the album.

All the user-generated material out there that Prince wants to control is just free advertising to Reznor. What Prince sees as infringement, Reznor sees as engagement.

"If you want the high-quality experience, you have to par-

ticipate with him on his terms," Guerinot says. "People will pay for proximity to the artist's vision."

Reznor can afford to take that chance. Whether he likes it or not, he's still part of the label structure and enjoys the full marketing muscle and financial support of Interscope Records. Prince doesn't. He independently records his own albums and signs one-off deals for production, distribution and some marketing, often jumping from label to label.

Reznor says he owes the label one last record under his contract, after which he'll sell his albums directly from his Web site for \$4 each. But that's one more album with that safety net beneath him as he experiments and perfects these new models before he's out there on his own.

"Trent has a little more freedom to not worry about the outcome," Cohen says, "while Prince has to be a little more concerned."

And of course all this is complicated by the fact that there's no clear proof that the strategy of promotion over control is working. "Year Zero" sold 441,000 U.S. copies, according to Nielsen SoundScan, but certainly was not a blockbuster.

"I can't quantify it, other than it's 18 years into his career and he feels bigger than ever," Guerinot says. "I'll take that."

BITS & BRIEFS

RYAN'S HOPE

Universal Music U.K. has linked with media technology company Coull.tv to create an interactive, social networking video promoting the debut single by Canadian pop duo Ryan-Dan. The technology lets fans click on objects featured in the music video to share and exchange comments with other fans. Fans can also click on links embedded within the video player to purchase individual tracks or the album from iTunes, or grab a copy of the video to upload onto their personal pages on social networking sites. It can be found on Universal's site, ryandan.com, coull.tv and social networking services Bebo and MySpace.

WIDGET WARS

The music applications on Facebook are coming fast and furious after the phenomenal success of iLike's widget. Ad-supported free

music service Ruckus Network introduced a Facebook version of the My Ruckus Player. Only college students with access to the Ruckus music player may use the application. Meanwhile, Finetune released a Facebook app that allows users to listen to their friends' soundtracks and trade comments.

GET THE LED OUT

Led Zeppelin will throw an after-party following its much-anticipated London reunion show in November, and is inviting several unsigned bands to play the gig. Interested acts must upload a video to Comcast's answer to YouTube, ziddio.com, explaining why they should get the opportunity. Winning acts will be introduced by the members of Led Zeppelin, and must play one Zeppelin cover tune and one original track for the crowd. The contest runs throughout October.

HOT RINGMASTERS™ OCT 6 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	10	#1 CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'EM
2	3	10	STRONGER	KANYE WEST
3	2	7	BED	J. HOLIDAY
4	11	3	KISS KISS	CHRIS BROWN FEATURING T-PAIN
5	20	4	DUFFLE BAG BOY	PLAYAZ CIRCLE FEATURING LIL WAYNE
6	8	6	AYO TECHNOLOGY	50 CENT FEATURING JUSTIN TIMBERLAKE & TIMBALAND
7	9	39	ROCK STAR	NICKELBACK
8	12	2	GIMME MORE	BRITNEY SPEARS
9	5	7	I GET MONEY	50 CENT
10	16	2	GOOD LIFE	KANYE WEST FEATURING T-PAIN
11	6	12	LET IT GO	KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM
12	7	13	A BAY BAY	HURRICANE CHRIS
13	4	19	SHAWTY	PLIES FEATURING T-PAIN
14	14	13	CAN'T TELL ME NOTHING	KANYE WEST
15	10	13	BIG GIRLS DON'T CRY	FERGIE
16	18	10	CYCLONE	BABY BASH FEATURING T-PAIN
17	17	8	HOOD FIGGA	GORILLA ZOE
18	19	3	BUBBLY	COLBIE CAILLAT
19	15	13	THE WAY I ARE	TIMBALAND FEATURING KERI HILSON
20	-	1	NO ONE	ALICIA KEYS

Based on master ringtone sales data reported by Nielsen SoundScan, a service of Nielsen Mobile. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



DISCONNECTED CONNECTION

For those of you who find regular headphone cords too cumbersome, RCA has introduced the Jet Stream MP3 player that incorporates a cordless (sort of) earbud set.

The wireless headphones are connected to each other by a short cord, but not to the device itself. The headphones rely on a digital radio frequency connection to stream the music to them. The Jet Stream also comes with a remote, for those who think operating the player itself is just too much of a bother.

Of course the headsets need their own batteries (10 hours of life), which require a separate USB charging cord. The device is likely aimed at the jogger/runner/speed-walker market.

Retailing for \$140, the Jet Stream can be found on Amazon and in Wal-Mart stores. —Antony Bruno



A NEW BLUEPRINT

Film Tie-In For New Jay-Z Album Updates A Tried-And-True Marketing Formula

By releasing Jay-Z's "American Gangster" Nov. 6 as a companion to—but not a soundtrack to—the Ridley Scott-directed Universal Pictures film of the same name, opening Nov. 2, Def Jam Records is offering a new twist on a time-tested strategy.

"Any time you have one of your major artists involved in a feature film, it's a major advantage," Atlantic Records senior VP of marketing James Lopez says. "Record label budgets are nowhere near the amount of a film company budget. In comparison, our marketing dollars are chump change."

Record labels have obviously been pairing hip-hop releases with films for years. Jay-Z's own imprint, Roc-a-Fella Records, regularly released albums that fed off a film's marketing: as early as 1998 with the soundtrack to Roc-a-Fella film "Streets Is Watching," a various-artists compilation that has sold 348,000 copies, according to Nielsen SoundScan; and as recently as Beanie Siegel's 292,000-selling "The B. Coming," released in 2005 and associated with the second installment of the "State Property" film series.

More recently, Atlantic Records used a film tie-in to market T.I.'s fourth album, "King," even though only two of its songs appeared in the movie. The Chris Robinson-directed film, "ATL," which starred T.I., was released the same week—March 28, 2006—as the album. Atlantic collaborated with the film's parent company, Warner Bros., to ensure that the music benefited from the

cross-promotional relationship.

"We worked hand in hand with the film studio to include the music in the media campaign," says Lopez, who was involved in T.I.'s marketing for "King." "We partnered for the TV spots and used T.I.'s music during the film's commercials. In turn, we promoted the film in our TV spots for 'King.'" Spurred by the film's success, "King" became T.I.'s most successful release, racking up 1.7 million units. "ATL" came in at No. 3 at the box office in its opening weekend, grossing \$11.6 million.

In the case of Jay-Z's new album, none of its songs appear in the "American Gangster" movie; Def Jam is also releasing an official "American Gangster" soundtrack, consisting primarily of vintage R&B tracks. Instead, each song on the Jay-Z set is said to reference a particular scene in the film. Denzel Washington initially recommended Jay-Z for the soundtrack but the film's producer, Brian Grazer, reportedly disagreed. Instead, Def Jam is elevating a familiar strategy to a major-

league plane by tagging the album to a film helmed by Scott and Washington. Still, Def Jam senior VP of marketing Tracey Waples isn't sure if that was the original plan.

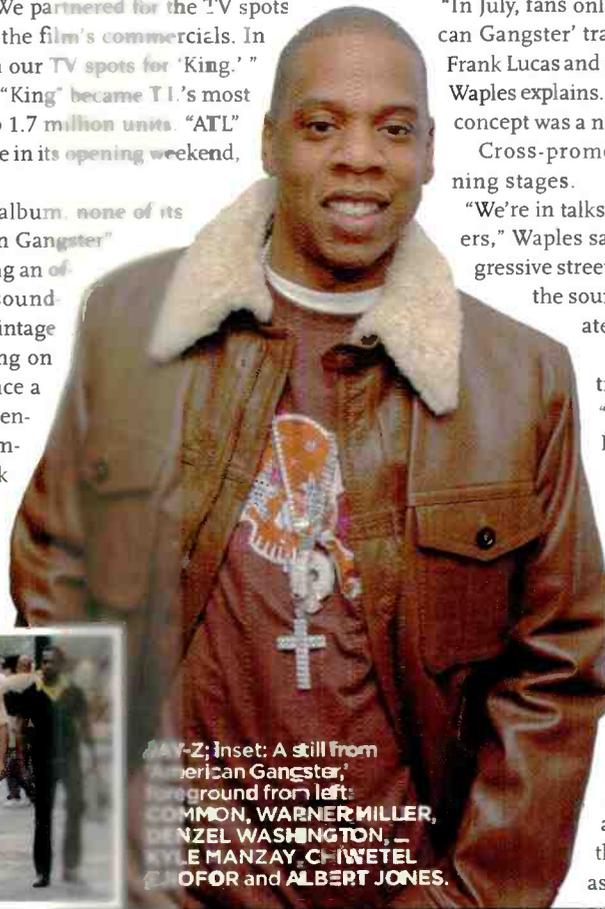
"In July, fans online actually manipulated the 'American Gangster' trailer, putting Jay-Z's face in place of Frank Lucas and made the image into a mixtape cover," Waples explains. "We saw that and thought the album's concept was a natural move."

Cross-promotion, though, is still in the planning stages.

"We're in talks to be a part of the future movie trailers," Waples says. "But we're going to do a very aggressive street campaign promoting the album and the soundtrack in and around the movie theaters the week of release."

Def Jam's promotional team shot a trailer to promote Jay-Z's first single, "Blue Magic," which this week enters Billboard's Hot R&B/Hip-Hop Songs chart at No. 35, and the label plans to shoot a minifilm for each song on "American Gangster." The first short will most likely be aired in a theater, while others will be released online, creating a dialogue with fans.

"'American Gangster' is akin to 'Streets Is Watching' with a modern-day balance through the online component," Waples says. "We're expecting to reach both a new younger and older demographic, along with the loyal 30-plus crowd through the 'American Gangster' film association."



JAY-Z; Inset: A still from 'American Gangster,' foreground from left: COMMON, WARNER MILLER, DENZEL WASHINGTON, KYLE MANZAY, CHIWETEL EJIOFOR and ALBERT JONES.

JAY-Z: THEO WARGO/WIREIMAGE.COM; AMERICAN GANGSTER: DAVID LEE/UNIVERSAL STUDIOS



Auto Loans a little hard to swallow? Here's some fast, over-the-counter relief.

(Side effects often include euphoria, tranquility and frequent bliss.)

These days, shopping for a new or pre-owned vehicle is enough to make anyone experience dizziness, a sore backside and occasional fits of madness. It's nice to know there's soothing, sweet relief. No, it's not a pill—but it's definitely fast-acting. We're talking about a First Entertainment **Auto Loan with no payments for the first 90-days.** And if that's not enough to cure you, how about rates as low as **5.9% APR**.

For fast-acting relief, apply just or ce. Just call **888.800.3323**, or complete an application online at www.firstent.org.

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FESTIVAL FRENZY



Beijing Event Powers Up China's Live Biz

Onstage, Public Enemy's Chuck D is belting out "Fight the Power" to a screaming audience while army fatigues-clad dancers gyrate behind him.

So far, so normal. But this is strait-laced Beijing—and the event is the highest-profile rock festival yet in the world's most populous country.

The third annual Beijing Pop Festival, held Sept. 8-9 in the Chinese capital's Chaoyang Park, is being hailed by industry insiders here as a potential tipping point for the country's live scene.

"This year's BPF put China on the international festival map," says Mathew Daniel, VP of Beijing-based digital distribution company R2G. "It's hopefully a prelude to the huge year 2008 will be for live events on

the mainland."

Organizers say 30,000 people attended BPF, making it one of China's biggest music festivals. Advance tickets cost 200 yuan (\$27) for one day and 380 yuan (\$51) for both.

Featured acts included Public Enemy, Nine Inch Nails, the New York Dolls and Marky Ramone, plus local favorites like rock bands Muma (signed to Shanghai-based label Oriental Sky) and Xie Tian Xiao (signed to Beijing-based label 13th Month).

Rebel Waltz Management's Jim Guerinot, manager of Nine Inch Nails, says the band "loved" playing BPF. "It was very well-run," he says, adding that the band "can't wait" to return to China.

BPF has grown swiftly since drawing 10,000 to its 2005 one-day inau-

gural event, with overseas headliners including rapper Common and former Stone Roses frontman Ian Brown. In 2006, a two-day event featuring Placebo, Supergrass and former Skid Row vocalist Sebastian Bach drew 22,000 attendees.



NINE INCH NAILS, top, and PUBLIC ENEMY were among the acts that played the third annual Beijing Pop Festival at Chaoyang Park in September.

In the past year, China has hosted some 15 outdoor music festivals—mostly smaller than BPF—with around 50% featuring international acts. And that boom shows no signs of slowing.

Two new outdoor events are scheduled for October. The Yue Festival, organized by Shanghai-based promotion company Split Works and featuring headliners Faithless, Talib Kweli and Ozomatli, takes place Oct. 2-3 in Beijing and Oct. 5 in Shanghai. And the Modern Sky Festival, organized by Beijing-based label Modern Sky Entertainment and featuring the Yeah Yeah Yeahs and several home-grown acts, runs Oct. 2-5 in Beijing.

However, festivals still face significant barriers in China. "Piracy, ticketing corruption, an immature ticket-buying public, antiquated security laws—all these are issues we face that developed countries simply

do not," says Hong Kong-based Jason Magnus, president of live promotion company Rock for China, which organized BPF.

"Government approvals for outdoor events are significantly more complicated and time-consuming" than for venue-based shows, Split Works COO Nathaniel Davis adds. "There's an entire list of government departments that require detailed information regarding the specifics, down to the type of wood used for the stage flooring."

Magnus recalls it took two years of rejections before finally obtaining permission to launch BPF. "We try to do things in a very proper, structured way," he adds. "I want to make sure we're completely legal."

To do that, Magnus formed a partnership with long-established classical music event the Beijing Music Festival, technically making BPF part of the senior festival.

"Having the BMF be our presenters," Magnus says, "means that [BPF was] OK'd by the Ministry of Culture and the Beijing Municipal Government." Magnus feels he might have been unable to get either approval on his own.

China's expanding festival market is increasingly grabbing international attention. Shanghai-based ticketing/promotion company Emma-Ticketmaster brought the Rolling Stones and Eric Clapton to China during the past 18 months and is presenting Linkin Park Nov. 18 at the 35,000-capacity Shanghai Hongkou Stadium.

"Emma believes in the festival model here and has plans to launch our own festival next year," the company's CEO Jonathan Krane says. "China has opened up to the point where a professional promoter [can] come in and produce a great festival."

Additional reporting by Ray Waddell in Nashville.

GLOBAL NEWSLINE

>>>!K7 ENTERS LIVE BIZ

Berlin-based independent label !K7 has set up a concert agency for its acts. The !K7 Bookings agency is managed by Paul Fowler, who previously worked as a booker for the Littlebig Agency in Berlin.

"This new department will enable us to offer our artists an even wider service than we already provide in the !K7 Label Group," managing director Horst Weidenmüller says.

The new agency will handle !K7's roster—which includes Stateless, Michael Fakesch, Swayzak, Kon & Amir and the Soul Jazz Records Sound System—plus acts signed to other labels.

Fowler says his aim is to build up a broad musical base of artists, ranging from soul, funk and jazz to techno, house and electronic.

—Wolfang Spahr

>>>AEG STARTS SWEDISH ARM

AEG Live has opened an office in Stockholm to cover Sweden's live music sector.

The giant concert promoter's new AEG Live Sweden unit is headed by managing director David Maloney, who previously served as head promoter at rival EMA Telstar, a Swedish subsidiary of Live Nation.

"Establishing ourselves in a music nation such as Sweden opens up far more alternatives for artists and audiences," Maloney said in a statement.

"Sweden is a very important piece of our European strategy as a full-service concert company, and we feel that the entire industry will benefit from an AEG Live presence in Scandinavia," added London-based AEG Live Europe managing director Rob Hallett, to whom Maloney reports.

—Juliana Koranteng

>>>UMG ACQUIRES ARS

Universal Music Group (UMG) has acquired Belgian indie ARS Entertainment and its publishing arm BMC Publishing for an undisclosed sum.

ARS will become a Universal Music Belgium label focusing on domestic repertoire and branded compilations. The rights to ARS repertoire and artists, including local acts Laura Lynn, M-Kids and Nailpin, will transfer to Universal Music Belgium at the start of 2008. ARS' activities also include DVD and books units.

Through the deal, first tipped on billboard.biz, ARS Entertainment managing director Patrick Busschots will take the same title at the expanded Universal Music Belgium, reporting to Vico Antippas, UMG International senior VP and president of its Nordic, Central and Eastern Europe businesses. Busschots replaces Dirk De Clippeleir, who recently left the major label after 10 years.

ARS director of business affairs Peter Decraene will become head of publishing of the new Universal Music Belgium.

—Marc Maes

>>>VC FIRM BUYS STAKE IN BORDERS U.K.

Venture capital firm Risk Capital Partners has acquired a majority share in Borders U.K. and Ireland, placing the retailer's value at more than £75 million (\$151 million).

Borders U.K. and Ireland CEO David Roche will retain his position at the company, and will become a shareholder. Parent Borders Group is retaining a 17% stake in the affiliate.

Risk Capital Partners is led by entrepreneur Luke Johnson, who is also chairman of U.K. commercial TV network operator Channel 4 Television Group.

Its investment comes during a period of growth for the retailer, which operates 42 U.K.-based Borders superstores, plus 28 outlets and airport shops under brand names Books Etc. and Borders Express.

—Juliana Koranteng

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New Up North

Canadian Industry Considers An Emerging-Artist Requirement For Radio

The Canadian music industry, broadcasters and government regulators are set to debate a proposal that would force radio stations to play tracks from the country's so-called "new and emerging artists."

The issue, and how "new and emerging" Canadian acts will be defined, is likely to become a contentious point during the coming months following a report to the Canadian Radio-television and Telecommunications Commission (CRTC) recommending an industry group be created to investigate the idea.

Radio playlists are required to include 35% of what is defined as "Canadian content," typically songs recorded or written by Canadian musicians. But Canadian music recording companies, mired in a sales slump, have sought to force radio to play new acts, as opposed to filling CanCon regulations by programming more

other parts of Canada, Henderson says. Of the 12 debut albums that were in the year-end top 100 in Canada in 2006, only two, by City and Colour and by Hedley, were by Canadian acts.

The 122,000-word report, created by lawyers Laurence Dunbar and Christian Leblanc, who are both part of the communications practice at Fasken Martineau DuMoulin, was issued Sept. 12. It recommended that "workable definitions of 'emerging music' and 'emerging artist' be developed."

"The best way to establish such a definition," the report added, "is to have representatives of the Canadian radio broadcasting industry and of the Canadian music industry mutually agree on those definitions."

Kevin Desjardins, a spokesman for the Canadian Assn. of Broadcasters, which represents

Canadian commercial radio operators, says his organization had not had time to review the report and could not comment on the recommendation.

Stephanie Friedman, GM of BDS Radio Canada, which tracks airplay, says that defining what "emerging" means is important to the health of the recording and radio businesses in Canada. Friedman has crafted a definition that will be used for a new "Canadian emerging artist" chart. Under her working definition an act would be

considered "emerging" until one year from its first top 40 hit on Billboard's Canada Hot 100 chart and have to qualify under current Canadian content rules. Friedman senses there is support from all sides of the industry for the concept.

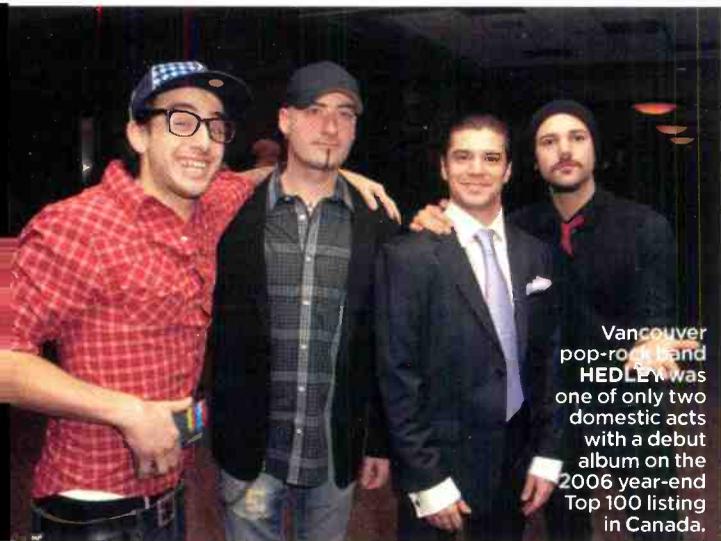
"I think the industry is behind this enough to create a definition and move it forward so the CRTC can craft a policy around it," she says.

Not everyone is that confident. Duncan McKie, president of the Canadian Independent Record Production Assn., which represents such indies as Nettwerk Records, Last Gang Records and Maple Music, says he is worried the recommendation could get lost given the massive size of the report and the myriad of issues raised in it.

"Given what's at stake, and our view of it, they give remarkably little time to what I would consider one of the most important issues facing our industry," McKie says.

But if a definition can be created and radio supports the concept, it could significantly boost the careers of new artists in Canada.

"It could help us create the new Joni Mitchells or the new Neil Youngs," Henderson says.



Vancouver pop-rock band HEDLEY was one of only two domestic acts with a debut album on the 2006 year-end Top 100 listing in Canada.

established musicians such as Neil Young, Bryan Adams and Barenaked Ladies.

Music sales in Canada, which have been falling since 1999, declined by 12% in 2006 to \$536 million Canadian (\$524 million), according to the Canadian Recording Industry Assn. (CRIA), and declined 35% in the first quarter of this year.

At the same time, Canadian radio recorded record revenue of \$1.4 billion Canadian (\$1.4 billion) in 2006, and profits of \$284.5 million Canadian (\$284.2 million), according to the CRTC.

Graham Henderson, president of the CRIA, which represents Canada's major labels, says his organization has been promoting the idea of emerging-artist content on radio since 2005. "The CRTC needs to do more than encourage the industry on this issue. They need to push this process forward. Are they or are they not the regulator here?"

Henderson says that according to his organization's research, only 6%-7% of music played on English radio in Canada could be categorized as by new artists. Radio in the French-speaking province of Quebec plays almost double the amount heard in

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Our Coolest Song in the World a few weeks ago was "Too Many Cooks (Spoil the Soup)" by **Mick Jagger** and can be found on his "Very Best Of . . ." out Oct. 2.

While it is not our habit to encourage solo records, rock'n'roll being all about bands (since the 1950s), this is such an exceptional track that we feel it's worth spending a minute on.

First, the song's origin seems to be a source of confusion. The composition has been attributed to both **Willie Dixon** and **Holland/Dozier/Holland** (the real Motown three). But our research is pointing to **Angelo Bond**, **Ronald Dumber** and **Edyth Wayne**, who worked mostly for Holland, Dozier and Holland's label Invictus/Hot Wax and wrote for **Honey Cone**, **Freda Payne** and **General Johnson** and—in this case—on the debut single of **100 Proof (Aged in Soul)**, led by lead singer **Joe Stubbs** (ex-**Con-tours**, **Falcons** and brother of **Fours Tops** lead **Levi**).

John Lennon ended up producing, by way of his organized jam sessions held on a regular basis at Los Angeles' Record Plant studio during his two-year "Lost Weekend." (**Yoko Ono** had suggested they separate and instructed employee **May Pang** to take care of him.) Jagger happened to come by once and sang.

Everyone forgot about "Too Many Cooks" for 30 years or so, until Pang found the master tapes. So she's the real hero of the story.

On this amazing track are **Jim Keltner** on drums, **Danny Kortchmar** and **Jesse Ed Davis** on guitar, **Al Kooper** on keyboards, **Trevor Lawrence** on baritone sax, **Bobby**

Keys on tenor sax, **Harry Nilsson** on background vocals and **Jack Bruce** on bass.

I don't know how many vocal takes there were, but I promise you the final one that's on the record was the last take.

Jagger is either at the top of his range or just making it to the end of the song before wearing out, much like Lennon's vocal on "Twist and Shout" on the first **Beatles** album.



From left, **MICK JAGGER**, **JOHN LENNON** and **MAY PANG** at the American Film Institute salute to James Cagney at the Century Plaza Hotel, Los Angeles, 1974.

The ragged but still in-control quality of his voice creates a fabulous tone of desperation—underlying and balancing out the standard R&B macho threat that would normally dominate a song like this, had the singer been in full voice.

Instead, a painful soulfulness hits you and stays with you, much like **Sam Cooke**, **David Ruffin** and, the King of Agony, **Levi Stubbs**.

I'm sure there will be other cool things on the record, but this alone is worth the price of admission.

So as it turns out, solo adventures can occasionally be fun.

Let's just not make a habit of it, shall we? ♦♦♦



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Towers Of Power

Indie Stores Seeing Sales, Traffic Upticks In Old Tower Spaces

When three indie record chains on the West Coast announced they were taking over old Tower Records spaces in their respective cities, it seemed to symbolize the triumph of the little guys. And now, even after the hype has quieted, stores keep seeing gains: Ones that Billboard spoke to are reporting increases in sales and foot traffic, due in large part to their clever utilization of the old spaces. Such strategies as in-store events and diversification of product have been instrumental in ensuring that customers keep coming back, even after the initial "Wow, this used to be a Tower!" response has faded.

Other indie stores are looking for ways to employ similar tactics, even if they don't have the massive space that a former Tower location provides. At Music Monitor Network's recent Noise in the Basement confab, retailers reiterated the importance of in-stores to boost traffic, help promote local artists and build strong

area indie chain **Silver Platters**, is also pleased. "While we don't have people-counters at the door for exact figures," he says, "we do think we have more foot traffic at the new location." This could be due to the 14,000-square-foot prime space in downtown Seattle, which attracts more walk-in traffic than the chain's other three, slightly more remote outposts.

Batt has also parlayed the central location into booking bigger and better in-stores. "Because bands don't have to travel as far from where they're playing a night show, they are more open to playing at the store," he says. Since opening in late January, the downtown **Silver Platters** location has hosted acts ranging from **George Clinton** to **MXPX**, as well as a series sponsored by world-music label **Putumayo Records**.

Rasputin's has likewise chosen to make in-stores at the new locations a priority. In all four new stores, it has used the existing built-in

stages and performed upgrades, including adding new mics and speakers. **Radakovitz** has used the additional space to host live DJ sets, and is expecting to draw a crowd of 1,500 for an upcoming barbecue and autograph signing with rock band **Tesla**.

The Tower-relocation class has also made efforts to turn traffic into sales by expanding their inventory. **Silver Platters** has utilized the increased space to expand into selling used discs



Sacramento, Calif., chain **Dimple** says its **Citrus Heights** store posted a 140% increase in sales compared with its former location.

relationships with the community. To that end, **MMN** has announced a national day for indie retail, to be held May 3, 2008. Promotion for the event will be a collaborative effort among all three major indie-retail associations, and **MMN** also hopes to include unaffiliated stores in the promotion.

The conference also featured plenty of celebrating among those who made the move to the bigger locations. "Things have been awesome," says **Steve Duncan**, the new product manager for 10-store Bay Area chain **Rasputin's**, which took over four former Tower stores. "Like everyone else in the business, we've been dealing with a decrease in sales of new hit CDs, due to competition from **Best Buy** and an overall decline in the industry. But the amount of catalog and the wealth of material we've been able to stock has gone up exponentially in the new locations."

Dilyn Radakovitz, co-owner of six-store **Sacramento, Calif.**, chain **Dimple**, which took over two former Tower locations, says that the chain's new **Citrus Heights** store posted a 140% increase in sales compared with its former location.

Mike Batt, VP/co-owner of four-store **Seattle-**

and more vinyl. **Rasputin's** **Duncan** says that he wants to differentiate the stores from Tower in terms of the non-music product they stock. "Tower was a tchotchke store," he says. "Our goal is to be a complete entertainment outlet." To that end, the chain has opened a bookstore in one location and is looking to expand into movie and comic sales. **Radakovitz** has taken a similar route; walking into the new **Dimple** stores, a customer sees not only CDs, DVDs and games, but racks of used product, what **Radakovitz** refers to as "crazy gifts" and even a freezer full of ice cream.

Reaping Tower's old benefits may seem foolproof for indie retailers, but those who spoke to **Billboard** are quick to point out that the situation is somewhat unique. The former Tower outlets that were taken over housed profitable stores, and the stores that commandeered the spaces were established local brands with loyal clients. Still, their strategies can apply to stores without that head-start. "Beyond anything," **Radakovitz** says, "our greatest success has come from the fact that we get the community involved." ♦♦♦

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COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 COOLEST SONGS IN THE WORLD THIS WEEK GYPSY BIKER BRUCE SPRINGSTEEN & THE E STREET BAND** / COLUMBIA	
2 CONQUEST THE WHITE STRIPES / WARNER BROS.	
3 TOO MANY COOKS (SPOIL THE SOUP) MICK JAGGER / RHINO	
4 TICK TICK BOOM THE HIVES / UNIVERSAL	
5 STREAKS AND FLASHES THE CHESTERFIELD KINGS / WICKED COOL*	
6 RADIO NOWHERE BRUCE SPRINGSTEEN & THE E STREET BAND** / COLUMBIA	
7 SUZANNA THE WILD BIRDS / REPUBLIC	
8 BELINDA THE STABILISERS / WICKED COOL	
9 LIEN ON YOUR DREAMS BLACK REBEL MOTORCYCLE CLUB / RCA	
10 SALAD DAYS THE GRIP WEEDS / GROUND UP	

COOLEST GARAGE ALBUMS

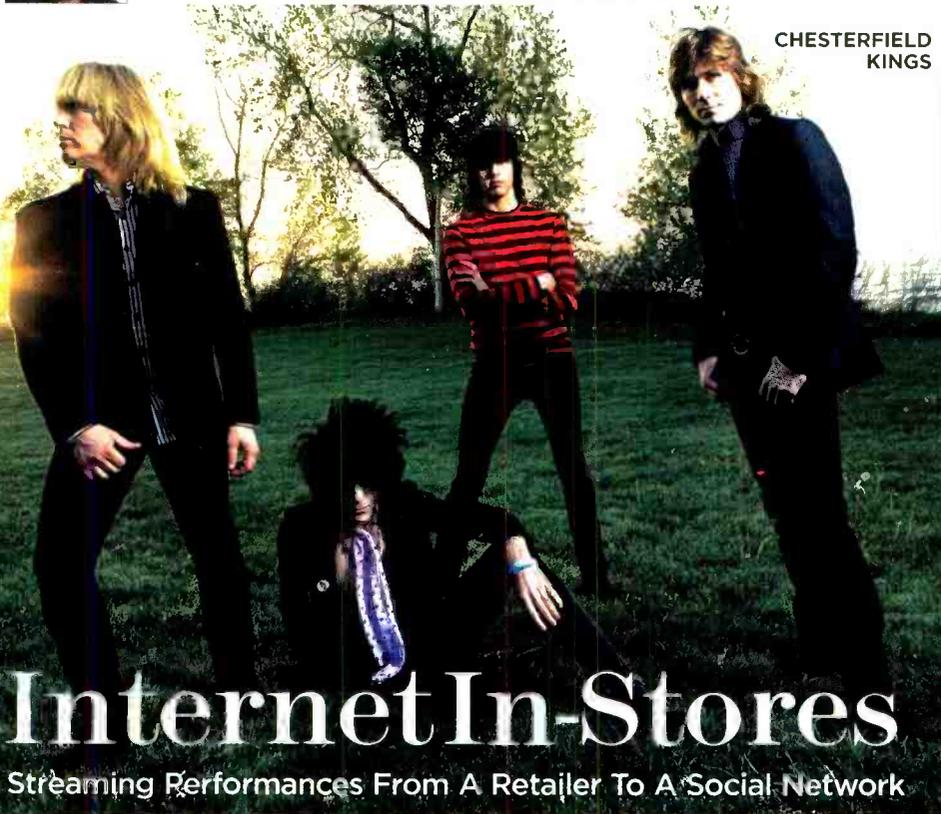
TITLE	ARTIST / LABEL
1 ICKY THUMP THE WHITE STRIPES / WARNER BROS.	
2 BABY 81 BLACK REBEL MOTORCYCLE CLUB / RCA	
3 HAVE MERCY THE MOONEY SUZUKI / ELIXIA	
4 HERE FOR A LAUGH THE BREAKERS / FUNZALO	
5 HENCH-FORTH-FIVE THE HENCHMEN / ITALY RECORDS	
6 CBGB FOREVER VARIOUS ARTISTS / CBGB FOREVER	
7 THE WEIRDNESS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

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Retail Track

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CHESTERFIELD KINGS

Internet In-Stores

Streaming Performances From A Retailer To A Social Network

Social networks clearly constitute one preferred channel for marketing music. But at least one such Web site, YeboTV, is banking on a belief that you can still reach fans in record stores as well. The site recently approached Fords, N.J., indie store Vintage Vinyl with an interesting proposition: namely, in-store performances streamed live to YeboTV's site.

"Retail has always provided organic marketing to consumers," YeboTV VP of music development Cheryl Shaver says. "Now, we are using new technology to build on that."

It isn't the first time someone has used technological advances to capitalize on marketing opportunities from in-store appearances. Even back in 1992, music marketing company Best Performance and satellite communications company Manhattan Microwave Communications broadcast a live studio performance of artist Faith Healer at the annual NARM convention to demonstrate their plan to broadcast in-store performances into hundreds of record stores simultaneously. But the program never got off the ground.

YeboTV hopes to have better luck. Vintage Vinyl, a Coalition of Independent Music Stores (CIMS) member, is well-known for its in-store events, having done hundreds of shows through the years, including Cheap Trick, My Chemical Romance and the New York Dolls. Cleveland-based

YeboTV is hoping to parlay Vintage Vinyl's success at booking bands into Web views.

The site, founded in October 2006 by Internet entrepreneur Markus Jokinen, has financed an upgrade in Vintage Vinyl's equipment—for instance, by installing two remote cameras in the store's ceiling. "It's like having a small TV studio," says Vintage Vinyl owner Rob Roth.

Vintage Vinyl has long posted on its own site occasional videos from many of its in-store performances, shot with a hand-held camera. But more viewers could ultimately lead to more in-stores and ones from bigger bands—and hence, more customers.

So about five months ago the merchant began streaming shows with YeboTV, which also has partnered with the Newport Music Hall in Columbia, Ohio, and the Cleveland Agora Theater and Ballroom. YeboTV management is working on deals for venues in Nashville and Malibu, Calif., and hopes its list will grow to 30 venues—including one that books Latin music—within the next 12 months, says Shaver, formerly a sales executive for Capitol, Velvel and WEA.

While most of the venue deals are expected to be with traditional concert halls, Shaver says, "This is a model that we would like to be involved in with more CIMS stores."

Naturally, bands and labels will have to sign off on all this.

But Shaver says it won't cost them anything, since the site's economic model calls for advertising and sponsorship revenue, and possibly the occasional pay-per-view broadcast. Also, though bands will ultimately retain control of the content, the site hopes to archive the material.

The company also is creating YeboUnderground specifically for unsigned bands, which will be able to stream their music live from an artist profile page. Yebo, meanwhile, is building tools—including channels for different genres—to help the bands market themselves.

On Sept. 29 YeboTV will use Internet technology to stream the Vintage Vinyl in-store performance by Wicked Cool act Chesterfield Kings, who are promoting their Sept. 18 release "Psychedelic Sunrise." The same day, YeboTV will stream Warner Bros. act the Honorary Title, whose "Scream & Light Up the Sky" came out Aug. 28.

YeboTV expects audience increases, thanks to traffic driven from partnerships with hundreds of other Web sites. With the benefit of a large audience, Shaver says, shows streamed from Vintage Vinyl around street dates could provide a whole new marketing platform for new releases.

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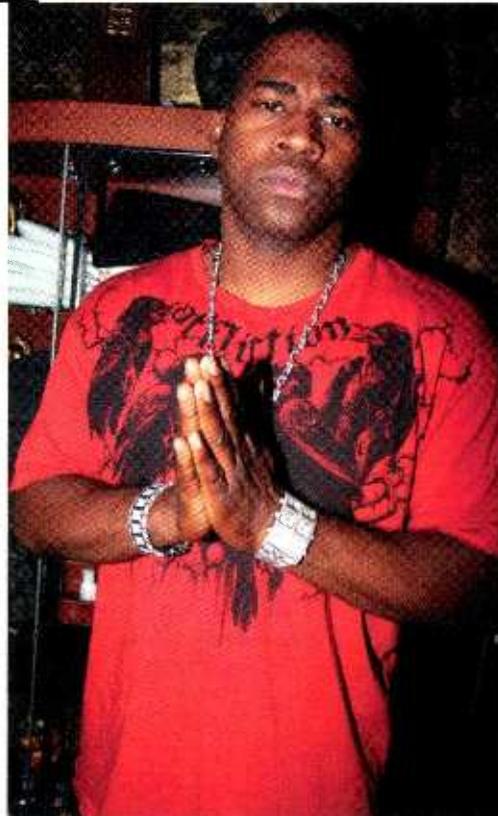
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RAPPER/
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David Banner

David Banner has become one of the most vocal defenders of hip-hop lyrics. A day after testifying before Congress, he expanded on his thoughts with Billboard.



COn Sept. 26, David Banner joined fellow MC Master P, music industry executives and scholars to discuss offensive language in hip-hop music before the House Energy and Commerce Committee. Reading from a statement, the 33-year-old Mississippi rapper/producer tenaciously defended hip-hop from its detractors. "Drugs, violence and the criminal element were around long before hip-hop existed," testified the rapper, born Level Crump.

It wasn't the first time Banner articulated his stance on the issue. A few weeks prior to the congressional hearing, he sat in on a panel discussion hosted by hip-hop Web site allhiphop.com, on which he debated panelist Master P, once known as a gangster rapper, for denouncing the use of profane lyrics. In recent months, Banner has taken the Rev. Al Sharpton, Jesse Jackson and Oprah Winfrey to task for their roles in the war against rap.

Through his own nonprofit, Heal the Hood, Banner has been at the forefront of a number of philanthropic activities—including, in 2005, the largest urban benefit concert for Hurricane Katrina victims. He also recently created his own Adult Swim cartoon, "That Crook'd Sipp," and is slated to release his fourth album, "The Greatest Story Ever Told" (Universal Motown/SRC Records), Oct. 9. In coming months, Banner is scheduled to work with Lil Wayne, Chris Brown and Quincy Jones, among others.

"Rap music is the voice of the underbelly of America," Banner said in the conclusion to his testimony. "How dare America not give us the opportunity to be heard."

During your testimony to Congress, you said, "If you fix our communities, we'll fix our lyrics." What does society need to do to change inner cities? How will that affect rap lyrics?

In Jackson, Miss., there are no boys clubs, no recreational programs. But, they don't want you to be a gang banger. I have friends who are college graduates that have to resort to other things 'cause it's so hard to find a job. You can imagine how hard it is for someone who doesn't have an education. In the Katrina hearing, one congressman asked, "Haven't we done enough for Katrina?" They live in a world that we don't live in, and it's hard to speak for a majority when you don't live under the same conditions. People don't sing happy songs if they're broke.

You also mentioned that rap music kept you out of trouble growing up.

Rap music does for us the same

thing gospel did for the slaves. We communicate our anger through our music.

Why would Congress focus on hip-hop music as opposed to some of society's other ills?

Because we've taken ownership. Back [during] slavery I didn't hear them trying to ban words. They called us n***** and we just had to take it. Now that we've taken ownership of the word they want to ban it. They said in Congress that the stuff you see on TV is more powerful than what you hear. But you don't see anyone criticizing Martin Scorsese or the governor of California, who's killed more people onscreen than anybody I know. We don't put these standards on actors the way we do on rappers.

You've denounced the Rev. Al Sharpton for his efforts to censor hip-hop music. Is your stance still the same?

All he's got to do to make me go

away is stop attacking the kids. Out of all the atrocities and stuff going on in the world like the Jena 6, why is rap so important? Come on, dude—we're making money, and it's not against the law.

At the allhiphop.com panel, you and Master P engaged in a dispute over the use of profanity in hip-hop and his choice to clean up music. What are your thoughts now?

I don't want to strike out against Master P. He has the right to feel how he wants about things. But if he does feel so bad about the fact that he denounced black people in his music, then he should give some money back to the people. If you're a true leader, you have to sacrifice.

You mentioned that horror movies and their directors aren't as targeted as hip-hop music and rappers are. Do you think it's a race thing?

I try to use facts instead of using

the black card. They didn't expect me to state all those facts at Congress. I went to the library, I spoke to lawyers, I asked questions. Black people are too emotional, and we must stick to the facts. That's why I stopped saying "black people." Now I say "poor people."

Rap is an art, and I can say whatever the hell I want to. I use the words I use because they are graphic and they hurt. It's supposed to get people's attention. Where we come from we speak that way.

How about the use of words like "bitches" and "hoes"?

But aren't there bitches out there? Don't they exist? Those types of women exist, and if they didn't it'd be different. When someone yells in a room full of women the word "dyke," my mother isn't insulted because she isn't one.

Why has it taken you two years to drop a follow-up album?

I was tired of rap. I was tired of music. So I had to leave and get myself right again with God and get right with myself. My little brother is a grown-ass man and the truth is I don't know him 'cause I've been running around trying to be a rapper. So, I took time to spend with my grandmother, to spend with my father before he died. That's one of the reasons I got a better album—cause I got stories to tell.

You've been socially active in your community. Is this reflected in this album at all?

It used to, but I think it doesn't anymore and it shouldn't. One of the problems we have coming from poor situations is we let our personal life bleed way too much into our business. The truth is I'm a rapper, so my duty first and foremost is to make hits and to satisfy my audience. That's my day job. The better I do that, the more I can do for my people.

What should be the next move as far as the debate about hip-hop lyrics goes?

People need to stop being hypocrites and clean up the communities. I'll tell you a story. I drink a little bit. But now that I'm training, I don't drink 'cause I don't have time for negativity in my body. The rest of my body is great. I'm healthy. I look in the mirror now and I love what I see. With that I say: If you change our environment, we'll be happy to talk about something else. ...

For a transcript of Billboard's entire David Banner interview, visit billboard.biz/rb.

Out of all the atrocities going on in the world, why is rap so important? We're making money, and it's not against the law.

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THE AKON

VANITY LABELS COME AND GO THESE DAYS, BUT APPARENTLY NOBODY TOLD AKON. CAN THE SINGER'S KON LIVE RECORDS BUCK THE TREND? BY GAIL MITCHELL

When Senegalese singer Akon first emerged on The Billboard Hot 100 three years ago, fresh from a jail sentence for car theft that he documented in the top 10 single "Locked Up," listeners weren't sure how to classify his music. "There was no category for me," he recalls, taking a moment's break from his 2007 world tour. "People didn't know whether I was reggae, R&B, hip-hop, alternative." So he created his own category, which has now expanded way beyond Akon himself to encompass a stable of promising artists he's developing through his non-label-exclusive production arm, Konvict Muzic, and his Geffen-distributed label imprint Kon Live Records. "Konvict is the genre," Akon says as he further delineates the difference between Konvict Muzik and Kon Live. "When I first came out, it was all created in jail, so we called it that. It's gimmicky but it reminds me of the path I came from and how it changed my life. But Kon Live is the actual money pot." Of the record label he says, "This is a great opportunity for me to invest in what I'm good at. I wouldn't want to be an artist forever. I want to graduate altogether and become strictly an executive. So, I'm taking the steps now."

Akon knows a little something about developing talent. One of his early sightings was R&B singer T-Pain, who is signed to Jive Records through Konvict Muzic, and who has chalked up two gold-selling albums. Current release "Epiphany" debuted at No. 1 on The Billboard 200 and stands at 651,000 units, according to Nielsen SoundScan; his freshman set, "Rappa Ternt Sanga," has sold 594,000. He's also charted 12 singles on the Hot 100 (including five top 10s) and sold 3.6 million ringtones. Other artists under the Konvict Muzic banner are Atlanta rap newcomer Dollar (also through Jive) and TLC co-founding member Chilli, whose debut album will be released through Upfront/Konvict at Universal. Albums from Chilli and Dollar are due next year.

But Kon Live—on which Akon is nurturing such newcomers as genre-spanning sister act Brick & Lace and R&B singer Ray Lavender (see story, page 23)—is where the multiplatinum multitasker says he's in it for the long haul. Following in the footsteps of Motown's Berry Gordy, LaFace co-founder and current Island Def Jam chairman Antonio "L.A." Reid, and Roc-a-Fella principal Jay-Z, Akon is serious about parlaying his success as an artist, songwriter and producer into a long run as a label president.

A MULTITIERED CAREER

As an artist, especially, that success has been considerable. His 2004 debut album, "Trouble," has sold 1.6 million units, according to Nielsen SoundScan. And at 2.6 million units, according to SoundScan, his follow-up, "Konvicted," released last November, is thus far the year's No. 3 best-selling album. It has spun off four top 10 Hot 100 singles: "Smack That" (No. 2), "I Wanna Love You" (No. 1), "Don't Matter" (No. 1) and "Sorry, Blame It on Me" (No. 7). And it's done all that despite a controversy that emerged earlier this year, revolving around footage that showed up online of Akon dancing suggestively onstage with an underage fan in Trinidad. The widely reported incident led Verizon Wireless to back out of Gwen Stefani's Great Escape tour that Akon had joined as a supporting artist.

Meanwhile, in addition to his booming career as a performer and producer, Akon is juggling other balls in the air. Now available at mom-and-pop retailers, his urban street wear line, Konvict Clothing, has since netted an account with Macy's. Keeping it in the family, the fashion line's spokesman is Lavender.

Production is also moving forward on the biographical film "Illegal Alien," which stars Mekhi Phifer as Akon, and the

singer bought the rights to another film that's due to start shooting soon, "Cocaine Cowboys." After wrapping his 2007 world tour, Akon plans to go into the studio to collaborate with Whitney Houston for her next album. And as for the follow-up to his sophomore album, "Konvicted," he says the as-yet-untitled set is almost done.

But he's still managing to find plenty of time to run Kon Live. "When an artist establishes a label, people discount his ability to be a built-in CEO," Geffen chairman Ron Fair says. "But that's who Akon is. He's a 360-degree visionary: a superb music composer who's crazy passionate about all kinds of music and has a strong marketing sense that lets him know how to reach people."

Given today's cost-conscious industry climate, joint venture deals aren't as plentiful as they once were. But such deals do remain a bargaining lure for top-selling artists. However, the life span of most vanity labels tends to run shorter than the typical two- to three-year break between the said artist-cum-CEO's own album projects. Factor in artists' other outside ventures—writing/producing other acts, film and TV projects, clothing, shoe and fragrance lines—and something's usually got to give.

Two recent cases come to mind. Kanye West's Getting Out Our Dreams (aka G.O.O.D.) joint venture with Sony Music Label Group ended in 2006 after two years in business. And Usher's much-publicized US Records, distributed through J Records, quietly dissolved after four years.

But with Kon Live, Akon is determined to buck the odds. And he's got a plan to do just that.



WOMEN EMPIRE

THE STRATEGY AND THE STABLE

In terms of selecting acts for Kon Live, Akon places a premium on work ethic in addition to talent. "You can get someone fairly talented," he says. "But if they're lazy and don't want to really work, you can't sell that."

So at the center of Kon Live's strategy is what label VP DeVyne Stephens—who also heads Konvict—refers to as "a page out of Berry Gordy's book." All Kon Live artists are expected to go through the artist development center that's housed at the label's Atlanta headquarters: what Stephens calls "the complex." Artists are put through a 30-day training/evaluation process encompassing media training, vocal fitness and stage presence.

In talking with several of the acts signed to Kon Live, two recurring threads emerge. One concerns artistic freedom. The other is that Akon didn't forget to reach back when his own career took off.

Ray Lavender's association with Akon dates back to the late '90s. A mutual friend introduced the financially challenged Lavender to Akon when the former was trying to log some studio time in Atlanta. Although the two clicked musically, their collaboration was curtailed by Akon's jail sentence.

"I've been on the bench for a minute," Lavender says with

his Southern-drawl laugh. "And I've got a million splinters in my butt to prove it. But when Akon got out he said, 'Ray, I still got you. I want to get myself out as an artist first and then I'll have this label.' He did 'Locked Up' and then it started."

Canadian rapper Kardinal Offishall and Virgin Islands R&B/hip-hop duo Rock City point out that being on Kon Live doesn't mean simply being an Akon clone. "He lets you do you, and then he sweetens it up," Rock City's Theron says.

Former MCA artist Offishall, who collaborated on the European B-side to Akon's "Lonely" single, concurs. "We're both producers and captains of our own ships. He realizes the work ethic and hustle I have," he says. "I'm making the music I want to make without all the label pressure. If you're able to make music how and with whom you want, you come up with good music."

Female R&B duo Brick & Lace was sent Akon's way by Interscope chairman Jimmy Iovine. "When we met with Geffen, we knew they were who we wanted to work with," group member Nailah Thorbourne says. "Iovine said we should link with Akon to work on two tracks, but we immediately clicked, and [Akon] said he really wanted to be a part of it. So he made us a part of the Kon Live family."

To date, Kon Live has released singles from Brick & Lace

("Never Never") and Lavender ("My Girl's Gotta Girlfriend"). In the wake of "Never Never" not catching fire with the U.S. audience, promotion for Brick & Lace's follow-up single, "Love Is Wicked," was launched in the ladies' native Jamaica. A more extensively promoted single for Lavender was still being determined at press time.

"It's too hard to sell albums these days, so you have to do it right," Akon says. "My plan is to put two good looks out before these albums and the other Kon Live projects are released. I'm giving them the same blueprint I had. And it worked for me."

After focusing initially on the urban side ("where I have the most power at the moment"), Akon intends to release pop and rock projects as well.

As he takes the next year to focus on Kon Live, it's too early to predict what success Akon will experience from the executive side of the desk. But if that doesn't happen, it won't be for lack of trying.

"Anyone can go and work with a seasoned act," he says. "But it's hard to break a brand-new act with new music. That's my challenge—and fun—right now." ...

Additional reporting by Mariel Concepcion.

BRICK BY BRICK

A Look At What Akon's Kon Live Label Has In Store For 2008

Treated so far to an early taste—thanks to heat-seeking singles by Ray Lavender and Brick & Lace—music fans can expect the full Kon Live onslaught in 2008. Joining Lavender and Brick &

Lace on the roster are three more acts.

"It will literally be a blitz the first, second and third quarters," Akon promises. "People will be asking, 'What the hell is going on?'"



BRICK & LACE

Sister act Nyanda and Nailah Thorbourne meld reggae, R&B, hip-hop, pop and country into a sexy mix that sashays between edgy and soft: "Nailah's sound is more sexy, R&B harmonizing, and Nyanda's is the grittier, edgier one, 'cause she uses her accent a lot," Nailah says about the act's name. The Kingston, Jamaica-bred siblings are former backup singers (Roberta Flack, Lauryn Hill) as well as successful songwriters (Janet Jackson, Nicole Scherzinger).

When first single "Never Never"—about keeping wayward suitors in check—didn't click in the United States, Kon Live went back to the drawing board. Starting in Jamaica and moving overseas before working their way back to the States, Brick & Lace are now building word-of-mouth with second single "Love Is Wicked," the title track from their debut album. In addition to Akon, the set includes production by will.i.am, Geffen chief Ron Fair, Cool & Dre, Full Force and dancehall guru Tony "CD" Kelly.



FLIPSYDE

Though the group hails from the Bay Area, Flipsyde comes across like its own United Nations. Portuguese-speaking MC Piper was born to a Brazilian father. Vocalist/acoustic guitarist Steve Knight grew up in Alabama before doing a stint in the U.S. Coast Guard. And electric/acoustic guitarist Dave Lopez immigrated to the United States from his native Chile. The trio's brand of rap/rock paired with razor-sharp socio-political commentary and introspection received a national platform in 2005 after Interscope released the act's debut album, "We the People."

When Akon was enlisted as a guest producer on the group's next album, one or two songs evolved into "changing the whole complex of the album," Kon Live VP DeVyne Stephens says. Now sporting the Kon Live banner, Flipsyde's next album is "urban alternative with a rock feel," Stephens says. "We call it 'ghetto rock.'"



RAY LAVENDER

Avowed country boy Ray "Ray L" Lavender sets out to make sexy sultry reality music. Rooted in his own life experiences ("I had a girl friend, caught her cheating with another girl and I joined in"), Lavender's "My Girl's Gotta Girlfriend" sparked chart activity (peaking at No. 17 on Hot R&B/Hip-Hop Songs) as his taut torso drew a torrent of female squeals during his opening stint on Geffen labelmate Keyshia Cole's recently wrapped national promo tour.

The Monroe, La.-to-Atlanta transplant is also a hard-edged R&B songwriter who grew up on the deep soul of such artists as Sam Cooke, Marvin Gaye and R. Kelly. Debut album "X-Rayted" features production by Akon, the Corner Boys and Lil' Ronnie, among others. "Whatever you hear on my album is what I've gone through," Lavender says. "My CD is a fun reality show."



KARDINAL OFFISHALL

Hip-hop aficionados caught wind of Kardinal Offishall's writing and production prowess with the 2001 MCA album "Firestarter Vol. 1: Quest for Fire." Singles "Bakardi Slang" and "Ole Time" not only introduced the United States and Europe to the T-dot (Toronto) sound, but prompted calls for remix collaborations with reggae artist Bounty Killer, rapper Busta Rhymes and production duo the Neptunes.

After splitting with MCA in 2003, Offishall divided his time between performing and studio work with artists ranging from Method Man, Shawnna and songwriter/producer Sean Garrett to Sean Kingston, T-Pain, Lil' Mo and Rihanna. Offishall's debut, "Not for Sale," addresses everything from politics to femme fatales ("Dangerous" featuring Akon). "One of the blessings of severing my MCA ties was rediscovering who I am as an artist," Offishall says. "My integrity is not for sale. This feels like my first shot and the best so far."



ROCK CITY

Bear witness to a Rock City performance and you'll leave just as exhausted as the duo of brothers Theron (aka Da Spokesman) and Timothy (aka Don't Talk Much). Accompanied by Akon's DJ, Benny D, the pair's exhilarating stage leaps and towel-twirling take on a revivalist fervor. "People want to be entertained. We'll do whatever it takes to make sure they get involved and have fun with us," Theron says.

The brothers' street-edged themes and melodic flow reflect their upbringing in the Houzin ghetto of St. Thomas in the Virgin Islands. Mixing R&B/hip-hop, rock, pop, reggae and calypso, Rock City's aptly titled debut, "Wake the Neighbors," includes tracks produced by Akon, Benny D, Mad Scientist, the Hypnotics and D-Dot. As a songwriting team, Rock City has also been busy penning songs for Usher, Sean Kingston, Ashlee Simpson, Nicole Scherzinger, Jesse McCartney and Mary J. Blige. —GM



LOS HOROSCOPOS DE DURANGO



RIVERA



PEREZ and REYES (right)

Leading Ladies

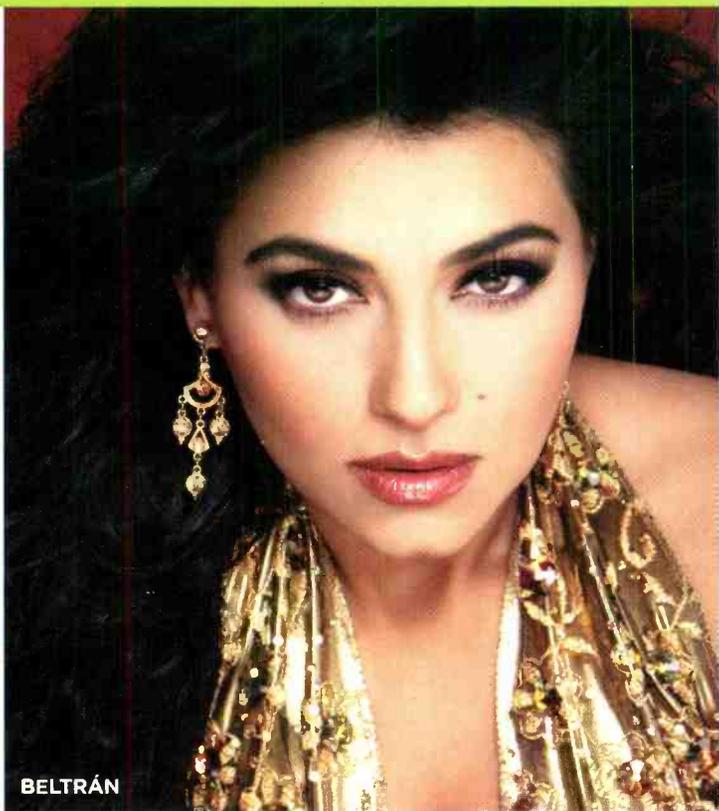
The Look Of Regional Mexican Gets A Lift, As Women Crash The Charts Party **BY LEILA COBO**

Think of the prototypical regional Mexican singer, and you'll be forgiven if the image that pops into your head is that of a group of men in hats and boots. ¶ "One of the advantages of regional Mexican music is you don't have to be young and beautiful to have a following," says Abel De Luna, CEO of Lima Communications, which includes radio stations and concert promotion, among other ventures. "You need good songs and style." ¶ However, the face of regional Mexican music is beginning to change.

While there was only a single female act in the top 20 of Billboard's year-end regional Mexican charts for 2004 and 2005, there were three for the year-end 2006 chart. Year to date, there are also three women in the top 20. ¶ From

banda star Jenni Rivera, to duranguense singers Diana Reyes and Marisol and Virginia Terrazas (of Los Horoscopos de Durango), to ranchera diva Graciela Beltrán, these artists run the gamut of styles. Young and bilingual, they appeal to a broad audience that relates to their look, their origins as new immigrants or Mexican-Americans, and their contemporary, no-nonsense messages.





BELTRÁN

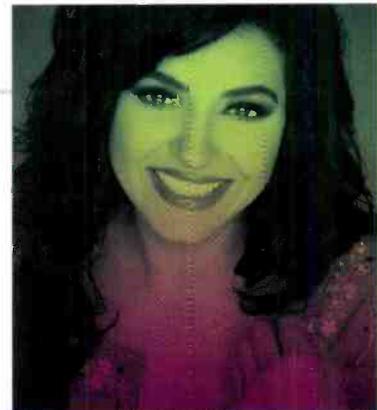
FIVE TO GROW ON

At Billboard's Regional Mexican Summit, these top regional Mexican female acts will speak about their roles in the genre in particular and the music market in general. A brief snapshot:

GRACIELA BELTRÁN (UNIVISION RECORDS)

With nearly two decades of music under her belt, Beltrán is the veteran of the new pack, but has remained relevant thanks to steady sales and touring. On Sept. 25, Beltrán released "Mujeres Bravas" (Angry Women), a collection of corridos mostly about women who get even with their philandering or nasty mates. Beltrán will also have a starring role in the upcoming Hollywood film "Rosarito."

"She has tremendously broad appeal," Univision marketing VP Gerardo Vergara says. "This is an artist that is equally popular among men and women."



YOLANDA PEREZ (FONOVISIA)

Perez has left her mark on the regional Mexican genre by bringing to it such urban sounds as reggaetón and by infusing it with bilingual, bicultural elements, reflective of her own upbringing. Perez's first hit was 2004's "Estoy Enamorada," a duet with radio personality Don Cheto that parodied the relationship between a Spanish-speaking Mexican father and an English-speaking Americanized daughter. The track peaked at No. 7 on Billboard's Regional Mexican chart. Perez released "Te Sigo Amando," a collection of covers plus the new title track, in February on Fonovisa.



LOS HOROSCOPOS DE DURANGO (DISA)

Although this duranguense group is three decades old, its chart success is tied to the entry of sisters Marisol and Virginia Terrazas (daughters of Horoscopos founder Armando Terrazas) in the early 2000s and the group's subsequent signing to Disa Records. Los Horoscopos' most recent studio album, 2006's "Desatados," has sold nearly 100,000 copies, according to Nielsen SoundScan, and reached No. 4 on Billboard's Top Latin Albums chart. The group's sound is defined by tight arrangements, original material (earlier this year the sisters signed a worldwide publishing deal with peer-music) and clever covers of unexpected hits, including duranguense versions of "Girls Just Want to Have Fun" and "Take a Chance on Me." Los Horoscopos' new studio album is set for release in November.

DIANA REYES (UNIVERSAL MUSIC LATINO)

Reyes' latest on Universal Latino, "Te Voy a Mostrar," hit No. 5 on Billboard's Top Latin Albums chart earlier this year. In 2006, the duranguense star received a Billboard Latin Music Award for Regional Mexican album of the year by a new artist for "La Reina del Pasito Duranguense," which has sold more than 100,000 copies, according to Nielsen SoundScan. Reyes is known for her duranguense covers of pop and rock fare.

"It's more a refreshing of the music," she says. "Even if I'm playing the same style, we try to give fans different things within the same genre." Reyes is nominated for a Premusa award for female artist of the year.



JENNI RIVERA (FONOVISIA)

Notoriously outspoken, Rivera went to No. 2 on Billboard's Top Latin Albums chart in February with "Mi Vida Loca," a highly personal album that spoke about infidelity, spousal abuse and crossing the border. Prior to that, Rivera's "Parrandera, Rebelde y Atrevida" sold 150,000 copies in the United States, according to Nielsen SoundScan. Rivera is sister of regional Mexican banda star Lupillo Rivera, and daughter of music entrepreneur Juan Rivera, owner of label Cintas Acuario. Rivera has her own record label and makeup line. The banda artist and entrepreneur recently filmed a concert DVD during a sold-out show at the Gibson Amphitheatre in Los Angeles.

—Ayala Ben-Yehuda and Leila Cobo



Indeed, today's crop of singers has the songs, the style and, as a plus, the looks.

In the case of the Terrazas sisters, Disa Records VP Carlos Ruiz says, "Their success is based on their sound, their quality and an image that makes them different and unique in their genre." Born and raised in the United States, the siblings speak English and Spanish, representing a new generation of regional Mexican singers. Unlike predecessors who tended to wear more traditional garb, they usually wear tight leather pants and bustiers, and their repertoire spans original material as well as Spanish-language covers of American hits.

Indeed, Ruiz says, the current role of women in regional Mexican music is particularly important because "in general the themes and lyrics of their songs provide a balance for radio programming."

For Rivera, the tipping point came in the early 2000s, when the women in the genre sang romantic fare and the men were into norteños and corridos that dealt with real-life, often touchy issues, from drug-running to immigration concerns.

"I figured, 'I'm not typical at all, so I'm going to do what the guys do, which is sing and write corridos, but in a different voice.'"

Rivera recorded "Las Malandrinas," a corrido about Mexican women's lib. She aggressively promoted it to radio, making herself the face of the song, and struck a chord with an audience that saw things her way.

"In this genre, you have to be like your audience—you can't be fabricated," she says. "I know about simple, down-to-earth people, and those are the people who buy my albums."

Even artists like the striking Terrazas sisters and Reyes, who likes to display her trademark navel tattoo of a scorpion (a symbol of duranguense music), are remarkably accessible, playing dances every weekend and always interacting with fans.

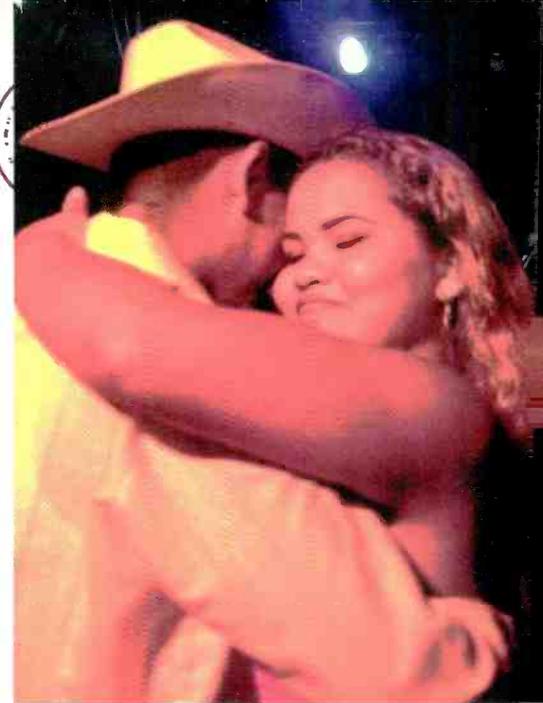
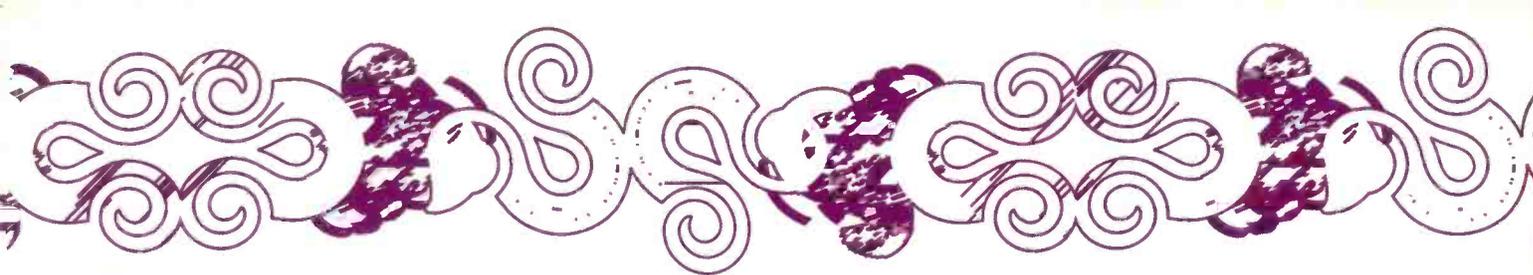
"Perhaps before, women weren't perceived as being so real or so from the people," Fonovisa Records GM Alfonso Larriva says. "Someone like [Rivera] is someone you could bump into in the street. She's not a fabricated star."

In the meantime, labels are already looking for other female acts. Disa, in particular, just released LMT, a norteño group with a lead female singer; new sierreño artist Lucero Terrazas (second cousin of Los Horoscopos' Terrazas sisters); and in early 2008 will release a new duranguense singer named Isabela.

"Women are key in determining success at every level, from radio hits to album sales," Larriva says. "And when a female artist is able to connect with a female audience, you have that click, which is what leads people to accept their songs and pay for their music."

"I have definitely seen the market open up to women," says Larriva, whose roster includes Rivera and Yolanda Perez. "And not as a fad, but as something that's lasting, as is the case with pop."

CLOCKWISE FROM TOP LEFT: ALEXANDER TAMARGO/GETTY IMAGES; COURTESY OF UNIVISION (2); COURTESY OF FONOVISIA; COURTESY OF DISA; COURTESY OF UNIVERSAL MUSIC LATINO; COURTESY OF FONOVISIA; JASON MOORE/ZUMA PRESS; LESTER COHEN/WIREIMAGE.COM



THERE WAS NO FEAR of immigration enforcement in the air at the recent Que Buena outdoor festival in El Monte, Calif. Throngs of families, many dressed in red, white and green, milled about during the all-day fest celebrating Mexican independence, listening to performances by Jenni Rivera, La Arrolladora Banda el Limón and dozens of others. ¶ By producer Chris del Rey's calculations, at least 160,000 showed up during the day, equaling and maybe surpassing attendance from the year before. ¶ Asking about immigration status at a family event like this one, Los Angeles County Sheriff's Department Lt. Sheila Sanchez says, is "not our mission." ¶ Events such as this one, and the circuit of more underground dances known as bailes, are considered central to the promotion and dissemination of regional Mexican music. And while all was well at Que Buena, the overall health of live regional Mexican music appears to be faltering. In state after state, promoters say that burgeoning Mexican populations in towns little and big have hunkered down, out of sight and out of public events, to avoid an increasingly visible pattern of stepped-up immigration law enforcement. ¶ Their fear has, by all accounts, made a visible dent in the lucrative regional Mexican market, with audiences often leery of attending the weekend shows that are the bread and butter of this music genre. ¶ "The same groups that would bring me 4,500 people in Atlanta last year are now bringing 1,500," promoter Ariel Rivas says. ¶ "This is real," Rivas adds. "I live it every weekend. People are afraid to go out. They are afraid of immigration. I've been doing this for 10 years, and I've never seen a situation like this before."

Bailes, which literally translates to "dances," encompass a broad variety of scenarios, from nightclubs that fit 4,000 and are primarily events to dance in, to rodeos and fairgrounds that fit 15,000 and attract the whole family. Booked by a large network of independent promoters, these events do not generally report ticket sales to Billboard Boxscore, but serve as a powerful marketing tool for labels, who use the shows to promote their acts in specific markets.

All regional Mexican acts, whether new or established, do the baile circuit, typically playing 30-70 dates per year, and in the process, establishing a rapport with audiences that is near impossible to acquire in the more structured realm of pop.

"We have very direct contact with our fans every weekend," says Tony Meléndez, lead singer of Conjunto Primavera, the most-played act on regional Mexican radio. "We always allow at least one hour to take pictures with fans and chat with them. It's very important for us to be close to the audience that buys our tickets."

Like many other acts, Primavera has cultivated its audience literally town by town. As the Mexican population has flourished in even the remotest of states, so has the regional Mexican dance circuit.

Until the recent uptick in immigration enforcement, that is.

According to a paper written by Mai Thi Nguyen, an assistant professor at the University of North Carolina in Chapel Hill, the perception in many small American towns that Hispanic population growth has hit a "critical

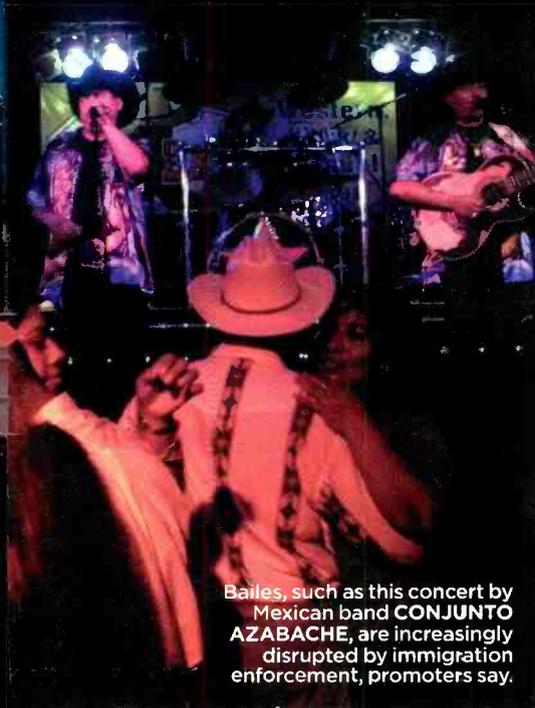
mass" has led local governments to "take an anti-immigration stand and adopt ordinances that create a hostile living and working environment for immigrants."

There are now dozens of ordinances in place in at least 18 states. They run the gamut from English-only rules, to landlords requiring proof of legal status to rent homes and businesses, to fines levied toward those who hire illegal immigrants. The ordinances have coincided with an uneven, but stepped-up, pattern of immigration law enforcement in the last two years.

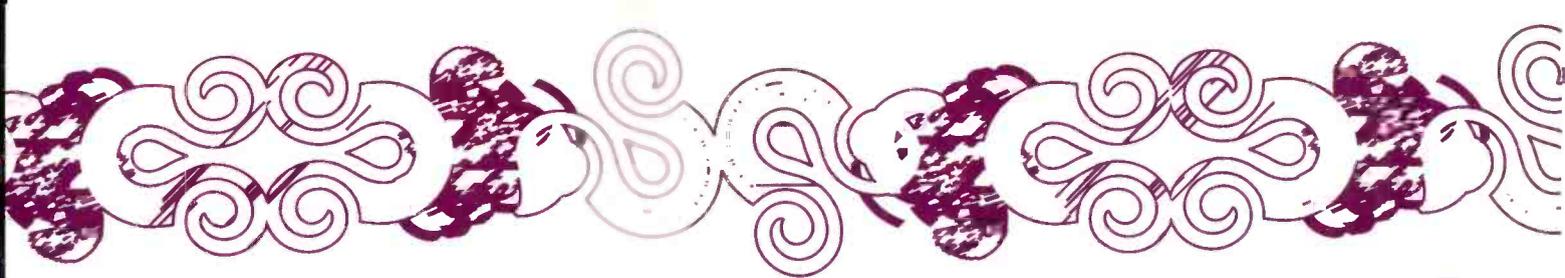
Today, many state and local jurisdictions are permitted to enforce federal immigration law and can ask for proof of legal immigration status if they have detained someone on suspicion of breaking a criminal law. In other words, DUI checkpoints can suddenly represent an even greater risk than an alcohol-related arrest.

"When a local cop has any encounter with what they perceive to be a non-citizen—and





Bailes, such as this concert by Mexican band CONJUNTO AZABACHE, are increasingly disrupted by immigration enforcement, promoters say.



and if the police stop them, they take them to immigration.”

Rivas says he has seen DUI checkpoints set up directly in front of nightclubs or in key freeway exits. When word gets out, he says, people simply don't go to the shows.

Ironically, word often gets out via the radio, with listeners calling to report checkpoints or traffic stops.

In these cases, Ebersole says, she can't warn listeners about immigration enforcement, but she can exhort them to have their licenses ready for checkpoint inspections.

At Los Angeles station KBUE (La Que Buena), immigration is the topic that generates the most calls during the daily morning show, hosted by Don Cheto, and here, too, listeners phone in their warnings.

In those cases, “we ask the caller himself to get on the air and talk, so the police don't blame us for interfering,” Cheto says. “Or, we make a joke about it. For example, if you have a driver's license and you want the police to see it, go to such and such address.”

The blurred lines of where and how immigration law is enforced, and by whom, “breeds paranoia,” says Kathleen Walker, an El Paso, Texas, attorney and president of the American Immigration Lawyers' Assn. “Nobody wants to end up in a detention facility because of some concert.”

In California, promoter and radio network owner Abel De Luna blames the economy and a lack of new talent for the decline in concert attendance. But immigration enforcement alone, he says, account for 20%-25% of the drop in his concert promotion business.

In Midwestern and Southeastern states, where Mexican immigration is more recent and less established, people like Rivas calculate they can lose up to 50% of their business to fear of immigration crackdowns.

The dent is most visible in small towns where the influx of Mexican immigration has been quick and recent due to economic factors, like the opening of a meatpacking plant. In communities where a significant number of residents don't have their immigration papers in order the possibility of deportation or arrest is daunting.

“You have towns where you had 10,000 people, and in a couple of years you have 30,000, many of them undocumented immigrants,” De Luna says. “If you have a show there, and



‘IF YOU HAVE A SHOW, AND THERE IS ANY RUMOR ABOUT IMMIGRATION CRACKDOWNS, PEOPLE WILL SIMPLY NOT GO.’

—Abel De Luna, Promoter

there is any rumor about immigration crackdowns, people will simply not go.”

RETAIL AFFECTED?

The effect of immigration crackdowns on sales of regional Mexican music is less clear.

In the past year, sales of regional Mexican music have dipped slightly, according to Nielsen SoundScan, but the genre still accounts for more than 50% of all Latin music sales.

However, the RIAA registered a 26% drop in net shipments of regional Mexican music for 2006, compared with 2005 (midyear numbers for 2007 are still not available), with executives attributing the drop to multiple causes, including a battered economy, high gasoline prices and, naturally, immigration issues.

“It is subtle,” Univision Records VP of sales Jeff Young says, noting that multiple factors—not just immigration—are at work. However, he adds, he can't directly attribute a sales drop to specific immigration actions.

A close look at regional Nielsen SoundScan figures was inconclusive. Billboard checked the weeks before, during and after major immigration raids or busts that occurred in more than 10 top 100 markets. For example, an April 24 raid on a mall in a Latin neighborhood in Chicago did not produce a notable sales decline for the region for the week ending April 29.

But by the following week, overall music sales were up from the previous week 10% in the top 100 markets, and 5% in Chicago, while Latin sales in that city were down 4%. In none of the test cases did a crackdown produce a notable (double-digit) drop in sales.

Still, Mireya Chevarria, regional manager for the Ritmo Latino retail chain, says she has seen sales decline in her West Coast stores after specific immigration-related actions. She cites an episode in June, when radio personality Eddie Polin Sotelo took 1 million letters asking for immigration reform to congressmen in Washington, D.C.

As a result, she says, checkpoints proliferated in the Los Angeles and Santa Ana areas, and traffic in those stores slowed down considerably.

That anti-immigration actions can affect local businesses was most patently exemplified in the township of Riverside, N.J. On Sept. 17, it became the first municipality in the nation to rescind a local anti-immigration ordinance, responding to a lawsuit brought by a civil rights group on behalf of business owners and landlords.

One resident, Ed Robins, owner of Scott Street Music, was quoted in The New York Times saying that the ordinance “took \$50,000 a week off our streets. That's what was being spent by the Brazilians and Spanish.”

However, as the immigration debate continues to simmer unresolved in Congress, many promoters and venue owners have altered the way they do business. In many instances, for example, acts no longer receive a guarantee for their performance, but get paid by promoters according to ticket sales, while venue owners keep the bar tab.

And while attendance may be down, Rivas says, the number of shows has remained stable.

“We are going to wait this out,” he says. ♦♦♦

that could happen in a traffic arrest, in a fight in the street, people getting drunk, and that could happen at a concert—they can put your name-check into the FBI national crime database,” says Muzaffar A. Chishti, a lawyer and director of the Migration Policy Institute at New York University's School of Law.

The database includes those who fail to obey deportation orders, including those who may have an order pending for, say, overstaying a visa.

According to many in the industry, the “crackdowns” are usually not crackdowns at all, but police checkpoints, ostensibly in place to check for drunk drivers. “These people want to know that it is safe to go to work and safe to go to a party,” says Esperanza Ebersole, who runs radio station WNSO (Radio Sol) in Hilton Head, S.C.

“Last year, Los Tigres del Norte came to Greenville [N.C.] and played for 2,000 people. Recently, Banda El Recodo played and we barely had 700 people. The problem is not the bands. It's the economy and immigration. People are afraid to go out. Most don't have a driver's license [which they cannot obtain without proof of legal residence]

As Immigration Enforcement Steps Up, Attendance At Regional Mexican Events Heads South

BY LEILA COBO AND AYALA BEN-YEHUDA
ILLUSTRATION BY ELLEN WEINSTEIN

Show Stopper

ILLUSTRATION REFERENCE: BRIAN CAHN/WPN; TOP RIGHT: MONICA ALMEIDA/THE NEW YORK TIMES/REDDUX



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Timeless Appeal

Spanning Generations Of Fans, Regional Mexican Remains Latin Music's Most Reliable Genre **BY LEILA COBO**



Fonovisa act **LOS TEMERARIOS**, above, help anchor a strong third and fourth quarter for regional Mexican releases. Machete artist **EL POTRO DE SINOLA**, below, received a gold album for his debut, 'Mis Mejores Corridos.'

REGIONAL MEXICAN MUSIC, buffeted by a slow economy, immigration crackdowns and the malaise of the music industry in general, has seen sales slide in the past year, along with those of Latin music overall.

Nevertheless, it remains the strongest-selling genre of Latin music in the United States by far, and its appeal seems to be growing way beyond its commonly accepted fan base of first-generation Mexicans.

A three-year analysis of Nielsen SoundScan numbers for Latin music by genre found that in 2005, regional Mexican accounted for 46.4% of all Latin music sales, and in 2006, it accounted for 47%. According to the RIAA, the genre accounts for more than 50% of all Latin music shipments in the States.

For the first seven months of 2007—despite the ills that directly affect its performance—regional Mexican sales rebounded, accounting for a whopping 57% of all Latin music sales. Those numbers should hold for the third and fourth quarters, thanks to a schedule of strong releases that include albums by Los Temerarios (Fonovisa), Horoscopos de Durango (Disa) and Pesado (Warner).

"It's still very constant," says Alberto Uribe, head buyer for the Ritmo Latino retail chain, who says preorders for Los Temerarios are particularly strong. "Most first-generation immigrants who arrive here are Mexicans, and obviously, they buy Mexican music. Even in places that wouldn't seem obvious, like Miami, our sales of regional Mexican music and DVDs are growing."

Unlike other genres of Latin music, mainstream media routinely ignores regional Mexican. Even Spanish-language TV—much of it based in Miami—long downplayed regional Mexican's importance. But that has changed.

"Ten years ago, you would look at [awards] shows, and there were never any Mexicans in them," says Ricky Muñoz, lead singer of norteño group Intocable. "And if there were, they would get their prizes during the commercial breaks."

That has not been the case for years now. Regional Mexican has a constant presence in Spanish-language media, and is even represented in youth-oriented media like mun2, which dedicates several shows to the genre.

Constantly buoyed by immigration, Mexican music enjoys a rare dichotomy. On the one hand, it is purchased by those first-generation arrivals that long for home. On the other, it has become increasingly popular among second- and third-generation Mexicans who may speak little Spanish, but still feel strongly connected to their parents' music.

The end result is a genre that is steadily suc-

cessful, even as those around it that are more hyped ebb and swell.

It is true that regional Mexican has benefited lately from the fact that many current buyers don't own computers and illegal downloads haven't dented physical sales as much as in other genres. But anticipating an increase in their consumers' technological savviness, leading labels in the genre are gearing up for the inevitable change to digital, and will probably be better-prepared to accommodate it than their pop counterparts when it arrives.

"Every single one of our releases is released digitally, and we provide an extra that is not in the physical album," Fonovisa Records GM Alfonso Larriva says. "From the moment we enter the studio, we are thinking of digital strategy and creating digital product."

"The biggest difference I've seen is in the audience itself," says Abel A. De Luna, COO of Luna Communications, whose holdings include radio stations, management, a record label and concert promotion. De Luna says the demographic for regional Mexican shows continues to be the 18- to 35-year-old crowd, same as it was 20 years ago.

But today, he says, most of that crowd speaks English, not Spanish.

"I remember one time a DJ played [an English-language] hip-hop track in the middle of a dance and they booed him," he recalls with a laugh. "Now, I see everybody speaking English all the time, everywhere."

The youth appeal of regional Mexican music hasn't escaped the attention of major-label executives.

Earlier this year, urban label Machete Music—which belongs to Universal—launched Machete Regional, a label dedicated exclusively to regional Mexican product.

"Even with the immigration issue affecting it, I believe it's the genre best-suited to develop new talent here," Venemusic VP of music Jorge Pino says. In the past year, the 2-year-old label has actively sought out Mexican acts, both established and new, for its roster. They include Tierra Cali, Dinastia de Tuzantal and La Firma.

Innovation in the genre is not limited to smaller labels. The genre-leading Univision Music Group—which owns Fonovisa, Disa and Univision Music—has also focused on developing up-and-coming talent in the past year, notably Alacranes Musical and such duranguense acts as Creadorez, Montez de Durango and Horoscopos de Durango.

The conventional wisdom is that because regional Mexican acts tour so much within the genre's fertile and self-sufficient gig circuit, having them on a roster is a less expensive and more fruitful proposal than it is with, say, pop, which requires more label support and promotion to draw a crowd.

This has meant that in the past, labels were often a step removed from their acts' touring. Today, given the loss of record sales, labels are far more meticulous about taking advantage of their artists' tours with local promotional strategies to boost record sales.

Labels are also more careful about who they sign now, and often wait for indies to lay the initial A&R groundwork before signing an act.

Fidel Rueda and Horoscopos de Durango, for example, are handled by Nueva Generación Music Group, the management, promotion and publishing company owned by entrepreneur Martin Fabian.

Fabian says the ground continues to be fertile for new regional Mexican acts, but adds: "It's no secret sales aren't what they used to be. So, we need to work more closely together, with the label and with the artists. Artists have to be willing to cooperate more closely."



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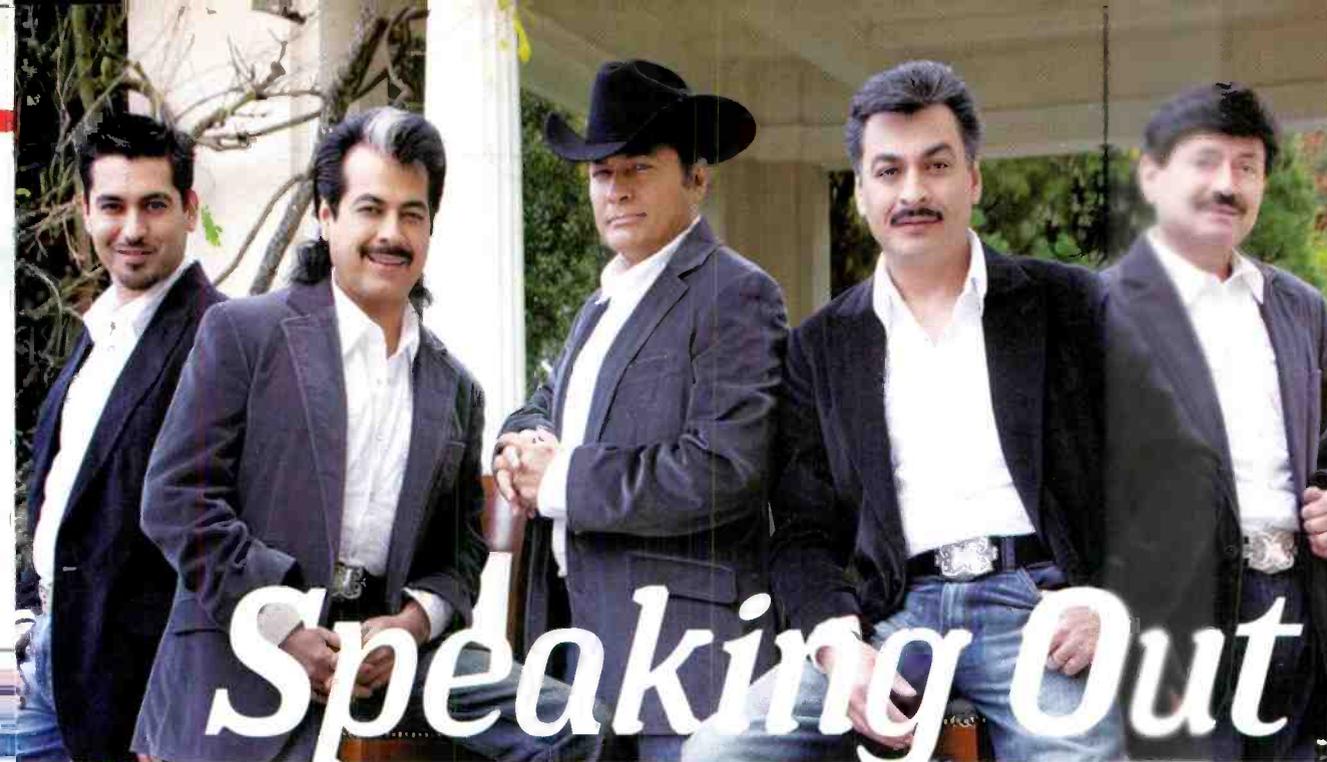
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Immigration Issues Fuel Regional Mexican Genre

BY RAMIRO BURR

WITH THE CONTROVERSIAL IMMIGRATION issue heating up in the United States and Mexico in the past year, it was perhaps inevitable that the topic would find its way into regional Mexican music.

Some can call it a case of art imitating life, as more artists and groups are not only recording songs on the subject, they are also speaking out on it. Immigration is an issue that affects many people, but it especially resonates among the regional Mexican music fans, many of whom recently came, or have relatives and friends who came, across the U.S./Mexico border.

"It's a sign of the times. It's the first thing on everybody's minds," says Albert "Alegre," a DJ on regional Mexican KSAH-AM San Antonio's "La Norteño 720" morning radio show. "All the listeners who call in are worried about what is going to happen. Many are hoping and praying that things work out."

While Congress debates legislation and employers and

landlords fret over the implications, artists from various musical stripes produce tunes about the issue from different perspectives.

And while no one keeps tabs on specific sales stats, industry reps say that because the issue is topical and controversial, it stays on the public radar and indirectly, helps promote the music.

"When people talk about something, like an immigration song, that helps spread the word," says Carlos Alvarez, A.R.C. Discos promotions rep for the central United States.

In A.R.C. Discos' case, El Guero y la Banda Centenario released the tune "Mojado por Herencia" ("Wetback by Inheritance"), and the timing was extremely helpful in getting the songs spun in major radio markets.

"That song came out during Cinco de Mayo of 2006, right about the time of the national [immigration] marches," Alvarez says.

Even a hardcore Tejano band like Houston's Fama benefited from a topical tune. "I was in California when the marches were organized and I was sitting at a radio station," Fama singer/songwriter Javier Galvan says. "I heard an interview with an activist and he spoke a lot of truth, on how

LOS TIGRES DEL NORTE is among the most influential and prolific acts performing corridos that criticize U.S. immigration policy.

immigrants suffer and all that, and I started to write a song."

In short order, Galvan co-wrote "El Gigante Inmigrante," a norteño corrido that describes the rising of a sleeping giant—all the immigrants and their families who "woke up to the fact that they had rights."

Ranchera king Vicente Fernandez has also recorded several immigration tunes, including "Los Mandados" ("The Errands") and "Lejos de Mi Tierra" ("Far From My Land").

But perhaps the most influential act in the field of political and immigration corridos is Los Tigres del Norte. The band's hits, "El Mojado Acaudalado" ("The Wealthy Wetback"), "Jaula de Oro" ("Golden Cage"), "Somos Mas Americanos" ("We Are More American") "Tres Veces Mojado" ("Three-Time Wetback") and others, describe the harsh realities of undocumented workers from various points of view.

Los Tigres, more than any other group, has not been afraid to become an outspoken critic of U.S. immigration policy, especially the proposed border wall.

"We've always been united with the immigrants, and we support them in whatever decision they make," Tigres singer Jorge Hernández says in Spanish. "We've been producing songs about them and their struggles for years."

Corridos are especially popular among norteño bands because of their storytelling narratives. And immigration and border themes are standards for such veteran bands as Los Huracanes del Norte, Los Cardenales de Nuevo Leon, Los Traileros del Norte and Los Rieleros.

Recently, Los Originales de San Juan took a unique approach in the song "Santo Toribio Romo," which describes a priest in San Juan de Los Lagos, Jalisco, Mexico.

"This corrido is dedicated to a saint in Jalisco that they nicknamed the patron saint of the undocumented," Los Originales' Jesús Chávez says. "Santo Toribio Romo is credited with various miracles. He helps those on the edge of death, without food, without water in the desert."

"In one way or another," Chávez adds, "I think many fans will like the idea that we paid a small homage to the saint with our music."

For more on the immigration issue, see page 24.

NEW FRONTIERS

Regional Mexican Gradually Embraces Ringtones, Mobile Content

The online and ringtone markets represent the new gold rush in the regional Mexican market.

A growing number of indie distributors, aggregators, record labels, artists and songwriters are hotly pursuing sales, licensing and marketing of ringtones, just one of various made-for-mobile content formats.

It is a dynamic field where some, like Univision Móvil and 9 Squared, have made great strides, while a host of older, more traditional groups and indie labels are just beginning to tap into the market.

As Billboard reported recently (billboard.biz, Aug. 23), Univision Móvil signed a deal with mobile entertainment firm 9 Squared to distribute its Spanish-language mobile content through various channels. The two will also produce made-for-mobile content that will be distributed via wireless operator partners as well as directly to Univision fans.

Like many young norteño and banda groups, tierra caliente act Los Tremendos de Mexico places a new emphasis on an online presence to promote songs, ringtones and videos. "These media are very important," singer Charly Pimentel says. "These help us reach fans in the U.S. and Mexico, and around the world. All the Web sites, YouTube, MySpace, they are all a way for new fans to check out our music, see our shows."

Yet, these success stories are the minority.

As entertainment attorney David Garcia says, regional Mexican artists by and large have yet to fully exploit the newer technologies. "For the mainstream artists, ringtones and other new sources of revenue have proven to be very healthy," he says. "But for most of the Latin indie labels, they are way behind the curve when it comes to that."

Los Angeles-based indie distributor Hugo Gonzalez, who administers publishing for such regional Mexican acts as Los Alacranes Musical and Kinto Sol says only a few groups are adapting quickly. "The [younger] groups are noticing that this is a new form of income, and they are starting to promote it on their Web sites."

Univision Móvil VP of mobile content and services Christopher Brunner says, "With Hispanics having such a high consumption rate of mobile content, we feel this is going to be the right content in the right format for our audience."

According to Brunner, the younger Latino generation is tech-savvy and has a hunger for content that more companies are just beginning to make available.

AT&T Mobility recently teamed up with Tejano/norteño act Intocable, and director of Hispanic marketing operations Marcus Owenby says, "We did take a chance with Intocable, and it exceeded our expectations."

He adds that regional Mexican ringtones are "performing significantly better than in previous years. We've grown our inventory a good bit. With a larger amount of options



for regional Mexican music, we are driving more demand for the category."

San Antonio indie label A.R.C. Discos has found ringtone success with its roster that includes Aniceto Molina ("Mi Sombrero Sabanero") and El Guero y la Banda Centenario ("Una Vez Mas"). "We have had an average 10% increase in sales each quarter," says Carlos Alvarez, A.R.C. Discos promotions rep for the central United States. "But what was shocking to us is 'Plumitas,' a children's novelty production that we did not release commercially, but made available as ringtones in 2005. In the fourth quarter, it sold more ringtones than Molina or El Guero."

Even some artists in the older demographic have begun adapting to the changing landscape. Ranchera singer Yolanda Del Rio has her own Web site and a MySpace account where she makes her music and videos available. "Now that I have MySpace, I feel like I have won over a lot of young fans. I chat with them on the Internet, we have contests and give away T-shirts and caps," Del Rio says. "This is just one more medium, one more way I can get close to my fans."

—RB

Additional reporting by Ayala Ben-Yehuda.

Summit Preview

The Billboard Regional Mexican Summit's Extensive Panel Lineup Includes Top Artists And Industry Insiders
BY AYALA BEN-YEHUDA

THE BILLBOARD REGIONAL MEXICAN SUMMIT brings together artists and key figures in the industry, from veteran insiders in the genre to experts in digital and mobile communication. Artists will perform showcases throughout the Oct. 1-3 event in Los Angeles and will also be featured speakers on the issues affecting the industry. In addition to the featured "Women of Regional Mexican" panelists (see story, page 24), here's a look at the confirmed performers and presenters as of press time:

Henry Cardenas is CEO of Cardenas Marketing Network, an event marketing, concert promotion and production firm. The company's programs include the Daddy Yankee tour and the promotion of shows by such regional Mexican artists as Ana Gabriel.

Renan Almendarez Coello, "El Cucuy de la Mañana," is heard on stations nationwide and broadcasts from Spanish Broadcasting System's regional Mexican KLAX (La Raza) Los Angeles. A published author and recording artist, he has been active in voter registration and fund-raising for several charities.

Banda Caña Verde got its start in Jalisco, Mexico, in 1981.

The group released its 15th album, "La Cita," on Three Sound Records last year.

Betzaida's "Te Quiero Asi," a collection of '80s covers with modern arrangements and new songs by top pop songwriter Carlos Lara, was released this year on Fonovisa.

Christopher Brunner is VP of mobile content and services at Univision Movil. He has orchestrated deals with all U.S. carriers, music labels and top artists in the industry, as well as consumer brands and advertising agencies in the country.

Jose Casanova is marketing manager for MySpace Mexico. The Mexico City native was music editor for Televisa's "Eres" magazine, label manager at indie Suave Records, a promoter and manager, and then did strategic marketing and A&R at EMI Music Mexico before joining MySpace.

Abel De Luna rose from farm worker to a career in politics and government before founding Luna Music, Luna Publishing and Luna Management. He then founded radio chain Luna Communications, which includes La **continued on >>p34**



BETZAIDA, above, and LAS VOCES DEL RANCHO will perform summit showcases.

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Aug. 5 - Pala Starlight Casino - Temecula, CA
Aug. 10 - AVA Amphitheatre - Tucson, AZ
Aug. 11 - Dodge Theatre - Phoenix, AZ
Aug. 12 - Santa Barbara Bowl - Santa Barbara, CA
Aug. 17 & 18 - Las Vegas Hilton - Las Vegas, NV
Aug. 19 - HP Pavilion - San Jose, CA
Sept. 13 - Hard Rock Live - Hollywood, FL
Sept. 14 - WAMU Theatre at MSG - New York, NY
Sept. 15 - Mohegan Sun Casino - Uricaville, CT
Oct. 26 - Quinta Vergara - Viña del Mar, Chile
Oct. 27 - Arena Santiago - Santiago de Chile, Chile
Nov. 2 - Coliseo Jose M. Agrelot - San Juan, Puerto Rico

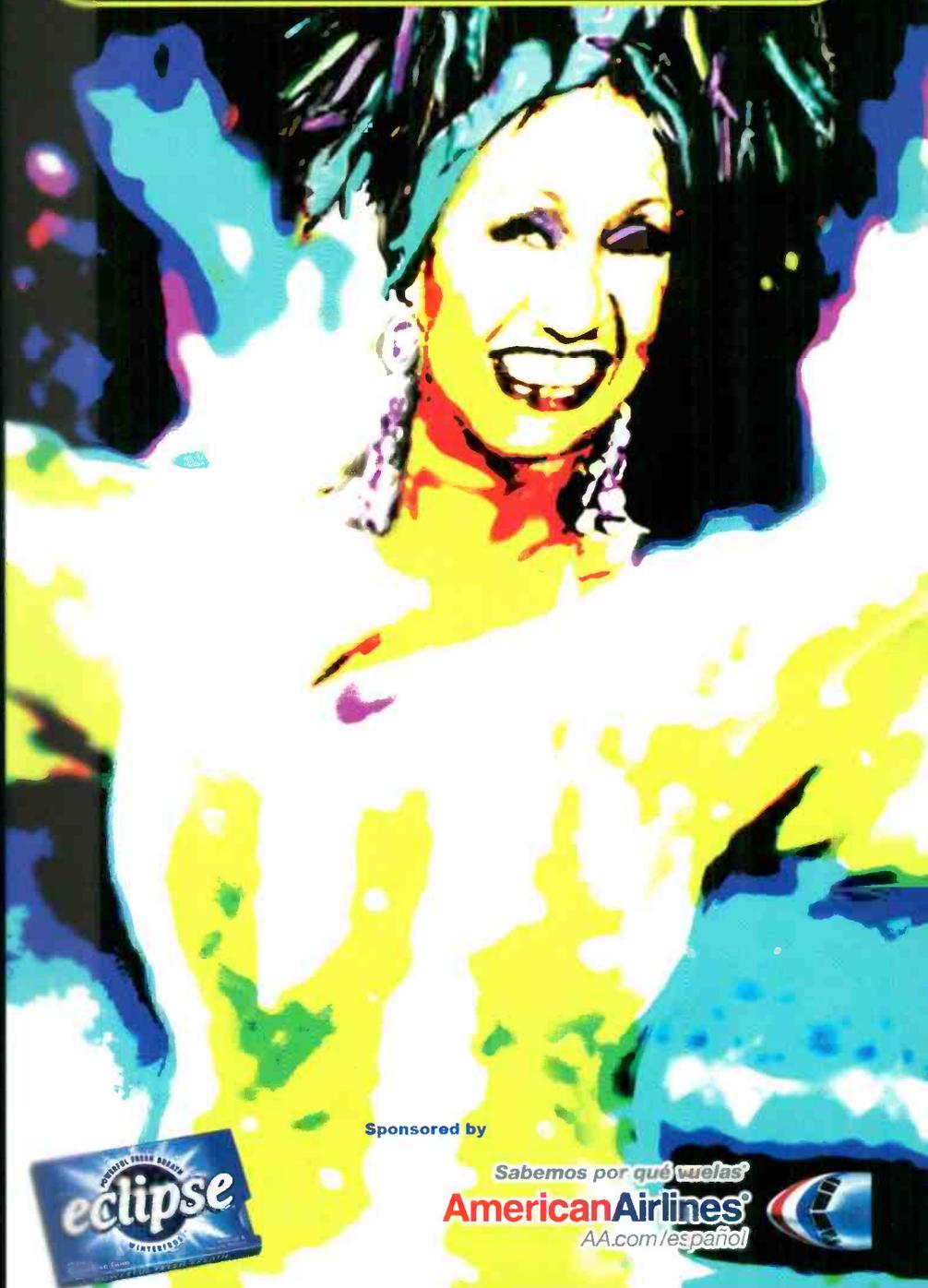


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from >>p32 Maquina Musical, La Vaquera and Radio Tekila, where he is chairman/CEO.

Don Cheto, aka Juan Carlos Razo, is morning radio host at Liberman Broadcasting's regional Mexican KBUE (La Que Buena) as well as the TV personality behind the syndicated variety program "El Show de Don Cheto."

Martin Fabian is president/CEO of Nueva Generacion Music Group, 24 Hour Music and 24/7 World Wide Music Publishing. His current and former artist management and promotion roster includes Grupo Montez de Durango, Patrulla 81, Los Horoscopos de Durango, Los Creadores del Pasito Duranguense, Mariano Barba and Fidel Rueda.

Arturo Gil is marketing manager for Machete Music, where he also creates and oversees brand initiatives that incorporate new-media and marketing approaches.

El Gringo, aka Shawn Kiehne, learned Spanish and fell in love with norteño music while working on a Texas ranch. The New Mexico native is represented by Nueva Generacion Music Group and released his debut on 24 Hour Music.

Robert Isaac is manager of music scheduling for Latin youth-oriented entertainment channel mun2, where his duties include music supervision and programming.

Walter Kolm is senior VP of marketing/A&R at Universal Music Latino. His efforts have spurred the growth of such new acts as Rakim & Ken-Y and Jeremias.

Univision Online VP/GM **Bruno Lopez** launched univision.com, now with more than 14 million unique monthly visitors. He executes cross-platform projects across Univision's media properties.

Gustavo Lopez is president of Machete Music. Since its inception in 2005 through Universal Music Group, Machete has topped the charts with such acts as Don Omar and Wisin & Yandel.

David Massry is CEO of Ritmo Latino, the largest independent Latin music retailer in the United States, with 53 locations.

Duranguense septet **Mazizo Musical** formed in Chicago in 2003 and released its fourth album, "Por Encima De Todo,"

on Univision Records in May.

Los Morros del Norte released its third Disa album, "De Mil Maneras," earlier this year. The Durango, Mexico, quartet's previous corrido hits include "El Aretito," "Mientras Viva" and "La Botella."

Eddie Orjuela is president of Orjuela Entertainment, which provides talent booking, event marketing and sponsorship services. The company announced an exclusive sponsorship representation deal with Grupo Montez de Durango earlier this year.

Sandra Ramirez is Latin product manager for Handle-



Execs at the Regional Mexican Summit will include, from left, Machete's GUSTAVO LOPEZ, Universal Music Latino's WALTER KOLM, peermusic's KATHY SPANBERGER and Nueva Generacion Music Group's MARTIN FABIAN.

man, which sells Latin titles to mass merchant Best Buy as well as Wal-Mart and Kmart stores.

Wences Romo fuses norteño, romantic boleros and tejano cumbias with pop. He records with seven-piece band Grupo Lao.

Rocio Sandoval "La Peligrosa" is a syndicated Univision DJ who broadcasts to several markets from regional Mexican KSCA (La Nueva) Los Angeles. Sandoval is also a recording artist, having released her fourth album, "Orgullosamente Mexicana," on Sony last year.

Emily Simonitsch is senior VP of talent for Live Nation Southern California. A concert industry veteran, she specializes in booking and promoting Latin shows and implementing sponsorships.

Kathy Spanberger, president of peermusic's Anglo-American region, is responsible for the firm's operations in the United States, Canada, the United Kingdom, Australia and Mexico. She has worked with acts from Juanes to Molotov.

Adolfo and Omar Valenzuela founded Twins Enterprises in 1991. It has grown from musical composition and production to include almost all branches of the music industry. The

Twins have worked with such acts as Thalía, Banda El Recodo, Kumbia Kings, Los Tucanes de Tijuana and El Chapo.

Las Voces del Rancho released its latest album, "Y Sigue La Parranda," on Univision Records in June. The norteño duo of Edgar Rodríguez and Mariano Fernández, and their backing musicians, have scored hits including "Micaela."

Jeff Young, VP of sales for Univision Music Group, is a veteran of sales at EMI Latin, Sony Discos and Disa Records. Young helped kick off the careers of Gloria Estefan, Alejandro Fernandez and the late Selena.

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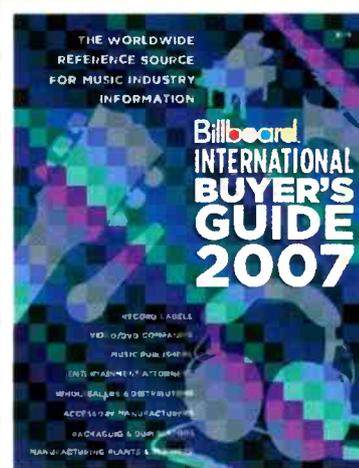


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Winners' Circle

Billboard Regional Mexican Summit Awards Show Boasts The Genre's Top Performers

IN ITS SECOND YEAR, THE BILLBOARD REGIONAL MEXICAN SUMMIT will conclude Oct. 3 with the star-studded Premios Premmusa at Los Angeles' Gibson Amphitheatre, presented by dance promoters' association Promotores Unidos. The awards recognize achievement in regional Mexican music and concert promotion.

The Premios Premmusa are given in 20 categories, including album of the year. The nominees in that category are "El Amor Que Nunca Fue" by Conjunto Primavera, "Detalles y Emociones" by Los Tigres del Norte and "Siempre Imitado, Jamás Igualeado" by Los Rieleros del Norte.

Artist categories are divided into subgenres including duranguense, norteño, ranchera, romantic, tropical, banda, sierrero and tierra caliente. There are also awards for new artists and groups as well as venues, promoters and radio stations. Winners are voted on by the concert promoters. In addition, Billboard will present a lifetime achievement award to Conjunto Primavera.

Female artist of the year nominee Diana Reyes (see story, page 24) is set to take the stage, along with the following performers:

Conjunto Primavera's romantic norteño, rancheras and ballads have been a consistent smash on the road and the radio. With nearly 30 years of history, the group scored No. 1 singles this year on Billboard's Hot Latin Songs chart with "Ese" and "Basta Ya," both from its latest Fonovisa release, "El Amor Que Nunca Fue." The group is nominated for a Premmusa Award for romantic group, norteño group, album and video of the year.

Grupo Montez de Durango blazed a trail for the duranguense movement all over the United States and Mexico more than 10 years ago. Led by Jose Luis Terrazas, it remains one of the most popular regional Mexican acts, with latest Disa album "Agarrese" hitting No. 1 on Billboard's Top Latin Albums chart. The group is nominated for duranguense group of the year. So is Alacranes Musical. The band's current album on Univision Records, "Ahora y Siempre," hit No. 1 on Billboard's Top Latin Albums chart. The octet, which plays a diverse mix of cumbias, ballads and corridos, has scored four other top 10 albums since 2004 with its energetic duranguense sound and tireless touring.

Alegres de la Sierra is nominated for sierrero group of the year. The song "De Rodillas Te Pido" was No. 1 for 10 weeks on the regional Mexican airplay chart.

Pablo Montero's last ranchera album on Univision Records, "Que Bonita Es Mi Tierra... Y Sus Canciones," came out last October. The twice-Latin Grammy Award-nominated singer has also starred in numerous soap operas. Montero is nominated for ranchera artist of the year.

Los Inquietos del Norte released its seventh album, "La Klika," on Eagle Music this year. The group divides its time between Jalisco, Mexico, and Fairfield, Calif., and specializes in corridos. The group is nominated for new romantic group and new norteño group of the year.

Techno banda pioneer Banda Machos signed to Sony BMG this year after nearly 17 years as a group. Single "Cuatro Meses" was a top 10 hit on Billboard's Regional Mexican airplay chart.

BANDA MACHOS



ON THE CHARTS

The chart recaps in this Regional Mexican music special are year to date, starting with the Dec. 2, 2006, issue, which started the chart year, through the Sept. 15, 2007, issue.

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

Top Regional Mexican Album Artists

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

- 1 VALENTIN ELIZALDE (4) Universal Latino
(1) Venemusic/Sony BMG Norte
(1) Cintas Acuario
(1) Univision/UG
- 2 VICENTE FERNANDEZ (1) Discos
605/Sony BMG Norte
(1) Sony BMG Norte
- 3 LOS BUKIS (7) Fonovisa/UG
- 4 ALACRANES MUSICAL (5) Univision/UG
(1) Disa
- 5 LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ
(1) Disa

Top Regional Mexican Albums

Pos. TITLE-Artist Imprint/Label

- 1 VENCEDOR Valentin Elizalde-Universal Latino
- 2 HISTORIA DE UN IDOLO Vicente Fernandez-Discos 605/Sony BMG Norte
- 3 RECIO, RECIO MIS CREADOREZ Los Creadores Del Pasito Duraguense De Alfredo Ramirez-Disa
- 4 LOBO DOMESTICADO Valentin Elizalde-Universal Latino
- 5 LA REINA CANTA A MEXICO Ana Gabriel-Sony BMG Norte
- 6 BBT Bronco / Los Bukis / Los Temerarios-Fonovisa/UG
- 7 AHORA Y SIEMPRE Alacranes Musical-Univision/UG
- 8 LA HISTORIA... LO MAS CHULO, CHULO, CHULO Los Caminantes-Sony BMG Norte
- 9 AGARRESE! Grupo Montez De Durango-Disa
- 10 30 RECUERDOS Los Bukis-Fonovisa/UG

Top Regional Mexican Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 FONOVISA (23)
- 2 DISA (20)
- 3 UNIVERSAL LATINO (9)
- 4 SONY BMG NORTE (7)
- 5 UNIVISION (17)

Top Regional Mexican Album Labels

Pos. LABEL (No. Charted Titles)

- 1 UNIVERSAL MUSIC GROUP (40)
- 2 UNIVERSAL LATINO (17)
- 3 SONY BMG NORTE (10)
- 4 DISA (20)
- 5 FREDDIE (4)

Hot Regional Mexican Songs Artists

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

- 1 CONJUNTO PRIMAVERA (3) Fonovisa
(1) Edimal/Viva
(1) Universal Latino
- 2 LOS RIELEROS DEL NORTE (2) Fonovisa
- 4 JOAN SEBASTIAN (3) Musart/Balboa
- 5 EL CHAPO DE SINALOA (2) Disa

Hot Regional Mexican Songs

Pos. TITLE-Artist Imprint/Label

- 1 DIME QUIEN ES Los Rieleros Del Norte-Fonovisa
- 2 LA NOCHE PERFECTA El Chapo De Sinaloa-Disa
- 3 ESE Conjunto Primavera-Fonovisa
- 4 CADA VEZ QUE PIENSO EN TI Los Creadores Del Pasito Duraguense De Alfredo Ramirez-Disa/Edimonsa
- 5 MIL HERIDAS Cuisillos-Musart/Balboa
- 6 DAME UN BESO Intocable-EMI Televisa
- 7 DE RODILLAS TE PIDO Alegres De La Sierra-Viva
- 8 DE TI EXCLUSIVO La Arrolladora Banda El Limon-Disa/Edimonsa
- 9 Y SI VOLVIERA A NACER Alegres De La Sierra-Edimal/Viva
- 10 MAS ALLA DEL SOL Joan Sebastian-Musart/Balboa

Hot Regional Mexican Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 DISA (35)
- 2 FONOVISA (26)
- 3 UNIVISION (24)
- 4 MUSART (6)
- 5 EMI TELEVISIVA (10)

Hot Regional Mexican Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 FONOVISA (26)
- 2 DISA (23)
- 3 UNIVISION (24)
- 4 EDIMONSA (12)
- 5 BALBOA (6)

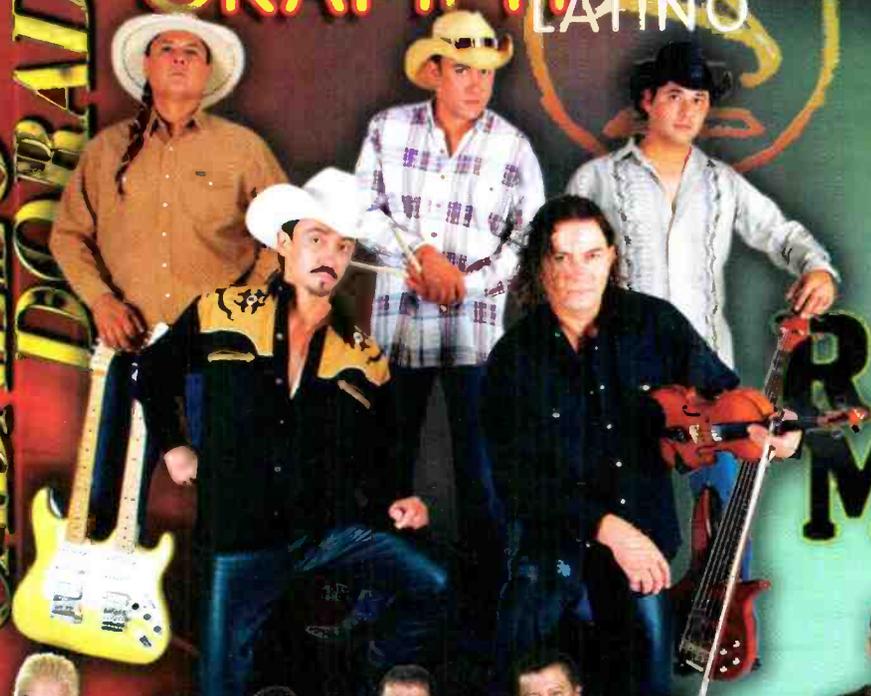


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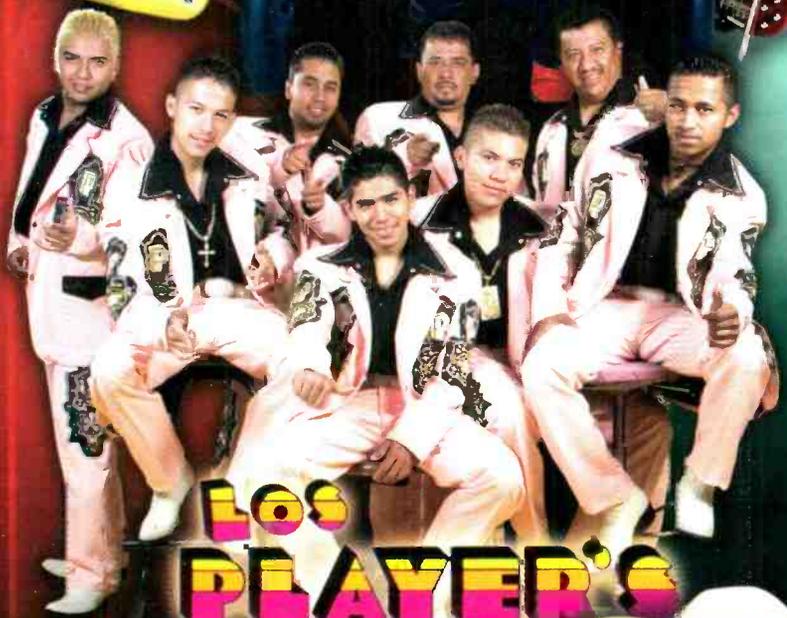
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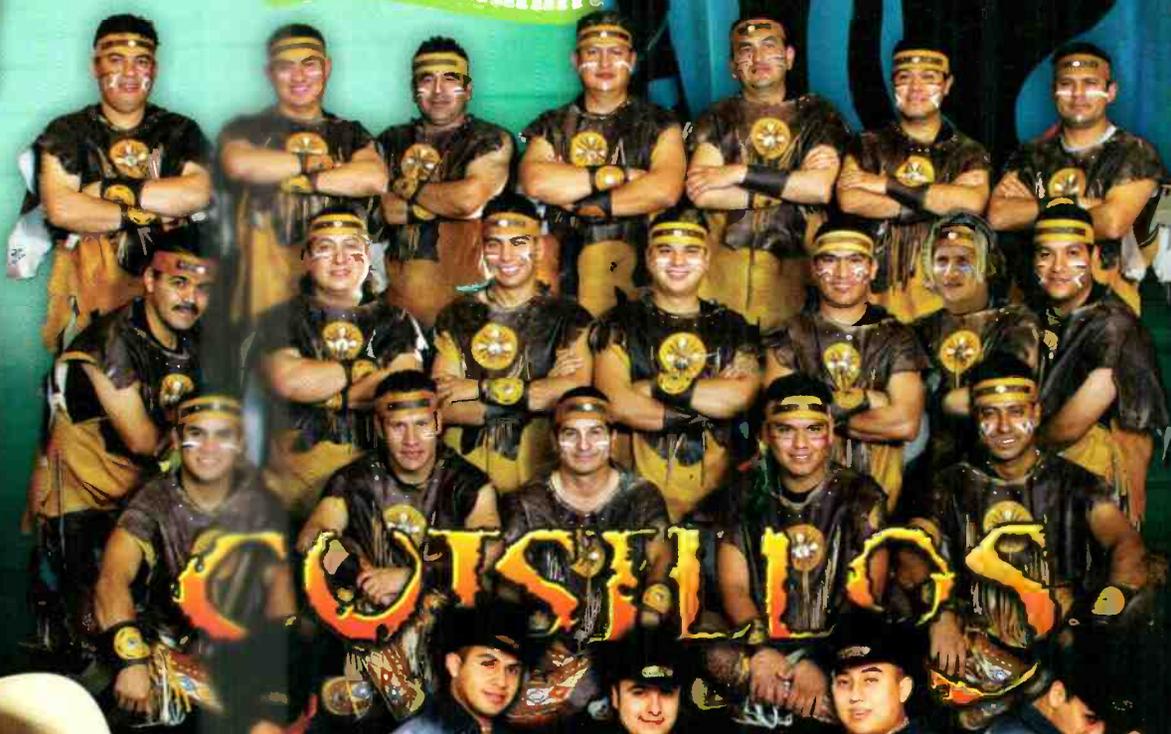


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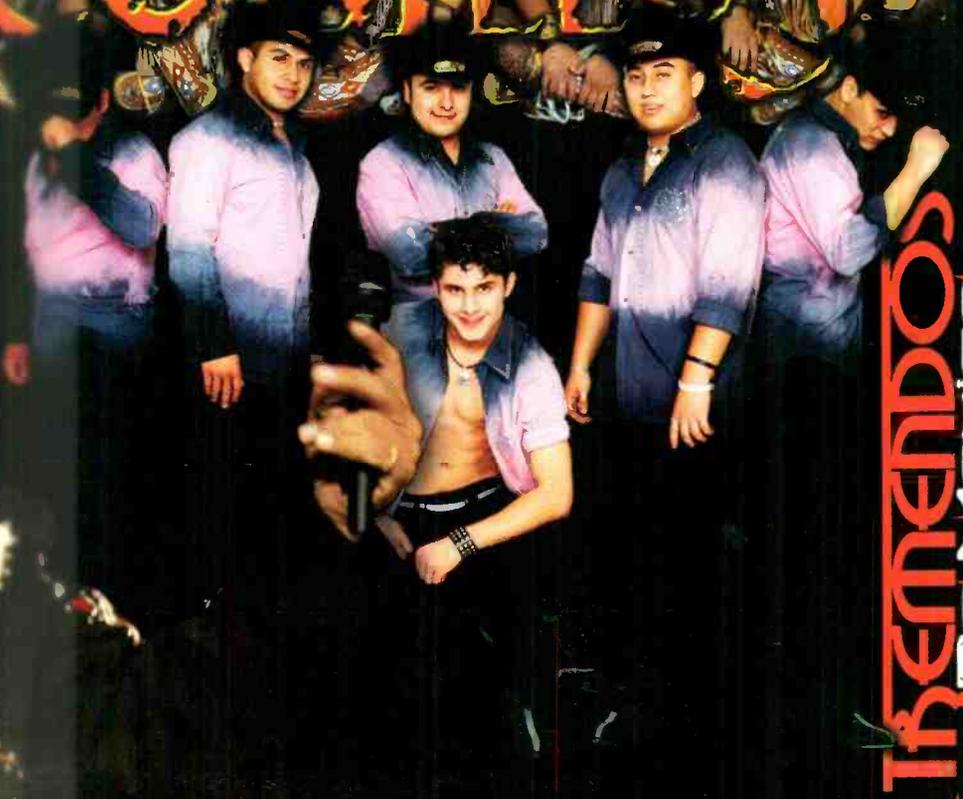
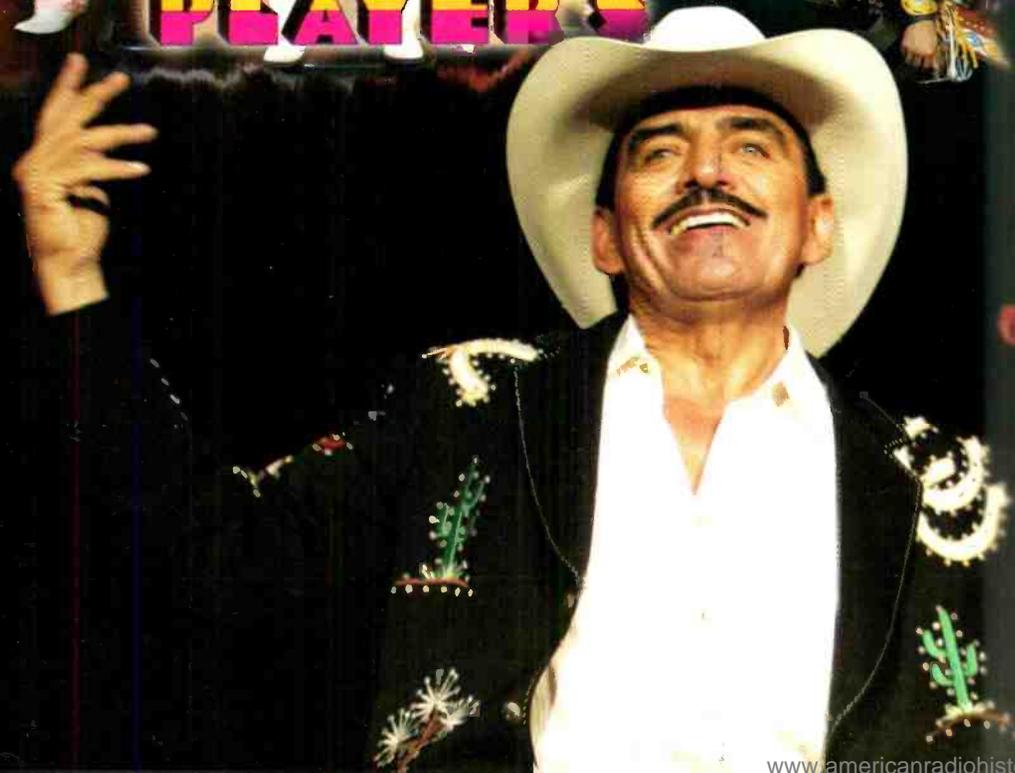
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Electronic acts put old analog synths to use



THE LORD'S RHYMES
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CULT HERO
The return of Ian Astbury's rock band

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Sheriffs Of Cowboy Town

Brooks & Dunn Keep Pushing The Boundaries



BROOKS & DUNN

Kicked back comfortably in a meeting room at the Sony BMG Nashville offices, Ronnie Dunn and Kix Brooks exude the same easygoing charm and mischievous sense of camaraderie that characterizes their high-octane stage shows and consistently propels their music up the charts. It's a winning combination that once again permeates "Cowboy Town," the duo's Oct. 2 Arista Nashville set.

"It's about perseverance and hanging in there and having a good time," Dunn says. "It's a cultural thing. We wear cowboy boots and we are country singers, but it's more about life not getting you down. No matter what happens, you live through it and stick to certain standards."

High musical standards and a maverick attitude have served the duo extremely well. They've won two Grammy Awards and have been named entertainer of the year by the Country Music Assn. and the Academy of Country Music. They have collected the duo of the year honor more than any other twosome in country music history, including 14 trophies from the CMA.

Their previous album, 2005's "Hillbilly Deluxe," sold 1.4 million copies, according to Nielsen SoundScan—making it the duo's best-selling set since their first greatest hits package from 1997. The latter album has moved more than 4 million units. "Musically, they still play the game. They play close to the edges and keep pushing the boundaries," Sony BMG Nashville chairman Joe Galante says. "They are never bored. It shows on the records."

With "Cowboy Town," they recorded 34 tracks before narrowing it to 12 songs. The collection is a diverse mix of barroom anthems and more tender fare—the first single, "Proud of the House We Built," is No. 4 on Billboard's Hot Country Songs chart. The duo pays homage to their influences in such tracks as "Johnny Cash Junkie" and "Ballad of Jerry Jeff Walker," with the latter tune featuring an appearance by the legendary Texas singer/songwriter.

One poignant ballad, "God Must Be Busy," will have to be strategically placed in their concerts, Dunn says. "It's so strong, it will take over our show. We're a party band and continue to be so. We can barely do [the last album's hit ballad] 'Believe' in our show. It sobers that crowd up. So we do it kind of at the end, but if you throw those two songs in together, it's going to take a long time to get that energy going again."

The duo's energy, though, has yet to let up. In the past year, Brooks & Dunn have performed several stadium dates with Kenny Chesney and are touring with Alan Jackson through the end of October. Morning TV viewers will get a taste of the duo Oct. 4 when they perform on NBC's "Today." They are also slated to appear on ABC's "Live With Regis and Kelly."

According to Arista Nashville VP of marketing and artist development Jon Elliot, consumers who prepurchase the CD from iTunes will get a bonus song, while Wal-Mart customers will get three such tracks. "We know that their core [audience] shops mostly at two or three retail locations and Wal-Mart does the

biggest percentage of business," Elliot says.

Dunn says they also plan to run a contest to find the perfect cowboy town in America. Elliot says details are still being worked out and the promotion will take place in 2008. "We have plans to lay this thing out up until next Christmas, so it's not about just the next 30 days," Galante says of the album's marketing campaign.

In addition to their music, Brooks & Dunn have other endeavors. Brooks hosts ABC Radio's weekly "American Country Countdown" and recently opened a winery. Dunn is well-known for his collection of Russian art. "They just emptied my house to do shows in Moscow and St. Petersburg," he says of his museum-quality collection. "It's good to have other things to keep you stimulated. Things like that don't necessarily take away from what you do, they add to it. They keep the juices flowing."

"If you're staring at the same thing all the time, you have to get away from it," Brooks adds. "It's good to have a fun distraction."

Such distractions sure haven't hurt so far. "Brooks & Dunn will end their run—whenever that may be—as one of the single most adventurous duos in any genre, period, end of story," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts. "Since bursting on the scene they have never looked back, never played it safe."

"Their fans truly appreciate their choices and genuinely look forward with true anticipation for the next release," Smith says. "Radio and retail does too. That cannot be said of many acts."

RUSS HARRINGTON

MUSIC

LATEST BUZZ

>>>'X' MARKS THE SPOT

Kylie Minogue's first album since her battle with breast cancer is due Nov. 26 internationally via EMI. "X," the Australian artist's 10th album, will be led by the single "2 Hearts," available digitally Nov. 5. A North American release date has not yet been announced for the project. Minogue is also the subject of the documentary "White Diamond," which chronicles her return to performing.

—Jonathan Cohen

>>>'LOVE' SUPREME

Lenny Kravitz is eyeing a February release for his eighth Virgin studio album, "It's Time for a Love Revolution." Kravitz played nearly all the instruments on his first effort in three years. "The last record was still very natural, but it had a cleaner sound," he says. "On this one, I was really into using more of the room mics and getting a lot of spill. I wanted to hear the walls and the room." —Jonathan Cohen

>>>WHO'S NEXT

Never-before-seen concert and archival footage is at the center of "Amazing Journey: The Story of the Who" and its companion film "Six Quick Ones," due Nov. 6 on DVD via Universal Studios Home Entertainment. The movies were made with the cooperation of surviving members Pete Townshend and Roger Daltrey, who also contributed material from their personal archives. Such fans as Sting, Pearl Jam's Eddie Vedder, U2's the Edge and Oasis' Noel Gallagher provide testimonials.

—Jonathan Cohen

>>>BEYOND BEYONCÉ

Fans who missed Beyoncé's summer tour, the Beyoncé Experience, are in luck: A live DVD will arrive Nov. 27 via Columbia. The disc captures a performance at Los Angeles' Staples Center and includes guest appearances from Jay-Z on "Upgrade You" and former Destiny's Child mates Michelle Williams and Kelly Rowland on "Survivor."

—Hillary Crosley

REPORT BY PATRICIA MESCHINO

'EXODUS' RETURNS

Bob Marley's 'Album Of The Century' Targeted To College Market

The enduring importance of Bob Marley's music was recently underscored when Fifty Six Hope Road Music, the Marley family-owned company that holds the rights to his music, announced an impending lawsuit against Universal Music Group and Verizon Wireless.

The Marleys maintain that an exclusive deal reached between those companies, with the objective of turning several Marley hits into ringtones, "was not in accordance with Marley's longstanding contract with Universal Music Group." Verizon, for its part, first removed but has since readded the ringtones.

However, the estate and UMG are working in tandem to celebrate the 30th anniversary of Marley & the Wailers' "Exodus," due Oct. 16 via Tuff Gong/Island Records/UMe. The album will be available as a single CD or in a two-disc set with the "Live at the Rainbow" DVD. (A prior "deluxe edition" of the album, supplemented by alternate tracks, was released in 2001.)

College students will be targeted for these releases, and theatrical screenings of "Live at the Rainbow," which documents Marley's June 1977

Exodus tour performances at London's Rainbow Theater, will be held in key college territories.

"The college market is a prime target because that's when people really start discovering new music," UMe GM Mike Davis says.

Originally released June 3, 1977, by Island, "Exodus" was designated the album of the century by Time magazine in its Jan. 4, 2000, issue.

Recorded at London's Basing Street Studios during the 14 months Marley spent in exile there following the December 1976 attempt on his life at his Kingston home, "Exodus" is the only Marley album entirely recorded outside of Jamaica. It is more diverse than his previous releases, drawing on dub elements, disco and soft R&B balladry as well as Marley's quintessential roots reggae.

"You can hear a percussive African influence," says Marley's son Stephen, whose debut solo album, "Mind Control," debuted at No. 1 on Billboard's Top Reggae Albums chart. "You could tell he really [did] deal with reggae universally; that is how he ap-

Exodus

30th ANNIVERSARY EDITION

proached the music and the message."

In Marley's lifetime, "Exodus" was his most successful release. It spent 56 consecutive weeks on the U.K. charts and spawned three top 40 U.K. hits. In the United States, the singles "Exodus" and "Waiting in Vain" reached Nos. 19 and 38, respectively, on Billboard's R&B singles chart.

"Bob was in love and generally happy, and that was expressed on the album," Island Records founder Chris Blackwell says. The label released 10 Marley albums prior to his death in 1981 and several posthumous works—including 1984's "Legend," which has sold more than 9.2 million copies since 1991, when Nielsen SoundScan began tracking sales data. "Thirty years later, 'Exodus' won't generate the excitement of a new release. But I am hopeful we can sell a good amount and bring recognition to how important an artist Bob Marley is." ...



Saybia Hits The Highway

Danish Band Finding Success Throughout Europe

Danish rock quintet **Saybia** is focusing on the road ahead with its third album, "Eyes on the Highway" (EMI).

Released Aug. 24 in Belgium, the Netherlands, Luxembourg, Switzerland and Norway, and three days later on home turf, "Highway" made the No. 6 slot on the Dutch Mega Album top 100

chart a week after arriving, hitting No. 2 on the Nielsen Music Control chart in its homeland a few days later. The album has also charted in Norway and Switzerland.

EMI Music Denmark product manager **Jan Erik Stig** says the set will appear Oct. 12 in Germany, Austria and Poland; it is also being issued

in Indonesia and Malaysia. Total shipments have passed 40,000, according to EMI, including 18,000 in Denmark. A European tour begins Nov. 23.

EMI Music Publishing-signed Saybia is managed by Silverstone Management, with live shows handled by Scandinavian Booking.

—Charles Ferro

FIRST SECOND: U.K. electronic-jazz fusion trio **Second Person** is the first British act on the year-old Dutch "fan-financed" online label Sellaband (Billboard, Sept. 30, 2006) to raise the required \$50,000 to record an album.

"The Elements," released as a download Aug. 9 internationally, has already sold more than 7,000 copies, according to the label, and has received coverage in mainstream U.K. media. Sellaband is preparing a CD version for release shortly via online retailers.

The \$50,000 came from more than 750 "believers"—Sellaband site visitors who back featured acts by investing in them via credit card.

"We could never convince record companies to sign us," the band's bassist/co-producer **Mark Maclaine** says. "Sellaband made it possible to obtain the budget to work on the same level as an established act."

Veteran producer/engineer **Tony Platt (AC/DC, Buddy Guy, Paul McCartney)** helmed the album. Dutch talent agency AT Production is booking European live work.

"If Second Person [now] signs with a label, then power to them," Sellaband co-founder/

managing director **Johan Vosmeijer** says. "We've helped make it possible."

—Juliana Koranteng

DIGITAL DANCE: German electro duo **Digitalism** is steadily swimming toward the mainstream—through France. The Hamburg-based act, which has a global licensing deal with Virgin France, launches a 14-date North American tour Oct. 14. Debut album "Idealism" appeared internationally June 12, followed by a June 19 U.S. release. According to Virgin, total shipments have passed 100,000 units internationally, including 33,000 copies in Japan.

"They are spearheading the new electro rock scene," says EMI France international development director **Laurence Muller** says. "And—like Daft Punk or Chemical Brothers—they are also very good onstage."

U.S. TV viewers have already sampled the album through Pontiac's use of one track, "Pogo," as the soundtrack to an ad campaign that launched Aug. 31. The band's publishing is shared between its German management company Metrobass and Universal Music Publishing.

—Aymeric Pichevin

Evolve To The Beat

After 14 Years, Debbie Harry Gears Her New Solo Album To Dance Clubs

When she recalls that her last solo record was released 14 years ago, Debbie Harry has a note of incredulity in her voice. "I guess time flies, huh?" she says with a laugh. The Blondie frontwoman didn't initially set out to record another album, but describes the process behind "Necessary Evil" (Oct. 9, Eleven Seven Music/Alternative Distribution Alliance) as "an evolution."

"I started working with [production team] Super Buddha whenever I had free time between other commitments," she says. "I was funding the project myself and didn't have a deal, but I really liked the team and wanted to work with them. When I had six or seven tracks done, I played it for my manager, who suggested that I keep going and record an entire album."

The result is a glossy record that veers from rock to girl-group harmonies to tribal beats. Topics range from the tabloid fascination with troubled celebrities like Lil' Kim to the internal monologue of a female suicide bomber about to end her life in pursuit of paradise. Esoteric, sure—but Harry says she wasn't gunning for mass-market approval.

Harry's marketing team hopes the buzz will build from the bottom up. "She's made the record for her fans and wants them to discover it and talk about it," says Allen Kovac, Harry's manager and CEO of 10th Street Entertainment. "We've planned a full-circle approach to getting the word out about the album. She played the 'Today' show in

June, and then headed out on the True Colors tour in July to preview her new solo material. We're working on Internet and print media right now, and then she'll head back to the 'Today' show in October to complete the cycle." A fall or winter tour, he says, is a possibility as well.

HARRY

One audience that has already responded enthusiastically has been dance music fans and DJs, who have propelled her first single "Two Times Blue" to No. 37 on the Hot Dance Club Play chart.

Pro Motion president Brad LeBeau was brought on-board to market the record to the dance community. "We produced two sets of remixes, and the first set took all the DJs by storm," he says. Based on the strong response, he plans to release a second set of remixes in October.

Harry is no stranger to dance clubs, with such Blondie songs as "Atomic" and "Rapture" nestled comfortably at the top of many DJs' playlists. Harry also continues to perform with Blondie—in September, at a Tommy Hilfiger party at the Museum of Modern Art in New York, the band played a number of its hits. Still, she wants to make a clear distinction between the work she does as a solo artist and her role in the band.

"If I tour for the new record, I won't play any Blondie songs," Harry says. "I don't want to step on any toes." She also admits that, as much as she loves the hits, "I do get tired of them after a certain point." But Blondie fans shouldn't lose hope just yet: U.S. gigs and a new album, she says, are both likely soon.

Until then, Harry is focusing on a number of personal projects. Aside from "Necessary Evil," she is also gearing up for the release of "Elegy," a new film based on a Philip Roth novel in which she has a starring role. She also continues to write and record new material. After all these years, "I just really like to play," she says. "I never get sick of making music." ...



HARRY: JOE GAFFNEY; SIMIAN MOBILE DISCO: JASON EVANS



SIMIAN MOBILE DISCO



Beatbox

KERRI MASON kmason@billboard.com

The Analog Kids

Dance Artists Abandoning Digital In Favor Of Vintage Gear

Before preset sound banks overflowed with prefabbed beats, electronic musicians made them from scratch with freestanding synthesizers. Before drag and drop, remixers physically cut and spliced tape to move sonic parts. When the digital production revolution finally did come, dance producers led the charge, emboldened by the standardization of sounds and methods they had pioneered. Since then, nothing has sped the genre's growth (or dilution, according to some) more than the advent of increasingly cheap, easily manipulated software.

But now, less than a decade after the debut of such computer synthesizers as Propellerhead's Reason and Ableton's Live, the same early adopters who embraced digital are turning their gazes back to the future.

"People are realizing what's missing from the sounds they're getting out of software," Phil Moffa of production/DJ outfit Vinyl Life says. "They're conscious of how everything is sounding the same, and digital replication is the same every time. The magic of analog is it's never the same, depending on the weather, where you are in the world, the electricity supply."

Moffa is one of a crew of young dance producers who have dumped their neat little laptops for rooms full of hulking black boxes, scouring eBay and garage sales for vintage, amp-driven, analog synths. Their mission: to shake off the homogeneity of boilerplate beats and use synths as the nuanced instruments they once were.

"We get more inspiration out of the old machines," says James Ford of Simian Mobile Disco, whose addictive "Attack Decay Sustain Release" (Interscope) has fired up the dancing shoes of indie and club kids. "You try to do something, and they'll give you something back you didn't expect. Also, because they're physical things, it's less cerebral; there's a humanism to it. We're not big fans of pushing blocks around screens."

Acts from the Chemical Brothers to Nine

Inch Nails have garnished their records with different analog tools for years. But the new school of enthusiasts sees its preference as a sort of reactionary revolution. Moffa dumped all his digital sounds for good in 2005, going fully analog for Vinyl Life's "Flashlight" (Ultra) and each release since. Simian's "Attack" contains no samples, and was entirely made with hunks of such audio antiquity as the Korg MS-20 (1978), ARP Instruments ARP 2600 (1971) and Roland Juno-60 (1982). Such acts as Uberzone and U.N.K.L.E. have also expressed their displeasure with the constraints of digital.

"I hate really nostalgic records that are trying to sound like old records," Ford says. "But there's something familiar about [analog], the way it shapes the sound and rounds out the edges and warms it up. It reminds you of the records you grew up with."

MIXIN' IT UP: Danish artist Anders Trentemøller—better-known simply by his last name—released his debut full-length last year. "The Last Resort" (Poker Flat) was a moody collection of deep electronica, offset by delicately rendered vocals and live instruments. Less heady than Massive Attack, more raw than Portishead, it drew praise from the usual dance pundits as well as the mainstream press, especially when the artist adapted the material for a live band and took it on the road, touring small clubs as well as Europe's big festivals. (His nine-date American tour kicks off Oct. 3.)

That was 2006. So why, one year later, are we gifted with "The Trentemøller Chronicles" (Audiomatique), a retrospective? Chalk it up to MySpace. "Many people, especially on MySpace and also when we were touring, always asked if it wasn't possible to get more rare stuff and B-sides on CD for normal people, not DJs," Trentemøller says.

"Chronicles" is one CD of rarities plus another of his best remixes, including the ones that cemented his star status: Moby's "Go" and Röyksopp's "What Else Is There?" ...



UGK



Real Talk

HILLARY CROSLY hcrosley@billboard.com

What's Good Is Good

Recent Chart-Toppers Have Consistency To Thank For Success

Amid the Kanye West vs. 50 Cent sales battle, I started thinking about why fans purchase albums these days. And I've come to the conclusion that while marketing plans are still very important, the focus always returns to the music, the artist's brand and whether consumers believe in it.

That brand can be built on consistent music from artists like UGK or on personalities like Sean "Diddy" Combs, but consumers must have something recognizable to latch on to, or they just won't buy.

For example, UGK recently scored the first No. 1 of its 15-year career on Billboard's Top R&B/Hip-Hop Albums chart. Outside of a lead single, "International Players Anthem" featuring OutKast, and a special DVD edition at retail, there were few bells and whistles tacked on to the project.

"UGK has created a fan base," Jive urban marketing director Jason Wiley says. "Once you create a brand, fans are going to follow that brand no matter what. It's the

same thing as Kleenex—you know exactly what you're going to get."

UGK's Bun B says it's all about keeping your finger on the pulse of your audience.

"I think we know our consumer," he says. "A big problem a lot of artists have now is that they're trying to latch on to a new fan base and they're losing touch with their core audience. For a group like UGK, to exist after 15 years, that only happens when you serve your core. They're the ones that buy your units, merchandise, concert tickets, check Web sites and go to chat rooms. They represent you in places that you aren't even aware you're being represented.

"But if you're not making good music for the people that support you, then it's redundant," he adds.

Common's "Finding Forever" recently reached No. 1, and Talib Kweli's "Eardrum" No. 2, on Top R&B/Hip-Hop Albums. Neither MC has drastically varied his style during his long career, although both have made missteps.

Common got lost in love with Erykah Badu and dressed in woven clothing for a time, and Kweli bewildered his core underground audience by releasing the mainstream lead single "Never Been in Love Before," from his last album "The Beautiful Struggle." But fans still knew what to expect from "Finding Forever" and "Eardrum" because both MCs reassured fans that their albums would feature exactly what they had built their brand upon—good music.

As such, I might have to agree with Antonio "L.A." Reid's call that good music is really the bottom line.

"The declining market conditions have forced the industry to examine itself," the Island Def Jam chairman says. "We've got to work hard to create other opportunities and platforms so that we can still sell whether it's digitally or through mobile or subscription services.

"The good news is, in some ways, we've looked for love in all the wrong places. As record executives think of diversity, if they leave their core goal behind, which is making great music with great artists, they're going to have to work twice as hard for half the revenue.

"My model is to look for great artists and music," Reid says. "I think everyone is going to wake up and look at Kanye's success and say, 'Maybe we all announced our industry's death, but it's not true.'"

6 QUESTIONS

with IAN ASTBURY
by CHRISTA TITUS

Ian Astbury has circled the globe while touring as frontman for the Cult as well as on his own time, and his experiences colored the conversation he had with Billboard about "Born Into This" (Oct. 2, Roadrunner). On the first album of new material his revered rock band has delivered since 2001's "Beyond Good and Evil," Astbury weighs in on such topics as how Western culture touches far-off places like Nepal, turning them into highly charged sonic essays like "Sound of Destruction" and "Citizens."

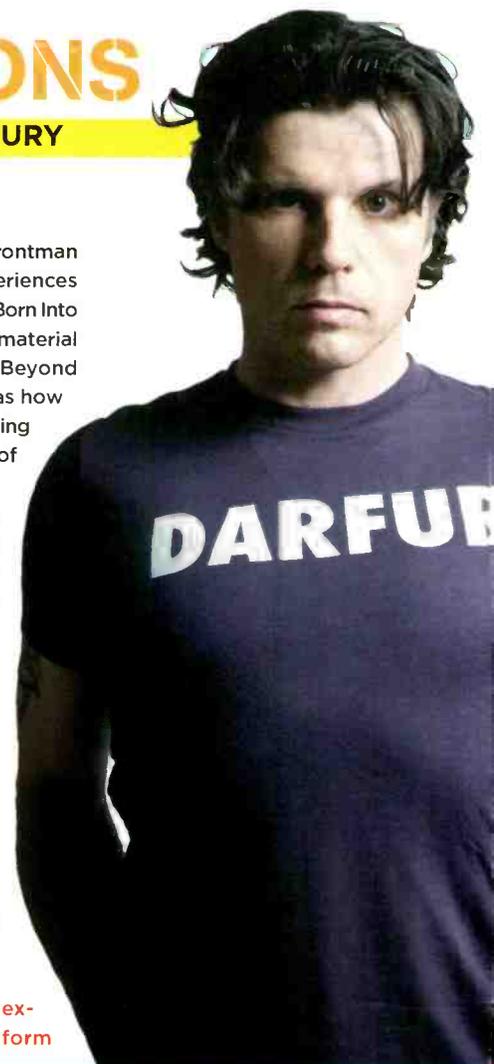
Before the Cult regrouped, Astbury stepped into the sizable shoes of Jim Morrison to front Riders on the Storm, which included original Doors members Ray Manzarek and Robbie Krieger. He approached the task with great reverence.

1 For people who will hear the Cult for the first time with this record, what would you like them to get out of it?

A life-changing experience. Spiritual upliftment. Some kind of an awakening, hopefully. I think one thing about this record is, it has all the ingredients in it. The teeth and claws haven't been taken out of it. It's not

a nice little domesticated indie house pet. A lot of stuff was written in wild places: denizens of Paris, [while] stuck in lodges in the Himalayas and white-out snow storms.

2 How does your extensive traveling inform



Jazz Notes

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Mahavishnu At Montreux

DVD Captures Disparate Performances From Fusion Pioneers

In the midst of John McLaughlin's fall tour with his latest band, the 4th Dimension, the guitarist is upbeat about having returned to the road with jazz-rock rhythms pulsating in his veins.

Supporting last year's plugged-in "Industrial Zen," McLaughlin says the time is right for a change after spending the last few years touring with Shakti, a band he co-founded to further explore the improvisational nexus between jazz and Indian classical music. "I'm a Western musician, and my discipline is jazz," he says. "I want to give testimony to my roots. This isn't a retrospective band, but some of the pieces we're playing date back 30 years."

This year, the 65-year-old fusion pioneer returned to the spotlight on several fronts. Columbia/Legacy breathed new life into "The Trio of Doom Live," a volcanic 1979 Havana Jazz Festival set featuring McLaughlin, Jaco Pastorius and Tony Williams that previously existed only in fragments. Legacy also just

released Miles Davis' "The Complete On the Corner Sessions," a six-CD boxed set that prominently displays McLaughlin's explosive guitar work from the early '70s.

But the biggest McLaughlin bonanza is Eagle Eye Media's Oct. 2 release of the two-DVD set "Live at Montreux 1974-1984" by the groundbreaking jazz-rock fusion group Mahavishnu Orchestra.

Formed in 1971, Mahavishnu grew through several iterations. This set captures two editions, recorded 10 years apart. "It's a document of my history with the band," McLaughlin says. "It's like being a painter. You go through periods where your instincts change."

Mahavishnu burst onto the scene as a quintet with two artistic and commercial blockbusters, "The Inner Mounting Flame" and "Birds of Fire." However, by 1974, personnel and vision changed. For his 1974 Montreux date, McLaughlin ecstatically led an 11-piece

your creative process?

It keeps my perspective fresh, keeps experience fresh, and it really makes me appreciate places that I'm in when I return to them. It's like, Los Angeles can become quite lethargic, the same tone, the same weather. You go, "Well, I'll do it tomorrow." But you come to New York, it sort of forces you to get things done . . . to be productive.

3 What songs came together especially well on "Born Into This"?

"Holy Mountain" is probably the pinnacle for me . . . it involves my girlfriend and [a time] in life where I felt kind of like, I won't say washed up, but I definitely felt drained. I felt frustrated and I felt undynamic and went on this journey and ended up at Everest. So

that song is literally the zenith, the high point, and everything sort of flows down from that song.

4 You organized 1990's Gathering of the Tribes festival, which was the blueprint for Lollapalooza. What would it take to attempt such an event again?

I wouldn't [laughs]. I'm terrible at dropping ideas and leaving ideas around, and I have so many ideas that I don't execute that other people are quite happy to. If you're in a position to help people, if your house is in order, then you're really in a position to help people. If your house isn't in order, then you can't really help anybody because you can't even help yourself.

5 Why re-form the Cult?

I learned so much with [Riders on the Storm] . . . I learned a lot about performance from these guys. I learned about space, holding the space, being in the space [and] im-

provisations. And that really led me to think, "Wait a minute. I thought I knew everything about performance. I know squat about performance." I just really felt I had something to say, really had some strong material, and I felt the best possible place for this was the Cult.

6 You described one of the high points of performing with Riders on the Storm. Were there any low points?

The political battle between John [Densmore] and Ray [Manzarek] and Robbie [Krieger] was really sad and unfortunate, that sort of split in the fraternal set. Some of the media reaction . . . like Jon Pareles from The New York Times saw me on the eighth show and he wrote this review basically saying Dionysus was not present. That one really made me go, "Wait a minute. I'm going to take a step back here and really assess what it is I'm doing." . . .

band that included jazz violinist **Jean-Luc Ponty**. "The quality of the recording is not great," McLaughlin says. "But by 1984, the technology was better and as a band we were so much more evolved."

That show, with saxophonist **Bill Evans** co-leading the charge, marked Mahavishnu's return after a nearly 10-year hiatus. "So much had happened to me during that time," McLaughlin says. "Shakti was formed; I worked with **Carlos Santana**, **Chick Corea** and **Billy Cobham**; I did an acoustic guitar project with **Paco de Lucia**. But by the end of 1983 I was ready to get back into the electric mode."

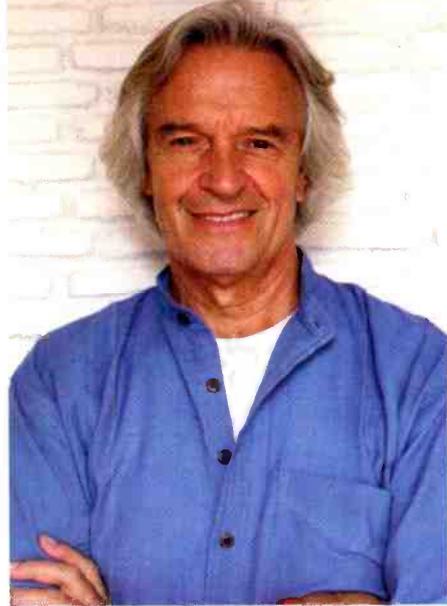
McLaughlin's only Mahavishnu regret is not having a video document of the original band, which flamed out within two years. "We played Montreux in 1972, but they weren't doing videos then," he says. "I've heard of people saying they have videos of the original band. I'd love to find a high-quality one."

If one does surface, there's a strong chance Eagle Eye might be interested. "Jazz on DVD is successful," says **Mike Carden**, Eagle Rock Entertainment executive VP and president of North American operations. While the company releases DVDs in other genres, it's found a niche in jazz. In September, Eagle released the two-DVD set "Improvisation" that features rare footage of such jazz giants as **Charlie Parker**. It includes such **Gjon Mili-Norman Granz** films as "Jammin' the Blues," which was nomi-

nated for an Academy Award in 1944 in the best short category.

"You have to be aware of the potential for jazz sales," Carden says. "Jazz titles may not sell right away, but they have long legs." He proudly points to **Diana Krall's** 2002 "Live in Paris" DVD, which per Nielsen SoundScan has sold 156,000 copies, as well as 2004's Davis live set "Miles Electric: Different Kind of Blue" (21,000 copies) and **Pat Metheny's** 2003 DVD "Speak of Now: Live in Concert" (23,000). . . .

McLAUGHLIN



Rhythm & Blues

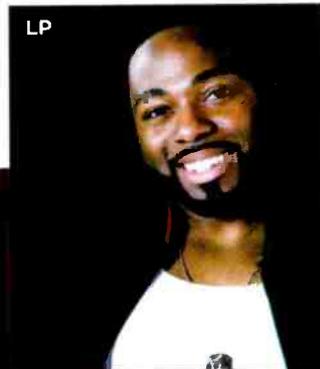
GAIL MITCHELL gmitchell@billboard.com

Practicing What They Preach

Artists Finding Wider Audiences For Inspirational Messages

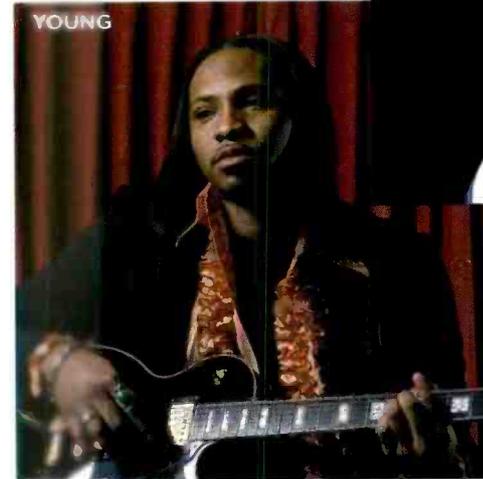
Artists, songwriters and producers I've interviewed recently have talked about fans desiring more substantive messages in their music. I posed that hypothesis to three journeymen on the gospel hip-hop/inspirational circuit, asking if hip-hop's lyrical backlash was indeed opening more doors for them. Here's what they had to say.

Birmingham, Ala., resident LP answers yes to the question. His skillful, nonpreachy rhymes have earned him video airplay on BET for "We Can't Lose," which also scored a Stel-



"There are still times when I want to pull the hair out of my head," Myself says. "But in the last couple of years with Common, Talib Kweli and other positive hip-hop artists, I'm seeing the barriers being brought down."

An ordained minister at 15, Keite (pro-



lar Award nomination for best gospel video. It's the first single from LP's indie debut, "Testimony" (Birmingham Records/Fontana/Universal).

Thanks to those two milestones, LP says, he's gaining more exposure on gospel and urban stations. But he's quick to add that he doesn't want to be pigeonholed as a gospel hip-hop artist.

"I'm just a gospel artist," he says. "Others have put me in that subgenre, and I don't like that. I once saw a room empty like someone had passed gas when a gospel hip-hop performer was announced as the next act."

"I'm not what you'd call a rapper's rapper with a lot of complexities," he adds. "My style is simple; a practical message people can understand and embrace."

Contending that people are seeking out different styles of music more now than five years ago, singer/songwriter Myself is promoting two singles, "God Is So Funky" and "Where We Going?" Both are from his first major release, "Protest in Disguise" (Raptivism/Caroline/Imperial Group).

Socially conscious lyrics trading time with beats/rhythms drawn from R&B/soul, jazz, blues and rock is Myself's trademark. "It's the rocking energy/angst of a Public Enemy or Rage Against the Machine plus the soulfulness of the Roots or Mos Def sprinkled with some Southern friedness," the New Orleans native says.

Accompanied by a five-piece band, Myself

has been steadily forging inroads since launching himself independently five years ago. He just wrapped a promotional junket in Japan, appeared recently at the B.B. King Blues Club in New York and has a role in the forthcoming film "Order of Redemption," co-starring Tom Berenger and Busta Rhymes.

"There are still times when I want to pull the hair out of my head," Myself says. "But in the last couple of years with Common, Talib Kweli and other positive hip-hop artists, I'm seeing the barriers being brought down."

An ordained minister at 15, Keite (pro-



nounced "keet") Young toured with Kirk Franklin's choir in 1997 before finding his true calling: musically melding his secular/sensual side with his spiritual side. The result is Young's Hidden Beach Recordings debut, "The Rise & Fall of Keite Young," released Aug. 28.

"I am a preacher but not trying to preach to anybody," says Young, who comes from Fort Worth, Texas. "I'm an activist at heart but don't expect to convert anyone to a particular cause. I'm living the human experience, which for me is defined in sensuality as much as spirituality."

Funky a la Prince and Sly Stone on the one hand and uplifting on the other, Young believes the same people who listen to a Game record can appreciate a song like his own "Hey Joy." Having opened for Musiq Soulchild in August in Dallas, Young has spent the past month promoting his album via listening parties and performances.

"Music has gotten so redundant and disposable sonically and lyrically," he says. "People were starting to miss what it was like to hear a new Marvin Gaye or Curtis Mayfield kind of record. People still remember and want that." . . .

MOTION CITY SOUNDTRACK



ROCK BY CORTNEY HARDING

Chart Motion

Epitaph Band Scores Best Sales Week With Third Album

According to lead singer Justin Pierre, Motion City Soundtrack's success is nothing more than dumb luck. The charismatic frontman utters the expression at least three times during a 20-minute conversation, only once grudgingly admitting, "I guess hard work plays a role in it, too. After all, my dad always said that without talent, you can only

get so far on luck and good looks alone."

In an era where emo bands come and go faster than the pimples on their fans' noses, MCS has managed to outlast and outsell most of its contemporaries during the course of eight years and three albums. Its latest, "Even If It Kills Me" (Epitaph), enters The Billboard 200 at No. 16 this week with 33,000 copies sold,

according to Nielsen SoundScan. That more than doubles the band's previous best week of 16,000 copies with 2005's "Commit This to Memory," which peaked at No. 72 on The Billboard 200 and has sold 272,000 units.

Numbers like those suggest the band has come a long way from doing gigs in near-empty ballet studios. "We played that little show, and Brett Gurewitz from Epitaph came to see us and saw potential," Pierre says with a laugh—then adds, in a rare moment of non-modesty, "I mean, everybody knows he has great business sense."

With Epitaph's backing, MCS proceeded to tour the country a number of times over and churn out three smart, hooky albums that draw more comparisons to Weezer than My Chemical Romance. But Pierre says the band has no desire to follow Weezer's search for the scientifically perfect pop song. "I'm interested in randomness," Pierre says. "Writing to a formula takes all the fun out of music."

On its new record, the band worked with three producers: Adam Schlesinger (Fountains of Wayne), Eli Janney (Girls Against Boys) and Ric Ocasek of the Cars. "We almost didn't get Ric, but he called us back at the 11th hour," Pierre says. "We had committed to working with Adam and Eli, but they were big fans of his, so everything worked out in the end."

With the new record now on shelves, the band is planning yet another long tour—an integral part of its strategy for building a loyal fan base. Pierre says, "We're really excited to see all the mohawked 8-year-olds and their parents out on the road." ...

NOT SINGLE: REBA/KENNY DIVORCE DUET GARNERING UNSOLICITED AIRPLAY

Reba McEntire's latest album, "Reba Duets" (MCA Nashville), has set a new personal best in sales, scanning 301,000 units in its first week, according to Nielsen SoundScan (see Over the Counter, page 49). All the album's cuts, including duets with Justin Timberlake, Don Henley and Ronnie Dunn, are getting scattered country radio airplay. But McEntire's duet with Kenny Chesney, a touching song about divorce and shared custody called "Every Other Weekend," garnered 85 spins during the week of Sept. 17-23 at Nielsen BDS-monitored stations, including a half dozen at country KKWF Seattle.

Morning man Fitz, who shares custody of his three children with his ex-wife, is the reason for the airplay. "After he played it on the morning show, it lit up our phones," assistant PD Rob Walker says. And while he doesn't plan to put the song into regular rotation just yet, Walker says, "If it's worked as a single, we'll be all over it."

MCENTIRE



Which single will be next for McEntire has yet to be determined, according to her label, but releasing the Chesney duet may be problematic since he has his own new project, "Just Who I Am: Poets & Pirates" (BNA). That album includes a duet with George Strait, "Shiftwork," which picked up 109 spins last week at monitored country stations—also despite not being released as a single. —Ken Tucker

INDIE HORROR-POPPERS' SUPPLY MEETS OBSESSIVE FANS' DEMAND

When it comes to chart success, a band that calls itself "industrial jungle pussy punk" might seem a long shot. But Philadelphia horror-pop act Mindless Self Indulgence has built a strong enough grass-roots following to notch ink twice in 2007 on Billboard's Hot Dance Singles Sales chart. Last week, its live DVD, "Our Pain, Your Gain" (UCR/Metropolis Video), entered at No. 5 on the Top Music Video chart after selling 3,400 copies, according to Nielsen SoundScan; this week, the DVD sold another 1,000.

Although the band is not a traditional club act, its remixes manage to score well on the dance charts because "genre doesn't matter," the band's manager James Galus says. "Our fans are obsessive, and this is really about demand."

Mindless Self Indulgence recently connected with fans with another strategy:



In December 2006, it released an EP that was sold exclusively in Hot Topic stores. Galus attributes the act's following to a strong DIY ethic. "Even during the time we were on a major label we did everything ourselves. In the end, it comes down to focusing on, caring about and respecting the dollar of the listener. If you release something they want, they'll happily buy it." —Cortney Harding

ROCK BY SUSAN VISAKOWITZ

Smooth Return

Santana Scoring Big At Radio . . . Again

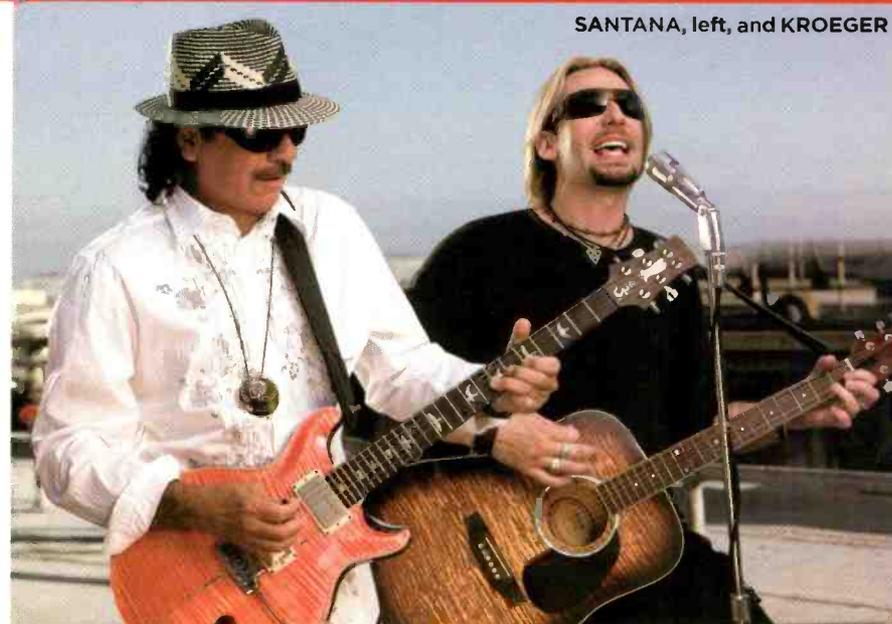
Carlos Santana says, "Radio is a friendly spirit to me." It would be fair to call that an understatement.

After just a year-and-a-half break, the artist who holds the record for the longest-running Nielsen BDS-based No. 1 in Adult Top 40 history—"Smooth" featuring Rob Thomas—is hitting the charts again, this time with "Into the Night" featuring Nickelback's Chad Kroeger.

The lead single from new collection "Ultimate Santana," due Oct. 16 on Arista, is up 39-27 in its second week on Adult Top 40 with the chart's third-best plays gain (up 269). Additionally, it's the chart's Most Added title for the second time in two weeks and is already on 37 of 82 chart reporter stations.

The single is also bubbling under on the CHR/Top 40—where it is on 23 stations and gained 158 spins the week ended Sept. 23—and Adult Contemporary charts.

"Into the Night" looks likely to become another in a long line of chart-topping hits for Santana, which stretch back to 1970's "Evil Ways," his band's first Billboard Hot 100 top 10 and an AC No. 1.



SANTANA, left, and KROEGER

"Ultimate Santana," the first compilation to span Santana's entire career, was designed "to bring Santana's older fans into contact with his newer work and his contemporary fans into contact with his classic hits," J/Arista VP of marketing Mark Flaherty says. "We want to celebrate his unparalleled career and his continuing relevance."

Still based in the San Francisco Bay Area, the warm, soft-spoken Santana says of "Into the Night," "In the '60s, we needed songs that would transport us into a place of wonderment. This is a song like that. It's a song about angels and how they constantly translate your inner voice, preventing you from negative thoughts and fear. So it's got something spiritual to it, but it also has strength. It's not wishy-washy." ...

Santana says he enjoyed reteaming with Kroeger; their first collaboration, 2003's "Why Don't You & I," rode the crest of the Adult Top 40 chart for nine weeks and was a top five hit on the AC and CHR/Top 40 lists.

Besides Kroeger, "Ultimate Santana" also features Jennifer Lopez and Baby Bash on a new track and finds Tina Turner updating Michelle Branch's vocal on "The Game of Love," which in 2002 conquered adult top 40 and AC.

RCA Music Group executive VP of promotion Richard Palmese believes that "Into the Night" will "appeal across demos, just like 'Smooth' did. And 'Ultimate Santana' will be a multisingle album. It must be," he adds with a chuckle, "or else Clive [Davis] will go tell me to retire." ...

THE BILLBOARD **REVIEWS**

ALBUMS

ROCK

MATCHBOX TWENTY

Exile on Mainstream
Producer: Steve Lillywhite
Melisma/Atlantic
Release Date: Oct. 2

▶ The six new songs on Matchbox Twenty's first greatest hits collection almost sound like a new band. The frenetic drums that kick off first single "How Far We've Come," the jangly folk of "I'll Believe You When," the doo-wop balladry of "Can't Let You Go" diverge from the usual Rob Thomas-singing-full-voice-over-guitar-bursts formula that has brought the band its decade of success. That's not a bad thing: "How Far" is great stuff, a personal narrative about apocalypse with a sunny "It's the End of the World As We Know It"-type hook that shows new depth in its irony alone. That's not to say that the remastered hits are undeserving: Songs like "3 AM," "If You're Gone" and "Unwell" are part of the American radio rock canon. If Matchbox starts diversifying now, it will only get more interesting.—*KM*

JOHN FOGERTY

Revival
Producer: John Fogerty
Fantasy
Release Date: Oct. 2

★ From the broad, hopeful tone of opener "Don't You Wish It Was True" to the brisk closer "Longshot," John Fogerty at 62 has made his toughest, best-written album since Creedence Clearwater Revival disbanded in 1972. Hell having frozen over, he is back on the Fantasy label after more than 30 years of litigation and torment. On the raving Little Richard-style "I Can't Take It No More," he addresses George W. Bush directly ("You lied about the WMDs") and witheringly reduces the president to "another fortunate son." The message would mean nothing without the serious heft of the music, and Fogerty's guitar playing has rarely been as blistering as it is on the rockabilly "It Ain't Right" or the Cream/Hendrix tribute "Summer of Love." His original band gets its own tribute on "Creedence Song," a toast to the sound that fed a thousand bar bands.—*WR*

PJ HARVEY

White Chalk
Producers: Flood, John Parish, PJ Harvey
Island
Release Date: Sept. 25

★ On which PJ Harvey unstraps her guitar, sits down at a piano and completely reinvents her

BRUCE SPRINGSTEEN

Magic
Producer: Brendan O'Brien
Columbia
Release Date: Oct. 2

Somewhere between "The River" and "The Rising" falls "Magic," Bruce Springsteen's first rock record since 2002 and a sleek machine that's practically pleading to be taken out on the highway. Fully resettled on E Street after two solo projects, Springsteen has injected the taut "Magic" with a fierce purpose you can almost taste. The first eight songs play like a joyous E Street history lesson: "Radio Nowhere" is an arena-ready call to arms, the winking "Livin' in the Future" hails from the "Hungry Heart" school of Clarence Clemons-powered Motown-rock, and "Gypsy Biker" is a wide-open epic-in-waiting about, well, roads. Yet there is more to "Magic" than meets the eye: "Livin' in the Future" and "Long Walk Home" drop in some sneaky politics, while "Girls in Their Summer Clothes" finds Springsteen indulging an inner "Pet Sounds," purposefully trying on different vocal styles and keys. In all, a pretty great return to form.—*JV*



sound, creating a quiet masterpiece in the process. Seven proper albums into her career, she confronts less directly many of the themes that have defined her work—sex, love, betrayal—and instead focuses on what's left after all the damage has been done: an "empty" and "insignificant" life. This is no warm nostalgia trip down memory lane, but rather an offering to those the narrator has lost, either literally or figuratively, so she may ask "forgiveness." Essentially one long suicide note, the concept likely would have failed in less accomplished hands. But Harvey's mostly bare arrangements, stark vocal delivery and razor-sharp lyrics add up to a poignant, haunting rumination on what makes—and breaks—a life.—*SV*

RICHARD HAWLEY

Lady's Bridge
Producers: Richard Hawley, Colin Elliot
Mute
Release Date: Oct. 2

★ Like its predecessor, 2005's Mercury Prize-nominated "Coles Corner," Richard Hawley's new album, named after another Sheffield, England, landmark, is focused on matters of the heart. The senti-

ments are usually either painful or longingly bitter-sweet but they're all delivered in Hawley's trademark baritone croon. From the elegant orchestral opener "Valentine" through the rumbling and somber "The Sun Refused to Shine," the album moves from affecting ballads ("Our Darkness") to more playful rockabilly ("Serious," "I'm Looking for Someone to Find Me"), Johnny Cash-inspired country ("Dark Road") and touches of doo-wop ("Tonight the Streets Are Ours," "Lady Solitude"). Hawley remains the right voice to bring this subject matter to life.—*JM*

BLUEGRASS

MERLE HAGGARD

The Bluegrass Sessions
Producer: Ronnie Reno
McCoury Music
Release Date: Oct. 2

★ While a Merle Haggard bluegrass album may be a strange concept to some it's not really a stretch at all. Backed an all-star band that includes Marty Stuart, Carl Jackson and Rob Ickes, Haggard sounds right at home as he winds his way through new and familiar material. "Big City" gains fresh breath as a bluegrass tune and the

hardscrabble life Haggard describes on "Mama's Hungry Eyes" fits the genre well. "Jimmie Rodgers Blues Medley" is an intriguing blending of blues, bluegrass and Haggard's timeless voice. Newer songs intertwine seamlessly with the classics. "What Happened?," on which the singer laments the loss of the America he once knew, might be a modern "Okie From Muskogee." And "Pray," though only a simple verse and chorus, allows the singer and the players to shine.—*KT*

R&B

J. HOLIDAY

Back of My Lac
Producers: various
Capitol
Release Date: Oct. 2

▶ While new artists ride the wave of singles these days, J. Holiday's debut appears to reverse the formula. Thanks to its soulful production and Holiday's harmonious tenor, "Back of My Lac" is equipped to re-endorse any true R&B aficionado from beginning to end. On the title track, reminiscent of D'Angelo circa 1995, Holiday passionately belts about his absentee father, while the piano-laden "Pimp in Me," finds him leaving his player ways behind to formalize a relationship with the woman he loves.

Then there's the sensual single "Bed," with its repetitious hook and infectious chorus. If you have a soft spot for that tune, the rest of this album might just be irresistible.—*MC*

KEVIN MICHAEL

YaDig?
Producers: various
Downtown/Atlantic
Release Date: Oct. 2

★ Based solely on some of the company Kevin Michael is keeping, the R&B newcomer is attention-worthy. Wyclef Jean, Lupe Fiasco and Q-Tip guest on "YaDig?," while the singer/songwriter's tour credits include opening stints for Maroon 5 and Lily Allen. Michael calls to mind Prince and Rahsaan Patterson with his sweet/smooth falsetto and outside-the-box mix of pop, R&B/soul and funk. Whether discarding about Jesus freaks and thugs, wanting something real out of life ("We All Want the Same Thing" featuring Fiasco) or his biracial background ("It Don't Make Any Difference to Me" featuring Jean), the Angela Davis-fro'd Michael takes the listener on an energetic romp that swerves from lovelorn R&B ("If I Ain't Got You") to playful funk ("Vicki Secrets"). Keep an ear open.—*GM*

continued on >>p48

RASCAL FLATTS

Still Feels Good
Producers: Dann Huff, Rascal Flatts
Lyric Street
Release Date: Sept. 25

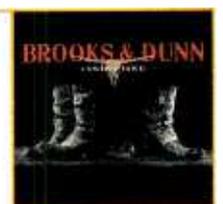
The I-want-to-get-to-know-you first single "Take Me There" is vintage Rascal Flatts, but the band also takes some convincing new detours on "Still Feels Good." "Winner at a Losing Game" is fresh, familiar and conjures '70s country rock, while actor/singer Jamie Foxx's duet with Flatts' Gary LeVox on the soulful "She Goes All the Way" is a marvelous intertwining and a potential Grammy Award moment. "Bob That Head," a country-meets-rock-meets-rap tune, is likely to become a Friday night cruising favorite, since that's exactly what the song is about. But this tremendous album also has its tender moments. "Better Now" is a vulnerable look at mistakes made, while "Help Me Remember" yearns for the better times in a relationship, and "It's Not Supposed to Go Like That" is a classic country tale of lives that end too soon.—*KT*



BROOKS & DUNN

Cowboy Town
Producers: Tony Brown, Ronnie Dunn, Kix Brooks
Arista Nashville
Release Date: Oct. 2

Kix Brooks and Ronnie Dunn have it down. That's not to say their albums all sound alike, but during the last 16 years they've built a sound that's unmistakable even when they're branching out. While first single "Proud of the House We Built" is classic Brooks & Dunn, "Country Girls Don't Cry" finds Dunn channeling George Strait. "Drop in the Bucket," which features Brooks on lead vocals, sounds like a tribute to former labelmates the Tractors. The album's best moments are when the duo goes retro. "The Ballad of Jerry Jeff Walker," which features Walker himself and vocals by Brooks, is a fitting homage to the Texas legend and the '70s Austin country-rock party scene he dominated. Likewise, with its Musitron organ, "Tequila" sounds like a blast out of the '60s.—*KT*



THE BILLBOARD REVIEWS

SINGLES

from >>p47

COUNTRY

BILLY JOE SHAVER

Everybody's Brother

Producer: John Carter Cash
Compadre

Release Date: Sept. 25

A legendary hell-raiser in his time, Billy Joe Shaver preaches with absolute authority on this sterling collection of mostly self-penned gospel that emanates from the honky-tonks. Armed with heavenly pickers, brothers-in-arms and a fire-and-brimstone attitude, Shaver is convincing indeed on cuts like the resolute "When I Get My Wings" and the churning "Winning Again." The great John Anderson chimes in twice, most effectively on the fiery boogie "Get Thee Behind Me, Satan," and Kris Kristofferson is a grizzled compadre on Johnny Cash's social commentary "No Earthly Good." But this is uniquely Billy Joe, a man who comes off like he'd kick your ass one minute and save your soul the next.—RW

WORLD

HABIB KOITÉ

Afriki

Producer: Habib Koité
Cumbancha

Release Date: Sept. 25

It has been six years since Malian singer/songwriter Habib Koité released the album "Baro," but it's doubtful that any of his fans have forgotten him. This masterpiece of West African music will reward their loyalty. Incorporating such traditional Malian instruments as the balafon and sokou, Koité contemplates his country, his past and Africa. He offers a lovely tribute to his late mother on

"N'ba," and reaches out to Malian regional styles on "Nteri" and "Namania," adroitly blending traditional elements with his rock-influenced sound. His song "Africa," with a horn arrangement by James Brown vet Pee Wee Ellis, is an incisive view of the continent's past and a prophecy that, in the future, Africa will find its own way.—PVV

CHRISTIAN

MARK HARRIS

Windows and Walls

Producers: Nathan Nockels,
Pete Kiple
INO Records

Release Date: Sept. 25

When an artist walks away from a successful group after 15 years, the future can be uncertain. But for Mark Harris, the same vocal and songwriting gifts that helped propel 4Him to the top of the Christian charts continue to serve him well as a solo artist. When Harris and his 4Him cohorts parted ways, he made his solo bow with 2005's acclaimed "The Line Between the Two." He follows up with an impressive collection of songs about faith and family. Harris has a strong, warm voice that imbues each track with honest emotion. "Writing on the Wall" finds an original way of expressing every parent's feelings about children growing up too soon, while "For the Glory of You" is a passionate, uptempo worship number.—DEP

Additional reviews online this week at billboard.com

- Extra Golden, "Hera Ma Nono" (Thrill Jockey)
- Various artists, "Wattstax: The Living Word" (Stax)

POP

INGRAM HILL

Why Don't You (3:23)

Producer: Oliver Leiber
Writers: J. Moore, A. Dodd,
A. Watts
Publishers: Thor Hill, BMI;
Ding Ego, ASCAP
Hollywood

Pop/rock trio Ingram Hill returned with sophomore "Cold in California" last month, after scoring a pair of hits at AC from 2004's "June's Picture Show." Hop-along launch single "Why Don't You," produced by Oliver Leiber (Paula Abdul, BBMak, the Corrs) travels a similar rail as Train, with plugged guitars, crackerjack percussion and a crescendo chorus. Lead singer Justin Moore gives the track its own stamp with novel vocal intonation, while guitarist Phil Bogard and drummer Matt Chambless complement with live crackle. Overall impact sounds like a shoo-in for AC and adult top 40 stations looking to further the brigade of harder-edged albeit singalong songs at adult radio.—CT

R&B

THE DREAM

Shawty Is Da Sh*! (10) (3:52)

Producer: T. Nash
Writer: T. Nash
Publisher: not listed
Island/Def Jam

Whether you listen to the explicit or edited version, the Dream's debut single, "Shawty Is Da Sh*! (10)," is an impressive "coming out" for the hit-songwriter-turned-R&B crooner. Providing production and songwriting credits, the man behind Rihanna's No. 1 "Umbrella" shows the world that he is the next artist to look out for. "Shawty" is a simple yet crafty single where the Dream legitimizes reasons to reunite with an old flame. Brains, sexy and a dime (for those reaching for urban dictionaries, that means "beautiful lady"), the Dream tells all listeners that they should show admiration for their adored lover by tipping her—whether that's as a stripper or with compliments is left to the imagination. With freshman album release "Lovehate" due in the fourth quarter, the Dream will be the

next hit artist to bring good fortune to the IDJ family.—CP

AC

KELLY SWEET

Dream On (3:29)

Producer: Mark Portmann
Writer: S. Tyler
Publisher: not listed
Razor & Tie

Kelly Sweet stands tall as the only new artist to crack the 2007 AC top 10, with the playful, jazzy "Raincoat." Follow-up "Dream On," a dramatically reshaped cover of Aerosmith's 31-year-old signature, is perhaps the track that has drawn most attention from her "We Are One," with acoustic arrangement that recalls Enya more than Steven Tyler. Produced by Mark Portmann (Celine Dion, Josh Groban), who also helmed "Raincoat," the song frames the old-soul teen with graceful guitars and piano, plus layered angelic background vocals, bringing the title fresh essence. "Dream On" stands to further imprint Sweet's spot as a defining AC presence.—CT

ROCK

IRON & WINE

Boy With a Coin (4:05)

Producer: Brian Deck
Writer: S. Beam
Publishing: Sam Beam, BMI
Sub Pop

SANTANA FEATURING CHAD KROEGER

Into the Night (3:42)

Producers: Chad Kroeger, Joey Moi, Clive Davis, Carlos Santana
Writer: C. Kroeger
Publishers: Anaesthetic/Warner/Chappell,
SOCAN/BMI
Arista

The last time Chad Kroeger and Carlos Santana got together, the result was 2003/2004 multiformat bull's-eye "Why Don't You & I." Expect history to repeat for reunion track "Into the Night." Kroeger has never shied from affairs of the heart, and this is his most romantic lyrical endeavor yet. Coupled with his raspy voice, it makes for an intriguing contrast of a cool rocker singing a valentine about love at first sight. "Spinning in circles with the moon in our eyes/No room left to move in between you and I," he says of falling for a lady as they dance the night away. The tune is a lively beat filled with exotic flourishes and Carlos Santana's fluid guitar, invoking visions of women twirling in skirts amid the firelight of tiki torches on a far-away island. Clive Davis putting his executive producer stamp on the lite-rock song seals its success.—CLT

CELINE DION

Taking Chances (4:02)

Producer: John Shanks
Writers: K. DioGuardi, D. Stewart
Publisher: not listed
Columbia

AC radio has evolved dramatically since Celine Dion took up residency at Caesars Palace nearly five years ago—but as she proves on aptly titled "Taking Chances," the globe's best-selling female singer has no interest in repeating history. The title track from new Columbia set (Nov. 13) supplants chest-thumping for fist-pumping amid a bushwhacking midtempo clamor of guitars. Dion's vocals display an appreciably less-polished veneer—an unconstrained ease among glorious dips and bellows—as she riffs with revelry at the peak. Written by Dion mainstay Kara DioGuardi with Eurythmics' Dave Stewart and produced by Grammy Award-winning John Shanks, every note works in tandem with the greatest instrument of all: the consummate voice of Dion. "Chances" blazed onto AC at No. 23 this week; with a record-setting 11 No. 1s at the format since 1992, the countdown begins to another sure-fire triumph.—CT



Taking a slightly new direction with new single "Boy With a Coin," Iron & Wine's Sam Beam taps into a new level of indie-rock mellowness. Comparing this with earlier works, it sounds like he was granted a larger studio budget. While melodies are what keep listeners coming back, this single is laced with layers of hand claps, harmonies and a pedal steel "wah" that produce dimensions of color that Beam's previous work lacked. If the rest

of his album "Shepard Dog" resembles the first single, Iron & Wine's third CD looks like it should cash in.—SKH

DANCE

STEVIE NICKS

Stand Back (11:26)

Producer: Jimmy Iovene
Writer: S. Nicks
Publisher: Welsh Witch, BMI
Remixers: Tracy Young, Joe Carrano, Ralphi Rosario,
Morgan Page
Reprise

The great Stevie Nicks is as enduring as a California redwood, so how to add relevance to her timeless catalog? Try handing it off to a bevy of remixer with instructions to invite a new generation of club kids to twirl in unison (flowing robes optional). The Tracy Takes You Home mix of 1983 top five "Stand Back" more or less leaves the original vocal intact amid a psychedelic Quaalude riptide—all 11:26 of it. Ralphi's Beefy Retro mix is less trippy, maintaining classic synth riffs while injecting bass and fluffing up dreamlike vocals. Morgan Page Vox again honors the original, incorporating a rubbery bassline and persistent bop beat. All to draw attention to career retrospective "Crystal Visions... The Very Best of Stevie Nicks." It's nice to see an artist secure enough with her place in history to court reinvention.—CT

LEGEND & CREDITS

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

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



PAUL POTTS ONE CHANCE

HIS 'CHANCE'
 >>Paul Potts, winner of U.K. TV show "Britain's Got Talent," bows at No. 30 on The Billboard 200. His "One Chance" also bows at No. 1 on Top Classical Crossover, which makes him the first solo artist to do so with a debut album since Charlotte Church did it in 1999.

RADIO WEST
 >>Kanye West's "Stronger" zips 7-1 on Hot 100 Airplay, the largest jump to that list's top spot since its radio panel was expanded to include all formats in December 1998. Four songs were tied for the prior mark in that span with jumps of 4-7.



KICK-START
 >>Indie fave Dropkick Murphys score career bests for Billboard 200 rank and Nielsen SoundScan week, as "The Meanest of Times" starts at No. 20 with 28,000 sold. The Boston band's music was heard in Academy Award-winning film "The Departed."

CHART BEAT

>>The debut of Kenny "Babyface" Edmonds' "Playlist" (Mercury) on The Billboard 200 comes 29 years, 11 months and three weeks after Edmonds made his first appearance on the chart—as close as you can come to 30 years without being 30 years. The album that started it all off for Edmonds three decades ago (well, shy one week) was "Power and Love" by Indiana-based group Manchild. Edmonds then charted as a member of the Deele before going out on his own.

>>Reba McEntire isn't the only veteran female artist making news on Top Country Albums; the debut of Emmylou Harris' 30th chart album gives the Birmingham, Ala.-born singer an expanded chart span of 32 years, six months and one week.

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

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

New Crown For Billboard's Woman Of The Year

Although it's become practically old hat for Reba McEntire to lead Top Country Albums, it might surprise you that Billboard's first Woman of the Year notches her first No. 1 on The Billboard 200.



With release-week appearances on "The Oprah Winfrey Show," "Good Morning America" and "The View," the singer/TV star's "Reba Duets" collects 301,000 copies, her best sales week since Nielsen SoundScan started counting albums in 1991. That puts her ahead of Kanye West, whose "Graduation" posts 226,000 a week after its eye-popping start of 957,000.

McEntire's "Oprah" episode had the added star power of Justin Timberlake and Kelly Clarkson, who both partici-

pate on her new album. The songs that each of them performed with her on the show find ink on Hot Digital Songs (a re-entry at No. 51 and a bow at No. 55), but the titles' combined total of 39,000 suggests that fans were more interested in getting the whole enchilada rather than settling for a bite or two.

Her prior biggest week had been 183,000 for "Greatest Hits Volume Two" during Christmas week 1993. McEntire's best rank on the big chart was a No. 2 showing for 1994 set "Read My Mind," which, oddly, was not among her nine previous No. 1s on Top Country Albums.

Although several duets are receiving airplay (see story, page 46), the only one to dent Hot Country Songs thus far has been "Because of You," McEntire's duet with Clarkson, which reached No. 2.

While it is fulfilling to see McEntire experience her career-best chart week, this issue's big chart is a bit of a comedown from last week's action, right? Admit it. Weren't you yearning to hear McEntire threaten to retire if she couldn't outsell KT Tunstall, Diana Krall or Gloria Estefan?

SLIDE: Remember how 50 Cent said he would retire if Kanye West's "Graduation" had a bigger start than his same-day

release "Curtis"? 50 later added the caveat that he wouldn't quit if West's second-week decline surpassed 75%, but he never said what he would do if his own album saw an even larger percentage drop.

But, long before any MC pioneered rap, Newton discovered gravity, and that force pulls on both albums. West's drops by 76%, while 50 sees a 79% evaporation (No. 3, 143,000 copies). Kenny Chesney's "Just Who I Am: Poets & Pirates" shaves 71% off his opening sum (No. 5, 112,000).

With increased emphasis on first-week sales, declines of more than 70% are a more frequent sight these days. Last week's power trio joins 13 other artists who, since the start of 2005, had seen drops of at least 70% after bowing in the top 10, a list that includes such respected names as Barbra Streisand, Janet Jackson and Tool.

Among those 13, Jay-Z's "Kingdom Come" was the only one to experience a decay of more than 75%, posting a 79% decline after it arrived with 680,000 first-week sales.

While this issue's Billboard 200 lacks the pizzazz of half-million-plus frames, it does feature a gaudy 31 new entries, the most the chart has seen since last year's Oct. 21 issue, which also sported 31 bows.

So, what's the rush this time of year?

Aside from artists being lured to the traffic of the holiday selling period like bugs drawn to a porch light, the eligibility period for consideration at the next Grammy Awards requires recordings be released by Sept. 30.

Then again, how much do bands like Between the Buried and Me (No. 56) or Suicide Silence (No. 93) worry about Christmas shoppers or Grammy nods?

DOUBLE FEATURE: Don't soundtracks seem a little sexy again? Last year's best-selling album was culled from cable film "High School Musical," two of this year's 10 best-selling albums are soundtracks, and 15 film-related projects have reached The Billboard 200's top 10 since 2006 began.

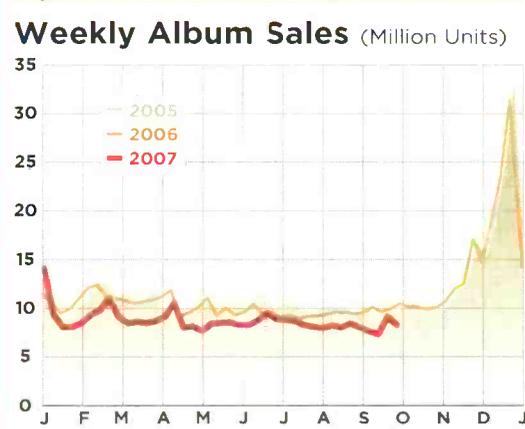
Pearl Jam's Eddie Vedder falls just shy of the penthouse with the No. 11 bow of his album for Sean Penn's "Into the Wild."

"Across the Universe," which tells its story through Beatles music, lands two chart awards. The deluxe double-length set scoops the list's largest unit increase (No. 24, up 12,000 copies), while the single-CD version earns the largest percentage gain (No. 42, up 312%). Combined, the two sell 39,000 copies, a sum that would own No. 12 on the big chart. ...

Market Watch A Weekly National Music Sales Report

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,294,000	1,020,000	14,949,000
Last Week	9,169,000	1,101,000	14,933,000
Change	-9.5%	-7.4%	0.1%
This Week Last Year	9,624,000	695,000	10,179,000
Change	-13.8%	46.8%	46.9%

*Digital album sales are also counted within album sales.



	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	383,208,000	328,286,000	-14.3%
Digital Tracks	408,457,000	597,183,000	46.2%
Store Singles	2,903,000	1,714,000	-41.0%
Total	794,568,000	927,183,000	16.7%
Albums w/TEA*	424,053,700	388,004,300	-8.5%

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



	2006	2007	CHANGE
SALES BY ALBUM FORMAT			
CD	359,730,000	292,644,000	-18.6%
Digital	21,920,000	34,677,000	58.2%
Cassette	893,000	232,000	-74.0%
Other	665,000	733,000	10.2%

For week ending Sept. 23, 2007. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected a day provided by Nielsen SoundScan.

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	234,875,000	196,733,000	-16.2%
Catalog	148,334,000	131,552,000	-11.3%
Deep Catalog	104,221,000	92,904,000	-10.9%



Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles older than 36 months.

OCT 6 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
2	2	2	KANYE WEST ROC-A-FELLA/DEF JAM 009541/DJMG (13.98)	Graduation		1
3	2	2	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931/IGA (13.98)	Curtis		1
4	NEW	1	BARRY MANILOW ARISTA 10034/RMG (18.98)	The Greatest Songs Of The Seventies		1
5	3	2	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
6	4	1	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2		1
7	NEW	1	JAMES BLUNT CUSTARD/ATLANTIC 286396/AG (18.98) ⊕	All The Lost Souls		7
8	NEW	1	CHAMILLIONAIRE CHAMILLITARY/UNIVERSAL MOTOWN 008612/UMRG (13.98)	Ultimate Victory		8
9	NEW	1	KT TUNSTALL RELENTLESS 95618/VIRGIN (18.98) ⊕	Drastic Fantastic		9
10	NEW	1	TWISTA ATLANTIC 274044/AG (18.98)	Adrenaline Rush 2007		10
11	NEW	1	EDDIE VEDDER MONKEY WRENCH/J 15944/RMG (18.98)	Into The Wild (Soundtrack)		11
12	NEW	1	HIM SIRE 105980/WARNER BROS. (18.98)	Venus Doom		12
13	5	3	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000455 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		2
14	6	2	FERGIE WILLIAMS A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess		2
15	7	8	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons		6
16	NEW	1	MOTION CITY SOUNDTRACK EPITAPH 86852 (16.98)	Even If It Kills Me		16
17	8	14	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		10
18	10	12	JUSTIN TIMBERLAKE JIVE 88062/ZOMBA (18.98)	FutureSex/LoveSounds		3
19	NEW	1	DIANA KRALL VERVE 009412/VG (13.98) ⊕	The Very Best Of Diana Krall		19
20	NEW	1	DROPKICK MURPHYS BORN & BRED 286012/LG (15.98)	The Meanest Of Times		20
21	11	10	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight		11
22	9	7	VARIOUS ARTISTS UNIVERSAL F/M/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		11
23	12	4	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		23
24	45	2	GREATEST GAINER SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		24
25	NEW	1	GLORIA ESTEFAN BURGUNDY 09055/SONY BMG NORTE (17.98)	90 Millas		25
26	NEW	1	MARK KNOPFLER WARNER BROS. 281860 (18.98)	Kill To Get Crimson		26
27	15	17	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		15
28	13	26	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594/IGA (13.98)	Timbaland Presents Shock Value		5
29	18	21	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		18
30	NEW	1	PAUL POTTS SYCO/COLUMBIA 15517/SONY MUSIC (18.98)	One Chance		30
31	14	6	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray		31
32	21	22	DAUGHTRY RCA 8880/RMG (18.98)	Daughtry		3
33	20	9	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		33
34	23	13	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift		13
35	19	15	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		19
36	44	21	FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	The Reminder		16
37	25	16	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	Jonas Brothers		37
38	26	19	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		4
39	29	27	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		39
40	17	20	COMMON G.O.D./Geffen 009382*/IGA (13.98)	Finding Forever		40
41	24	18	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		41
42	NEW	1	NEW FOUND GLORY DRIVE-THRU 83656 (12.98)	From The Screen To Your Stereo Part II		42
43	179	2	PACE SETTER SOUNDTRACK INTERSCOPE 008801/IGA (13.98)	Across The Universe		43
44	31	30	AVRIL LAVIGNE RCA 03774/RMG (18.98) ⊕	The Best Damn Thing		44
45	34	37	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
46	35	23	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!		15
47	33	35	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		47
48	NEW	1	KENNY "BABYFACE" EDMONDS MERCURY 009495/DJMG (13.98)	Playlist		48
49	41	40	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana		3
50	38	31	PLAIN WHITE T'S FEARLESS 000377/HOLLYWOOD (11.98) ⊕	Every Second Counts		10



Nontraditional sales of the album, which include those sold during his Sept. 9 OVC showcase, account for 44% of the set's 113,000 debut.



The 11-song soundtrack to the Sean Penn-directed film is nearly completely written and performed by Pearl Jam frontman Eddie Vedder (above).



The diva's new tropical set is her highest-charting album since 1998's "Gloria!" (No. 23) and third No. 1 on Top Latin Albums. It begins with 34,000.



As KT Tunstall's new album debuts at No. 9 with a personal best of 50,000, her debut rebounds with a 119% increase (No. 67). She was profiled Sept. 16 on "BS" "Sunday Morning."

Both the single-disc set (up 312%) and the deluxe two-CD version (No. 24, up 97%) experience huge gains as film entered more theaters during the tracking week.

THE BILLBOARD 200 ARTIST INDEX

50 CENT	3	RICARDO ARJONA	158	TONY BENNETT	125	BYRON CAGE	118	MANU CHAO	176	DJ KHALEE	116	FEIST	36	HILLSONG	187	JONAS BROTHERS	37	MIRANDA LAMBERT	143
AESOP ROCK	169	AS I LAY DYING	105	DIERKS BENTLEY	183	BON JOVI	53	KENNY CHESNEY	5	THE DONNAS	89	GENESIS	132	HIM	12	NORAH JONES	163	AVRIL LAVIGNE	44
AKON	55	ATREYU	73	BETWEEN THE BURIED	183	BOYS LIKE GIRLS	84	CHODOS	76	DROPKICK MURPHYS	20	VICENTE FERNANDEZ	162	HINDER	111	TRACY LAWRENCE	157	LIFEHOUSE	90
JASON ALDEAN	108	ROONEY ATKINS	131	AND ME	57	BREAKING BENJAMIN	145	KELLY CLARKSON	77	COMMON	40	A FINE FRENZY	107	ICED EARTH	188	LINKIN PARK	21	LIFEHOUSE	90
ALY & AJ	110	AVENTURA	191	BEYONCE	136	BROKEN SOCIAL	145	COMMON	40	CUPID	153	FLIGHT OF THE CONCHORDS	154	ENRIQUE IGLESIAS	180	LYLE LOVETT AND HIS LARGE BAND	63	LIFEHOUSE	90
ANIMAL COLLECTIVE	159	B5	95	BIG & RICH	93	SCENE PRESENTS	113	EDMONDSON	48	CARROLL	153	BEN HARPER & THE INNOCENT CRIMINALS	70	ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
MARC ANTHONY	126	THE BEATLES	109	THE BLACK DAHLIA	93	KEVIN DREW	113	EDMONDSON	48	CARROLL	153	HAYOC	173	KORN	79	DIANA KRALL	19	LIFEHOUSE	90
				MURDER	72	LUKE BRYAN	129	GLORIA ESTEFAN	25	CARROLL	153	HELLYEAH	148	ALAN JACKSON	124	ALISON KRAUSS	119	LIFEHOUSE	90
				JAMES BLUNT	7	MICHAEL BUBLE	39	GLORIA ESTEFAN	25	CARROLL	153	HIGH ON FIRE	142	ELTON JOHN	151			LIFEHOUSE	90
				7	185	BUCKCHERRY	137	GLORIA ESTEFAN	25	CARROLL	153							LIFEHOUSE	90

BYRON CAGE	118	EDMONDSON	48	FABOLOUS	74	FEIST	36	GENESIS	132	HILLSONG	187	JONAS BROTHERS	37	MIRANDA LAMBERT	143
COLBIE CAILLAT	17	EDMONDSON	48	FALL OUT BOY	85	GLORIA ESTEFAN	25	JOSH GROBAN	186	HINDER	111	NORAH JONES	163	AVRIL LAVIGNE	44
CAMILA	106	EDMONDSON	48	THE DONNAS	89	GLORIA ESTEFAN	25	GYM CLASS HEROES	175	ICED EARTH	188	TRACY LAWRENCE	157	LIFEHOUSE	90
JASON MICHAEL	106	EDMONDSON	48	DROPKICK MURPHYS	20	GLORIA ESTEFAN	25	THE FRAY	165	ENRIQUE IGLESIAS	180	LINKIN PARK	21	LIFEHOUSE	90
COMMON	40	EDMONDSON	48	KENNY "BABYFACE" EDMONDS	48	GLORIA ESTEFAN	25	NELLY FURTADO	98	ISRAEL & NEW BREED	91	LYLE LOVETT AND HIS LARGE BAND	63	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON	48	GLORIA ESTEFAN	25			ISRAEL & NEW BREED	91	MARK KNOPFLER	29	LIFEHOUSE	90
CARROLL	153	EDMONDSON	48	EDMONDSON</											

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

OCT 6 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	7	10	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
2	2	11	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
3	1	19	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
4	3	15	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	4	15	LET IT GO	KEYSHIA COLE (MANI/GEFFEN)
6	6	9	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
7	5	15	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
8	8	11	WHO KNEW	PINK (LAFACE/ZOMBA)
9	9	20	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)
10	12	19	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
11	11	18	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
12	13	10	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
13	10	17	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
14	14	14	ROCKSTAR	NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)
15	19	3	NO ONE	ALICIA KEYS (J/RMG)
16	15	24	HOME	DAUGHTRY (RCA/RMG)
17	18	7	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
18	25	5	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
19	20	10	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
20	29	16	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
21	16	25	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)
22	27	8	ONLINE	BRAD PAISLEY (ARISTA NASHVILLE)
23	26	8	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
24	17	29	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
25	23	8	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	55	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
27	30	10	LOVE ME IF YOU CAN	TOBY KEITH (SHOW DOG/NASHVILLE)
28	22	26	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
29	32	10	PROUD OF THE HOUSE WE BUILT	BROOKS & DUNN (ARISTA NASHVILLE)
30	35	4	DON'T BLINK	KENNY CHESNEY (BNA)
31	24	19	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
32	31	8	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
33	34	5	OVER YOU	DAUGHTRY (RCA/RMG)
34	28	15	DO YOU	NE-YO (DEF JAM/DJMG)
35	37	21	TEACHME	MUSIQ SOULCHILD (ATLANTIC)
36	43	8	IF YOU'RE READING THIS	TIM MCGRAW (CURB)
37	39	9	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
38	36	8	ALL MY FRIENDS SAY	LUKE BRYAN (CAPITOL NASHVILLE)
39	72	2	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
40	53	3	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
41	40	12	FIRST TIME	LIFEHOUSE (GEFFEN)
42	33	9	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)
43	41	5	MORE THAN A MEMORY	GARTH BROOKS (PEARL BIG MACHINE)
44	45	7	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
45	48	7	FREE AND EASY (DOWN THE ROAD I GO)	DIERKS BENTLEY (CAPITOL NASHVILLE)
46	47	19	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
47	52	6	HOOD FIGGA	GORILLA ZOE (BLOCK-BAD BOY SOUTH/ATLANTIC)
48	61	2	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
49	51	5	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/DJMG)
50	67	2	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	HOME	DAUGHTRY (RCA/RMG)
2	2	13	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	3	23	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
4	4	26	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
5	5	56	WAITING ON THE WOLFO TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
6	7	15	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
7	6	23	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
8	8	11	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
9	9	49	HOW TO SAVE A LIFE	THE FRAY (EPIC)
10	10	50	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
11	11	19	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	12	24	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
13	13	12	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
14	14	5	HOW LONG	EAGLES (ERC)
15	15	19	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
16	16	27	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
17	17	6	BAND OF GOLD	KIMBERLEY LOCKE (CURB/REPRISE)
18	19	7	WHO KNEW	PINK (LAFACE/ZOMBA)
19	18	8	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE)/WARNER BROS.
20	22	8	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
21	20	18	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
22	21	5	FIRE AND RAIN	KENNY "BABYFACE" EDMONDS (MERCURY/DJMG)
23	-	1	TAKING CHANCES	CELINE DION (COLUMBIA)
24	24	10	NO ONE IS TO BLAME	KATRINA CARLSON WITH HOWARD JONES (KATAPHONIC)
25	23	16	EVER PRESENT PAST	PAUL MCCARTNEY (NIP/HEAR/CONCORD)

1,054 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.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
2	1	9	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
3	6	3	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
4	3	7	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
5	7	10	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	5	16	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
7	21	2	1, 2, 3, 4	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
8	8	22	ROCKSTAR	NICKELBACK (ROADRUNNER)
9	4	2	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
10	16	8	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
11	10	6	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	9	2	NO ONE	ALICIA KEYS (J/RMG)
13	12	23	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
14	13	8	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
15	27	9	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
16	11	16	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/DJMG)
17	20	11	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
18	23	16	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
19	18	25	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
20	17	14	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
21	24	10	WHO KNEW	PINK (LAFACE/ZOMBA)
22	15	18	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)
23	19	9	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
24	25	18	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
25	28	8	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	22	10	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
27	29	16	FIRST TIME	LIFEHOUSE (GEFFEN)
28	14	2	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
29	32	7	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
30	26	2	DON'T BLINK	KENNY CHESNEY (BNA)
31	33	12	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
32	45	6	THE PRETENDER	FOO FIGHTERS (RD/SWELL/RCA/RMG)
33	-	1	DO IT WELL	JENNIFER LOPEZ (EPIC)
34	-	2	1973	JAMES BLUNT (CUSTARD/ATLANTIC)
35	40	5	OVER YOU	DAUGHTRY (RCA/RMG)
36	34	18	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
37	30	6	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
38	39	11	PARALYZER	FINGER ELEVEN (WIND-UP)
39	37	24	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
40	35	10	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
41	60	2	HATE THAT I LOVE YOU	WYCLEF JEAN FEAT. NE-YO (SRP/DEF JAM/DJMG)
42	43	1	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
43	47	4	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
44	36	7	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
45	41	9	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (MANI/GEFFEN)
46	42	20	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
47	49	15	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
48	31	4	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
49	48	11	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
50	56	4	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	-	4	BECAUSE OF YOU	REBA MCKENTRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
52	50	11	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
53	46	25	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
54	38	6	CLOTHES OFF!!	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
55	-	1	ONLY PRINCE THAT REMAINS	REBA MCKENTRE DUET WITH JUSTIN TIMBERLAKE (MCA NASHVILLE)
56	44	23	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
57	94	20	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
58	51	22	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
59	59	12	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
60	74	3	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
61	-	39	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
62	38	15	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)
63	61	7	IF YOU'RE READING THIS	TIM MCGRAW (CURB)
64	64	15	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
65	-	26	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
66	70	6	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
67	66	30	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
68	56	2	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)
69	53	20	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
70	63	30	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
71	-	53	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
72	20	20	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
73	1	1	HEY JUDE	JOE ANDERSON (INTERSCOPE)
74	57	8	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
75	28	15	DON'T TELL BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	THE PRETENDER	FOO FIGHTERS (RD/SWELL/RCA/RMG)
2	2	15	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
3	3	18	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
4	4	32	PARALYZER	FINGER ELEVEN (WIND-UP)
5	5	12	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
6	8	16	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
7	11	4	BIG CASINO	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
8	6	21	SUPERMASSIVE BLACK HOLE	MUSE (WARNER BROS.)
9	7	22	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
10	10	25	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
11	14	4	FAKE IT	SEETHER (WIND-UP)
12	9	15	OIL AND WATER	INCUBUS (IMMORTAL EPIC)
13	12	12	STRAIGHT LINES	SILVERCHAIR (ELEVEN/ILG/ATLANTIC/LAVA)
14	15	6	SO HOT	KID ROCK (TOP DOG/ATLANTIC)
15	13	32	ALL THE SAME	SICK PUPPIES (RMR/VIRGIN)
16	17	9	THRASH UNREAL	AGAINST ME! (SIRE/REPRISE)
17	16	36	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
18	18	37	BREATH	BREAKING BENJAMIN (HOLLYWOOD)
19	19	8	TIME IS RUNNING OUT	PAPA ROACH (EL TONAL/GEFFEN)

OCT 6 2007 POP Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
2	2	19	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	3	1	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
4	5	25	WHO KNEW	PINK (LAFACE/ZOMBA)
5	4	20	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
6	6	35	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
7	8	15	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	7	9	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
9	20	20	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
10	21	12	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
11	11	20	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
12	9	27	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
13	14	7	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
14	16	15	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
15	15	15	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
16	12	9	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
17	13	1	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
18	20	16	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
19	22	9	OVER YOU	DAUGHTRY (RCA/RMG)
20	17	15	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
21	19	25	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
22	26	25	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
23	18	2	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
24	25	31	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
25	23	19	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
26	34	5	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
27	31	9	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
28	44	2	1, 2, 3, 4	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
29	27	20	FIRST TIME	LIFHOUSE (GEFFEN)
30	24	16	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
31	38	4	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
32	33	26	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
33	36	14	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
34	37	11	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
35	28	2	NO ONE	ALICIA KEYS (J/RMG)
36	30	10	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
37	45	9	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
38	39	21	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
39	32	14	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
40	41	25	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
41	50	8	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
42	43	30	HOME	DAUGHTRY (RCA/RMG)
43	87	5	DO IT WELL	JENNIFER LOPEZ (EPIC)
44	46	16	PARALYZER	FINGER ELEVEN (WIND-UP)
45	29	9	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
46	40	20	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
47	42	18	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
48	52	16	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
49	48	30	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
50	35	2	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	51	2	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
52	59	11	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
53	49	7	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
54	56	5	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
55	54	21	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
56	47	2	DON'T BLINK	KENNY CHESNEY (BNA)
57	58	20	LIKE THIS	MIMS (CAPITOL)
58	55	6	INCONSOLABLE	BACKSTREET BOYS (JIVE/ZOMBA)
59	35	7	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
60	-	2	1973	JAMES BLUNT (CUSTARD/ATLANTIC)
61	57	13	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
62	70	4	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
63	28	28	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
64	55	6	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
65	36	12	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
66	-	7	BECAUSE OF YOU	REBA MCKENTRE Duet with KELLY CLARKSON (MCA NASHVILLE)
67	30	11	CLOTHES OFF!!	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
68	73	6	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
69	74	4	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
70	5	4	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
71	31	9	DO IT	NELLY FURTAOD (MOSLEY/GEFFEN)
72	-	1	THE ONLY PROMISE THAT REMAINS	REBA MCKENTRE Duet with JUSTIN TIMBERLAKE (MCA NASHVILLE)
73	57	26	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
74	68	15	TIME AFTER TIME	QUIETORIVE (RED INK/EPIC)
75	2	9	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)
76	62	27	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
77	4	4	WADSYANAME	NELLY (DERTY/UNIVERSAL MOTOWN)
78	6	18	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
79	9	2	BABY DON'T GO	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
80	8	7	IF YOU'RE READING THIS	TIM MCGRAW (CUBB)
81	4	30	LIKE A BOY	CIARA (LAFACE/ZOMBA)
82	-	1	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
83	19	16	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
84	52	4	PICTURES OF YOU	THE LAST GOODNIGHT (VIRGIN)
85	-	1	HEY JUDE	JOE ANDERSON (INTERSCOPE)
86	-	1	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
87	55	4	WHEN DID YOUR HEART GO MISSING?	ROONEY (CHERRYTREE/GEFFEN)
88	56	8	HIP HOP POLICE	CHAMILLIONAIRE (CHAMILLIARY/UNIVERSAL MOTOWN)
89	93	23	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
90	83	3	WHAT'EVER U LIKE	NICOLE SCHERZINGER FEAT. T.I. (INTERSCOPE)
91	71	14	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
92	-	1	BABY LOVE	NICOLE SCHERZINGER FEAT. WILL.I.AM (INTERSCOPE)
93	82	6	FABOLOUS	ASHLEY TISDALE & LUCAS GRABBEEL (WALT DISNEY)
94	140	8	ONLINE	BRAD PAISLEY (ARISTA NASHVILLE)
95	85	9	HOLD ON	JONAS BROTHERS (HOLLYWOOD)
96	-	1	YOUNG FOLKS	PETER BJORN AND JOHN (ALMOSTGOLD/RED/COLUMBIA)
97	-	2	HOLD ON	KT TUNSTALL (RELENTLESS/VIRGIN)
98	97	8	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC/LAVA)
99	81	3	POP BOTTLES	BIRDMAN/CASH MONEY/UNIVERSAL MOTOWN)
100	-	1	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)

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

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	19	#1 THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
2	2	17	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
3	3	8	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
4	4	2	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
5	5	14	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
6	6	27	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
7	7	20	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
8	8	15	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
9	9	15	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
10	10	12	MAKE ME BETTER	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)	
11	11	14	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
12	12	8	OVER YOU	DAUGHTRY (RCA/RMG)	☆
13	13	24	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
14	14	4	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
15	15	12	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
16	16	10	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
17	17	4	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
18	18	23	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
19	19	4	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
20	20	7	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
21	21	25	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
22	22	10	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
23	23	4	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	☆
24	24	19	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
25	25	26	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	

*28 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. TR's data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	21	13	FIRST TIME	LIFHOUSE (GEFFEN)	
27	30	6	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
28	26	26	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
29	33	4	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	
30	35	3	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
31	23	22	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
32	31	27	HOME	DAUGHTRY (RCA/RMG)	☆
33	29	21	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
34	36	7	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
35	46	2	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
36	34	17	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	☆
37	41	4	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
38	37	0	LIKE THIS	MIMS (CAPITOL)	
39	38	29	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
40	40	4	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	☆
41	42	6	INCONSOLABLE	BACKSTREET BOYS (JIVE/ZOMBA)	☆
42	41	20	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
43	50	2	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	☆
44	49	3	PARALYZER	FINGER ELEVEN (WIND-UP)	
45	43	20	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
46	48	5	DO IT WELL	JENNIFER LOPEZ (EPIC)	
47	32	9	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)	
48	39	1	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
49	-	1	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)	
50	-	1	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 WHAT TIME IS IT	10WKS HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	2	6	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
3	3	1	SWERVING	TMI BOYZ (TMI/FACE2FACE)
4	4	2	FOUNDATIONS	KATE NASH (FICTION/GEFFEN)
5	5	2	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
6	6	11	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
7	7	18	ONLY THE WORLD	MANDISA (SPARROW)
8	8	9	SHE IS	BETTINA (TBD)
9	9	5	YE AIN'T BOUT DAT	KELZ (NO TYZE/FACE2FACE)
10	10	28	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
11	11	5	PEACEBONE	ANIMAL COLLECTIVE (DOMINO)
12	12	20	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
13	13	4	STAND BACK	STEVIE NICKS (REPRISE)
14	14	5	SAVE A LIFE	SMOOT FEAT. ES (KWIK/FACE2FACE)
15	15	3	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)
16	16	3	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)
17	17	10	BOY WITH A COIN	IRON AND WINE (SUB POP)
18	18	14	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
19	19	8	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
20	20	9	IN THIS PLACE	M.E. PAIGE (M.E. PAIGE)
21	21	10	BOOM DI BOOM DI	SKULL (YG)
22	22	18	OOH WEE	AYANNA (ELESE)
23	23	18	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
24	24	11	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
25	25	6	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)

HITPREDICTOR

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

ARTIST/TITLE/Score Chart Rank

POP 100 AIRPLAY

MATCHBOX TWENTY
 How Far We've Come ATLANTIC (65.2) 34
 COLBIE CAILLAT Bubbly UNIVERSAL REPUBLIC (69.2) 35
 JORDIN SPARKS Tattoo ZOMBA (65.0) 41
 BACKSTREET BOYS Inconsolable ZOMBA (63.3) 41
 ☆ MY CHEMICAL ROMANCE
 Teenagers REPRISE (70.8) 42
 ☆ FERGIE Clumsy INTERSCOPE (72.2) 50
 THE LAST GOODNIGHT Pictures Of You Virgin (68.7)
 FALL OUT BOY
 I'm Like A Lawyer... (Me & You) IDJMG (70.2)
 THE RED JUMPSTART APPARATUS
 Your Guardian Angel Virgin (65.0)
 ☆ PARAMORE Misery Business ATLANTIC (71.8)
 JON MCELWAGHLIN Beautiful Disaster IDJMG (72.8)

ADULT TOP 40

FALL OUT BOY Thnks Fr Th Mmrs IDJMG (70.3) 15
 JAMES BLUNT 1973 ATLANTIC

OCT 6 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
2	2	18	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
3	3	15	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
4	4	21	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
5	7	5	NO ONE	ALICIA KEYS (J/RMG)	☆
6	6	27	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
7	7	28	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
8	5	10	WHEN I SEE U	FANTASIA (J/RMG)	☆
9	9	21	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
10	10	12	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
11	12	14	YOU KNOW WHAT IT IS	T.I. FEATURING WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
12	10	10	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
13	14	14	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
14	22	22	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
15	18	18	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
16	13	24	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
17	26	6	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
18	21	12	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
19	17	25	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
20	24	18	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
21	3	3	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
22	20	47	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
23	25	15	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
24	10	10	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
25	22	9	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
28	7	7	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
34	7	7	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
28	23	17	MONEY IN THE BANK	SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆
29	19	34	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
30	18	18	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
31	32	16	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
32	31	31	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)	☆
33	36	3	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆
34	30	30	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
35	35	35	BLUE MAGIC	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
36	36	36	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
37	39	39	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
38	33	48	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
39	20	20	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC)	☆
35	17	17	ME	TAMIA (PLUS 1/IMAGE)	☆
41	48	7	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
42	38	22	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
43	46	24	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
44	53	7	ONLY ONE U	FANTASIA (J/RMG)	☆
45	47	11	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
46	44	34	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
47	37	23	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
48	45	21	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
49	50	6	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
50	8	8	HYDROLIC	B5 FEAT. BOW WOW (BAD BOY/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	27	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
2	2	24	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	3	30	WHEN I SEE U	FANTASIA (J/RMG)	☆
4	4	6	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
5	6	18	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
6	4	51	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
7	7	12	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
8	9	4	NO ONE	ALICIA KEYS (J/RMG)	☆
9	13	13	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
10	27	27	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
11	10	8	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
12	15	13	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
13	12	18	ME	TAMIA (PLUS 1/IMAGE)	☆
14	38	38	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
15	14	36	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
16	16	5	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
17	17	7	MY LOVE	JOE (JIVE/ZOMBA)	☆
18	18	10	BRUISED BUT NOT BROKEN	JOSS STONE (VIRGIN/CAPITOL)	☆
19	19	7	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
20	20	20	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆
21	23	7	ONLY ONE U	FANTASIA (J/RMG)	☆
22	22	10	WALK IN MY SHOES	EMILY KING (LIFEPRINT/J/RMG)	☆
23	21	16	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
24	24	5	STOP BREAKING MY HEART	RAHSAAN PATTERSON (ARTISTRY)	☆
25	25	4	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	6	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
2	2	5	YE AIN'T BOUT DAT	KELZ (NO TYZE/FACE2FACE)	☆
3	3	3	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)	☆
4	4	4	SWERVING	TMI BOYZ (TMI/FACE2FACE)	☆
5	3	14	I GET IT IN	CHADS THA COMMUNITY SERVA (FAM FIRST)	☆
6	6	10	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
7	7	11	BOOM DI BOOM DI	SKULL (YG)	☆
8	8	18	OOH WEE	AYANNA (ELESE)	☆
9	9	28	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
10	10	3	GET UP ON IT	EL GRECO FEAT. TERRAH (LEVEL 3)	☆
11	11	2	BACK DOWN	BIGG FACE FEAT. S.O.L.O. DA DPPE (IV EVA ENTERTAINMENT/FACE2FACE)	☆
12	12	11	STRONG ARM	J-MIZZ (I2/STREET PRIDE)	☆
13	13	12	U KNOW U WANT DAT	STINGEE (UNKNOWN SUSPECTS)	☆
14	14	34	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
15	15	16	CHECK ME OUT REMIX (DAMN I LOOK GOOD)	B.A. BOYS (REAL/BUNGALD)	☆
16	16	4	HELLO	SCOTT STONE (FEATHERSTONE/FACE2FACE)	☆
17	17	2	I'M GETTIN MONEY	SOSA FEAT. JIM JONES (JUNGLE)	☆
18	18	2	LISTEN	TRIN-I-TEE 5.7 (SPIRIT RISING/MUSIC WORLD)	☆
19	19	6	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
20	20	17	CASH DROP	CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	☆
21	21	16	STACKS ON DECK	P.E.S.O. (LIV YA LIFE/SUGAR WATER)	☆
22	22	19	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
23	23	57	KOOL AID	LIL BASS FEAT. JT MONEY (PIPELINE)	☆
24	24	5	MY 64	MIKE JONES FEAT. BUN B & SNOOP DOGG (ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
25	25	1	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
2	2	14	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
3	3	14	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	4	14	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN/INTERSCOPE)	☆
5	5	14	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
6	6	14	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
7	7	14	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
8	8	14	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
9	9	13	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
10	10	20	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
11	11	9	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
12	12	9	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
13	13	5	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)	☆
14	14	16	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
15	15	15	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
16	16	11	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
17	17	9	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
18	18	24	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
19	19	5	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
20	20	2	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
21	21	2	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
22	22	4	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
23	23	21	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
24	24	10	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
25	25	33	NO ONE	ALICIA KEYS (J/RMG)	☆

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	
T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (83.3)	11
UGK FEAT. OUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7)	14
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0)	17
THE-DREAM Shawty Is A 10 IDJMG (80.3)	18
☆ KANYE WEST FEAT. T-PAIN Good Life IDJMG (87.9)	21
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7)	24
NELLY Wadsyaname UNIVERSAL MOTOWN (70.8)	32
TRE/SONGZ Can't Help But Wait ATLANTIC (75.0)	26
☆ KEYSHIA COLE INTRODUCING AMINA SHOULDA LET YOU GO GEFFEN (89.0)	33
FANTASIA Only One U RMG (84.5)	49
TANK Heartbreaker UNIVERSAL MOTOWN (80.2)	44
NE-YO Can We Chill IDJMG (73.1)	53
MARIO Crying Out For Me RMG (86.3)	54
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.0)	58
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8)	71
RHYTHMIC AIRPLAY	
BABY BASH FEAT. T-PAIN Cyclone RMG (71.8)	6
T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (82.3)	11
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (69.9)	12
NELLY Wadsyaname UNIVERSAL MOTOWN (65.6)	13
THE-DREAM Shawty Is A 10 IDJMG (71.9)	17
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.1)	19
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (75.5)	20
☆ KANYE WEST FEAT. T-PAIN Good Life IDJMG (89.9)	21
☆ ALICIA KEYS No One RMG (74.0)	25
DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Back In Here ROCK HILL (70.2)	30
ELLIOTT YAMIN Wait For You HICKORY (77.1)	33
PITBULL FEAT. LLOYD Secret Admirer TVT (70.1)	39
☆ CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4)	-
NE-YO Can We Chill IDJMG (70.7)	-
R. KELLY FEAT. LUDACRIS & KID ROCK Rock Star ZOMBA (66.8)	-
☆ KEYSHIA COLE INTRODUCING AMINA SHOULDA LET YOU GO GEFFEN (86.3)	-

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	CERT.	PEAK POSITION
1	1	12	#1 TAKE ME THERE 9 WEEKS D. HUFF, R. SCALAPPA, K. CHESNEY, W. MOBLEY, N. THRASHER	Rascal Flatts LYRIC STREET		1
2	3	14	GREATEST GAINER ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE		2
3	2	16	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith SHOW DOG NASHVILLE		2
4	4	17	PROUD OF THE HOUSE WE BUILT B. BROWN, R. DUNN, K. BROOKS (R. DUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		4
5	6	10	DON'T BLINK B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney BNA		5
6	5	35	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		7
7	8	19	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB		7
8	7	4	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks PEARL & HERB NASHVILLE		1
9	10	11	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		9
10	11	8	SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		10
11	15	30	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		11
12	12	17	NEVER WANTED NOTHING MORE B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney BNA		1
13	14	7	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE		11
14	9	10	BECAUSE OF YOU Reba McEntire Duet With Kelly Clarkson K. CLARKSON, B. MOODY, D. HODGES	Kelly Clarkson MCA NASHVILLE		1
15	17	27	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB		15
16	17	13	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE		16
17	11	27	FAMOUS IN A SMALL TOWN FLIBBEL, M. WURCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA		17
18	2	5	AIR POWER EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE		18
19	2	16	AIR POWER AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans RCA		19
20	1	24	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram BIG MACHINE		18
21	22	27	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET		4
22	24	10	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA		2
23	25	17	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB		13
24	23	21	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH		23
25	13	16	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland MERCURY		9
26	2	10	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDS (C. MILLS, T. SILLERS)	Trisha Yearwood BIG MACHINE		2
27	30	6	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		27
28	26	6	HOW LONG EAGLES (J. O. SOUTHER)	Eagles ERC/LOST HIGHWAY/MERCURY		26
29	29	10	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		29
30	29	2	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt CATEGORY 5		27

A gain of 3.3 million audience impressions pushes second single from "5th Gear" into the runner-up slot with the Greatest Gainer nod.

Hot Shot Debut goes to new track from singer's first best-of collection, "The Hits," which arrives Oct. 2. Song opens with 1.6 million impressions.

Third single from "American Idol" finalist's "Small Town Girl" opens with 703,000 audience impressions. Spins detected at 29 monitored stations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	32	1	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN		31
32	32	14	WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	Pat Green BNA		29
33	36	42	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. F. FOTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		33
34	33	14	TANGLED UP J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington MERCURY		30
35	34	20	LAST TRAIN RUNNING WE 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls MIDAS/NEW REVOLUTION		34
36	35	7	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW		35
37	39	7	I GOT MY GAME ON F. ROGERS (J. JOHNSON, G. G. TEREN III, J. COLLINS)	Trace Adkins CAPITOL NASHVILLE		37
38	41	2	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES)	Sugarland MERCURY		38
39	38	13	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION		38
40	37	10	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, O. BERG, G. DAVIS)	Chris Cagle CAPITOL NASHVILLE		37
41	40	7	BETWEEN RAISING HELL AND AMAZING GRACE B. KENNY, J. RICH (W. K. ALPHIN, E. JAMES)	Big & Rich WARNER BROS./WRN		40
42	45	3	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET		42
43	46	2	INTERNATIONAL HARVESTER C. MORGAN, P. O'DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		43
44	44	6	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnut LOFTON CREEK		44
45	HOT SHOT DEBUT	1	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)	Faith Hill WARNER BROS./WRN		45
46	43	9	JOYRIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson UNIVERSAL SOUTH		42
47	49	14	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY		45
48	53	5	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEET, J. WESTBROOK)	Little Big Town EQUITY		48
49	50	4	TILL WE AIN'T STRANGERS ANYMORE J. BON JOVI, R. SAMBOJA, B. JAMES	Bon Jovi Featuring LeAnn Rimes MERCURY/ISLAND/UMG		49
50	58	5	GOES DOWN EASY M. WRIGHT, J. NIEBANK (T. HAMBURIDGE, D. L. MURPHY, G. NICHOLSON)	Van Zant COLUMBIA		50
51	51	4	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA		44
52	46	20	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson ARISTA NASHVILLE		47
53	55	9	READY, SET, DON'T GO F. MOLLIN (B. H. CYRUS, C. BEATHARD)	Billy Ray Cyrus WALT DISNEY/005		47
54	NEW	1	CLEANING THIS GUN (COME ON IN BOY) T. HUFF, T. R. ATKINS (C. BEATHARD, M. CANNON, GOODMAN)	Rodney Atkins CURB		54
55	52	5	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL		52
56	RE-ENTRY	3	COUNTRY GIRL D. SHEA, C. ROONEY (R. PALMER, S. MAJORS, D. SHEA, S. SANDER)	Rissi Palmer EQUITY		56
57	54	12	NOWHERE THAN SOMEWHERE FLYNNVILLE TRAIN, D. BARRIK (J. WISEMAN, B. RODGERS)	Flynnville Train SHOW DOG NASHVILLE		50
58	NEW	1	SINNERS LIKE ME J. JOYCE (E. CHURCH, J. SPILLMAN)	Eric Church CAPITOL NASHVILLE		5
59	NEW	1	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		5
60	NEW	1	THE POWER OF ONE C. HOWARD (M. POST, L. HENGBER, B. E. NASH)	Bomshel CURB		5

HITPREDICTOR

DATA PROVIDED BY promoquad

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		COUNTRY		COUNTRY	
RASCAL FLATTS Take Me There LYRIC STREET (86.8)	1	CLAY WALKER Fall ASYLUM-CURB (99.3)	15	CHUCK WICKS Stealing Cinderella RCA (76.0)	33
BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	2	JOSH TURNER Firecracker MCA NASHVILLE (88.6)	16	BILLY CURRINGTON Tangled Up MERCURY (91.8)	34
TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	3	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	17	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	36
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	4	KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	18	TRACE ADKINS I Got My Game On CAPITOL NASHVILLE (84.4)	37
KENNY CHESNEY Don't Blink BNA (85.6)	5	SARA EVANS As If RCA (89.7)	19	EMERSON DRIVE You Still Own Me MIDAS (86.6)	39
TIM MCGRAW If You're Reading This CURB (94.8)	7	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	21	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	40
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	9	MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	22	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	44
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	10	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	23	CLINT BLACK The Strong One EQUITY (82.5)	47
JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	11	☆ TAYLOR SWIFT Our Song BIG MACHINE (85.1)	27	☆ KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	59
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	13	GARY ALLAN Watching Airplanes MCA NASHVILLE (88.5)	29		
		BLAKE SHELTON The More I Drink WARNER BROS. (87.3)	31		

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BETWEEN THE BULLETS wjessen@billboard.com

UNDERWOOD'S HIT NO 'SMALL' POTATOES

"American Idol" queen Carrie Underwood continues to prove herself at country radio, as "So Small" improves by 1.4 million audience impressions and rises 11-10.

With a total of 26.1 million impressions in its eighth chart week, "Small" is the third-youngest song in this issue's top 10. This marks Underwood's fifth top 10 on Hot Country Songs, and the lead single from her sophomore set, "Carnival Ride," due Oct. 23.

Underwood's string of country hits includes three chart-toppers that each spent multiple weeks at No. 1, most notably the six weeks logged by "Jesus, Take the Wheel." Each of Underwood's five official radio singles has populated the chart's top 10, including "Don't Forget to Remember Me," which peaked at No. 2.

The new set will not include her charity single, "I'll Stand by You," which clocked 19 weeks on Hot Country Songs and peaked at No. 41 on the July 14 chart. —Wade Jessen



OCT 6 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	2	#1 ME ENAMORA 3 WEEKS SANTIAQALLA, JUANES (JUANES)	Juanes UNIVERSAL LATINO	1
2	4	16	GREATEST GAINER OJALA PUDIERA BORRARTE F. OLIVERA (F. OLIVERA)	Mana WARNER LATINA	2
3	3	4	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	3
4	2	2	ELLA ME LEVANTO M.R. (R. AYALA)	Daddy Yankee EL CARTEL / INTERSCOPE	2
5	7	2	DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PALCAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
6	6	8	BASTA YA J. GUILLEN (M.A. SOLIS)	Conjunto Primavera FONOVISA	1
7	8	10	NO TE VEO DJ BLASS (J. BORGES BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNOZ, M. DE JESUS BAEZ)	Casa De Leonos WARNER LATINA	4
8	17	27	LA TRAVESIA J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	8
9	11	9	A TI SI PUEDO DECIRTE E. PEREZ (J. SAN ROMAN)	El Chapo De Sinaloa DISA	4
10	10	16	AYER LA VI NOT LISTED (W. D. LANDRON, M. RIVERA, E. LIND)	Don Omar VI MACHETE	10
11	12	7	LAGRIMAS DEL CORAZON J. L. TERPAZAL (P. BOSA)	Grupo Montez De Durango DISA	4
12	14	26	ZUN DADA DJ MEMO (G. A. C. PADILLA, R. DIAZ, F. G. ORTIZ TORRES)	Zion BABY/CMG/SRC / UNIVERSAL MOTOWN	12
13	9	6	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon DISA / EMI/DMSA	2
14	16	15	BASTO R. MUNOZ, R. MARTINEZ (M. MENDOZA)	Intocable EMI TELEVISION	14
15	5	1	NO LLORES E. ESTEFAN, JR., GAITAN BROTHERS (G. ESTEFAN, E. ESTEFAN, JR., R. GAITAN, A. GAITAN)	Gloria Estefan BURGUNDY / SONY BMG NORTE	1
16	13	17	POR AMARTE ASI O. URBINA, JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	2
17	15	19	TU S. KRYS (JEREMIAS)	Jeremias UNIVERSAL LATINO	18
18	27	36	ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	18
19	19	12	TODO CAMBIO M. DOMM, TEMAS (M. DOMM, J. L. ORTEGA)	Camila SONY BMG NORTE	9
20	26	-	SOLO DIME QUE SI E. MARTINEZ (TITO EL BAMBINO)	Tito "El Bambino" EMI TELEVISION	20
21	25	26	YO TE QUIERO EL NASI, WESTY, J. L. MORERA, L. LUNA, L. VEGUILLA, MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisn & Yandel VI MACHETE	21
22	32	40	CHUY Y MAURICIO NOT LISTED (J. ONTIVEROS)	El Potro De Sinaloa MACHETE	22
23	18	5	TUYA S. KRYS, J. PENIA (J. PENIA, O. BERMUDEZ)	Jennifer Pena UNIVISION	5
24	21	18	OLVIDAME TU DUELO (E. PAZ)	Duelo UNIVISION	2
25	22	29	QUIEN T. TORRES, L. LEVIN, O. WARNER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	21



Juan Luis Guerra collects his 17th top 10 as "La Travesia" moves 17-8 on a 22% audience gain.

Pepe Aguilar owns the chart's highest new entry at No. 39 with "100% Mexicano" while also moving 41-35 with "Por Amarte."



Chilean chanteuse Myriam Hernandez returns to the chart after a nine-year absence. This is her 10th career entry.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	30	23	TE PIDO QUE TE QUEDES A. RAMIREZ CORRAL (A. RAMIREZ CORRAL)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EMI/DMSA	23
27	50	-	SOLO PARA TI M. DOMM, TEMAS, PHURTADO (M. DOMM)	Camila SONY BMG NORTE	27
28	45	-	SIN QUE LO SEPAS TU LOS TEMERARIOS (M. A. VAZQUEZ)	Los Temerarios FONOVISA	28
29	20	11	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	9
30	38	44	BESAME SIN MIEDO C. LARA (J. INGOLFSBY, C. BENNETT)	RBD EMI TELEVISION	30
31	44	50	THE WAY I ARE TIMBAL AND DANJA (T. MOSELEY, N. HILLS, K. L. HILSON, B. MUHAMMAD, C. NELSON, J. MAULSBY)	Timbaland Featuring Keri Hilson MOSLEY / BLACKGROUND / INTERSCOPE	31
32	39	31	MI GENTE NOT LISTED (J. PACHECO)	Marc Anthony SONY BMG NORTE	23
33	33	32	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda MACHETE	22
34	28	30	CUANDO REGRESAS J. A. MEDINA (M. A. SOLIS)	Patrulla 81 DISA	24
35	41	49	POR AMARTE PAGUILAR (L. A. RRIAGA, J. E. MURGIA)	Pepe Aguilar EMI TELEVISION	35
36	37	37	MIRAME PRIVERA (B. DANZA)	Jenni Rivera FONOVISA	19
37	29	21	MUEVELO C. "CK" MARTINEZ (C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
38	31	22	HOY YA ME VOY M. GIL (K. GARCIA)	Kany Garcia SONY BMG NORTE	22
39	HOT SHOT DEBUT	1	100% MEXICANO PAGUILAR (M. DURAN DURAN)	Pepe Aguilar EMI TELEVISION	39
40	36	41	LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE (N. HERNANDEZ)	Los Tigres Del Norte FONOVISA	27
41	23	14	UN JUEGO LOS TIGRES DEL NORTE, O. VALDIVIA (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	5
42	NEW	1	QUE TE PICA NOT LISTED (NOT LISTED)	Notch CINCO POR CINCO / MACHETE	42
43	35	35	BEAUTIFUL GIRLS J. ROTEM, J. ROY, K. ANDERSON, S. JORDAN, J. LEIBER, M. STOLLER, B. E. KING)	Sean Kingston BELUGA HEIGHTS / EPIC/KOCH	35
44	RE-ENTRY	4	5 LETRAS DOLBE, A. NALES (J. MARTINEZ, R. ORTIZ)	Alexis & Fido SONY BMG NORTE	44
45	43	43	CARITA DE ANGEL NOT LISTED (NOT LISTED)	Invasion Featuring Angel & Khriz VI MACHETE	43
46	48	46	POBRE CORAZON M. SANCHEZ (D. VELAZQUEZ)	Divino UNIVISION	45
47	NEW	1	NO PENSE ENAMORARME OTRA VEZ NOT LISTED (NOT LISTED)	Myriam Hernandez LA CALLE / UNIVISION	47
48	40	24	Y SI TE DIGO J. GAVIRIA, A. MUNERA, EASTMAN (J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	1
49	46	38	MALDITO AMOR ANDY ANDY (J. REMY NUNEZ)	Andy Andy EMI TELEVISION	19
50	47	-	BIG GIRLS DON'T CRY WILL, I. AM. IS. FERGUSON, T. GAD)	Fergie WILL, I. AM. IS. / INTERSCOPE	47

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 GLORIA ESTEFAN 1 MK BURGUNDY 09035 / SONY BMG NORTE (17.98)	90 Millas		1
2	5	11	GREATEST GAINER MARCO ANTONIO SOLIS FONOVISA 353133 / UG (10.98)	La Mejor... Coleccion		2
3	1	2	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio		1
4	2	3	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)		1
5	4	5	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer		2
6	7	9	VICENTE FERNANDEZ DISCOS 605 07405 / SONY BMG NORTE (16.98)	Historia De Un Idol		1
7	11	8	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98) ⊕	El Indomable		4
8	10	12	VARIOUS ARTISTS LA CALLE 330050 / UG (12.98)	Bachata # 1s		8
9	3	1	MANU CHAO BECAUSE 88496 / NACIONAL (16.98)	La Radiolina		1
10	8	6	AVENTURA PREMIUM LATIN 20560 / SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live		2
11	9	-	VARIOUS ARTISTS DISCOS 605 14450 / SONY BMG NORTE (14.98)	Top Latino V3		9
12	12	10	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese!		1
13	15	17	MANA WARNER LATINA 63661 (18.98) ⊕	Amar Es Combatir		1
14	NEW	1	PESADO WARNER LATINA 312828 (14.98)	Gracias Por Tu Amor		14
15	6	4	BEYONCE MUSIC WORLD COLUMBIA 12804 / SONY MUSIC (8.98)	Irreemplazable (EP)		3
16	13	7	LOS TIGRES DEL NORTE FONOVISA 353256 / UG (12.98)	20 Corridos Prohibidos		7
17	14	14	DADDY YANKEE EL CARTEL / INTERSCOPE 008937 / IGA (13.98)	El Cartel: The Big Boss		1
18	17	15	MARTINEZ CRUZ PRESENTA LOS SUPER REYES WARNER LATINA 262652 (15.98)	El Regreso De Los Reyes		3
19	NEW	1	BLACK: GUAYABA MACHETE 009849 (14.98)	No Hay Espacio		19
20	19	-	LOS TUCANES DE TIJUANA UNIVISION 311069 / UG (10.98)	La Mejor... Coleccion: De Canciones		19
21	21	16	ALACRANES MUSICAL UNIVISION 311054 / UG (12.98)	Ahora Y Siempre		1
22	22	23	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593 / BCI (6.98)	Los Humildes Vs. La Migra		20
23	16	13	TEGO CALDERON WARNER LATINA 285692 (15.98)	El Abayarde Contraataca		1
24	18	-	BELANOVA UNIVERSAL LATINO 009368 (13.98)	Fantasia Pop		18
25	NEW	1	ANA GABRIEL DISCOS 605 13337 / SONY BMG NORTE (14.98)	... En La Plaza De Toros Mexico		25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	32	33	VARIOUS ARTISTS MOCK & ROLL 60201 / SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007		26
27	38	36	LOS BUKIS FONOVISA 353283 / UG (10.98)	30 Recuerdos Inolvidables		12
28	20	21	LOS CUATES DE SINALOA SONY BMG NORTE 13905 (12.98)	Los Gallos Mas Caros		20
29	33	24	EL CHAPO DE SINALOA DISA 729333 (18.98)	15 Autenticos Exitos		21
30	26	20	VARIOUS ARTISTS WY 009208 / MACHETE (16.98 CD/DVD) ⊕	Los Vaqueros: Wild Wild Mixes		4
31	31	27	BRAZEROS MUSICAL DE DURANGO DISA 729316 (15.98)	Linea De Oro: La Abaja Miopa Y Muchos Exitos Mas...		21
32	NEW	1	VARIOUS ARTISTS MACHETE 009902 (12.98)	Bachata: Simply The Best		32
33	68	-	PACE SETTER LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Las Pases Huebo Y Muchos Exitos Mas...		33
34	25	19	BANDA ARKANGEL R-15 DISCOS 605 10591 / SONY BMG NORTE (16.98)	La Historia De La Mera Mera		13
35	35	26	ALEJANDRO FERNANDEZ SONY BMG NORTE 10111 (16.98)	Viento A Favor		2
36	29	25	TIERRA CALI VENI MUSIC 633210 / UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial		25
37	24	22	HECTOR LAVOE FANIA 130144 / EMUSICA (19.98)	A Man And His Music		15
38	39	32	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353269 / UG (10.98)	B.B.T.3		17
39	34	31	EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo		13
40	23	18	HECTOR LAVOE FANIA EMUSICA 130269 / UNIVERSAL LATINO (14.98)	El Cantante: The Originals		5
41	27	-	MANNY MANUEL UNIVERSAL LATINO 009698 (12.98)	Tengo Tanto		27
42	63	60	MARCO ANTONIO SOLIS FONOVISA 352490 / UG (13.98) ⊕	Trozos De Mi Alma 2		42
43	62	56	JENNI RIVERA FONOVISA 353001 / UG (12.98)	Mi Vida Loca		28
44	30	30	ZION BABY/CMG/SRC / UNIVERSAL MOTOWN 009029 / UMG (13.98)	The Perfect Melody		2
45	36	34	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1990 (7.98)	Cruzando Fronteras		23
46	37	35	MAZZO MUSICAL UNIVISION 311180 / UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas		31
47	58	49	GRUPO MONTEZ DE DURANGO DISA 729334 (18.98)	15 Autenticos Exitos		37
48	40	29	EL CHAPO DE SINALOA DISA 724118 (12.98)	Te Va A Gustar		3
49	NEW	1	BRAZEROS MUSICAL DE DURANGO DISA 721071 (11.98)	Corridos		49
50	61	62	KANY GARCIA SONY BMG NORTE 89255 (14.98)	Cualquier Dia		48

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	42	57	LOS GREYS FONOVISA 352848 / UG (5.98)	Linea De Oro: Dos Gotas De Agua Y Muchos Exitos Mas...		42
52	46	40	LOS TUCANES DE TIJUANA UNIVISION 31110 / UG (10.98)	La Mejor... Coleccion De Corridos		9
53	28	37	TIMBIRICHE EMI TELEVISION 04451 (14.98)			25
54	51	51	WISN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo		1
55	43	43	RBD EMI TELEVISION 75852 / VIRGIN (13.98)	Celestial		1
56	RE-ENTRY	1	MARCO ANTONIO SOLIS FONOVISA 353066 / UG (12.98) ⊕	La Historia Continua... Parte III		1
57	49	42	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas		26
58	48	39	ALEJANDRA GUZMAN DISCOS 605 11622 / SONY BMG NORTE (14.98) ⊕	Reina De Corazones: La Historia...		22
59	45	38	DON OMAR VI 006662 / MACHETE (15.98)	King Of Kings		1
60	41	28	VARIOUS ARTISTS VI 009207 / MACHETE (14.98)	Echo Presenta: Invasion		10
61	53	55	LOS CADETES DE LINARES BCI LATINO 41260 / BCI (6.98)	Las Mas Canonas		33
62	52	46	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98) ⊕	Vencedor		1
63	59	45	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 353133 / UG (10.98)	B.B.T. 2		10
64	NEW	1	PEPE AGUILAR EQUINOCCIO 75754 / EMI TELEVISION (13.98)	100% Mexicano		64
65	56	47	BETO Y SUS CANARIOS DISA 729326 (5.98)	Linea De Oro: No Puedo Olvidarte Y Muchos Exitos Mas		41
66	57	59	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772 / UG (10.98)	BBT		7
67	47	50	LUNY TUNES & TAINY MAS FLOW 23003 / MACHETE (15.98) ⊕	Mas Flow: Los Benjamins		4
68	50	41	DUELO UNIVISION 311056 / UG (12.98)	En Las Manos De Un Angel		4
69	67	53	JUAN LUIS GUERRA Y 440 EMI TELEVISION 08392 (14.98)	La Llave De Mi Corazon		1
70	NEW	1	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.			

LATIN

Billboard DANCE

OCT 6 2007

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATINO)
2	2	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	4	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
4	3	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
5	7	TU	JEREMIAS (UNIVERSAL LATINO)
6	6	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
7	8	TODO CAMBIO	CAMILA (SONY BMG NORTE)
8	17	SOLO PARA TI	CAMILA (SONY BMG NORTE)
9	11	ME DUELE AMARTE	HEIK (SONY BMG NORTE)
10	9	TUYA	JENNIFER PEÑA (UNIVISION)
11	5	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
12	16	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
13	14	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
14	13	POR AMARTE	PEPE AGUILAR (EMI TELEVISIA)
15	10	HOY YA ME VOY	KANY GARCIA (SONY BMG NORTE)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISIA/UG)
2	-	CAMILA	TODO CAMBIO (SONY BMG NORTE)
3	3	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)
4	2	MANU CHAO	LA RADIOLINA (BECAUSE/NACIONAL)
5	6	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
6	7	MANA	AMAR ES COMBATIR (WARNER LATINA)
7	5	BEYONCE	IRREEMPLAZABLE (EP) (MUSIC WORLD/COLUMBIA/SONY MUSIC)
8	-	BLACK: GUAYABA	NO HAY ESPACIO (MACHETE)
9	6	BELANOVA	FANTASIA POP (UNIVERSAL LATINO)
10	-	ANA GABRIEL	... EN LA PLAZA DE TOROS MEXICO (DISCOS 605/SONY BMG NORTE)
11	10	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
12	16	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISIA/UG)
13	9	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)
14	8	TIMBIRICHE	25 (EMI TELEVISIA)
15	11	RBD	CELESTIAL (EMI TELEVISIA/VIRGIN)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	3	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
3	2	NO TE VEO	CASA DE LEONES (WARNER LATINA)
4	4	AYER LA VI	DON OMAR (VI/MACHETE)
5	6	SOLO DIME QUE SI	TITO "EL BAMBINO" (EMI TELEVISIA)
6	5	ZUN DADA	ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
7	7	LORARAS	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
8	8	YO TE QUIERO	WISIN & YANDEL (WY/MACHETE)
9	13	5 LETRAS	ALEXIS & FIDO (SONY BMG NORTE)
10	14	QUE TE PICA	NOTCH (CINCO POR CINCO/MACHETE)
11	9	NUESTRO AMOR ES ASI	MAGNATE (VI/MACHETE)
12	20	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
13	10	THE WAY SHE MOVES	ZION FEATURING AKON (BABY/CMG/SRC/UNIVERSAL MOTOWN)
14	12	EL MELLAO	VOLTIO (SONY BMG NORTE)
15	11	TRADICIONAL A LO BRAVO	TEGO CALDERON (WARNER LATINA)

RHYTHM

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

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
2	25	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
3	3	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
4	5	BASTA YA	CONJUNTO PRIMAVERA (FONOVISIA)
5	6	BASTO	INTOCABLE (EMI TELEVISIA)
6	1	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
7	4	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
8	12	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
9	9	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
10	13	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
11	7	OLVIDAME TU	DUELO (UNIVISION)
12	11	TE PIDO QUE TE QUEDES	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
13	17	SIN QUE LO SEPAS TU	LOS TEMERARIOS (FONOVISIA)
14	14	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
15	10	CUANDO REGRES	PATRULLA 81 (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
2	2	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
3	3	GRUPO MONTEZ DE DURANGO	AGARRESE! (DISA)
4	-	PESADO	GRACIAS POR TU AMOR (WARNER LATINA)
5	4	LOS TIGRES DEL NORTE	20 CORRIDOS PROHIBIDOS (FONOVISIA/UG)
6	5	MARTINEZ CRUZ PRESENTA LOS SUPER REYES	EL REGRESO DE LOS REYES (WARNER LATINA)
7	6	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION: DE CANCIONES (UNIVISION/UG)
8	8	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
9	9	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA (BCI LATINO/BCI)
10	17	LOS BUKIS	30 RECUERDOS INDIVIDUALES (FONOVISIA/UG)
11	7	LOS CUATES DE SINALOA	LOS GALLOS MAS CAROS (SONY BMG NORTE)
12	13	EL CHAPO DE SINALOA	15 AUTENTICOS EXITOS (DISA)
13	12	BRAZEROS MUSICAL DE DURANGO	LINEA DE ORD: LA ABEJA MIOPE Y MUCHOS EXITOS MAS... (DISA)
14	-	LA ARROLLADORA BANDA EL LIMON	LINEA DE ORD: EN LOS PUROS HUESOS Y MUCHOS EXITOS MAS (DISA)
15	10	BANDA ARKANGEL R-15	LA HISTORIA DE LA MERA MERA (DISCOS 605/SONY BMG NORTE)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	LOVE VIBRATIONS	BARBARA TUCKER & STAR/MUSIC PLANT
2	4	6	WALK AWAY	TONY MORAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS/INC
3	3	10	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS
4	1	6	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
5	5	9	STAY	SIMPLY RED SIMPLYRED.COM
6	7	7	I'M NOT FEATURING YOU	TAYLOR DAYNE SILVER LABEL/TOMMY BOY
7	6	10	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
8	5	10	MAKE IT LAST	DAVE AUDE FEATURING JESSICA SUTTA AUDACIOUS
9	14	5	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
10	13	7	BUT BEAUTIFUL	BILLIE HOLIDAY LEGACY/COLUMBIA
11	10	10	DEEP INTO YOUR SOUL	FRISCIA & LAMBOY NERVOUS
12	15	5	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
13	4	10	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/DJMG
14	11	10	GIVE ME DANGER	DANGEROUS MUSE SIRE/WARNER BROS.
15	12	10	IN MY ARMS	PLUMB CURB
16	13	13	MY MAN	ANUKA IVM
17	14	10	STEP INTO THE LIGHT	DARRIN HAYES POWDERED SUGAR
18	15	10	GIRL, I TOLD YA	VALERIA INTERSCOPE
19	20	5	SALALA	ANGELIQUE KIDJO FEAT. PETER GABRIEL STARBUCKS/RAZOR & ICE
20	21	5	EVOLUTION	KORN VIRGIN
21	29	2	POWER PICK	DISRESPECTFUL CHAKA KHAN FEAT. MARY J. BLIGE BUFGUNDY/COLUMBIA
22	17	10	EVERYBODY DANCE (CLAP YOUR HANDS)	DEBORAH COX DECO
23	31	5	DO IT	NELLY FURTADO MOSLEY/GEFFEN
24	27	5	STRONGER	INEZ SILVER LABEL/TOMMY BOY
25	28	5	OUTTA MY MIND	OHSHA KAI ACT 2/MUSIC PLANT

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	5	M.I.A.	KALA XL INTERSCOPE 009659*/IGA
2	2	5	BLAQ AUDIO	EXCELLS TINY EVIL/INTERSCOPE 009512/IGA
3	3	3	DJ SKRIBBLE	TRIVEMIX 04 THRIVE/DANCE 90766/THRIVE
4	4	6	PAUL VAN DYK	IN BOUND MUTE 9364*
5	5	9	MOGEN HEAP	PEAK FOR YOURSELF RCA VICTOR 72532
6	NEW	1	METRO STATION	METRO STATION REJ INK 10521
7	6	10	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158*/AUSTRALWORKS
8	7	4	THE COUNTDOWN SINGERS	DRIVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
9	NEW	1	STEPHANE POMPOUNAC	HOTEL COSTES V.10 PSCHENT 47529/WAGRAM
10	8	11	JUSTICE	CROSS ED BANGER/BECAUSE 24892/VICE
11	16	27	LCD SOUNDSYSTEM	30 UN OF SILVER DFA 85114/CAPITOL
12	10	73	GNARLS BARKLEY	BT. ELSEWHERE DOWNTOWN 70003*/ATLANTIC
13	9	10	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
14	14	27	DAFT PUNK	MUSIQUE VOL. I: 1993-2005 VIRGIN 58405
15	13	30	BJORK	MULTA ELEKTRA/ATLANTIC 135868/AG
16	15	45	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SIRE/MUTE/REPRISE 44256/WARNER BROS
17	11	3	SIMIAN MOBILE DISCO	ATTACK DECAY SUSTAIN RELEASE INTERSCOPE 009861/IGA
18	12	5	ARCHITECTURE IN HELSINKI	PLACES LIKE THIS POLYVINYL 139*
19	18	10	FEDERICO AUBELE	PAN AMERICANA EIGHTEENTH STREET LOUNGE 117
20	17	19	JOHNNY VICIOUS	UNIVERSAL PRESENTS: DANCE ANTHEMS THRIVEDANCE 90180/THRIVE
21	20	10	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460*
22	18	5	KASKADE	BRING THE NIGHT ULTRA 1567
23	19	32	VARIOUS ARTISTS	POREVER FREESTYLE RAZOR & TIE 89147
24	22	18	JOHNNY BUDZ & CATO K	ULTRA.WEEKEND 3 ULTRA 1532
25	25	10	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTTNS/FLAWLESS/GEFFEN 00587*/IGA

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	8	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
2	1	1	LOVE IS GONE	DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
3	4	7	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
4	5	1	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/DJMG
5	3	9	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
6	7	10	STOP ME	MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCA/RMG
7	6	1E	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/DJMG
8	8	1E	FEELS LIKE HOME	MECK FEATURING DINO YOSHITOSH/DEEP DISH
9	9	2E	PUT 'EM UP	EDIN ROBBINS
10	11	1E	STRANGER	HILARY DUFF HOLLYWOOD
11	14	9	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
12	14	5	I WANT YOUR SOUL	ARMAND VAN HELDEN ULTRA
13	9	7	AGAIN	KIM LEONI ROBBINS
14	15	1E	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
15	12	5	GET DOWN	TODD TERRY STRICTLY RHYTHM
16	19	3	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
17	17	1E	GLAMOROUS	Fergie FEATURING LUOACRIS WILL I AM/A&M/INTERSCOPE
18	22	5	ELECTROPOP	JUPITER RISING CHIME
19	20	6	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS
20	18	6	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
21	NEW	1	IN MY ARMS	PLUMB CURB
22	23	5	WAIT FOR YOU	ELLIOTT YAMIN HICKORY
23	21	2	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM/DJMG
24	NEW	1	GIRL, I TOLD YA	VALERIA INTERSCOPE
25	NEW	1	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA

OCT 6 2007 HITS OF THE WORLD Billboard

JAPAN		SINGLES		(SOUNDSCAN JAPAN)	SEPTEMBER 25, 2007
THIS WEEK	LAST WEEK				
1	NEW	TALKIN' 2 MYSELF (CD/DVD)		AYUMI HAMASAKI/AVEX TRAX	
2	NEW	KOKO NI IRU YO FT. TERUMA AOYAMA		SOULJA UNIVERSAL	
3	1	EIEN NI (FIRST LTD VERSION)		KINKI KIDS/JOHNNY'S ENTERTAINMENT	
4	4	BEAUTIFUL WORLD/KISS & CRY		HIKARU UTADA/EMI	
5	NEW	SHINE/RIDE ON (CD/DVD)		TOHOSHINKI/AVEX TRAX	
6	NEW	TALKIN' 2 MYSELF		AYUMI HAMASAKI/AVEX TRAX	
7	2	AI NO UTA (CD+DVD)		KUMI KODA/AVEX TRAX	
8	9	NHK MINMA NO UTA OSHIRI-KAJIRI..(CD/DVD)		VARIOUS ARTISTS/AMUSE-PICTURES	
9	5	HAPPINESS		ARASHI J-STORM	
10	NEW	TSUNAI DE TE		YOU HITOTO/COLUMBIA	

FRANCE		SINGLES		(SNEP/FOP/TITE-LIVE)	SEPTEMBER 25, 2007
THIS WEEK	LAST WEEK				
1	1	GARCON		KOXIE AZ	
2	2	KAMATE		ORA MATE MUSIC ONE	
3	3	THE WAY I ARE		TIMBERLAND FT. KERI HILSON/INTERSCOPE	
4	4	4 MOTS SUR UN PIANO		PATRICK FIORI/JEAN-JACQUES GOLDMAN/RCA	
5	5	MOI...LOLITA		JULIEN DORE/JIVE	
6	7	LOVE TODAY		MIKA CASABLANCA/ISLAND	
7	6	PARCE QUON SAIT JAMAIS		CHRISTOPHE MAE/WARNER	
8	NEW	LUCKY		LUCKY TWICE/FAMILY TREE	
9	8	DOUBLE JE		CHRISTOPHE WILLEM/VOGUE	
10	NEW	SORRY, BLAME IT ON ME		AKON KONVICT/UPFRONT/SRC/UNIVERSAL	

ITALY		SINGLES		(FIMI/NIELSEN)	SEPTEMBER 24, 2007
THIS WEEK	LAST WEEK				
1	1	VASCO EXTENDED PLAY		VASCO ROSSI/CAPITOL	
2	8	DAMELA SI		ANAMOR A&A	
3	2	1973		JAMES BLUNT/ATLANTIC/CUSTARD	
4	4	THE SINGLES COLLECTION TOUR EDITION		VASCO ROSSI/CAPITOL	
5	NEW	VOCI SU VOCI		STUDIO 3/NEW	
6	3	RELAX TAKE IT EASY		MIKA CASABLANCA/ISLAND	
7	14	BEAUTIFUL GIRLS		SEAN KINGSTON BELUGA HEIGHTS/EPIC	
8	5	UMBRELLA		RIHANNA FT. JAY-Z SRP/DEF JAM	
9	13	MONSOON		TOKIO HOTEL/ISLAND	
10	18	AMARANTH		NIGHTWISH/SPINEFARM	

SWEDEN		SINGLES		(GLF)	SEPTEMBER 21, 2007
THIS WEEK	LAST WEEK				
1	16	100 AR FRAN NU (BLUNDAR)		MARTIN STENMARCK/UNIVERSAL	
2	NEW	INGENTING		KENT/RCA	
3	1	OM DU LAMNAD MIG NU		LARS WINNERBACK I DUETT MED MISS LI/UNIVERSAL	
4	15	IF ONLY YOU		DANNY FT. THERESE/ARIOLA	
5	2	ANYTHING		MICHEL FUENTES/PYJAMA	

ALBUMS					
THIS WEEK	LAST WEEK				
1	NEW	PAUL POTTS		ONE CHANCE SYCO	
2	NEW	JAMES BLUNT		ALL THE LOST SOULS/ATLANTIC/CUSTARD	
3	1	JENS LEKMAN		NIGHT FALLS OVER KORTEDALA SERVICE	
4	2	MONEYBROTHER		MOUNT PLEASURE BURNING HEART	
5	3	ELVIS PRESLEY		THE ESSENTIAL ELVIS PRESLEY/RCA	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	SEPTEMBER 23, 2007
THIS WEEK	LAST WEEK				
1	1	BEAUTIFUL GIRLS		SEAN KINGSTON BELUGA HEIGHTS/EPIC	
2	5	AYO TECHNOLOGY		50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE	
3	2	HEY THERE DELILAH		PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
4	3	STRONGER		KANYE WEST ROC-A-FELLA/DEF JAM	
5	4	1973		JAMES BLUNT/ATLANTIC/CUSTARD	
6	NEW	DELIVERY		BABYSAMBLES/PARLOPHONE	
7	10	SHE'S SO LOVELY		SCOUTING FOR GIRLS/EPIC	
8	21	THE PRETENDER		FOO FIGHTERS/ROSWELL/RCA	
9	6	SHUT UP AND DRIVE		RIHANNA SRP/DEF JAM	
10	9	THE WAY I ARE		TIMBERLAND FT. KERI HILSON/INTERSCOPE	

AUSTRALIA		SINGLES		(ARIA)	SEPTEMBER 23, 2007
THIS WEEK	LAST WEEK				
1	NEW	IN THIS LIFE		DELTA GOODREM/SONY BMG	
2	1	BEAUTIFUL GIRLS		SEAN KINGSTON/EPIC	
3	2	BIG GIRLS DON'T CRY		FERGIE A&M	
4	4	STRONGER		KANYE WEST ROC-A-FELLA/DEF JAM	
5	NEW	THE WAY I ARE		TIMBERLAND FT. KERI HILSON/INTERSCOPE	
6	5	SHUT UP AND DRIVE		RIHANNA SRP/DEF JAM	
7	3	THNKS FR TH MMRS		FALL OUT BOY/MERCURY	
8	NEW	HOW FAR HAVE WE COME		MATCHBOX TWENTY/ATLANTIC	
9	6	DANCE FLOOR ANTHEM		GOOD CHARLOTTE/EPIC/DAYLIGHT	
10	8	CAN'T TOUCH IT		RICKI-LEE/PUBLIC OPINION	

SPAIN		SINGLES		(PROMUSICAE/MEDIA)	SEPTEMBER 26, 2007
THIS WEEK	LAST WEEK				
1	6	THE SHOW MUST GO ON		INOCENCIA BLANCO Y NEGRO	
2	11	HIMNO OFICIAL DEL SEVILLA FC		EL ARREBATD/CAPITOL	
3	1	AMARANTH		NIGHTWISH/SPINEFARM	
4	NEW	TIERRA DE LIBERTAD		MEDINA AZAHARA AVISPA	
5	NEW	AERODYNAMIK/LA FORME		KRAFTWERK/EMI	
6	NEW	MI GORRA ES MI CORONA		SPANISH FLY/URBAN	
7	4	LEOPARDO NO VIAJA		LEOPARDO NO VIAJA D.R.O.	
8	2	LOS RAPEROS NUNCA NUEREN		SHOTTA BOA	
9	3	SHINE ON ME		OUIS & FERRAN FT. TIKARO J/MATINEE/HOUSE WORKS	
10	20	BORN SLIPPY		JOE K BLANCO Y NEGRO	

IRELAND		SINGLES		(IRMA/CHART TRACK)	SEPTEMBER 21, 2007
THIS WEEK	LAST WEEK				
1	1	BEAUTIFUL GIRLS		SEAN KINGSTON BELUGA HEIGHTS/EPIC	
2	2	HEY THERE DELILAH		PLAIN WHITE T'S HOLLYWOOD	
3	5	AYO TECHNOLOGY		50 CENT FT. JUSTIN TIMBERLAKE/INTERSCOPE	
4	3	STRONGER		KANYE WEST ROC-A-FELLA/DEF JAM	
5	4	THE WAY I ARE		TIMBERLAND FT. KERI HILSON/INTERSCOPE	

ALBUMS					
THIS WEEK	LAST WEEK				
1	NEW	JAMES BLUNT		ALL THE LOST SOULS/ATLANTIC/CUSTARD	
2	1	50 CENT		CURTIS/AFTERMATH/G-UNIT/INTERSCOPE	
3	2	KANYE WEST		GRADUATION ROC-A-FELLA/DEF JAM	
4	NEW	DECLAN O'ROUKE		BIG BAD BEAUTIFUL WORLD/4 RECORDS	
5	3	PADDY CASEY		ADDICTED TO COMPANY PART 1/COLUMBIA	

GERMANY		SINGLES		(MEDIA CONTROL)	SEPTEMBER 25, 2007
THIS WEEK	LAST WEEK				
1	1	HAMMA!		CULCHA CANDELA/URBAN	
2	3	1973		JAMES BLUNT/ATLANTIC	
3	2	DON'T STOP THE MUSIC		RIHANNA SRP/DEF JAM	
4	6	AYO TECHNOLOGY		50 CENT FT. JUSTIN TIMBERLAKE/INTERSCOPE	
5	4	VOM SELBEN STERN		ICH + ICH/POLYDOR	
6	NEW	STRICTLY PHYSICAL		MONROSE/STARWATCH	
7	7	THE WAY I ARE		TIMBERLAND FT. KERI HILSON/INTERSCOPE	
8	5	THE QUESTION IS WHAT IS THE QUESTION		SCOOTER/SHEFFIELD	
9	NEW	LOVESONGS (THEY KILL ME)		CINEMA BIZARRE/ISLAND	
10	9	PRISON BREAK ANTHEM		AZAD/URBAN	

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN BDS/SOUNDSCAN)	OCTOBER 6, 2007
THIS WEEK	LAST WEEK				
1	1	STRONGER		KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL	
2	2	THE WAY I ARE		TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
3	3	HEY THERE DELILAH		PLAIN WHITE T'S FEARLESS/HOLLYWOOD/UNIVERSAL	
4	5	HOW FAR WE'VE COME		MATCHBOX TWENTY/MELISMA/ATLANTIC/WARNER	
5	6	LOVESTONED		JUSTIN TIMBERLAKE/JIVE/SONY BMG	
6	4	BIG GIRLS DON'T CRY		FERGIE WILL I AM/A&M/INTERSCOPE/UNIVERSAL	
7	7	WAKE UP CALL		MAROON 5 A&M/DOTONE/UNIVERSAL	
8	8	SHUT UP AND DRIVE		RIHANNA SRP/DEF JAM/UNIVERSAL	
9	47	1, 2, 3, 4		FEIST ARTS & CRAFTS	
10	9	BEAUTIFUL GIRLS		SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY BMG	

BRAZIL		ALBUMS		(SUCESSO MAGAZINE)	SEPTEMBER 18, 2007
THIS WEEK	LAST WEEK				
1	1	VARIOUS ARTISTS		PARAISO TROPICAL - INTERNACIONAL SOM LIVRE	
2	7	VARIOUS ARTISTS		AS MUSICAS DO PROGRAMA AMAURY JR. UNIMAR	
3	2	SANDY & JUNIOR		ACUSTICO MTV/UNIVERSAL	
4	5	BRUNO & MARRONE		ACUSTICO II - VOLUME 1/SONY BMG	
5	NEW	DJAVAN		MATIZES/LUANDA/UNIMAR	
6	6	BRUNO & MARRONE		ACUSTICO II - VOLUME 2/SONY BMG	
7	8	CESAR MENOTTI & FABIANO		PALAVRAS DE AMOR - AO VIVO (SLIDEPAC)/UNIVERSAL	
8	10	VARIOUS ARTISTS		HIGH SCHOOL MUSICAL 2 WALT DISNEY	
9	3	IVETE SANGALO		IVETE NO MARRACANA MULTISHOW AO VIVO.../UNIVERSAL	
10	NEW	MARIA RITA		SAMBA MEU/WARNER	

NEW ZEALAND		SINGLES		(RECORD PUBLICATIONS LTD.)	SEPTEMBER 26, 2007
THIS WEEK	LAST WEEK				
1	1	AYO TECHNOLOGY		50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE	
2	2	STRONGER		KANYE WEST ROC-A-FELLA/DEF JAM	
3	9	A BAY BAY		HURRICANE CHRIS/SONY BMG	
4	5	ME LOVE		SEAN KINGSTON/SONY BMG	
5	3	SORRY, BLAME IT ON ME		AKON KONVICT/UPFRONT/SRC/UNIVERSAL	

ALBUMS					
THIS WEEK	LAST WEEK				
1	NEW	JAMES BLUNT		ALL THE LOST SOULS/ATLANTIC/CUSTARD	
2	NEW	KANYE WEST		GRADUATION ROC-A-FELLA/DEF JAM	
3	1	50 CENT		CURTIS/AFTERMATH/G-UNIT/INTERSCOPE	
4	5	VARIOUS ARTISTS		HIGH SCHOOL MUSICAL 2/Disney	
5	2	SALMONELLA DUB		HEAL ME/VIRGIN	

EURO		DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL)	OCTOBER 6, 2007
THIS WEEK	LAST WEEK				
1	1	1973 (ALBUM VERSION)		JAMES BLUNT/CUSTARD/ATLANTIC	
2	2	BEAUTIFUL GIRLS		SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC	
3	3	STRONGER		KANYE WEST ROC-A-FELLA/DEF JAM	
4	4	HEY THERE DELILAH		PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
5	6	AYO TECHNOLOGY		50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE	
6	13	DON'T STOP THE MUSIC		RIHANNA SRP/DEF JAM	
7	7	BIG GIRLS DON'T CRY		FERGIE WILL I AM/A&M/INTERSCOPE	
8	8	UMBRELLA		RIHANNA FT. JAY-Z SRP/DEF JAM	
9	5	AYO TECHNOLOGY (EXPLICIT VERION)		50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE	
10	15	SHE'S SO LOVELY		SCOUTING FOR GIRLS/EPIC	
11	11	SHUT UP AND DRIVE		RIHANNA SRP/DEF JAM	
12	12	UMBRELLA (ALBUM VERSION)		RIHANNA FT. JAY-Z SRP/DEF JAM	
13	9	THE WAY I ARE		TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
14	14	HAMMA!		CULCHA CANDELA/HOMEGROUND/STYLEHEADS	
15	10	THE WAY I ARE (RADIO EDIT)		TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
16	17	THE PRETENDER		FOO FIGHTERS/ROSWELL/RCA	
17	NEW	SORRY, BLAME IT ON ME		AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
18	RE	RELAX, TAKE IT EASY		MIKA CASABLANCA/ISLAND	
19	NEW	1, 2, 3, 4		FEIST CHERRYTREE/POLYDOR/INTERSCOPE	
20	20	LAMENTO BOLIVIANO (XTM REMIX)		DANI MATA/UNIVERSAL	

FLANDERS		SINGLES		(ULTRATOP/GFK)	SEPTEMBER 26, 2007
THIS WEEK	LAST WEEK				
1	2	MEGA MINDY TIJD		MEGA MINDY STUDIO 100	
2	3	THE WAY I ARE		TIMBERLAND FT. KERI HILSON/INTERSCOPE	
3	1	SCARS		STAN VAN SAMANG/CAPITOL	
4	4	VOYAGE VOYAGE		KATE RYAN/ARS	
5	6	RELAX TAKE IT EASY		MIKA CASABLANCA/ISLAND	

ALBUMS					
THIS WEEK	LAST WEEK				
1	5	VARIOUS ARTISTS FRA		BRAVEAU CLOUSEAU/CAPITOL	
2	2	MIKA		LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
3	1	MANU CHAO		LA RADIOLINA BECAUSE	
4	3	50 CENT		CURTIS/INTERSCOPE	
5	27	JAMES BLUNT		ALL THE LOST SOULS/ATLANTIC/CUSTARD	

ARGENTINA		ALBUMS		(CAPIF)	SEPTEMBER 21, 2007
THIS WEEK	LAST WEEK				
1	NEW	ANDRES CALAMARO		LA LENGUA POPULAR/DRO	
2	1	RICARDO ARJONA		QUIEN DIJO AYER/SONY BMG	
3	3	VARIOUS ARTISTS		HIGH SCHOOL MUSICAL 2 WALT DISNEY	
4	2	LOS PIOJOS		CIVILIZACION/DBN	
5	6	SODA STEREO		ME VERAS VOLVER/SONY BMG	
6	NEW	MANU CHAO		LA RADIOLINA BECAUSE	
7	5	VARIOUS ARTISTS		PATITO FEO/EMI	
8	NEW	FITO PAEZ		RODOLFO/SONY BMG	
9	NEW	BAJOFONDO TANGO CLUB		MAR DULCE/UNIVERSAL	
10	NEW				

EUROCHART'S

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. SEPTEMBER 26, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	4	1973	JAMES BLUNT ATLANTIC/CUSTARD	
2	2	2	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE	
4	4	31	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE/SHADY/AFTERMATH	
3	3	3	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC	
5	5	5	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD	
7	7	7	GARCON	KOXIE AZ	
6	6	6	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM	
8	11	11	HAMMA!	CULCHA CANDELA URBAN	
9	8	8	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
10	10	10	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE	
12	12	12	KAMATE	ORA MATE MUSIC ONE	
12	9	9	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
13	13	13	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
14	14	14	4 MOTS SUR UN PIANO	PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA	
15	16	16	MOI...LOLITA	JULIEN DORE JIVE/VOGUE	

ALBUMS

SEPTEMBER 26, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	NEW	1	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD	
2	NEW	2	MARK KNOPFLER	KILL TO GET CRIMSON MERCURY	
3	1	1	50 CENT	CURTIS AFTERMATH/G-UNIT/INTERSCOPE	
4	4	4	AMY WINEHOUSE	BACK TO BLACK ISLAND	
5	2	2	MANU CHAO	LA RADIO/LINA BECAUSE	
6	3	3	KANYE WEST	GRADUATION ROC-A-FELLA/DEF JAM	
7	NEW	7	HIM	VENUS DOOM SIRE	
8	37	37	LUCIANO PAVAROTTI	PAVAROTTI FOREVER UNIVERSAL	
9	5	5	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
10	6	6	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM	
11	NEW	11	SEMINO ROSSI	EINMAL JA - IMMER JA KOCH	
12	9	9	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE	
13	7	7	KT TUNSTALL	DRASTIC FANTASTIC RELENTLESS/VIRGIN	
14	40	40	GLORIA ESTEFAN	90 MILLAS EPIC	
15	39	39	DIANA KRALL	THE VERY BEST OF VERVE	

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. SEPTEMBER 26, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	1	1973	JAMES BLUNT CUSTARD/ATLANTIC	
2	2	2	BEAUTIFUL GIRLS	SEAN KINGSTON SONY BMG	
3	3	3	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE	
4	4	4	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA	
6	6	6	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD	
5	5	5	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE	
8	8	8	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	
7	7	7	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR	
17	17	17	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE	
10	46	46	SORRY, BLAME IT ON ME	AKON KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN	
11	10	10	LOVESTONED/I THINK SHE KNOWS INTERLUDE	JUSTIN TIMBERLAKE	
12	9	9	HOW TO SAVE A LIFE	THE FRAY EPIC	
13	15	15	KI DIT MIE	MAGIC SYSTEM EMI	
14	13	13	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND	
15	12	12	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN	

SALES DATA COMPILED BY NIELSEN SOUNDSCAN

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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	4	#1 CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	
2	HOT SHOT	2	THOUSAND FOOT KRUTCH	THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG	
3	2	4	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
4	4	31	FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA	
5	NEW	5	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
6	9	32	GREATEST GAINER ALAN JACKSON	PRECIOUS MEMORIES ACRYARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
7	8	4	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090	
8	7	31	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
9	11	32	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
10	5	3	HILLSONG	SAVIOUR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY	
11	13	75	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
12	10	7	THIRD DAY	CHRONOLOGY, VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	
13	6	8	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG	
14	RE-ENTRY	14	NICHOLE NORDEMAN	RECOLLECTION: THE BEST OF NICHOLE NORDEMAN SPARROW 8655/EMI CMG	
15	15	51	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
16	14	9	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	
17	NEW	17	MONK & NEAGLE	THE TWENTY-FIRST TIME REUNION 10115/PROVIDENT-INTEGRITY	
18	12	4	SHANE & SHANE	PAGES INPOP 1409/EMI CMG	
19	16	51	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
20	22	10	TODD AGNEW	BETTER QUESTIONS ARDENT/INO/COLUMBIA 2547/PROVIDENT-INTEGRITY	
21	25	47	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
22	21	60	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
23	17	25	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
24	19	4	CAEDMON'S CALL	OVER DRESSED INO 4244/PROVIDENT-INTEGRITY	
25	23	29	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTTEE/CAPITOL 0592/EMI CMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
26	18	4	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	AMAZING GRACE GAITHER MUSIC GROUP 2725/EMI CMG	
27	RE-ENTRY	27	WOMEN OF FAITH WORSHIP TEAM	AMAZING FREEDOM MYRRH 867174/WORD-CURB	
28	20	4	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	HOW GREAT THOU ART GAITHER MUSIC GROUP 2726/EMI CMG	
29	24	20	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 030/EMI CMG	
30	28	16	JON MCLAUGHLIN	INDIANA ISLAND 008882/EMI CMG	
31	30	30	VARIOUS ARTISTS	MAX LUCADO: 3:16 SONGS OF HOPE INDELEIBLE CREATIVE GROUP 70012/WORD-CURB	
32	27	18	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
33	26	25	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
34	32	28	THIRD DAY	CHRONOLOGY, VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY	
35	29	25	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
36	31	56	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
37	46	50	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
38	34	47	NEWSBOYS	GO INPOP 1383/EMI CMG	
39	35	03	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
40	NEW	40	WOMEN OF FAITH	I WILL BE FREE: 10 SONGS TO LIFT A WOMAN'S SPIRIT MYRRH 887175/WORD-CURB	
41	NEW	41	PAUL BALOCHE	OUR GOD SAVES INTEGRITY 4221/PROVIDENT-INTEGRITY	
42	33	4	NEEDTOBREATHE	THE HEAT ATLANTIC 23824/WORD-CURB	
43	RE-ENTRY	43	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY	
44	39	10	CHRIS RICE	WHAT A HEART IS BEATING FOR EB+FL/INO 4215/PROVIDENT-INTEGRITY	
45	3	3	SANDI PATTY	FALLING FORWARD INO 4311/PROVIDENT-INTEGRITY	
46	NEW	46	KIDS IN THE WAY	A LOVE HATE MASQUERADE FLICKER 10849/PROVIDENT-INTEGRITY	
47	47	21	NICOLE C. MULLEN	SHARECROPPERS'S SEED, VOLUME 1 WORD-CURB 887144	
48	RE-ENTRY	48	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG	
49	RE-ENTRY	49	33MILES	33MILES INO 4171/PROVIDENT-INTEGRITY	
50	37	39	SWITCHFOOT	OHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	3	#1 ISRAEL & NEW BREED	3 WKS A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
2	HOT SHOT	2	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
3	NEW	3	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
4	2	12	MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA	
5	1	5	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOTHING BUT WORSHIP TYSCOT/NEW LIFE/VERITY 10828/ZOMBA	
6	4	3	LEE WILLIAMS AND THE SPIRITUAL QCS	SO MUCH TO BE THANKFUL FOR MCG 7056	
7	6	34	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
8	5	24	THE CLARK SISTERS	LIVE...ONE LAST TIME EMI GOSPEL 81094	
9	8	20	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 06764/ZOMBA	
10	7	25	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA	
11	41	52	GREATEST GAINER JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
12	9	86	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
13	13	104	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
14	14	3	BEVERLY CRAWFORD	LIVE IN LOS ANGELES JDI 1271	
15	12	4	THE CANTON SPIRITUALS	DRIVEN VERITY 10029/ZOMBA	
16	16	25	NICOLE C. MULLEN	SHARECROPPERS'S SEED, VOLUME 1 WORD-CURB 887144/WARNER BROS.	
17	15	70	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	
18	10	32	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 83333/ZOMBA	
19	11	4	MYRON BUTLER & LEVI	STRONGER EMI GOSPEL 83642	
20	17	20	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	
21	RE-ENTRY	21	AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTTEE 72966	
22	20	33	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	
23	18	1	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	
24	46	3	116 CLIQUE	AMPED (EP) REACH 8037	
25	26	59	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	DISTRIBUTING LABEL
26	21	16	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA	
27	22	16	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! WORSHIP INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 02666/SONY MUSIC	
28	23	72	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
29	19	46	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
30	28	46	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
31	27	103	HEZEKIAH WALKER & LFC	20:85 THE EXPERIENCE VERITY 62829/ZOMBA	
32	25	95	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
33	29	44	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGAO	
34	24	13	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSCOT 984159/TASEIS	
35	30	51	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
36	34	51	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
37	32	25	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
38	31	5	GEORGIA MASS CHOIR	TELL IT SAVOY 7130/MA_ACO	
39	RE-ENTRY	39	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
40	33	16	JONATHAN BUTLER	BRAND NEW DAY MARANATHA! 971902	
41	35	3	VARIOUS ARTISTS	TOP 25 GOSPEL PRAISE & WORSHIP SONGS MARANATHA/WORD-CURB 971898/WARNER BROS.	
42	48	13	TRIN-I-TEE 5:7	HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY/GOSPO CENTRIC 11291/SONY BMG	
43	38	22	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH	
44	39	101	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
45	49	6	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA	
46	45	2	AMBASSADOR BOBBY JONES	FAITH UNSCRIPTED SUNRISE 8046	
47	RE-ENTRY	47	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	
48	36	9	JOANN ROSARIO	JOYOUS SALVATION F HAMMOND/VERITY 08065/ZOMBA	
49	RE-ENTRY	49	CHICAGO MASS CHOIR	JUST HAVING CHURCH: LIVE NEW HAVEN 8073	
50	40	4	VARIOUS ARTISTS	HIP HOPE HITS 2008 GOTTEE 90118	

CHARTS LEGEND

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 **GG** 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. **D** after price indicates album only available on DualDisc. **CD/DVD** after price indicates CD/DVD combo only available. **DD** 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

C CD single available. **D** Digital Download available. **DD** DVD single available. **V** Vinyl Maxi-Single available. **V+** Vinyl single available. **CD** Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CEREMONES

ALBUM CHARTS

- Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- ◆ RIAA certification for net shipment of 10 million units (Diamond).

Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▣ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).
- ◆ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 units for video singles.
- RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
- RIAA platinum certification for net shipment of 50,000 units for video singles.
- RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

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.

See below for complete legend information.

OCT 6 2007 ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	NEW	1 WK	MOTION CITY SOUNDTRACK	EVEN IF IT KILLS ME EPITAPH 86862 (16.98)	
2	NEW		DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BRED 286012/ILG (15.98)	
3	1	11	SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	●
4	NEW		BETWEEN THE BURIED AND ME	COLORS VICTORY 351 (13.98)	
5	NEW		THE BLACK DAHLIA MURDER	NOCTURNAL METAL BLADE 14642 (13.98)	
6	2	3	CHIODOS	BONE PALACE BALLET EQUAL VISION 141 (15.98)	
7	7	27	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
8	NEW		THE DONNAS	BITCHIN' PURPLE FEATHER 1001 (13.98)	
9	6	18	SOUNDTRACK	ONCE AGAIN SBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
10	NEW		TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD (15.98)	
11	4	5	AS I LAY DYING	AN OCEAN BETWEEN US METAL BLADE 14632 (13.98)	
12	10	17	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
13	9	13	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
14	12	5	TRAVIS TRITT	THE STORM CATEGORY 5 500103 (18.98)	
15	NEW		MINISTRY	THE LAST SUCKER 13TH PLANET 005/MEGAFORCE (16.98)	
16	21	5	SIXX: AM	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
17	NEW		HIGH ON FIRE	DEATH IS THIS COMMUNION RELAPSE 6705 (15.98) ⊕	
18	NEW		RAMMSTEIN	VOLKERBALL UNIVERSAL MUSIC GMBH 50716 (19.98 CD/DVD) ⊕	
19	3	2	PINBACK	AUTUMN OF THE SERAPHS TOUCH AND GO 300* (15.98)	
20	24	7	GREATEST GAINER	FLIGHT OF THE CONCHORDS THE DISTANT FUTURE (EP) SUB POP 746 (4.98)	
21	15	11	SPOON	GA GA GA GA GA MERGE 295* (15.98)	
22	16	34	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
23	5	2	ANIMAL COLLECTIVE	STRAWBERRY JAM DOMINO 156* (15.98)	
24	14	3	MANU CHAO	LA RADIOLINA BECAUSE 68496/NACIONAL (16.98)	
25	17		THE NEW PORNOGRAPHERS	CHALLENGERS MATADOR 770* (15.98)	
26	NEW		ICED EARTH	FRAMING ARMAGEDDON: SOMETHING WICKED PART 1 STEAMHAMMER 9818/SPV (17.98)	
27	NEW		MINUS THE BEAR	PLANET OF ICE SUICIDE SQUEEZE 065* (15.98)	
28	28	3	LUCIANO PAVAROTTI	LUCIANO PAVAROTTI: THE GREATEST TENOR OF ALL TIME MADACY SPECIAL PRODUCTS 52385/MADACY (13.98 CD/DVD) ⊕	
29	22	41	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	
30	18		KOTTONMOUTH KINGS	CLOUD NINE SUBURBAN NOIZE 79 (18.98)	
31	NEW		LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
32	13	3	EVERY TIME I DIE	THE BIG DIRTY FERRET 085 (15.98) ⊕	
33	11	2	ANI DIFRANCO	CANON RIGHTEOUS BABE 055 (19.98)	
34	23	1	SCARY KIDS SCARING KIDS	SCARY KIDS SCARING KIDS IMMORTAL 60039 (14.98)	
35	NEW		BEN LEE	RIPE NEW WEST 6127* (16.98)	
36	NEW		LES SAVY FAV	LET'S STAY FRIENDS FRENCHKISS 031 (12.98)	
37	47	2	THE 101 STRINGS ORCHESTRA	HALLOWEEN MADACY SPECIAL PRODUCTS 52906/MADACY (13.98)	
38	40	35	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
39	NEW		SOUNDTRACK	RESIDENT EVIL: EXTINCTION LAKESHORE 33948 (18.98)	
40	26	3	DJ SKRIBBLE	THRIVEMIX 04 THRIVEDANCE 90766/THRIVE (19.98)	
41	33	29	PETER BJORN AND JOHN	WRITER'S BLOCK ALMOSTGOLD 002* (12.98)	
42	34		DROWNING POOL	FULL CIRCLE ELEVEN SEVEN 140 (15.98)	
43	35	35	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
44	42	77	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98) ⊕	
45	37	26	VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
46	RE-ENTRY		ARCADE FIRE	NEON BIBLE MERGE 285* (14.98)	
47	41	9	SILVERCHAIR	YOUNG MODERN ELEVEN: 255548/EAST WEST (13.98) ⊕	
48	36	5	AIDEN	CONVICTION VICTORY 349 (15.98)	
49	50	6	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	
50	45	20	THE COUNTDOWN SINGERS	FOREVER 80S MADACY SPECIAL PRODUCTS 52381/MADACY (13.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **BILLBOARD.BIZ CHART:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to billboard.com's websites. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
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SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	2	KANYE WEST	GRADUATION ROC-A-FELLA/DEF JAM 009541/IDJMG	
2	2	2	50 CENT	CURTIS SHADY/AFTERMATH/INTERSCOPE 008931*/JGA	
3	NEW		DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BRED 286012/ILG	
4	NEW		CHAMILLIONAIRE	ULTIMATE VICTORY CHAMILLIARY/UNIVERSAL MOTOWN 008812/UMRG	
5	NEW		EDDIE VEDDER	INTO THE WILD (SOUNDTRACK) MONKEY WRENCH/J 15944/RMG	
6	NEW		MARK KNOPFLER	KILL TO GET CRIMSON WARNER BROS. 281660	
7	NEW		TWISTA	ADRENALINE RUSH 2007 ATLANTIC 27404/AG	
8	NEW		BETWEEN THE BURIED AND ME	COLORS VICTORY 351	
9	NEW		KT TUNSTALL	DRASTIC FANTASTIC RELENTLESS 95618/VIRGIN ⊕	
10	NEW		HIGH ON FIRE	DEATH IS THIS COMMUNION RELAPSE 6705 ⊕	
11	NEW		JAMES BLUNT	ALL THE LOST SOULS CUSTARD/ATLANTIC 286396/AG ⊕	
12	7	5	M.I.A.	KALA XL/INTERSCOPE 009659*/JGA	
13	NEW		HIM	VENUS DOOM SIRE 105980/WARNER BROS.	
14	8	4	BEN HARPER & THE INNOCENT CRIMINALS	LIFELINE VIRGIN 93385 ⊕	
15	NEW		THE BLACK DAHLIA MURDER	NOCTURNAL METAL BLADE 14642	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	3	MANU CHAO	LA RADIOLINA BECAUSE 68496/NACIONAL	
2	3	34	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	●
3	2	51	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 ⊕	
4	4	13	ISRAEL "IZ" KAMAKAWI'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
5	5	5	LOREENA MCKENITT	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG ⊕	
6	6	47	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
7	NEW		ANUSHKA SHANKAR/KARSH KALE	BREATHING UNDER WATER MANHATTAN 09539/BLG	
8	9	21	ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967/RAZOR & TIE	
9	8	44	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
10	RE-ENTRY		THE CELTIC TENORS	REMEMBER ME TELARC 80667	
11	10	7	ZAP MAMA	SUPERMOON HEADS UP 3132	
12	14	33	CIRQUE DU SOLEIL	CORTEO CIRQUE DU SOLEIL 25 ⊕	
13	11	30	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
14	NEW		DOBET GNAHORE	NA AFRIKI CUMBANCHA 4/PUTUMAYO	
15	RE-ENTRY		BEBEL GILBERTO	MOMENTO ZIRIGUIBOOM/GRAMMED DISCS 1133/SIX DEGREES	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMERS)
1	1	1	GREY'S ANATOMY: SEASON THREE	TOUCHSTONE TELEVISION/BUENA VISTA (ELLEN POMPEO/PATRICK DEMPSEY)
2	1	3	BLADES OF GLORY	DREAMWORKS/PARAMOUNT (WILL FERRELL/JON HEDER)
3	NEW		WILD HOGS	TOUCHSTONE TELEVISION/BUENA VISTA (TIM ALLEN/JOHN TRAVOLTA)
4	NEW		CHARMED: THE FINAL SEASON	PARAMOUNT (HOLLY MARIE COMBS/ALYSSA MILANO)
5	2	2	THE OFFICE: SEASON THREE	NBC HOME VIDEO/UNIVERSAL STUDIOS (STEVE CARELL/JENNA FISCHER)
6	7	7	300	WARNER HOME VIDEO (GERARD BUTLER/LENA HEADEY)
7	3	2	DISNEY PRINCESS ENCHANTED TALES: FOLLOW YOUR DREAMS	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT (ANIMATED)
8	8	3	HEROES: SEASON 1	NBC HOME VIDEO/UNIVERSAL STUDIOS (HAYDEN PANETTIERE/MASI OKA)
9	NEW		SUPERNATURAL: THE COMPLETE SECOND SEASON	WARNER BROS. TELEVISION/WARNER HOME VIDEO (JARED PADALECKI/JENSEN ACKLES)
10	5	2	GEORGIA RULE	UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL STUDIOS (JANE FONDA/LINDSAY LOHAN)
11	7	2	DELTA FARCE	LIONSGATE HOME ENTERTAINMENT (LARRY THE CABLE GUY/BILL EVANGALL)
12	NEW		BONES: SEASON TWO	20TH CENTURY FOX (DAVID BOREANAZ/EMILY DESCHANEL)
13	NEW		THE HOLIDAY	SONY PICTURES (CAMERON DIAZ/KATE WINSLET)
14	NEW		TWO AND A HALF MEN: THE COMPLETE FIRST SEASON	WARNER BROS. TELEVISION/WARNER HOME VIDEO (CHARLIE SHEEN/JON CRAYER)
15	NEW		THE DEVIL WEARS PRADA	20TH CENTURY FOX (MERYL STREEP/ANNE HATHAWAY)

MUSIC VIDEO

LAUNCH PAD

OCT 6 2007

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	RE-ENTRY	1	POP MART: LIVE FROM MEXICO CITY USA HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 000903 (19.98 DVD)	U2	
2	1	5	TRAPPED IN THE CLOSET: CHAPTERS 13-22 JIVE/ZOMBA VIDEO/SONY BMG VIDEO 713332 (19.98 DVD)	R. Kelly	
3	NEW	1	VOLKERBALL UNIVERSAL MUSIC GMBH/FONTANA DISTRIBUTION 50716 (19.98 CD/DVD)	Rammstein	
4	3	148	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
5	NEW	1	THE BEST OF THE JOHNNY CASH SHOW: DELUXE VERSION COLUMBIA NASHVILLE/LEGACY/SONY BMG VIDEO 704026 (38.98 DVD)	Johnny Cash	
6	2	6	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 2 1978-1991 VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 00108 (34.98 DVD)	Kiss	
7	6	4	EVERY SECOND COUNTS: DELUXE EDITION FEARLESS/HOLLYWOOD/UNIVERSAL MUSIC & VIDEO DIST. 000813 (19.98 CD/DVD)	Plain White T's	
8	7	119	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
9	8	4	LIVE FROM RADIO CITY MUSIC HALL RHINO HOME VIDEO/WARNER MUSIC VISION 243708 (19.98 DVD)	Heaven & Hell	
10	12	55	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
11	10	194	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
12	15	54	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
13	4	2	LIVE IN PARIS ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000979 (21.98 CD/DVD)	Lionel Richie	
14	9	6	LIVE AT RADIO CITY ATO/RCA/SONY BMG VIDEO 13101 (21.98 DVD)	Dave Matthews & Tim Reynolds	
15	11	4	AMAZING GRACE SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44773 (19.98 DVD)	Bill & Gloria Gaither	
16	17	34	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	
17	13	1	HOW GREAT THOU ART SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44775 (19.98 DVD)	Bill & Gloria Gaither	
18	16	3	EN LA PLAZA DE TOROS MEXICO SONY BMG NORTE/SONY BMG VIDEO 713338 (14.98 DVD)	Ana Gabriel	
19	14	4	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE/UNIVERSAL MUSIC & VIDEO DIST. 009459 (27.98 CD/DVD)	Loreena McKennitt	
20	20	187	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
21	18	39	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
22	NEW	1	THE BEST OF THE JOHNNY CASH SHOW COLUMBIA NASHVILLE/LEGACY/SONY BMG VIDEO 715391 (14.98 DVD)	Johnny Cash	
23	25	239	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	
24	21	182	NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	
25	26	29	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	17	4	THE PRETENDER	FOO FIGHTERS/RSWELL/RCA/RMG
2	5	5	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM COLLIPARK/INTERSCOPE
3	1	7	I GET MONEY	50 CENT SHADY/AFTERMATH/INTERSCOPE
4	NEW	1	SO SMALL	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE
5	1	2	KISS KISS	CHRIS BROWN FEATURING T-PAIN JIVE/ZOMBA
6	2	12	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
7	13	8	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM IMANU/GEFFEN
8	13	3	ROCKSTAR	NICKELBACK ROADRUNNER/ATLANTIC/LAVA
9	13	8	BED	J. HOLIDAY MUSIC LINE/CAPITOL
10	13	10	YOU KNOW WHAT IT IS	T.I. FEATURING WYCLEF JEAN GRAND HUSTLE/ATLANTIC
11	13	5	DO IT	NELLY FURTADO MOSLEY/GEFFEN
12	9	2	GOOD LIFE	KANYE WEST FEAT. T-PAIN ROC-A-FELLA/DEF JAM/IDJMG
13	21	1	PROMISE RING	TIFFANY EVANS FEATURING CIARA COLUMBIA
14	11	6	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA/RMG
15	RE-ENTRY	1	DRIVIN' ME WILD	COMMON G.O.O.D./GEFFEN
16	3	2	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE
17	3	3	WAKE UP CALL	MAROON 5 A&M/OCTONE/INTERSCOPE
18	3	7	HIP HOP POLICE	CHAMILLIONAIRE FEAT. SLICK RICK CHAMILLIARY/UNIVERSAL MOTOWN
19	9	3	MONEY IN THE BANK	SWIZZ BEATZ UNIVERSAL MOTOWN
20	NEW	1	DUFFEL BAG BOY	PLAYAZ CIRCLE FEATURING LIL WAYNE DTP/DEF JAM/IDJMG
21	RE-ENTRY	1	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
22	NEW	1	HOW FAR WE'VE COME	MATCHBOX TWENTY MELISMA/ATLANTIC
23	6	3	1973	JAMES BLUNT CUSTARD/ATLANTIC
24	20	2	WHATEVER U LIKE	NICOLE SCHERZINGER FEATURING T.I. INTERSCOPE
25	RE-ENTRY	1	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	FOO FIGHTERS	THE PRETENDER
2	NICKELBACK	ROCKSTAR
3	FERGIE	BIG GIRLS DON'T CRY
4	PINK	WHO KNEW
5	MATCHBOX TWENTY	HOW FAR WE'VE COME
6	KANYE WEST	STRONGER
7	AVRIL LAVIGNE	WHEN YOU'RE GONE
8	LIFEHOUSE	FIRST TIME
9	JAMES BLUNT	1973
10	BON JOVI	LOST HIGHWAY

THIS WEEK	ARTIST	TITLE
1	CARRIE UNDERWOOD	SO SMALL
2	TRISHA YEARWOOD	HEAVEN, HEARTACHE AND THE POWER OF LOVE
3	REBA MCENTIRE W/KELLY CLARKSON	BECAUSE OF YOU
4	BRAD PAISLEY	ONLINE
5	BROOKS & DUNN	PROUD OF THE HOUSE WE BUILT
6	TOBY KEITH	LOVE ME IF YOU CAN
7	KENNY CHESNEY	DON'T BLINK
8	SARA EVANS	AS IF
9	JOSH TURNER	FIRECRACKER
10	SUGARLAND	STAY

THIS WEEK	ARTIST	TITLE
1	KANYE WEST	STRONGER
2	FOO FIGHTERS	THE PRETENDER
3	LINKIN PARK	BLEED IT OUT
4	SEAN KINGSTON	BEAUTIFUL GIRLS
5	50 CENT	I GET MONEY
6	CHRIS BROWN	WALL TO WALL
7	JUSTIN TIMBERLAKE	LOVESTONED
8	FINGER ELEVEN	FALLING ON
9	TIMBALAND FEAT. KERI HILSON	THE WAY I ARE
10	GEORGE	LAST TIME

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	BROKEN SOCIAL SCENE PRESENTS: KEVIN DREW	Spirit If...	
2	NEW	1	HIGH ON FIRE	Death Is This Communion	
3	4	7	FLIGHT OF THE CONCHORDS	The Distant Future (EP)	
4	1	2	ANN WILSON	Hope & Glory	
5	NEW	1	HAVOC	The Kush	
6	NEW	1	THURSTON MOORE	Trees Outside The Academy	
7	16	2	ROGUE WAVE	Asleep At Heaven's Gate	
8	NEW	1	BEN LEE	Ripe	
9	NEW	1	LES SAVY FAV	Let's Stay Friends	
10	NEW	1	BLACK: GUAYABA	No Hay Espacio	
11	40	16	GREATEST GAINER DOWN A.K.A. KILO	The Definition Of An Ese	
12	NEW	1	MONK & NEAGLE	The Twenty-First Time	
13	5	3	DJ SKRIBBLE	ThriveMix 04	
14	9	33	PETER BJORN AND JOHN	Writer's Block	
15	12	6	BULLET FOR MY VALENTINE	The Poison	
16	NEW	1	SUBMERSED	Immortal Verses	
17	20	25	SICK PUPPIES	Dressed Up As Life	
18	17	26	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra	
19	7	2	SHOUT OUT LOUDS	Our Ill Wills	
20	11	2	BELANOVA	Fantasia Pop	
21	3	2	THE GO! TEAM	Proof Of Youth	
22	14	3	LOS CUATES DE SINALOA	Los Gallos Mas Caros	
23	23	38	EMERSON DRIVE	Countrified	
24	21	8	FIVE FINGER DEATH PUNCH	The Way Of The Fist	
25	22	2	FLYNNVILLE TRAIN	Flynnville Train	
26	NEW	1	LA ARROLLADORA BANDA EL LIMON	Linea De Oro: En Los Puros Huesos Y Muchos Exitos Mas	
27	27	15	TIERRA CALI	Enamorado De Ti: Edicion Especial	
28	NEW	1	HARD-FI	Once Upon A Time In The West	
29	NEW	1	HIMSA	Summon In Thunder	
30	NEW	1	MARY GAUTHIER	Between Daylight & Dark	
31	NEW	1	FOUR YEAR STRONG	Rise Or Die Trying	
32	8	11	MARK RONSON	Version	
33	30	40	COLD WAR KIDS	Robbers & Cowards	
34	NEW	1	MATT WHITE	Best Days	
35	RE-ENTRY	1	WOMEN OF FAITH WORSHIP TEAM	Amazing Freedom	
36	31	9	EL TRONO DE MEXICO	Fuego Nuevo	
37	35	9	WITHIN TEMPTATION	The Heart Of Everything	
38	28	6	PAUL VAN DYK	In Between	
39	37	99	IMOGEN HEAP	Speak For Yourself	
40	34	5	JOE BONAMASSA	Sloe Gin	
41	NEW	1	METRO STATION	Metro Station	
42	3	2	40 CAL.	Broken Safety 2	
43	38	6	LORI MCKENNA	Unglamorous	
44	NEW	1	A LIFE ONCE LOST	Iron Gag	
45	33	4	SARAH JOHNS	{Big Love In A Small Town}	
46	36	10	MAZIZO MUSICAL	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
47	45	6	CHINGO BLING	They Can't Deport Us All	
48	39	29	LEELAND	Sound Of Melodies	
49	10	2	THE BIRTHDAY MASSACRE	Walking With Strangers	
50	18	2	BLACK LIPS	Good Bad Not Evil	

THIS WEEK ON: **BREAKING & ENTERING**
It's a red-letter day for singer/songwriter Matt White, as his rookie album "Best Days" enters Top Heatseekers at No. 34. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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BY DAY...

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**JUST ANNOUNCED...
THE BILLBOARD Q&A WITH
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TCM bandmates Ken Jordan & Scott Kirkland will take attendees on a journey

into the past, present and future. Along the way, we'll celebrate the 10th anniversary of the duo's groundbreaking album, "Vegas," which has been re-released as a two-disc deluxe edition set via Geffen/UMe.

OCT 4-10, 2007 . PALMS CASINO RESORT . LAS VEGAS

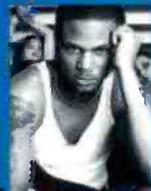
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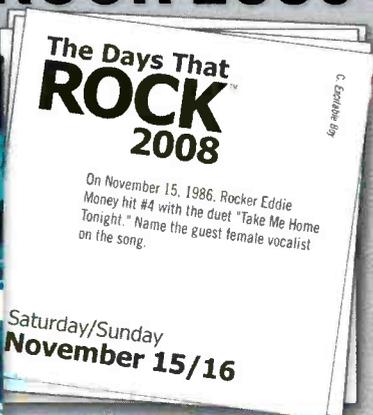
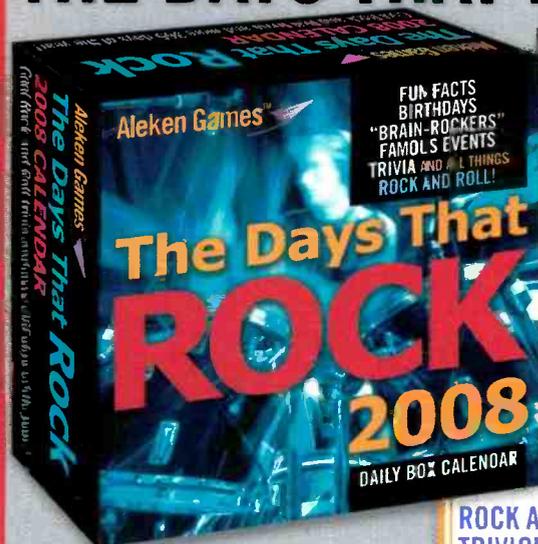
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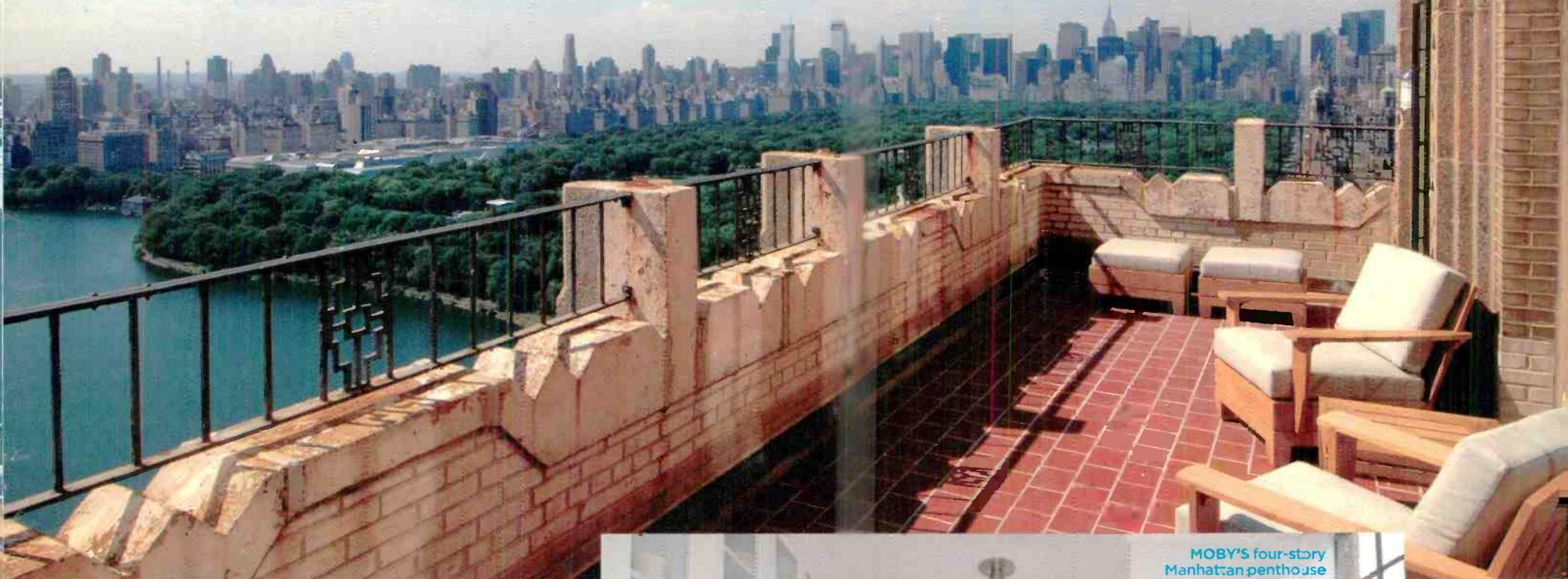
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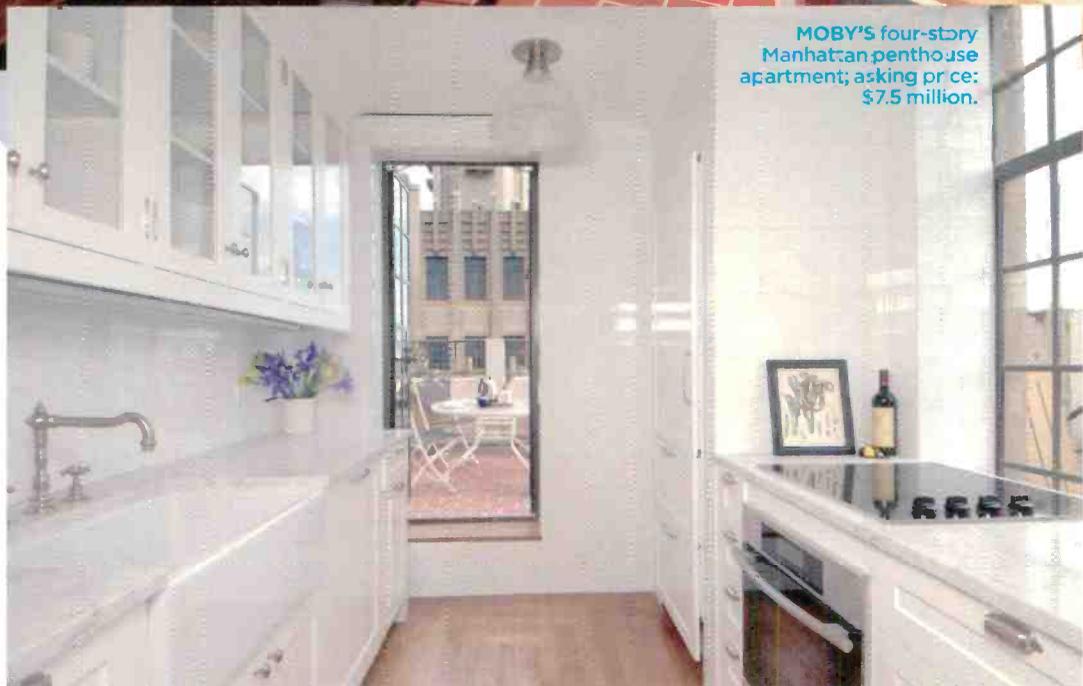
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The New Reality

Luxury Buyers And Sellers Confront Tough World Of Tighter Credit
BY CATHERINE APPLEFELD OLSON



The news surrounding the real estate business isn't pretty these days. Record numbers of foreclosures. Mortgage company bust-ups. Vanishing loan options. ■ The luxury market has been less bludgeoned than others—and entertainment-strong New York, Los Angeles, Nashville and Miami are more insulated than most cities. But all buyers and sellers find themselves in unfamiliar territory. ■ "It's safe to say everyone's being affected," says Thomas Carroll, managing director of the sports and entertainment banking division at SunTrust Banks. The main issue, of course, is tighter credit. Simply put, lenders are reluctant to take hefty sums on their balance sheets, whether the client is a million-selling recording artist or a starving artist. ■ "There's probably even more of a credit issue with the [luxury] buyers," Carroll says. "The clients we deal with are buying very high-end properties and a lot of them have special features that limit the resale of the home."



MOBY'S four-story Manhattan penthouse apartment; asking price: \$7.5 million.

Carroll recalls a recent meeting with a well-established recording artist seeking to purchase a new home. "She is a very successful artist, with a great career. But the lender still wanted to get 10% more equity to close the deal," he says. "That's a conversation that just would not have taken place a few months ago. But this is the new reality."

Carroll advises his clients to seek good, unbiased guidance about whether a real estate decision really fits into their overall financial plan.

"Clearly there's a lifestyle these clients lead. But there's a way to do it that's smart vs. fiscally irresponsible," he says. He also suggests buyers not view their homes as their primary investment and set up other assets they can rely upon down the road.

Lastly, he advises they not get too ruffled when they inevitably come under more scrutiny from lenders. As Carroll puts it, "A \$5 million bad loan is equal to 10 or more smaller loans that go wrong."

Those ready to purchase will find the squeeze on credit has not stopped construction of new grand-scale options. Luxury buildings are rising anchored by four-star restaurants, hotels and exercise clubs, and loaded with high-tech amenities that make it easy to work—in some cases even record music—without ever leaving home.

"People today don't just look at residences as financial investments. They look at the whole lifestyle and [ask], 'What will the experience be like living in this building?'" says

continued on >>p70

from >>p69 Susan de Franca, president of sales at the Related Cos., the principal developer of New York's Time Warner Center and the Century in Los Angeles, among other coveted addresses.

For Related and other high-end developers, it's all about accommodating residents' specific needs and busy schedules. "We always try to anticipate for future expansion and provide additional wiring for all apartments knowing people might have elaborate stereo or recording systems or a computer system that facilitates them working from home," she says.

Many new high-rises, including the posh Residences at the Plaza in New York, include Concierge Direct, a computerized system that enables touch-pad access to audio/video, lighting, security cameras, valet and more. Private elevators, one-way security windows, nightly turn-down service and access to catering from a restaurant in the building are becoming must-haves for the high-end buyers.

"People want all of the amenities, but they also want the comfort and state of mind that their needs are being taken care of immediately," de Franca says.

For the trendsetting music industry crowd in New York, the development of so many new modern buildings has created a housing nirvana.

"These folks are out there even stronger than ever," says Pam Liebman, president/CEO of the Corcoran Group. "They love the new buildings, the great architecture of condos coming up in Chelsea and SoHo, for example, and they are flocking to them." Hot new addresses include 40 Bond, 40 Mercer and One Jackson Square.

Entertainers generally are still moving from more established uptown neighborhoods in search of edgier, tech-laden downtown digs.

"This group is not particularly interested in the old world, pre-war buildings," Liebman says.

Moby, for one, recently put on the market his four-story, two-bedroom apartment in the south tower of the Eldorado on Central Park West for \$7.5 million in favor of a downtown pad.

In fact, Liebman says that though housing prices are not as inflated as they've been in recent memory, they show no signs of dipping in Manhattan's luxe market. "There's a lot of talk about what's going to happen and that's putting fear into the market," she says. "But the big deals are still getting done."

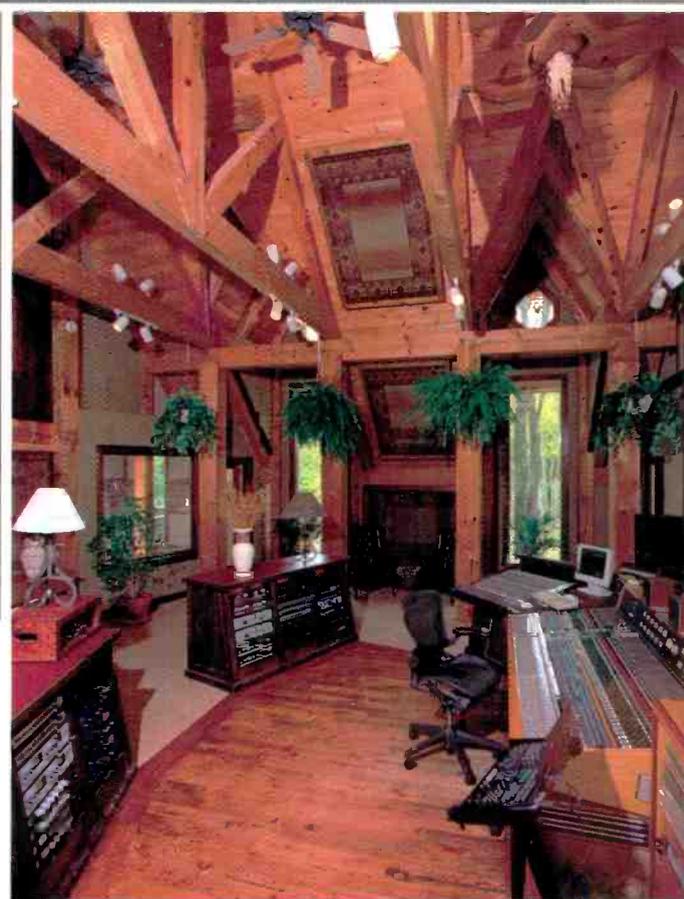
"I just finished a round of fall meetings and I wish reporters could have come with me," Liebman adds. "The biggest problem is there's still no inventory."

On the contrary, Miami is awash in inventory as the city continues to experience a scale-tipping oversupply of condos. There currently are 22,000 such properties on the market, and that number is expected to more than double to 50,000 during the next 18 months due to new construction, according to Michael Valdes, director of sales at SOL Sotheby's International Realty in Miami.

"It's happening on a national scale, but definitely happening a little more for us than in many other markets," Valdes says of the oversupply. "There have been more condos on the market in Miami during the last three years than have been for the prior three decades."

This, of course, is good news for buyers looking for the fun-in-the-sun lifestyle that consistently draws its share of entertainment industry notables. New options like the residences at the W and Viceroy in South Beach are loaded with amenities and access to the downtown club scene. "The newer the building, the higher-tech they are," Valdes says.

Newer, more spacious buildings also allow more room for customization. A music producer who requests anonymity combined two apartments to form a 4,378-square-foot condo in South Beach's posh Continuum that contains a four-bedroom living space and fully equipped recording studio and media room. That property is now on



Clockwise, from top, Miami nice: four-bedroom apartment with recording studio; Nashville sound: Dark Horse Recording; New York style: One Jackson Square, with 35 loft condominiums.

the market for \$7.3 million.

Of course, higher-profile celebrities still opt for privacy above all else, Valdes says. "What resonates most is still a sense of privacy and security." Because Miami has only three totally private communities—Indian Creek, Bal Harbour Island and Bay Point—properties there remain hard to come by and still carry premium price tags, as do communities like Fisher Island that are accessible only via ferry or helicopter.

In Los Angeles, particularly in established neighborhoods like Beverly Hills and the Sunset Strip where entertainment industry types like to hang their hat, the market has been little swayed by the mortgage bust.

"We really don't find it affecting the big rollers," says Renee Avedon, a broker at Prudential California Realty. "It's affecting the people who shouldn't have been in those markets to begin with."

What's different today, even in some of the most coveted areas, is pricing. Whereas up until recently über-inflated prices for prime homes still garnered bidding wars, those situations are fewer and farther between. Avedon notes properties where the sellers are still "getting a little ahead of themselves" are sitting for months and going into escrow, while those priced more "realistically" for today's market are moving as quickly as they were a year ago.

What does the entertainment crowd seek in an L.A. home? Smart homes that are automated to the hilt, with full-blown media rooms and the latest entertainment systems. "They also like their homes to have exterior glass that can turn smoky on the outside for privacy," Avedon says. "Security is absolutely key to this client base."

In Nashville, where sales of \$1 million homes have consistently risen during the past three years, realtors expect a banner 2007, according to Richard Courtney, a principal broker at Fridrich & Clark. "We are really having success this year in the upper-end market, and the entertainment business is playing a big part in that," he says.

High-end clients here are also seeking "smart houses where everything is controlled by a touch pad," Courtney says. But for Music City, the key technology for entertainers is the ability to record and mix music at home.

"Almost everyone has a recording studio of some sort in their home now," he says. While Courtney says the advent of systems like Pro Tools has enabled the rise of home studios that require very little space, some players inevitably want a more formal recording atmosphere. Recording artist Big Kenny of Big & Rich just purchased a home and plans to construct a studio on the property, Courtney says. The key, he notes, is to check zoning regulations before buying as "some lots here will not allow an outbuilding with plumbing and electrical."

Those looking for a studio without having to build or renovate are directed to Darkhorse Studios, located in rural Williamson County and available for \$4.25 million. The compound offers a truly private getaway complete with spacious grounds and living quarters, and a state-of-the-art recording studio.

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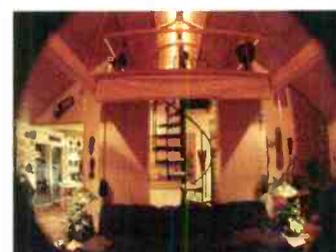
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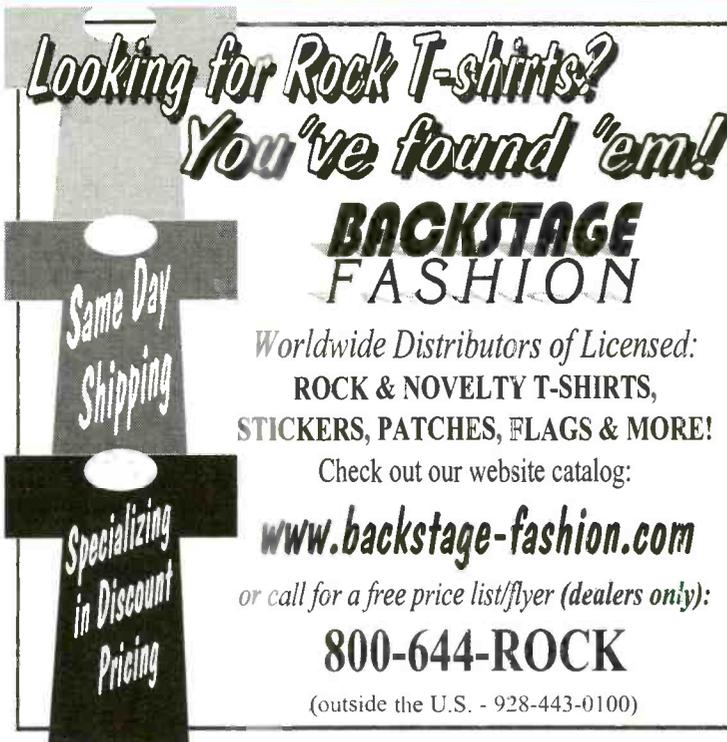
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Bob Altshuler, 84

Bob Altshuler, 84, former CBS Records senior VP of corporate publicity, died Sept. 17.

Altshuler began his music career at the age of 16 when he convinced a local radio station in his hometown of Lawrence, Mass., to allow him and his twin brother, Bill, to host a jazz program called "Hot Jazz," according to information provided by the family for a death notice that ran in the New York Times.

Starting in the mid-'50s he worked for a succession of small independent record labels—Prestige, Riverside and Atlantic. In 1965, Altshuler went to work for CBS Records as director of publicity.

Irv Lichtman, who worked at Billboard for more than 20 years and handled the Inside Track column for many of them, said of Altshuler, "He was very knowledgeable, an avid collector and a good PR man. He saw his role as protecting his company, and he did his job well, that's for sure."

Altshuler is also fondly recalled for his extremely large record collection, estimated to include 130,000 rare jazz and blues 78s and LPs. That collection became one of the largest private collections to be donated to the Library of Congress, according to the Times.

Altshuler is survived by his wife, Barbara; sons Michael and Jonathan; daughters-in-law Amelia and Carol; and four grandsons.



DEATHS

Allan Hely, 80, grandfather of the Australian music industry, died July 26 from motor neuron disease.

Hely, one-time financial adviser to Rupert Murdoch, managed Festival Records in its heyday between the late 1960s and the 1990s. Festival fostered the success of Olivia Newton-John, the Bee Gees, Split Enz and Paul Kelly, and Hely was the force behind the recording of Paul Allen's "I Still Call Australia Home."

"He was a father figure to me and opened up tremendous opportunities for Australian acts," says Michael Gudinski, Melbourne-based founder of Mushroom Records and now chairman of the Mushroom Group of Cos. "He was an essential part of the growth of this industry."

Hely propelled Festival into the music industry as one of Australia's biggest record labels, successfully and aggressively competing with major U.S. record companies. Even nearing his retirement he continued to work with Murdoch's son, James, when he was appointed Festival's chairman.

Hely is survived by his wife, Ann.

Tommy Makem, 74, Irish folk musician, died Aug. 1 from lung cancer at his home in New Hampshire.

Makem performed with the Clancy Brothers, who were signed to Columbia Records, to sold-out crowds and made TV appearances on such influential programs as "The Ed Sullivan Show" and "The Tonight Show."

Leaving the group in 1969, Makem embarked on his solo career but reunited with Liam Clancy in 1975, performing as the duo Makem & Clancy. In 1999, he received the World Folk Music Assn.'s Lifetime Achievement Award.

He is survived by his wife, Mary; two daughters; and sons Shane, Conor and Rory.

Art Davis, 73, double bassist, psychologist and activist, died July 29 of a heart attack at his home in Long Beach, Calif.

Davis played the piano, tuba and later took up double bass. He played with the Harrisburg Symphony Orchestra at 17, and later studied at the Manhattan and Juilliard Schools of Music and received a doctorate in psychology from New York University. At one point, he filed and lost a lawsuit

challenging what he claimed was racial discrimination at the New York Philharmonic, with whom he played classical music.

Davis performed for NBC and CBS orchestras, Broadway shows and alongside John Coltrane and a long list of jazz greats. He also outlined his bass fingering technique in the book "The Arthur Davis System for Double Bass."

Davis is survived by his two sons and his daughter.

Mike O'Donnell, 46, GM of the Honda Center in Anaheim, Calif., died Aug. 19 after a three-year battle with cancer at his home in Yorba Linda, Calif.

O'Donnell's career in public facilities, professional sports and arena management spanned 22 years. He spent the last 15 years at the Honda Center (formerly Arrowhead Pond of Anaheim), where he was hired in 1993 as the point person for the arena's final construction phases. During his first 10 years at the venue, O'Donnell held such titles as OM, director of operations and assistant GM. In 2003, he was named VP/COO.

Along with overseeing concerts at

the Honda Center, O'Donnell assisted in a number of events at the venue, including multiple NCAA events, the 2003 World Gymnastics Championships, the 2004 U.S. Olympic Team Trials for gymnastics and the 2005 World Badminton Championship.

Prior to joining the Honda Center, O'Donnell worked at Los Angeles' Forum (then known as the Great Western Forum), which at the time hosted the NBA's Lakers and the NHL's Kings.

O'Donnell is survived by his wife, Payge.

Janis Martin, 67, rockabilly singer known as the "Female Elvis," died Sept. 3 from cancer.

At just 15 years old in 1956, Martin released her first record and best-known song, "Will You Willyum," on RCA Victor, also home to Elvis Presley. Touring with such artists as Johnny Cash and appearing on shows including "The Tonight Show" and "American Bandstand," Martin became an international rockabilly icon. She soon formed her own group, the Marteens.

After leaving the business after the '50s, she returned as rockabilly was revived in the '70s.

Martin is survived by her husband, Bradley Whitt, and sister, Geraldine Connor.

Wilson Turbinton, 63, funk/soul keyboardist and singer/songwriter/producer, died Sept. 11 in New Orleans of colon cancer.

Known as "Willie Tee," Turbinton was born in 1944 in New Orleans. By 1965, he released the R&B hit "Teasin' You" on Atlantic Records.

As songwriter/arranger of the 1973 debut album by Mardi Gras Indian band the Wild Magnolias, Turbinton was part of a vanguard of New Orleans funk and soul acts whose work has been sampled by numerous hip-hop artists. In addition to his contributions at local clubs, running a studio and producing jingles, Turbinton was a jazz resident at Princeton University.

Turbinton is survived by his wife, Marilyn; sister, Joyce; daughter, Rachel; and two grandchildren.

Generoso Jimenez, 90, trombonist, died Sept. 15 in Miami of renal failure.

Jimenez redefined the role of the trombone in Cuban music and Latin jazz, and the prolific and tireless artist worked nearly to the day of his death. He is heard on Gloria Estefan's newest release, "90 Millas" (Burgundy), on which he is a featured guest.

With his trombone, Jimenez literally lived Cuba's golden age of music. He was a member of the original lineup of Orquesta Aragón and later joined Chico O'Farrill's band.

His greatest success came as trombonist for the great singer Beny Moré. Moré reworked the lyrics of his famous song "Qué Bueno Baila Usted" and turned them into "Generoso, qué bueno toca usted" (Generoso, how well you play), effectively immortalizing Jimenez's name among legions of Cuban music fans.

In 2002, Jimenez released the album "Generoso, Qué Bueno Toca Usted," which was nominated for a Latin Grammy Award. He left Cuba for Miami in 2003 and remained singularly active. One of his last public appearances was June 23, when he played with Cuban singer Isaac Delgado in Miami.

Jimenez is survived by six children. He was buried Sept. 18 in Miami.

Marcel Marceau, 84, French mime artist best-known for his character "Bip," a mime clown with white face paint, striped shirt and flower-bearing tattered hat, died Sept. 22 in Paris.

Born Marcel Mangel, Marceau drew inspiration from such screen legends as Buster Keaton and Charlie Chaplin to revive the art of mime. Marceau performed for nearly 60 years, formed his own mime company in 1948. In 1970, he released an album called "The Best of Marcel Marceau," featuring 38 minutes of silence that ended in applause.

Marceau is survived by two sons and two daughters.

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RECORD COMPANIES: Razor & Tie Entertainment promotes **Aaron Brotherton** to VP of creative development, **Dean Babin** to associate director and **Sally Bunnell** to associate producer. Brotherton was senior director of project development, Babin was manager of project development and Bunnell was coordinator of project development.

Universal Music Enterprises ups **Sujata Murthy** to senior VP of public relations. She was VP.

Sony BMG Nashville elevates **Caryl Healey** to associate director of sales. She was manager.

TOURING: The Viper Room in Los Angeles elevates **Melissa Renee Hernandez** to co-talent buyer. She was assistant talent buyer.

International Creative Management taps **Laurence Leader** as an international booking agent for the firm's concerts department. He previously served as an independent consultant in London.



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PUBLISHING: Peermusic promotes **Neville Quinlan** to managing director of its Canadian operations. He was GM at the publisher's Toronto office.

Universal Music Belgium appoints **Patrick Busschots** managing director. He was founder/managing director of independent Belgian entertainment company ARS.

EMI Music Publishing Continental Europe names **Oliver Schwenzer** senior VP of legal and business affairs. He was head of legal and business affairs at Arvato Mobile/Bertelsmann.

DISTRIBUTION: RED Distribution taps **Haley Jones** as senior director of artist development and promotion. She was assistant PD/music director at KMTT-FM Seattle.

MEDIA: Music TV network Fuse names **Carol Goll** senior VP of marketing. She was GM of brand experience marketing at Mercedes-Benz USA.

FOR THE RECORD: In the Sept. 29 Executive Turntable, **David Fitzgerald's** recent promotion at Sony BMG Nashville should have been identified as senior director of sales.

—Edited by Mitchell Peters

GOODWORKS

ROCKERS CLIMB EVEREST, RAISE FUNDS FOR CANCER CENTERS

On Oct. 13, members of international charity Love Hope Strength Foundation, co-founded by Mike Peters of U.K. band the Alarm, will embark on a 13-day trek up Mount Everest. The climb, dubbed Everest Rocks, will raise funds for cancer centers worldwide; it will culminate in the first concert at Mount Everest Base Camp. To view videos of the trek, download music that will be recorded along the way and read blogs from the climbers, go to lovehopestrength.org.

GOING GREEN WITH MORISSETTE, REEVES

Critically acclaimed environmental film "The Great Warming" is now available as a special-edition National Wildlife Federation DVD. The disc features downloadable documents, an NWF featurette and the original film, narrated by Alanis Morissette and Keanu Reeves, who present climate change as a moral, ethical and spiritual issue. To order online, go to thegreatwarming.com.

LEWIS: BRIAN RASIC

BACKBEAT



POPKOMM

Popkomm serves as the world's music and entertainment business meeting place, uniting more than 800 exhibitors from 55 countries. The Berlin-based conference brings together industry leaders to discuss the latest trends and innovations in a series of panels, workshops and international forums.

1 Politically charged British singer/songwriter **Billy Bragg**, right, sat for a keynote Q&A with Billboard group editorial director **Tamara Corniif**.

2 Billboard global bureau chief **Mark Sutherland** moderates the "Artists As Architects" panel, which gave delegates insight into how international musicians can build careers in the new business environment. From left are Jon Tufnell of U.K. electro-rockers Plastic Toys, Hanoi Rocks' **Michael Monroe**, Belgian singer/songwriter **Sioen**, **Lene Toje** and **Robin Sato** from Berlin-based "organic electro" band Sanagi and Sutherland.

3 Founder of British independent label Dramatico Entertainment and BPI deputy chairman **Mike Batt** gives his keynote address.

4 German music publishers had prominent visitors at Popkomm. From left are Minister of Culture and Media **Beind Neumann**, German music publishers association GEMA president **Dagmar Eikorski**, GEMA board member **Gabriele Schulze-Spahr** and **Jörg Evers**, GEMA CEO **Dr. Harald Heber**, Ministry of Economics and Technology Secretary **Dagmar Wöhr** and Berlin Mayor **Klaus Wowereit**. PHOTO: COURTESY OF DR. ELFI EDE ROSSORI/GEMA



After launching its This Is for the Soldiers tour, Drowning Pool has joined Iraq & Afghanistan Veterans of America, actively campaigning on Capitol Hill for better mental health care for U.S. troops. From left are Drowning Pool's **Stevie Benton**; IAVA executive director **Paul Rieckhoff**; Drowning Pool's **Ryan McCombs**; Sen. **Barack Obama**, D-Ill.; IAVA field director **Rob Timmons**; IAVA director of government affairs **Todd Bowers**; and Drowning Pool's **CJ Pierce** and **Mike Luce**.



INSIDE TRACK

'X-FACTOR' STAR LEWIS' MOMENT ARRIVES AT LAST

All eyes were on Leona Lewis at the long-awaited Sept. 24 launch of the U.K. diva-in-waiting's second single, "Bleeding Love" (Syco Music). In contrast to the usual reality TV star "career" trajectory, it's been nine months since she won the third season of ITV's "The X-Factor" and went straight to the top of the U.K. singles chart with her debut release, "A Moment Like This." But despite the time lag, the hype has actually intensified—with no less than four heavyweight introductions before waiting execs clapped eyes on her.

After Syco managing director **Sonny Takhar** and **Lucy Yeomans**—editor in chief of fashion magazine **Harper's Bazaar**, which co-hosted the party at

the Mandarin Oriental in Knightsbridge, London—had their say, it was time for **Clive Davis** and **Simon Cowell** to share their thoughts on the singer. Both sent video messages, with BMG chairman/CEO **Davis** hailing Lewis as "a true star" and **Cowell** declaring her "the best contestant we've had on any of these competitions." After all that, it was a wonder Lewis could sing a note. But, in fact, she gave a commanding performance, previewing tracks from her as-yet-untitled debut album, due Nov. 5 in the United Kingdom and early 2008 in the United States. Whether she did enough to justify the billing as a new **Mariah Carey**-style superstar remains to be seen.



LEWIS



mtvU executives hung out with Swedish indie rock band Peter Bjorn and John poolside at the Palms Hotel Resort and Casino in Las Vegas. From right are mtvU executive **Stephan Friedman**; **John**; **Bjorn**; Viacom CEO **Philippe Dauman**; MTV Networks chairman/CEO **Judy McGrath**; Dauman's wife, **Deborah**; and **Peter**. PHOTO: COURTESY OF MTVU



1



2

FOLIO & OMMA AWARDS

Billboard took home both an Eddie and an Ozzie Award for excellence in magazine editorial and design at Folio magazine's annual Eddie and Ozzie Awards gala, held Sept. 23 at the Marriott Marquis in New York.

1 From left, Billboard group editorial director **Tamara Conniff**, Red 7 Media president/CEO **Kerry Smith**, Billboard associate art director **Christine Bower** and Billboard executive editor **Bill Werde** hold the 2007 Gold Eddie Award for a business-to-business issue in the media/entertainment/publishing category.

2 Billboard staffers celebrate their win for the 2007 Gold Ozzie Award for best feature design for a feature done on Christina Aguilera. From left are associate art director **Christine Bower**, creative director **Joselyn Klenert**, VP of integrated sales/associate publisher **Brian Kennedy** and group editorial director **Tamara Conniff**.

3 At the Online Media, Marketing & Advertising Awards held Sept. 25 at the Hilton New York, Billboard and LG Electronics shared the award for best use of user-generated content by an advertiser for the Billboard/LG Mobile Beat blog. The OMMA Awards honor those brand marketers, agencies and content providers that demonstrate innovation and creativity in the online arena. From left are BrandBuzz associate director of interactive **Gwynne Gaulett**, BrandBuzz creative director **Hillary Evans**, LG Electronics digital marketing manager **Niels Aillaud**, Billboard marketing director **Stacey Gross** and Billboard digital brand manager **Eri Ward**. PHOTO: COURTESY OF JORGE JOSE ABOUYOUN



3



Natasha Bedingfield was hard at work last weekend on a new song, "Pocket Full of Sunshine," for her upcoming Epic album "N.B." The track was written by **John Shanks**, **Danielle Brisebois** and Bedingfield, and mixed by **Manny Morroquin**. Pictured at Larabee North studio in Los Angeles, from left, are Brisebois, Shanks, Bedingfield and Morroquin.



Kiese Geme and **Paul Stanley** show off the Tiger Electronics Power Tour Electric Guitar Sept. 19 at a launch party for the Gibson-style musical instrument at the Hard Rock Café in New York.

INSIDE TRACK

WINDY CITY BOWLING

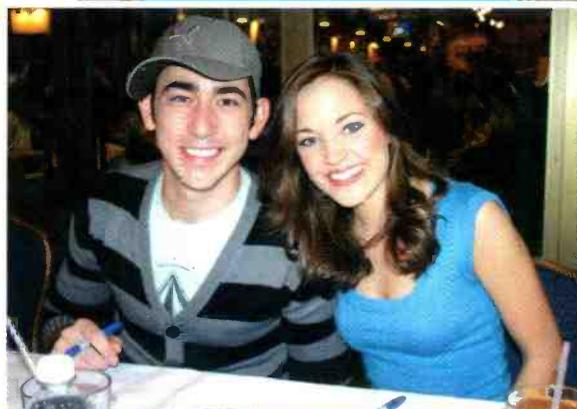
Being in the same town on Sept. 24 gave the Beastie Boys and Mandy Moore a chance to spend some quality time together—at a bowling alley. Moore and her entourage attended the first of two Beastie Boys shows at the Fillmore Detroit; she played the following night at Saint Andrews Hall. After the concert, the Beastie and Moore poses repaired to the nearby Garden Bowl, where they enjoyed a couple of low-key hours of kegling, pizza and genial hanging out. Moore's tour to support her "Wild Hope" album continues through Oct. 8, while the Beasties just wrapped up their tour for "The Mix-Up" with shows in the Windy City.



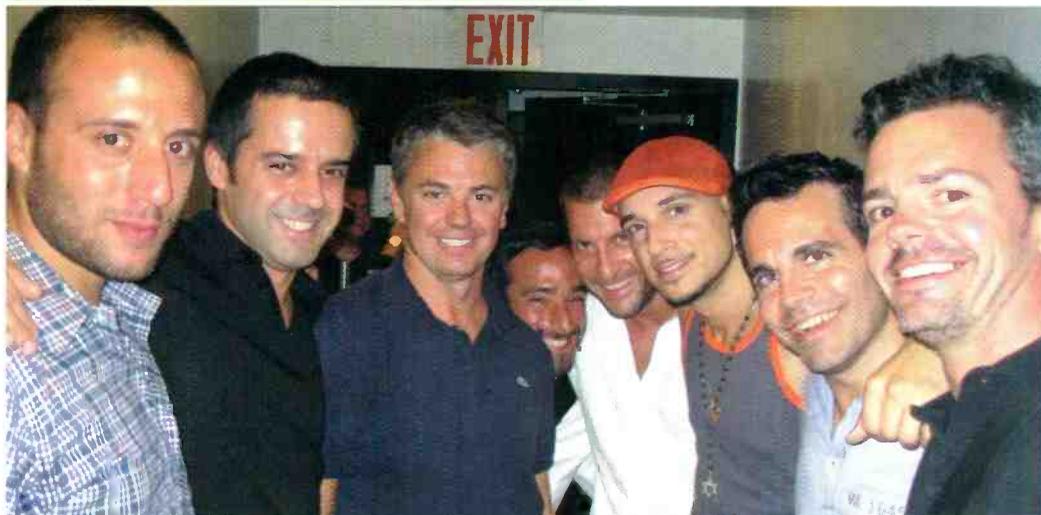
BEASTIE BOYS

ESTELLE, THIEVES STEAL THE NIGHT

Track has been out and about during Advertising Week 2007 in New York (Sept. 24-28), and we've been seeing and hearing many things. But two performances stand head and shoulders above all else: U.K. hip-pop sensation Estelle and Chicago rock band Company of Thieves. Both acts—the former signed to HomeSchool/Atlantic, the latter unsigned—were on the Sept. 25 bill of the Yahoo Billboard Live showcase at B.B. King Blues Club & Grill.



Stars of the new Broadway production of "Grease," **Max Crumm** and **Laura Osnes**, sign autographs to help raise money for Broadway Cares/Equity Fights AIDS in New York. The duo won the roles of Danny and Sandy in NBC's talent competition "Grease: You're the One That I Want." The new cast album is due Oct. 2 on Sony Classics. PHOTO: COURTESY OF SUSAN BUTLER



R&B/pop artist **Ari Gold** mingled with Logo and MTV.com execs after a recent concert at Joe's Pub in New York. From left are Logo-online.com producer **Jonathan Mallow**, Logo senior VP of multiplatform programming **Marc Leonard**, MTV.com/Logo director of music and talent **Perry Turcotte**, Gold's acquaintance **Frankie Fuentes**, Logo senior director of multiplatform programming **Joel Parmentier**, Gold, actor **Mario Cantone** and Logo-online.com writer/editor **John Polly**. PHOTO: COURTESY OF THE BARRY SORCIN AGENCY

BEASTIE BOYS: JASON KEMPIN/FILMMAGIC.COM

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IN ASSOCIATION WITH



SCHEDULE OF EVENTS

MONDAY, OCTOBER 1

7:00PM PROMOTORES UNIDOS SHOWCASE

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Inquietos Del Norte



Mazis Musical



Morros Del Norte



Wences Riano



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TUESDAY, OCTOBER 2

8:30AM-5:30PM REGISTRATION & EXHIBITS

HOW TO REVIVE THE LATIN TOURING INDUSTRY

MODERATOR: Abel De Luna, CEO/Chairman, Luna Communications

SPEAKERS: Henry Cardenas, CEO, CMN
Ariel Rivas, President, Planet Entertainment/TNI
Emily Simonitski, Sr. Vice President, Special Markets, Live Nation
David Valdivia, President, Valdivia Marketing Group

BDS: YOUR IRREPLACEABLE TOOL

PRESENTATION BY: Diego Aguilar, Account Executive, Nielsen Entertainment Music

GETTING THE MOST OUT OF RETAIL

MODERATOR: Geoff Mayfield, Director of Charts/Senior Analyst, Billboard

SPEAKERS: Daniel Fernandez Garcia, Director of Sales, Three Sound Records
David Massry, President, Ritmo Latino
Sandra Ramirez, Latin Product Manager, Hardiman
Jeff Young, VP Sales, Univision Music Group

LICENSING THE BAND

MODERATOR: Richard Bull, Executive VP, Populus

SPEAKERS: Jim Billelo, Executive VP, Orjuela Entertainment
Walter Kolm, Sr. VP A&R/Marketing, Universal Music Latino
Eddie Orjuela, President, Orjuela Entertainment
Jose Luis Terrazas, Artist, Disa Records
Adolfo and Omar Valenzuela, Twins Enterprises

THE NEW GENERATION OF REGIONAL MEXICAN MUSIC

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MODERATOR: Roberto Isaac, Manager of Music Scheduling, Mun2

SPEAKERS: Erika Garza, "La Fuerquilla," D., 97.9 FM, La Raza
El Gringo, Artist
Alacranes Musical Artist, Univision Records
Martin Fabian, President/Founder Grupo Nueva Generacion
Abel A. De Luna, Chief Operating Officer, Luna Communications
Manuel Prado, National Promotions Director, Sony BMG
Voces Del Rancho Artist, Univision

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Los Buitres de Culiacan Sinaloa



Banda Llametas Sherece Durango

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PRESENTATION BY: Nahum Madrid (DJ "8Mil"), Batanga

MODERATOR: Jackie Madrigal, Latin Formats Editor, Radio & Records

SPEAKERS:



Don Cheto, Host, La Que Buena



Renan Almenarez Coello, El Cucuy de a Mañana, Spanish Broadcasting System



Rocio Sandoval "La Peligrosa," Host, Univision Radio



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Voces Del Rancho



El Gringo

WEDNESDAY, OCTOBER 3

8:30AM - 5:30PM REGISTRATION & EXHIBITS

THE DIGITAL CONNECTION

MODERATOR: Ayala Ben-Yehuda, Latin Correspondent, Billboard

SPEAKERS: Christopher Brunner, VP, Mobile Content & Services, Univision Movil
Jose Casanova, Marketing Manager, MySpace.com Mexico
Arturo Gil, Marketing Manager Machete Music/Machete Regional Music
Bruno Lopez, VP-GM, univision.com
Herman Rodriguez-Bajandas, Latin Music Outreach Consultant, SoundExchange

THE WOMEN OF REGIONAL MEXICAN MUSIC

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PRESENTATION BY: Kathy Spanberger, President, Peermusic's Anglo-American Region



MODERATOR: Leila Cobo, Executive Director of Content & Programming for Latin Music and Entertainment, Billboard



Marisol and Virginia Terrazas, (Los Horoscopos de Durango), Artists, Disa Records



Graciela Beltran, Artist, Univision Records



Yolanda Perez, Artist, Fonovisa Records



Diana Reyes, Artist, Universal Music Latino



Janal Rivera, Artist, Fonovisa

THE NEW REGIONAL MEXICAN BUSINESS MODEL

MODERATOR: Leila Cobo, Executive Director, Content & Programming, Latin Music and Entertainment, Billboard

SPEAKERS: John Schevarría, President, Universal Music Latino
Gustavo Lopez, President, Machete Music
Jorge Pino, VP Music, Venevision International
Carlos Ruiz Diaz, VP/GM, Disa Records
Adriana Rios, GM, Ealboa Records

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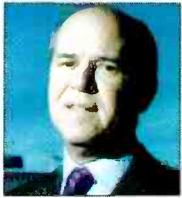
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ON THE COVER: Kanye West photographed by Nabil Elderkin. WINEHOUSE: MARK ALLAN/WIREIMAGE.COM

360 DEGREES OF BILLBOARD



Events

DANCE
Billboard's **Dance Music Summit** is returning to Las Vegas, with Vegas Music Experience—one week of nighttime events featuring the world's best DJs, hot nightclubs and concerts—plus pool parties. More at billboardevents.com.

REGIONAL MEXICAN
Three-day summit features Jenni Rivera, the Billboard Q&A and Premios Premmusa presented by Promotores Unidos with performances by Diana Reyes, Pablo Montero, Alacranes and others. More at billboardevents.com.

Video



After topping The Billboard Hot 100 for two weeks in a row, **Plain White T's** caught up with the **Plain White T's** backstage at an mtvU concert at Six Flags. Watch the video at billboard.com/sixty.

BILL WERDE
Deputy Editor
Billboard



Winner's Circle

In A Challenging Time, Successes And Solutions Still Make For Good Stories

One bit of feedback I suspect most journalists cringe to hear is probably one we hear most often: "All you guys print is bad news."

I laugh sometimes when I hear this, imagining the dialogue in our weekly edit meetings were this mandate real.

"Warner Music Group's market share is up."

"Too happy. What else you got?"

"A trend story on new revenue models for artists and labels?"

"C'mon, we all know everything is doomed to failure."

And finally, a pitch, in a small voice, from the back of the room: "Billy Ray Cyrus is back in the top 20 for the first time in years—and he re-emerged because of his daughter's cute TV show."

"You're fired. Let's plan an all-obituary issue."

In reality, our Tuesday meetings are far less contentious. The challenges of today's music business provide about as much chance to cover opportunity as it does to report setbacks. While this week's issue is set against a bottom-line back-

drop of album sales that are still hovering around a 15% decline from last year, there's plenty of evidence that folks from every part of the business are working to solve challenges.

Want good news? Make some.

Kanye West continues to succeed, and our cover story (page 22) makes the point that it may just be because he refuses to do what's expected. The Dixie Chicks hurt their own bottom line criticizing George Bush, but West made himself a folk hero, perhaps cementing his reputation as hip-hop's one true rock star.

Elsewhere, Paradigm (page 25) vaulted into major music agency status with the acquisition of boutiques Little Big Man and Monterey Paradigm Artists; this means more opportunity for acts looking to extend their brand into other media platforms. Verizon even dragged AC/DC into the digital age (page 8) as

both Verizon and AT&T further committed to music.

My favorite story of the week, though, broke on our business news site, billboard.biz. Our longtime touring expert Ray Waddell started out breaking one story—that echomusic was ramping up its direct-to-fan online artist initiatives—and ended up breaking an even bigger one: that Dolly Parton was going to get her first Web site, around the time she releases her first mainstream country album in nearly 20 years.

The report became the little story that could. Other media outlets including USA Today ran with it, and Waddell and Dolly's manager, Danny Nozell, started getting calls: from a major festival wanting to book her, from a major label wanting to distribute her upcoming album.

My point here isn't to crow about our 24/7 news operation billboard.biz, which breaks important stories almost daily. Rather, I mean to address those who say Billboard is focused on the negative. And to you I say, "Create some good news."

We'll be all over it. It's our way to make a living.

FEEDBACK

IT TAKES TWO TO TANGO

This past week, members of the Latin Recording Academy were mailed voting instructions for the 2007 Latin Grammy Awards.

In the tango category, voters will take their pick from a list of 19 releases. Unfortunately, the list does not include my most recent recording, "Buenos Aires Tango Standards" (Zoho Music). This CD, a collection of traditional tangos performed by a group of Argentine musicians, was deemed outside the category by the Latin Recording Academy.

According to an e-mail from the academy: "During the screening meeting, the Pablo Aslan recording was carefully screened by experts in both Jazz and Tango. The committee listened to the recording and felt the recording did not have enough Tango elements to remain in the Tango category and therefore it remained in the Jazz category."

Furthermore: "Our rule is: Genre-specific albums must consist of 75% or more playing time of the specific genre."

I am left wondering about this committee of experts in tango and jazz, who carefully tallied up the percentage of tango in my CD and decided I came up short.

In "Buenos Aires Tango Standards," I

assembled a group of Argentine musicians who are equally versed and experienced in tango and jazz. For the repertoire, I chose from among the most traditional instrumental tangos written by Arolas, Bardi, Laurenz, Maffia and Salgan. The rhythms that we play are all traditional marcatos, sincopas and milongas—the essence of tango.

Who are these experts who passed judgment on my brand of tango and consid-

ered it not "tango" enough? What else do they consider not-tango? Recent Latin Grammy nominations of recordings by Pablo Ziegler and Adrian Iaies, artists whom I consider to be very close to my aesthetic and clearly not traditional tango, make it even more confusing to understand where they draw the line.

Pablo Aslan
Brooklyn, N.Y.

BILLBOARD.BIZ POLL

We asked will Live Nation re-up with Ticketmaster to handle ticketing for its venues or take ticketing in-house when the deal between the two is up?

YES 36%
Live Nation and Ticketmaster will sign a new deal.

NO 64%
Live Nation will take ticketing in-house.

If you missed this issue, order one at orderbillboard.com/ticket.

POLL CONDUCTED ON BILLBOARD.BIZ: 88 TOTAL VOTES AS OF 8.2.07

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

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Ticketing genius sets Audience View apart



UNPLAIN UNWHITE T'S
RED Distribution gets into the merch biz



CROONING CASTRO
Latin singer rebounds with mariachi album

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>>>UMG SEALS SANCTUARY BUYOUT DEAL

Universal Music Group will take London-based Sanctuary Group into private hands after winning shareholder approval for a buyout Aug. 2. UMG confirmed it reached the 90% required level of acceptance to conclude its proposed acquisition. The deal gives Universal a foothold in the live music business through Sanctuary's management and live agency arms.

>>>NAT'L GEOGRAPHIC LAUNCHES MUSIC DIVISION

National Geographic is launching a new music and radio division designed to promote international music and deepen planet-friendly living. The new division will focus on music supervision, live events, a consumer music Web site, syndicated radio shows, a record label, music publishing and TV projects. On the radio side, NGMR is charged with radio and video initiatives.

>>>PARTON GOES INDIE

Country legend Dolly Parton will debut her new label, Dolly Records, with the release of a new country album next February. Parton's manager, Danny Nozell, will serve as GM of Dolly Records and no other artists will be signed to the roster. Currently, a digital distribution deal with iTunes is in progress, while physical distribution is still in the works.

UP FRONT

RETAIL BY ED CHRISTMAN

Frankly Speaking

An Amy Winehouse Album Reignites An Old Debate Over Imports

In the mid-1980s through the mid-1990s, major labels cracked down on retailers carrying import albums as a matter of course—at one point, CBS Records even sued Tower Records over the practice.

For the most part, such import battles have since receded into the background. But a controversy over an Amy Winehouse album is, at least temporarily, putting the issue back in the forefront.

Most merchants Billboard surveyed are saying they'll comply with a letter from Universal Republic that threatens to sue retailers and merchandisers that continue importing and selling import copies of Winehouse's 2003 debut album, "Frank." But other retailers are arguing that, in the age of downloading, it's absurd for a record label to take Universal's approach.

"We are selling physical product that the customers want, and they are trying to stop us," one merchandiser says. "In the meantime, it is flowing freely throughout the world over the Internet through the [peer-to-peer] sites."

Universal Republic, which has enjoyed great success in the United States with Winehouse's "Back to Black" album, plans to issue her earlier album "Frank" Nov. 7 stateside and wants to prevent imports from cannibalizing potential sales.

"Frank," which came out in Europe on Island, has scanned some 18,000 copies in the United States as an import, according to Nielsen SoundScan; meanwhile, since its Dec. 19, 2006, release, "Back to Black" has sold 950,000. Universal insiders say that since the label's goal for the latter is 1.5 million-2 million copies, Universal is holding up the release of "Frank" to get the most mileage out of "Back to Black."

"We have been selling 'Frank' long before [Winehouse] become hot here in the U.S.," says Eric Levin, owner of Criminal Records in Atlanta and the head of the Alliance for Independent Media Stores. "We

can certainly wait, as we have been asked to do."

"Universal is just trying to protect their business," says Michael Kurtz, who heads indie coalition Monitor Store Network. "We get the message; we won't carry it anymore."

In general, merchants—who foresee being confronted with weightier vendor issues with the majors down the line—are saying the stakes of the "Frank" album are not high enough to justify taking a stand or risk getting sued.

Still, some merchants and wholesalers say, the tone of Universal's letter left a lot to be desired. "There didn't seem to be a lot of thought behind it besides

bullying and greed," one music merchandiser says.

In one passage, the July 24 letter says, "Republic hereby demands that you cease and desist with any and all distribution and/or exploitation of the album in the U.S.," because it constitutes an infringement of Republic's exclusive right to exploit and distribute the artist's recording in the States.

The letter, signed by Universal Republic director of business and legal affairs Jeffrey Koenig, furthermore asks that all accounts respond within two days of receiving the letter with a written acknowledgement that they have ceased selling the import version of the album.

Though such letters were commonplace 15 or 20 years ago and Canadian imports were a hot topic around the turn of the century, the import issue receded as the U.S. dollar's decline against most other major currencies made imports from most foreign markets unfeasible.

Until recently, European counterparts of U.S. major labels often used import wholesalers for U.S. distribution, after their own sister labels passed on signing their artists. In addition to incremental sales, they used the tactic to build a story so U.S. affiliated labels would sign those albums for domestic release.

At one point, importation of records from abroad became so formalized that U.S. importers used to confer with the international arms of major labels to single out European product ripe for U.S. exploitation.

"That's what indie retailers and wholesalers do," one indie store owner says. "By carrying import versions of albums that labels have passed on, we are serving as A&R for the major labels here."

In fact, one wholesaler claims the primary reason Universal Republic is now issuing Winehouse's "Frank" is because importers first proved the album commercially viable in the United States.

On the contrary, a source at Universal Republic says, "The only reason the import album has scanned 18,000 units is because of all the time, effort and money that we put into 'Back to Black.'"

One wholesaler puts yet another spin on the Universal letter. "What's happening is the whole music industry is suffering," that executive says. "Everyone is looking for sales, no matter how small, wherever they can."



AMY WINEHOUSE'S "Frank" album will be released Nov. 7 in the United States. In the meantime, Universal Republic wants to keep import copies out of stores

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

>>> **SONY/ATV
CLOSES FAMOUS
DEAL**

Sony/ATV Music Publishing's acquisition of Viacom's Famous Music is now final. Executives with both publishing companies may now begin direct discussions to determine how Sony/ATV will integrate Famous' catalog and employees into its operation. Sony/ATV acquired the publisher in May for about \$370 million. Famous includes about 125,000 songs and sound cues including "Footloose," "Moon River," "Take My Breath Away," "It Don't Mean a Thing (If It Ain't Got That Swing)" and "Silver Bells."

>>> **MORE FILTER
DELAYS FROM
YOUTUBE?**

A lawyer for YouTube owner Google told the judge presiding over Viacom's copyright infringement lawsuit against YouTube that the company's filtering technology would "hopefully" go live by September. The ability to identify uploaded copyrighted material to the service, and then either restrict the upload or note when content owners should be compensated for its use, is the key requirement behind the company's licensing deals. It first promised such a system last fall, but has yet to implement it.

>>> **EMI,
MIXALBUM.COM
PARTNER**

EMI Music has struck an agreement to deliver digital rights management-free a la carte downloads to a new online DJ-mixing service, MixAlbum.com. The new British-based online business enables consumers to create their own beat-mixed compilation albums. Founder Ian Chamings brought MixAlbum to the wider British public when he presented the business on an episode of BBC2 reality TV program "Dragon's Den."

UPFRONT

LEGAL BY SUSAN BUTLER

Will Radio Pay Artists And Labels?

Artist Groups, Radio Broadcasters Take Performance Right Fight To Congress

Folk singer Judy Collins sat before a dozen members of Congress, at times breaking into song as she testified. Performers should be paid for their recordings that radio stations broadcast over the air, she said—just as songwriters and publishers are paid for their songs.

A few seats away, African-American radio executive Charles Warfield Jr. testified that minorities would be among the small, local broadcasters that would be forced out of business if they had to pay a new performance "tax" to artists and record companies.

What's at stake is a fraction of the estimated \$20 billion radio earned in ad revenue last year. And the selection of these particular witnesses, along with R&B septuagenarian Sam Moore, illustrates how artist, label and broadcaster groups will be tugging on the heart strings of legislators and the public in a copyright fight expected to reach every corner of the country during the next couple of years.

The move to change U.S. copyright law had its official kickoff July 31, when the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property held the first hearing on Capitol Hill to explore whether terrestrial radio should remain exempt from paying royalties to broadcast sound recordings.

In every other developed country worldwide, copyright laws grant performers (artists, musicians and vocalists) and producers (copyright owners such as record companies) as well as songwriters and publishers the right to receive royalties for the public performance of their recordings and compositions. And in most countries, those that broadcast sound recordings via digital and analog transmissions are required to license and pay to play that music. But in the United States, only digital broadcasters have that requirement.

Now, the MusicFIRST coalition has been formed by more than 150 recording artists and nearly a dozen groups (including the American Assn. of Independent Music, unions AFM and AFTRA, the Recording Artists' Coalition, the Recording Academy, Music Managers' Forum and SoundExchange) in an attempt to convince Congress to eliminate the exemption for terrestrial radio broadcasters. Meanwhile, the National Assn. of Broadcasters (representing about 7,000 U.S. radio stations and five broadcast networks) is vigorously opposing any change. The lobbying power of broadcasters, U.S. Copyright Office chief Marybeth Peters testified during the hearing, is the main reason that U.S. law does not fall in line with the rest of the world.

Comments offered during the hearing by the subcommittee chairman, Rep. Howard Berman, D-Calif., and other members suggest that most of them agree performers and labels should be compensated as long as the change in law doesn't harm songwriters and publishers. But when Rep. Ric Keller, R-Fla., returned to the hearing after a brief recess and announced that he had just called his local broadcaster, who talked about record companies' persistence in pursuing radio airplay for its promotional value, he demonstrated how constituents in radio can influence elected officials.

The next congressional action has yet to be scheduled. But as the groups begin their campaigns in earnest, the primary issues in the performance-right debate are breaking down as follows:

COMPENSATION VS. PROMOTION

Performers: Since recordings bring songs to life, songwriters and publishers should not be the only copyright holders paid for the broadcasts.

Broadcasters: For nearly 80 years, artists and the record industry have acknowledged how essential radio airplay is to sell records, concert tickets and merchandise. Songwriters and publishers receive royalties; artists and labels benefit from promotion.

FUTURE LIVELIHOODS

Performers: Performers who do not write songs but help make them hits should not have to tour into old age to support their families while radio is still playing their music. Many such performers and their heirs no longer sell records.

Broadcasters: Imposing a "tax" to pay to performers and labels would force many small, local broadcasters that provide essential community services out of business. (The Copyright Office says that there could be certain exemptions or scaled-down royalties for small broadcasters written into legislation.)

AD REVENUE

Performers: Broadcasters select music that will sell ads, not music that will promote artists. U.S. advertising revenue was estimated at \$20 billion for 2006.

Broadcasters: Since 2001, ad revenue is flat, no longer growing. Meanwhile, the continued promotional value of airplay is clear when one considers how far record companies will go to get records played on radio.

LEVEL PLAYING FIELD WITH DIGITAL

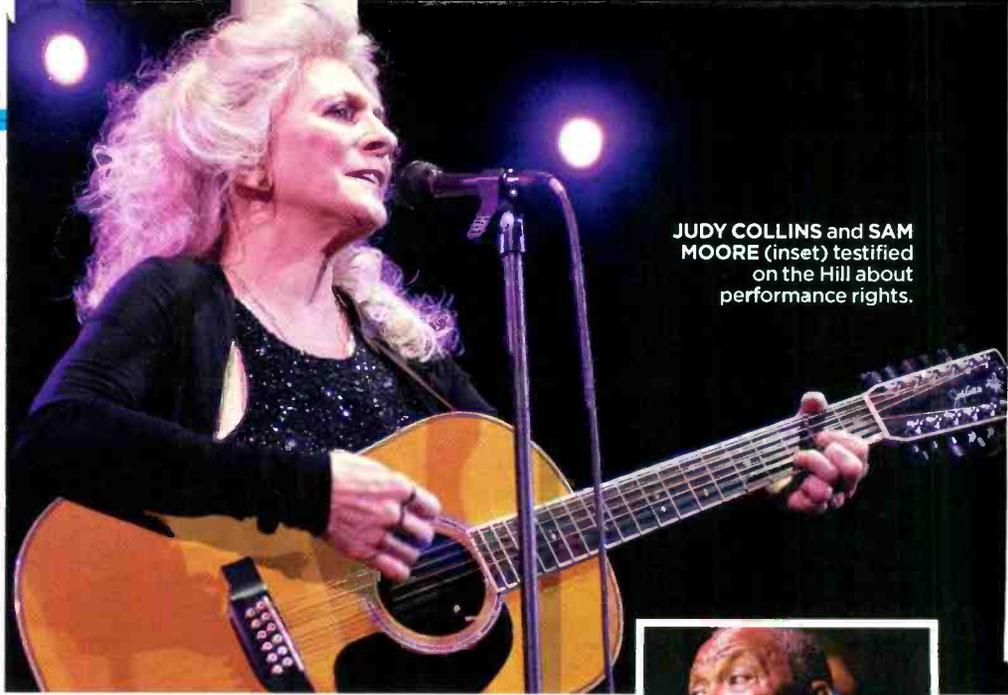
Performers: Now that digital services provide exposure to a wider variety of artists, terrestrial radio's promotional power is diminished. Digital broadcasters pay royalties to play recordings, so it's only fair that terrestrial radio also pays.

Broadcasters: Only terrestrial broadcasters are licensed by the FCC, which means they are required to provide a certain amount of local programming like weather, news, public service announcements and emergency information for free.

BALANCE WITH REST OF THE WORLD

Performers: Performers lose earnings when their music is played overseas because most foreign licensing groups that collect performance royalties will not pay American performers, since foreign performers do not have reciprocal rights in the United States.

Broadcasters: Since the U.S. music market is much larger than the overseas markets, domestic and foreign performers benefit from the greater promotional value and related sales.



JUDY COLLINS and SAM MOORE (inset) testified on the Hill about performance rights.



FOREIGN FIGURES

How Other Countries Calculate What Radio Owes Performers

The royalty rates that commercial radio broadcasters pay to performers and producers around the world vary only slightly from country to country. Generally, they're set as some percentage of the broadcaster's net revenue from advertising, sponsorships and donations. But the way the final amounts are calculated can vary significantly, depending on a number of issues—including how "net revenue" is defined and how much music is played on a given station.

For example, France's SPRE collects 4.25% of the radio broadcaster's net revenue,

and then reduces the total amount to reflect the extent to which music is a proportion of the station's total programming. Even though France's commercial radio gross ad revenue for 2006 is estimated at €3.4 billion (\$4.3 billion), SPRE collected €19.8 million (\$26.1 million)—about 0.58% of total ad revenue.

The United Kingdom's PPL scales the royalty rates from 2% to 5%, depending on the radio station's net revenue.

Germany's GVL collects 2.79% of net ad revenue when music is 25%-50% of programming and 5.58% when music is more than 50% of

programming. Total ad revenue is discounted by 7% for national advertising and 11% for regional advertising.

None of the societies contacted by Billboard separately calculate royalties received from commercial terrestrial radio; calculations combine those figures with royalties received for other public performances, such as TV, digital or live-venue performances of recorded music.

—SB

Additional reporting by Mark Sutherland in London, Wolfgang Spahr in Hamburg and Aymeric Pichevin in Paris.



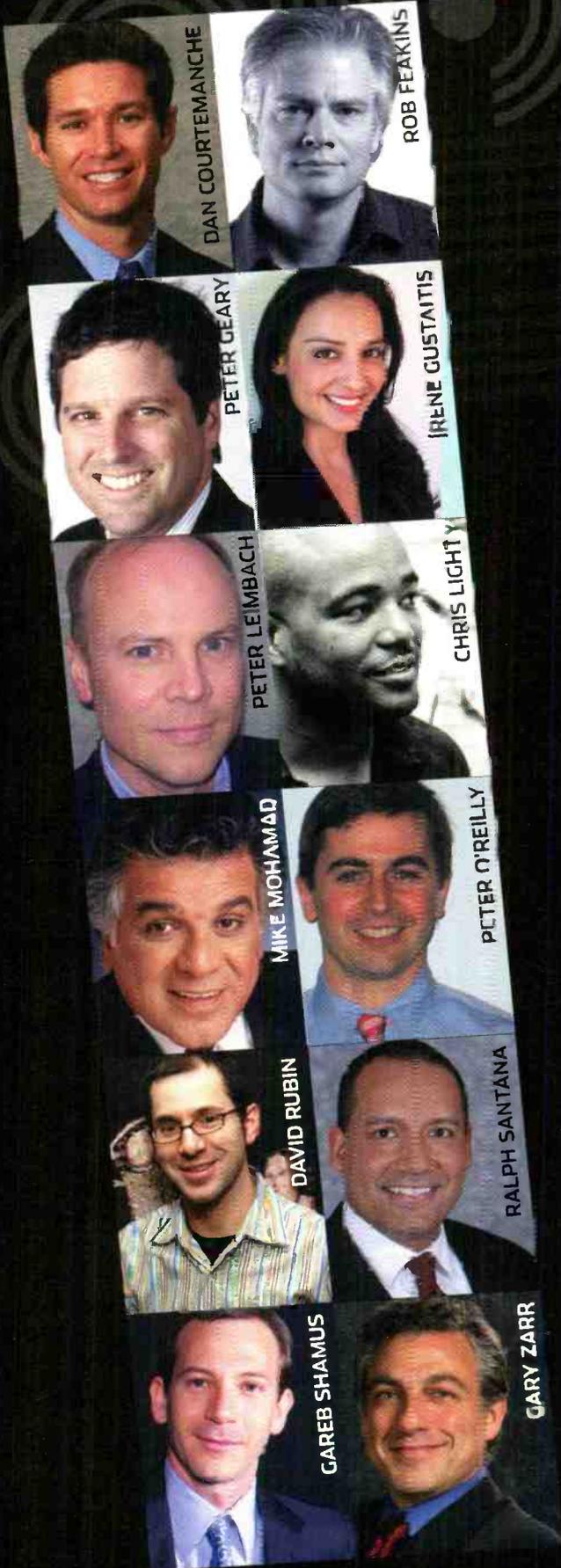
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- Rob Feakins, President, Chief Creative Officer, Publicis New York
- Peter Geary, EVP/Senior Account Director, BBDO New York
- Irene Gustaitis, VP Television Research, Nielsen Entertainment
- Peter Leimbach, VP Multimedia Ad Sales Research, ESPN
- Chris Lighty, CEO, Brand Asset Group and Violator Management
- Mike Mohammad, SVP, New Business Development & Partnerships, A&E Television Networks
- Peter O'Reilly, Director of Marketing and Fan Development, National Football League
- David Rubin, Axe - Director of Brand Development, Unilever
- Ralph Santana, VP, Media, Internet, Sports Entertainment, Pepsi-Cola North America
- Gareb Shamus, Co-Founder and CEO, International Fight League
- Gary Zarr, EVP, Marketing and Communications, National Basketball Association

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MOBILE BY ANTONY BRUNO

TWO MOBILE MODELS

AT&T's And Verizon's Latest Music Initiatives Exemplify Contrasting Strategies

The newest deals cut by wireless operators AT&T and Verizon don't merely up the ante in the ongoing mobile music wars—they also illustrate just how different the companies' music strategies are.

AT&T's decision to use a mobile version of eMusic as its first over-the-air, full-song download offering—rather than building its own store like rivals Sprint and Verizon—illustrates the company's plan to work with digital music services as partners. Verizon's exclusive licensing deal for the entire AC/DC catalog, meanwhile, takes a more competitive approach.

While AT&T's eMusic deal is the first to support over-the-air music downloads, it's only the latest example of the company's partnership philosophy. The news closely follows the much-hyped launch of the iPhone—a device that, while it does not provide wireless access to the iTunes music store, does allow users to transfer iTunes files, a capability other phones lack. And last fall, AT&T introduced phones compatible with portable music subscription plans from services like Napster and Yahoo.

"We want to wirelessly enable exist-

ing consumer relationships," AT&T VP of consumer data Mark Collins says. "Are we good at building music stores? No. Are we good at selling wireless devices that provide access to content and information? Yes."

For services like eMusic, struggling to compete in a market dominated by iTunes, AT&T offers unprecedented exposure to a massive customer base. eMusic CEO David Pakman says that while he expects a number of his existing customers will pay extra for the mobile version of the service, the partnership with AT&T was designed to attract newcomers. "We only have 300,000 subscribers," he says. "AT&T has more than 63 million."

Verizon meanwhile built and manages the VCast Music store—with WiderThan providing the back-end technology. The company wants to drive more traffic to the PC version of the service to compete with the likes of iTunes.

That goal is at the heart of the AC/DC licensing deal. Partly because AC/DC insists on selling only full-album downloads, not individual tracks, the band's music has remained notably missing from digital music services to date.



Verizon has licensed to sell full-album downloads of the entire AC/DC catalog online.

Verizon scored a major coup by securing the content, but it can't sell albums on the mobile version of its music service because the files are too large. So the only place to buy the AC/DC fare is via a computer.

It's easy to forget that the VCast Music store is accessible on computers as well. To date, only 5% of VCast Music sales originate on a PC. The rest take place exclusively on the company's phones. Verizon would like to see that change.

"One of the things that our customers haven't begun to utilize is our PC environment, which is where we can push the albums," says Ed Ruth, associate director of music, programming and sponsorships at Verizon. "We want to show off the value of our online store."

Both strategies have their pros and cons. By controlling the music service, Verizon can take a greater cut of each sale after paying off record labels than AT&T, which must pay a cut to eMusic as well.

However, Gartner analyst Michael McGuire estimates those costs even out, as Verizon incurs more expenses in managing the service while AT&T simply leaves it to eMusic to handle.

On the other hand, Verizon's offering is simple: Customers looking for digital music on their phone have one easy-to-find option. AT&T, in contrast, plans to add wireless versions of Napster, Yahoo and other services in addition to the eMusic service, which may prove confusing for customers unfamiliar with the options.

At least early on, however, the smart money appears to be on AT&T's partnership approach. In Verizon's case, McGuire says, "The notion that merely having a relationship with a consumer for their mobile phone contract [means] you can then create a walled garden music service is a stretch.

"You're not competing with just other mobile phone service providers," he says. "You're fighting the entire Web." ●●●

>>> VEGNA POSTS Q1 PROFIT

Virgin Entertainment Group North America continued its winning streak in the first quarter of its fiscal year, posting a 15% comparable-store increase in the period ending June 30, according to VEG CEO Simon Wright. That comes on the heels of a 5.2% comparable-store gain in its fiscal year that ended March 31. The company managed to reap a 9% increase in comparable-store sales for music in a U.S. marketplace that shows a 14.3% decline in album sales, according to Nielsen SoundScan.

>>> EMI, PURETRACKS LINK

EMI has added Canada's Puretracks service to its roster of digital rights management-free digital music outlets. Puretracks is the first Canadian digital music store to sell EMI's unrestricted catalog. Like other similar EMI deals, the DRM-free tracks are higher-quality files priced higher than the DRM-enabled tracks, which Puretracks will continue to sell.

>>> TWISTA CUT FROM McDONALD'S LIVE TREK

McDonald's USA has pulled Chicago-based rapper Twista from appearing on its free 10-city parking lot tour, citing the hip-hop artist's "controversial lyrics." Negotiations are still pending for a replacement headliner in Chicago, the fast food giant says. Representatives for Twista were not available for comment at press time.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Juliana Koranteng, Mitchell Peters and Ray Waddell.

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GLOBAL BY LARS BRANDLE

What Next For EMI?

After The Buyout, Terra Firma Focuses In

LONDON—Having beaten the clock on its audacious £2.4 billion (\$4.89 billion) buyout of EMI Group, venture capitalist firm Terra Firma plans to waste little time in getting the business back on track.

"We will probably take the keys to EMI at the start of September," a Terra Firma spokesman says. "We will be doing evaluations, get our feet under the table and talk to the key people."

With the long-running saga of EMI's sale finally concluded when Terra Firma, led by CEO Guy Hands, passed the required 90% shareholder acceptance level less than an hour before the final deadline (billboard.biz, Aug. 1), attention now turns to what it will do with the business.

EMI declined to comment, but changes could clearly be in store in three key sectors of the company's business.

RECORDED MUSIC

In May, EMI's recorded-music arm reported a 15% decline in full-year revenue. The division—home to the Beatles, Robbie Williams and Kylie Minogue—requires serious investment, something the deep pockets of Terra Firma could provide. Terra Firma has previously pledged to "build on EMI's current position as one of the world's leading music companies."

"They need to beef up their artist roster, invest in A&R and take on better-selling artists from other labels, which means paying advances," Bridgewell Securities analyst Patrick Yau notes.

Although perennial suitor Warner Music Group dropped out of the EMI race, many believe long-term plans still involve the U.S. music giant.

"Terra Firma's view is to flip off the recorded-music side to Warner anyway," says another analyst with close

links to EMI, who asked not to be identified. "It would be very much against their plan if in three years' time they were still holding the recorded-music business."

PUBLISHING

For the year ending March 31, EMI Music Publishing generated profit of £105.6 million (\$214 million), up 4.2%. The division runs with an operating margin of 26.3% and is likely to be retained by Terra Firma.

"At [finance group] Nomura, Hands was 'Mr. Securitization,'" says Yau, a former colleague of Hands. "Securitization of music publishing will probably be forefront in his mind. The cash being thrown off by that business will prove irresistible to him."

MANAGEMENT

Terra Firma's next goal is to purchase the remaining shares, before paying out EMI's shareholders at the start of September.

Then EMI Group CEO Eric Nicoli—who assumed total control in January when he ousted EMI Music CEO Alain Levy and vice chairman David Munns—and his board members will learn their fate.

"Nicoli is exposed because he's sacked all the people who know something about music, and his track record outside music hasn't been particularly good," Yau says. "Terra Firma might look to parachute an alternative in." ●●●



MINOGUE

What A Way To Make A Living

BILLBOARD EXCLUSIVE

Parton Web Site Leads Star-Studded List Of New Echomusic Deals

In the 18 weeks since Ticketmaster acquired a majority stake in echomusic, the direct-to-fan Web platform has made a number of significant moves—not the least of which is bringing country legend Dolly Parton into the digital world with her first official Web site.

In addition to Parton, Billboard has learned, echomusic has also signed new deals with Kanye West, Korn, Faith Hill, Brooks & Dunn and the Jonas Brothers—joining a list of 300 clients that includes such acts as Rascal Flatts, Keith Urban, Dierks Bentley and Kelly Clarkson and such brands as General Motors and Best Buy. The company has expanded as well, building staff and forging partnerships with other crucial Internet concerns.

“We’ve been busy,” echomusic CEO Mark Montgomery says. “We’ve been hiring a little bit and improving our platform, rolling our Facebook applications and working with iLike.”

Dollypartonmusic.net, for its part, will launch Sept. 25, powered by echomusic and heralding a new Par-

ton album and world tour (billboard.biz, Aug. 1). “I was looking for a company that had Internet marketing capabilities,” Parton manager Danny Nozell says, “because I knew Dolly had no Web presence, and right now the industry is all going to digital.”

After “months of research,” Nozell’s assistant found echomusic via its representation of such artists as Clarkson and Urban.

The deal with Parton finally gives one of country music’s most popular performers worldwide an online presence. “We’re looking to help her expand her business opportunities [and] sponsorship relationships, and create a multifaceted marketing campaign,” Montgomery says. “We’re running a street team for her, managing her digital assets, working

with her on ticketing.”

Research is a big component, according to Nozell. “Echomusic is like the CIA,” he says. “Everything that comes in, they track.”

Much of the company’s flurry of activity can be attributed to the new alliance with Ticketmaster (Billboard, March 31), which has helped echomusic “get a lot done in a short period of

time,” Montgomery says. “Both organizations are really focused on, ‘How do we make this work better for the clients?’” He adds that echomusic has hired some 20 staffers since the Ticketmaster deal was closed. The new employees work in technology, user-interface, marketing and client support.

“Primarily right now what [integrating with Ticketmaster] is about is planning our next five moves in terms of scale,” Montgomery says. “Since this whole thing took place we’ve actually rolled out two versions of our platform”—the first in eight weeks, the second in six. As the technology improves, he explains, the pace quickens.

“Most of that is happening in-house, so [Ticketmaster] isn’t

having a lot of impact on that,” Montgomery says. “But what they are having an impact on is our ability to scale and handle the levels of traffic we’re going to be seeing as these things start to get legs.”

The relationship between echomusic and iLike, the music-driven social networking site in which Ticketmaster acquired a 25% stake last year, has been “very interesting,” Montgomery says. Ticketmaster “made that strategic investment a while back, and now iLike is on fire,” he says. “It’s a music discovery platform, very much a social network, with lots of functionality around bands on tour.”

The book on what a direct-to-fan site like echomusic can provide fans and artists is still being written, much of it driven by a ticketing business undergoing a revolution. “Every time you turn around the model changes,” Montgomery says. “It’s exciting, and I’m sure it is frightening for lots of people. My hope is we’re going to help define what the business looks like.”



PARTON

PARTON: STEPHEN LOVEMAN/WIREIMAGE.COM

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LATIN BY AYALA BEN-YEHUDA

BILINGUAL BLEND

Latin Radio Takes A Chance On English Hits

Latin pop format Super Estrella's new bilingual mix may be the most ambitious test to date of whether young radio listeners want to hear music in English and Spanish without turning the dial.

Following flagship KSSE Los Angeles' lead, Entravision Radio's Spanish-language CHR network adjusted its music mix in July to 70% Spanish/30% English across 11 other Western U.S. markets, including Phoenix, Las Vegas and Denver. What was once a sprinkling of mainstream top 40 songs became a regular helping of Maroon 5, Justin Timberlake and Rihanna in addition to Latin pop hits.

Entravision programming VP Nestor Rocha, whose KSSE made the switch July 13, says his station is targeting an untapped niche of bilingual and Spanish-dominant Hispanic women ages 18-34, who have been increasingly tuning in to mainstream L.A. stations—and who responded strongly to top 40 hits in audience research.

"We felt, why not just eliminate the pop that's not that strong from Spanish, keep the

ones that are strong, and also put more of the English pop into the mix?" Rocha says, adding that reggaeton's decline presented an opportunity to recapture listeners. "We know that we need to start focusing and growing with our own community, knowing that they love English music."

Prior to its programming change, in the industry standard 12-plus demo, KSSE had a ratings share of 1.3 in Arbitron's spring 2007 survey—down from 1.8 in winter 2007. (Its competitors had mixed results in the demo in the same time period: Pop KLVE dropped from a 4.4 to a 4.1, while bilingual urban KXOL increased its audience share from 2.6 to 3.2.)

More specifically, KSSE's ratings in the 18-34 L.A. demo also dropped, with a 2.4 share in spring 2007 compared with a 3.4 share in winter 2007, according to Arbitron. (Pop

competitor KLVE stayed essentially flat at 5.2 for spring 2007, from 5.1 in winter 2007; and bilingual urban KXOL climbed to 6.5 for spring 2007, up from 4.9 in winter 2007.)

And now, another Entravision-owned Latin station, KNVO McAllen, Texas, has tipped its English content to 70% as it tinkers with its language mix.

"It's probably true that some of the songs they're playing in

English are liked by their core audience," radio consultant Bill Tanner says. "The big question is whether or not they want to hear them on the same station."

Experience suggests they might not: In 2004 and 2005, Clear Channel converted Latin stations in Houston, Denver, Miami and Albuquerque, N.M., to a 20%-25% English mix, with the remainder mostly reggaeton. Two of the stations have

since gone back to all-English, and the other two have gone back to almost completely Spanish pop.

"We were going after that younger Latino, the bicultural, bilingual Latino," says Alfredo Alonso, senior VP of Hispanic radio for Clear Channel. "We did a good job in pulling that audience in, but it tended to be younger than the advertisers were interested in."

Sony BMG VP of marketing/A&R Nir Seroussi wonders how Super Estrella's adding top 40 acts will affect sales for the Latin artists it champions on-air and brands itself with at shows.

"As Latin labels, we're losing a third of the space to [mainstream] top 40," Seroussi says.

"On the flip side, if he's able to double his numbers with his demo by changing the playlist, at the end of the day, the artists who are still there... [are] going to get twice the exposure."

Executives at several Latin labels say the shrinking Spanish playlist will make it even more crucial for their artists to have a proven hit in Mexico first.

"We are going to have a problem with newcomers... from the Puerto Rico side or Miami or maybe from South America," EMI Televisa VP of marketing/promotions Pietro Carlos says. "But I still believe that if you have a hit track, if you have the right artist, there's always going to be a chance to get airplay."

English hits on Latin radio go back to at least Celine Dion's "My Heart Will Go On," and some Latin stations, particularly in Puerto Rico, regularly play English music. (Some pop stations in Mexico do as well.) With Latin rhythm radio's thirst for English content in mind, U.S. urban Latin label Machete Music is releasing Chino XL, a Puerto Rican rapper who performs in English.

"Today we are targeting a much bigger audience, if we don't pigeonhole our artists into just Spanish," Machete president Gustavo Lopez says.

Clear Channel's Alonso says he's now addressing the young Latin demo by emphasizing text messaging, online presentation and announcers speaking English and Spanish, as well as a more uptempo Latin sound.

"If you deliver a product that the younger Latino feels represents their lifestyle, you don't have to rely on English music to execute that."

MAROON 5, RIHANNA (left inset) and JUSTIN TIMBERLAKE (right inset) are among the English-language acts now airing on Entravision's Spanish-language CHR network.



CHARTS BY KEN TUCKER

Achy Breaky Restart

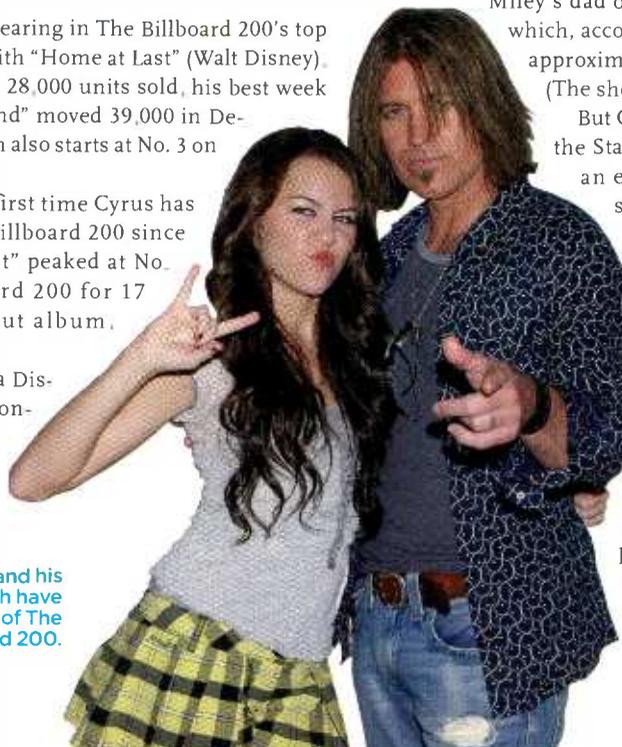
Daughter, Disney And Dancing Help Fuel Billy Ray Cyrus' Return

Fourteen years after last appearing in The Billboard 200's top 20, Billy Ray Cyrus is back with "Home at Last" (Walt Disney), which debuts at No. 20 with 28,000 units sold, his best week since "Storm in the Heartland" moved 39,000 in December 1994. The new album also starts at No. 3 on Top Country Albums.

The new tally marks the first time Cyrus has been in the top 20 of The Billboard 200 since 1993's "It Won't Be the Last" peaked at No. 3. He topped The Billboard 200 for 17 weeks with his 1992 debut album, "Some Gave All."

Daughter Miley Cyrus, aka Disney Channel's "Hannah Montana," is also in the top 20 at No. 4 with "Hannah Montana 2/Meet Miley Cyrus" (Walt Disney/Hollywood).

BILLY RAY CYRUS, right, and his daughter MILEY CYRUS both have albums in the top 20 of The Billboard 200.



At least in part, Cyrus owes his strong debut to the three D's: daughter Miley, Disney and dancing. The elder Cyrus plays Miley's dad on the opular "Hannah Montana," which, according to Nielsen, has been seen by approximately 2.6 million viewers each year. (The show airs multiple times each week.)

But Cyrus' run on ABC's "Dancing With the Stars" this past spring may have been an even more important part of the singer's resurgence. "Before we even went to radio, we wanted to have a massive amount of impressions on Billy Ray Cyrus again," Walt Disney GM Jim Weatherson says. "I was always thinking in the 100 [million to] 200 million range."

While Cyrus was reluctant to participate, Weatherson reminded him of the show's large audience. According to Nielsen, the show averaged roughly 20 million viewers during its Monday and Tuesday episodes, and around 19 million on its Wednesday shows. Cyrus remained on the reality

show into its eighth week.

Weatherson says five Wal-Mart in-stores during release week, which drew anywhere from 2,000 to 3,500 people, underscored the diversity of the new album's audience. "It's a combination of traditional Cyrus fans, mothers and fathers who watch 'Hannah Montana' and younger girls," he says. "This brought the whole family together."

Cyrus wrote the lead single from "Home at Last," "Ready, Set, Don't Go," for his daughter after he watched her pack up and leave for Los Angeles to begin shooting "Hannah." The song was featured in a recent episode; a video that includes home movies of the Cyrus family is also airing on Disney Channel.

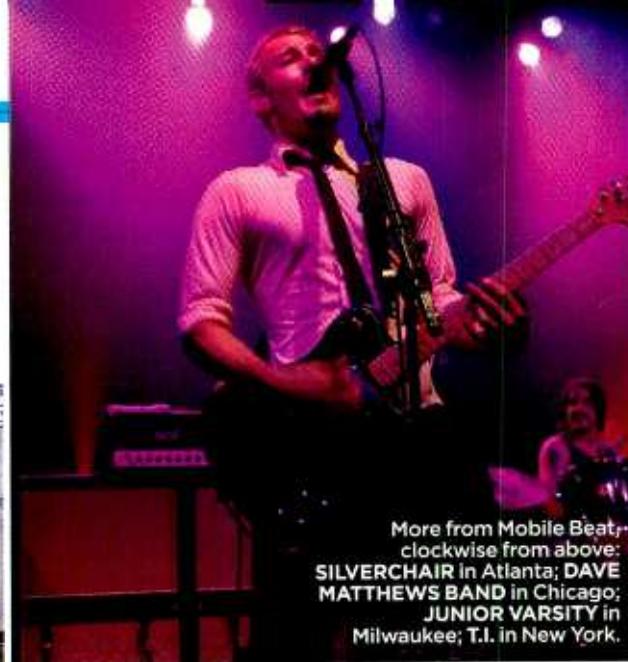
The single, which is the Hot Shot Debut on Hot Country Songs at No. 47 this week, is Cyrus' highest debut on the country chart and is playing on stations in Dallas, San Diego, Pittsburgh and Cincinnati, among other markets. Cyrus' biggest country chart hit remains his first, the pop-culture phenomenon "Achy Breaky Heart," a No. 1 for five weeks in summer 1992—just months before Miley was born that November.

Shooting for the second season of "Hannah Montana" wraps up in September, and Cyrus will tour after that. In the meantime, "20/20" is doing a feature, and Cyrus will make late-night and morning TV appearances to promote the album.

Additional reporting by Keith Caulfield and Silvio Pietrolungo.



Mobile Beat highlights, left: Incubus' **BRANDON BOYD** at Los Angeles' Greek Theatre; below: **MAVIS STAPLES** at the High Sierra Music Fest in Quincy, Calif.



More from Mobile Beat, clockwise from above: **SILVERCHAIR** in Atlanta; **DAVE MATTHEWS BAND** in Chicago; **JUNIOR VARSITY** in Milwaukee; **T.I.** in New York.



HOME FRONT

360 DEGREES OF BILLBOARD

NEW CANADIAN CORRESPONDENT

Billboard has appointed a new Canadian correspondent, Robert Thompson, who replaced Larry LeBlanc effective Aug. 1.

An award-winning business writer and best-selling author, Thompson has been writing about music and the evolution of the industry since 1990.

As a staff reporter at Canadian national newspaper the National Post, from 2000 to 2006, Thompson covered technology and the business of entertainment and sports.

During his time at the Post, where he remains a sports columnist, Thompson broke key music industry stories relating to legal action against downloaders, as well as copyright issues that remain unresolved in Canada. He wrote extensively about the emergence of new music technologies and followed trends that

have resulted in the changing business landscape for music in Canada today.

He has also interviewed many key musicians in the Canadian industry, including the Barenaked Ladies, Blue Rodeo and Sloan, and considers an interview he conducted with Joe Strummer, only a few months prior to the Clash singer/guitarist's untimely death, to be one of the key features he's written. He has also interviewed some of the world's most successful entrepreneurs, including Bill Gates, Michael Dell and Carly Fiorina. He has contributed to Billboard magazine since 2006.

In 2006, Thompson co-wrote "Always Fresh: The Untold Story of Tim Hortons by the Man Who Created a Canadian Empire," with Tim Hortons co-founder Ron Joyce. The book became a Canadian best seller.

A self-confessed "failed musician," Thompson now plays guitar for his own enjoyment. He lives in Toronto with his wife and daughter.

SCENES FROM THE MOBILE BEAT CONCERT BLOG

In late June, Billboard teamed with cell phone company LG for our Mobile Beat blog (billboard.com/mobilebeat), turning two dozen music-fan bloggers loose on venues across the country to document the concert season live via mobile phone. Far from the dark, grainy images usually associated with camera phones, the bloggers have captured close, clear front-row and candid photos of a wide spectrum of acts that includes Incubus, Dave Matthews Band, the Decemberists, T.I., Willie Nelson, 311, Linkin Park and Mavis Staples.

The accompanying reviews have been entertaining as well. Dave Chung has been particularly adept at spicing his posts with chuckle-worthy bits (summing up traffic to a show: "Mapquest, you lying wretch"), while Frances Landaverde managed to interview five American Idols. Every coup counts, too. At summer's end, the blogger whose posts have proved the most popular will win passes to a Billboard awards show and a next-generation LG phone.



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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,644,400 \$225/\$55	THE POLICE, FICTION PLANE Faneuil Park, Boston, July 28-29	67,154 two sellouts	The Next Adventure (A Live Nation Company)
2	\$7,387,928 (€5,488,935) \$110.69/ \$89.92/\$76.08/\$69.17	GENESIS L'U Arena, Dusseldorf, Germany, June 26-27	88,397 two sellouts	Peter Rieger Konzertagentur
3	\$5,754,276 (€4,179,457) \$110.14/\$68.84	ROD STEWART RDS Arena, Dublin, July 13-14	51,290 two sellouts	Aiken Promotions, AEG Live
4	\$4,774,616 (26,717,998 kroner) \$278.90/\$232.41/\$125.9C	GENESIS Messecenter Herning, Denmark, June 4	35,785 sellout	Bent Mølgaard-Messecenter, DKB/Motor
5	\$4,571,063 (\$4,743,849 Canadian, \$216.80/\$57.33)	THE POLICE, FICTION PLANE Bel Centre, Montreal, July 25-26	41,275 two sellouts	The Next Adventure (A Live Nation Company)
6	\$4,496,363 \$92.50/\$67.50/ \$47.50	KENNY CHESNEY, SUGARLAND & OTHERS Gilets Stadium, Foxboro, Mass., July 23	56,926 sellout	New England Country Music Festival, The Messina Group/AEG Live
7	\$4,456,636 (\$4,672,783 Canadian, \$214.59/\$56.75)	THE POLICE, FICTION PLANE Air Canada Centre, Toronto, July 22-23	38,031 two sellouts	The Next Adventure (A Live Nation Company)
8	\$4,061,881 (€3,029,189) \$110.69/ \$89.92/\$76.08/\$69.17	GENESIS AWD-Arena, Hannover, Germany, June 23	48,908 sellout	Peter Rieger Konzertagentur
9	\$3,737,259 (4,641,041 francs) \$132.95/\$16.32/\$78.93	GENESIS Stade de Suisse, Bern, Switzerland, June 17	39,641 sellout	Good News Productions AG/Zurich
10	\$3,629,362 (€2,727,357) \$117.58/ \$89.92/\$76.08/\$69.17	GENESIS AOL Arena, Hamburg, June 15	45,835 sellout	Peter Rieger Konzertagentur
11	\$3,308,361 (€2,457,219) \$130.07/ \$109.30/\$102.39/\$74.7	GENESIS Stade Roi Baudouin, Brussels, June 24	30,736 45,000	Didier Defourny, C Live SA
12	\$3,101,630 \$230/\$55	THE POLICE, FICTION PLANE Hershey Park Stadium, Hershey, Pa., July 20	30,318 sellout	The Next Adventure (A Live Nation Company)
13	\$3,007,407 (€2,249,631) \$109.31/ \$95.48/\$81.64	GENESIS Olympiastadion, Helsinki, June 11	32,237 40,000	Welldone Agency & Promotion, Risto Juvonen & Tumpppi Haaranen
14	\$2,466,666 (\$2,796,071 Australian) \$123.55/\$87.65	CHRISTINA AGUILERA, LOW RIDER Acer Arena, Sydney, July 24-25	25,450 two sellouts	Frontier Touring
15	\$2,032,056 (€2,032,056) \$35.42/ \$28.20/\$33/\$73.32	GENESIS Sud Stadion, Linz, Austria, June 9	23,392 28,000	Wolfgang Klinger, Rock & More
16	\$1,952,763 (\$2,291,061 Australian) \$86.85/\$68.10	GWEN STEFANI, GYM CLASS HEROES Acer Arena, Sydney, July 20-31	25,468 two sellouts	Chugg Entertainment
17	\$1,514,494 (€1,132,756) \$160/\$32	RBD, DIEGO Estadio Vicente Calderon, Madrid, June 22	23,862 25,000	Roptus
18	\$1,472,271 (€1,101,175) \$160/\$40	RBD, DIEGO Estadi Olimpic Barcelona, Spain, June 30	22,499 25,000	Roptus
19	\$1,462,965 (4,148,823 złotych) \$167.38/\$55.18/\$36.78	GENESIS Stadion Slaski, Chorzow, Poland, June 2	33,088 45,000	Live Nation Poland
20	\$1,458,295 (31,112,734 koruny) \$171.61/\$48.86	GENESIS Metro Eastkomeravska, Prague, June 29	18,881 23,000	Live Nation Czech Republic
21	\$1,436,936 \$59.50/\$39.50	NICKELBACK, STAINED, DAUGHTRY Hershey Park Stadium, Hershey, Pa., July 14	29,196 sellout	Live Nation
22	\$1,132,915 \$95/\$65/\$45/ \$30	TIM MCGRAW & FAITH HILL American Airlines Center, Dallas, July 29	13,257 16,475	Live Nation
23	\$1,074,586 \$177/\$45	RUSH Dolbywood Bowl, Hollywood, Calif., July 23	14,696 17,563	The Next Adventure (A Live Nation Company)
24	\$1,034,837 \$99.25/\$69.25/ \$53.25/\$32	TIM MCGRAW & FAITH HILL St. Pete Times Forum, Tampa, Fla., July 25	11,458 15,592	Live Nation
25	\$953,500 \$91.25/\$31.50	TIM MCGRAW & FAITH HILL The Cajundome, Lafayette, La., July 28	11,064 sellout	Live Nation
26	\$898,061 \$76.50/\$38.50	KENNY CHESNEY, SUGARLAND, PAT GREEN PNC Bank Arts Center, Holmdel, N.J., July 26	16,996 sellout	Live Nation, The Messina Group/AEG Live
27	\$870,819 (\$1,007,007 Australian) \$88.12/\$69.09	GWEN STEFANI, GYM CLASS HEROES Erstbühne Entertainment Center, Erstbühne, Australia, July 28	10,348 10,435	Chugg Entertainment
28	\$832,318 \$97.50/\$72.50/ \$52.50/\$32.75	TIM MCGRAW & FAITH HILL BankAtlantic Center, Sunrise, Fla., July 24	9,277 12,043	Live Nation
29	\$802,638 \$58/\$28	NICKELBACK, STAINED, DAUGHTRY Tweeter Center for the Performing Arts, Hartford, Mass., July 13	19,900 sellout	Live Nation
30	\$794,766 (€594,440) \$70/\$37	RBD, DIEGO Estadio Municipal de Fcietes, Baidern Spain, July 7	14,212 15,000	Roptus
31	\$752,960 \$97/\$62/\$42	TIM MCGRAW & FAITH HILL Mississippi Coast Coliseum, Biloxi, Miss., July 27	10,805 sellout	Beaver Productions
32	\$741,397 \$77.50/\$39.50	KENNY CHESNEY, SUGARLAND, PAT GREEN Saratoga Performing Arts Center, Saratoga Springs, N.Y., July 25	14,595 sellout	Live Nation, The Messina Group/AEG Live
33	\$703,314 \$59.50/\$49.50	JOHN MAYER, BEN FOLDS TD Banknorth Garden, Boston, July 17	12,877 sellout	Live Nation
34	\$682,819 \$24.50/\$29	RUSH Verzosa Wireless Amphitheater, Irvine, Calif., July 25	10,347 11,563	The Next Adventure (A Live Nation Company)
35	\$672,638 \$69.25/\$35.25	TOOL, BIG BUSINESS PNC Bank Arts Center, Holmdel, N.J., July 14	13,207 6,952	Live Nation

UPFRONT



On The Road

RAY WADDELL rwaddell@billboard.com

A View To A Kill

Firebrand Fred Rosen Returns With A New Vision

He's baaaack.

Fred Rosen, the mad genius who built up Ticketmaster in the 1980s to become by far the largest ticketing company in the world, has stepped in as chairman of Audience View, a 4-year-old upstart Toronto-based ticketing company that has now officially separated itself from the pack.

In the mid-'80s, Rosen, armed with a better mousetrap, a savvy business model and a great-white-shark demeanor, turned ticketing from a cost center for venues, teams and promoters to a revenue producer by instituting service charges. He aggressively acquired other ticketing companies and soon annihilated the resident ticketing king, Ticketron—which by 1991 was, for all practical purposes, gone. Along the way, the firebrand Rosen shrugged off the Justice Department, Pearl Jam and other competitors and detractors; by the mid-'90s, he'd become the most dominant figure in the concert industry. Rosen stepped down as CEO in 1997 after Barry Diller, now chairman of IAC, purchased the company, and bided his time by easily consolidating the carnival business.

But now Rosen has resurfaced with an equity stake in Audience View, partnering with founder/CEO Kevin Kimsa. Rosen was ubiquitous on the trade show floor at the recent annual convention of the International Assn. of Assembly Managers in Salt Lake City. He was actually happy, clearly enjoying a return to the realm where he made his legend. Hell, at some points he even looked like he was ready to break into a song and dance routine. But though Rosen still cracks wise and will never be accused of lacking self-confidence, the 2007 model indeed seems a kinder, gentler version. And my keyboard didn't go up in flames as I typed that.

As was typical in his Ticketmaster days, Rosen has plenty of opinions but zero to say for publication. Still, based on conversations with longtime Rosen associates Ann Mooney and Charlotte Allison—executive VP and senior VP, respectively, for Audience View—a picture of the AV vision begins to emerge. Rosen's view for Audience View is that all ticketing is local, and the venue Web site should be the Internet box-office window for all ticket sales.

Also, and most important, in the Audience View/Rosen model, the building has complete control of service charges, secondary-market sales, VIP sales, presales, on-sales, etc. And the Audience View brain trust believes that consumers will adjust to buying

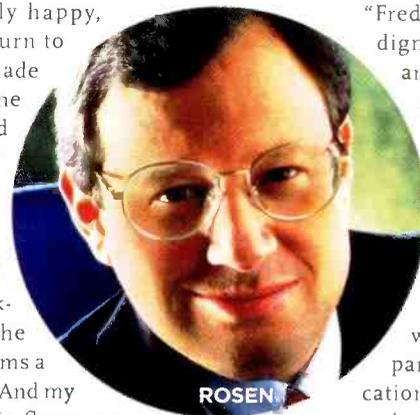
●●●●●
'Fred sees that there's a paradigm shift for the buildings and the economic model. Buildings want to be empowered.'

—CHARLOTTE ALLISON, AUDIENCE VIEW

tickets somewhere other than another ticketing company Web site.

"The truth of the matter is when people want to go to an event they'll only make a mistake once," Mooney says. "So if they go to one site and can't find a show, they will then go to Google or Yahoo and find the event there. Once you know every event is at the peoriaiviccenter.com, for example, they'll go there going forward."

In short, the Audience View model has the ticketing company provide the software and hardware, there's a revenue-sharing arrangement between the building and the ticketing company, and the building is empowered.



ROSEN

"Fred sees that there's a paradigm shift for the buildings and the economic model," Allison says. "Buildings want to be empowered. They want to set their own service charges. They want to control their own data, they want to go on sale when they want, they don't want to answer to third parties. We have the application to provide the technology to do that and because of Fred we have the expertise and knowledge of the industry."

Audience View ticket sales will come primarily over the Internet, with some phone centers. How aggressive will Rosen be this time around? That's a tough one to figure. He's clearly less confrontational these days, and he seems to be having more fun. But he's still Fred Rosen.

Whether Rosen can turn the live entertainment industry upside down again, or if he even wants to, is a matter of debate. But this much is true: The ticketing business is in the midst of a revolution, and one should never underestimate Fred Rosen.

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Retail Track

ED CHRISTMAN echristman@billboard.com

Merching Orders

RED Distribution Expands Its Business

At a time when record labels, distributors and other music-related companies are looking for additional income sources, it's no surprise that RED Distribution is getting into the merch business.

And RED isn't alone, either: Universal Music Group's attempt to acquire Sanctuary—the publicly traded company's stockholders had

ownership of the merch company as part of the deal to acquire WMG's manufacturing and distribution facilities.

In this latest go-around, in addition to traditional music industry companies, sources suggest that mega-concert promoters like LiveNation and AEG Live are also interested in merch companies. So it will be interesting to see how this new round of merch infatuation plays out.

RED, for its part, has already lined up 50 T-shirts from the labels and bands it distributes. Band T-shirts include ones by Bad Brains, Coheed and Cambria, Gomez, Primus, Cartel, Chiodos, Insane Clown Posse and Dave Matthews Band. Label shirts include Ferret Music, Kemado, Rawkus and Okeh. This basic T-shirt line, referred to internally by the company as the Redline, is wholesale-priced at about \$8.50-\$10. Also, RED says it will soon offer classic-album T-shirts.

In addition, RED is offering its bands and labels a custom premium shirt, dubbed Red 79, that will feature a designer look and feel and a higher price. And Red will make both lines available in high-quality organic shirts, also at a higher price.

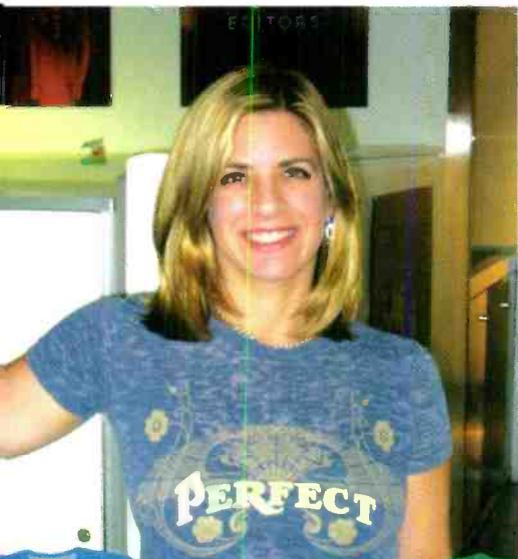
Some bands already have merch deals for concert halls and the Web, and maybe even certain accounts like Hot Topic, but RED will concentrate on the traditional music retail account base, RED executive VP/GM Lynn Hazan-DeVaul says. "In some cases, we have even got the merchandising companies themselves to give us the right to make and sell T-shirts of their artists," she says.

Hazan-DeVaul says the company also plans on selling T-shirts with digital premiums, including ringtones, ringbacks and even digital tracks. And while Red is starting out with T-shirts, it will eventually get into hoodies and other merchandise, but the company doesn't want to go too fast until it gets it right.

So RED is starting out small with one dedicated staffer, Liz Snair, who will spearhead the initiative and will look to bring in licensing properties. But since it's a pet project of RED senior management, RED Merch is a priority for the company.

Most existing merchandising companies also sell to music retail. And while their sales staff may not be as big as RED's 40-person sales staff, they typically use an extensive network of independent reps who represent multiple lines. The biggest merch companies might have as many as 100 sales reps hawking their goods.

RED wants its line to set itself apart from the pack, though. "This is not schlock stuff that didn't sell on the road," Hazan-DeVaul says. "It's very much to do with marketing and branding our artists, which enhances the artist-development process."



LYNN HAZAN-DeVAUL in a premium Red 79 T-shirt. Inset: Band shirts include ones by Gomez and Dave Matthews Band.

until Aug. 2 to tender their shares—is inspired in part by its ownership of the Bravado merchandising company. As one UMG insider puts it, "Bravado is one of the most attractive aspects of Sanctuary."

As for RED, the independent distribution company owned by Sony BMG Music Entertainment hired a promotion staff and expanded marketing personnel to offer label services a few years back. Now it's launching RED Merch, which will specialize in selling to retail stores, but which plans to distinguish itself from other merchandising companies with a bigger sales force and with shirts specifically created for its product line or featuring rare, out-of-print designs.

This isn't the first time traditional elements of the recording industry have become infatuated with merch companies. It happened in the late '80s/early '90s.

Back then, PolyGram bought Southern Merchandising, changed its name twice before selling it to World Online Merchandising, which eventually became part of Bravado. In the early '90s, Sony started Signatures and then divested it; and MCA bought Winterland and then sold it to Signatures. Also, back in the day, BMG bought Niceman and then sold off its music roster to Giant, which eventually was bought by Warner Music Group. But Time Warner unloaded Giant to Cinram, which agreed to take

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Great Northern

**On The Road
August 2007**

02 Austin, TX - Emo's Jr. • 03 Dallas, TX - the Loft
04 Oklahoma City, OK - Lit • 06 Denver, CO - Hi Dive
08 Phoenix, AZ - Modified • 09 San Diego, CA - Belly Up Tavern
10 Los Angeles, CA - Spaceland • 11 San Francisco, CA - 51ms
13 Portland, OR - Doug Fir Lounge • 14 Seattle, WA - Crocodile Cafe

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The latest monkey wrench thrown into the ongoing royalty dispute between SoundExchange and Internet radio companies is a disagreement over stream ripping.

Stream ripping is the practice of diverting an Internet radio feed meant to stream through a computer's sound card and speakers to the hard drive instead. Stream ripping programs also identify the beginning and end of a song—either by listening for gaps of silence between songs or marking when the metadata changes to a new artist—and saves each as an individual file.

SoundExchange has made the prevention of stream ripping—or at least the attempt to do so—a requirement of an offer to cap the \$500-per-channel minimum fee webcasters owe under the current Copyright Royalty Board (CRB) licensing scheme.

Webcasters, in turn, have protested, despite that many of them already attempt to limit stream ripping on a daily basis.

Under normal circumstances, the issue could be discussed rationally—maybe. But inserting it into the already very public debate over royalty payments has turned it into a war of words played out in the press, with both sides making grand statements.

Let's examine the points raised.

Stream ripping is a problem. It's difficult, if not impossible, to assess the level of the stream ripping threat. While there are literally hundreds of stream ripping programs freely available online today, with millions of copies downloaded through the

years, there's no way to tell how often they're used.

Even the music industry concedes that the impact of stream ripping is minimal. It's simply pursuing the prevention of it in a proactive desire to nip future threats in the bud.

As a form of piracy, stream ripping is extremely inefficient and will likely remain so for some time because of the inherent limitations of Internet radio. Unlike peer-to-peer networks, Internet radio is not an on-demand medium. Users can't search for the music they want and download it on the spot. Stream rippers have to shift through hours of recorded music to find the tracks they want and certainly can't do such things as download en-

tire albums.

Of the potential threats to music industry revenue, stream ripping is far down on the list.

Implementing digital rights management (DRM) will be costly. Not one webcaster interviewed could back up this claim with any numbers. Even the Digital Freedom Foundation backed off when pressed.

In fact, many webcasters already take steps to prevent stream ripping today. They often cross-fade, or blend the end of one song into the beginning of another, so that there is no noticeable gaps between them for stream ripping technologies to identify. Others, like Live365, separate the music stream from the metadata

stream on a time delay to obfuscate the timing of the title change so the saved clip song will likely either begin too late or end too early.

But while standardizing such practices in writing could go a long way toward easing the music industry's stream ripping concerns, SoundExchange will likely hold out for a more overtly technical solution.

At worst, webcasters may be required to stop

streaming in unprotected MP3 and instead use Windows Media Player, RealPlayer or other applications. They're relatively cheap to license and are completely free to users.

Will there be a cost? Of course. But it's unlikely to be a prohibitive one.

Implementing DRM will be burdensome. Depending on the service, yes. The 10,000 webcasters using Live365 to stream in MP3 format for instance would have to find encrypted versions of the music they play and reload it onto Live365's servers. Additionally, many Internet radio listeners will have to install new software. And if webcasters choose different DRM software, listeners would need different players for each one.

A clumsy implementation of DRM can easily ruin the experience of Internet radio, which webcasters fear almost as much as the new royalty rates.

DRM won't work. What's unique about stream ripping is that the process takes place within the user's computer, not the webcasting service. The best way to stop it would be to insert a level of DRM inside the user's operating system that would prevent diverting the stream from the sound card to the hard drive.

Webcasters don't want anything to do with that. Just ask Sony BMG how consumers respond when you install DRM software into their operating system.

SoundExchange and its allies acknowledge there's no foolproof solution, stressing they simply want to make it harder to accomplish.

"There's a great deal you can do to work with any of the proprietary [players] out there to discourage stream ripping," says Jim Griffin, a digital music consultant who testified on behalf of SoundExchange during the CRB hearings. "When you're dealing with an open MP3 format, there's not."

But whatever the solution, Pandora CEO Joe Kennedy says it would be a temporary fix at best. "It would be hacked within an hour after being implemented," he says. ...

INTERNET BY ANTONY BRUNO

LET HER RIP?

Pinpointing The Risks—And Myths—Of Stream Ripping

BARBIE GOES MP3

The iconic Barbie Doll is now an MP3 player. The 4.5-inch Barbie Girl device is a portable music player that users can customize through fashion accessories, holds 512 MB of memory with an expandable memory slot for an additional 2 GB and can play MP3s or any Windows Media-encrypted files.

The device acts as a "key" to unlock additional content in the barbiegirls.com virtual world—such as virtual pets, games, hangout spots, fashion accessories, furniture and other things that involve giggling and ponytails.

The device retails for \$60. Accessory packs are sold separately for \$10 each. —Antony Bruno



BITS & BRIEFS

GAMELOFT'S 'GUITAR' Mobile game developer Gameloft has introduced a "Guitar Hero"-like music simulation game for mobile phones called "Guitar Legend: Get On Stage." Lacking a guitar controller, gamers must press the appropriate phone keys in rhythm with the music to score points. Songs include versions of "Smoke on the Water," "Message in a Bottle" and "Banquet."

NICE DAMN CHANNEL Artists, filmmakers and actors are invited to co-produce, distribute and potentially make money off their own Web videos via a new portal called mydamnchannel.com. The site will be ad-supported and share revenue with participating artists. Additionally, the com-

pany will syndicate the videos on leading user-generated services like YouTube. Contributing artists include producer Don Was, whose LINKS interview series will feature such personalities as Slash, Duff McKagan and Ozzy Osbourne.

TIXMOB DOES PARTY Mobile ticketing took another step toward becoming mainstream after being incorporated into the Secret Garden Party music festival. Organizers tapped Tixmob to provide the mobile ticketing service, which charges a 2% commission charge for the service. Fans had to buy the tickets online with a credit card, but then send the tickets to their mobile phones and those of any friends for whom they purchased tickets.

HOT RINGMASTERS™ AUG 4 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	6	#1 BEAUTIFUL GIRLS	SEAN KINGSTON
2	2	9	A BAY BAY	HURRICANE CHRIS
3	4	10	SHAWTY	PLIES FEATURING T-PAIN
4	3	13	PARTY LIKE A ROCKSTAR	SHOP BOYZ
5	5	9	BARTENDER	T-PAIN FEATURING AKON
6	6	9	MAKE ME BETTER	FABOLOUS FEATURING NE-YO
7	10	3	LET IT GO	KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM
8	9	9	BIG GIRLS DON'T CRY	FERGIE
9	11	12	BIG THINGS POPPIN' (DO IT)	TI
10	12	6	HEY THERE DELILAH	PLAIN WHITE T'S
11	13	4	THE WAY I ARE	TIMBALAND FEATURING KERI HILSON
12	8	22	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUNG JOC
13	11	13	UMBRELLA	RIHANNA FEATURING JAY-Z
14	19	5	LEAN LIKE A CHOLO	DOWN A.K.A. KILO
15	11	4	CAN'T TELL ME NOTHING	KANYE WEST
16	17	30	ROCKSTAR	NICKELBACK
17	1	23	POP LOCK & DROP IT	HUEY
18	15	17	WIPE ME DOWN	LIL BOOSIE FEATURING FOXO & WEBBIE
19	18	4	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEATURING OUTKAST
20	20	36	CRAZY BITCH	BUCKCHERRY



"Can't Tell Me Nothing," from Kanye West's album "Graduation," due Sept. 11, makes its first appearance in the chart's top 20 at No. 15, riding a robust 34% increase (26,000 total downloads).

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

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

We talked about this coming some months ago, and now the British government has rejected all attempts at reason and decided not to extend copyright laws for sound recordings beyond 50 years.

The law apparently has always been there, but the fact that **Cliff Richard's** "Move It," considered by many to be the first home-

grown English rock'n'roll record, is suddenly facing royalty extinction has brought the issue to everyone's attention.

have been enacted in the 11th century when life expectancy was about 45 and no one cared about the estates of those first goth bands. But that still doesn't excuse it.

The British government's reasoning, and I use the term loosely, is that the law doesn't affect the majority of performers and could lead to increased costs.

Wha? Er, yeah, it affects each record separately as the 50 years end so it will obviously never affect the majority all at once. And yes, giving away the records for free is a decreased cost for the consumer, alright. No doubt about that.

Nothing to fear but fear itself, eh? Surely stupidity itself should get second-place money at least.

The last time I looked, I'd thought we'd won the Cold War, but maybe those sneaky Commies lost the battle and won the war after all? I know England has a new leader—who's his hero, Chairman Mao?

Who says 50 years should be the limit one can own one's work?

Why should a copyright ever run out? Or maybe after 100 years or so all copyrights should be donated to a fund to pay living and medical expenses for older artists, musicians, arrangers, producers and engineers.

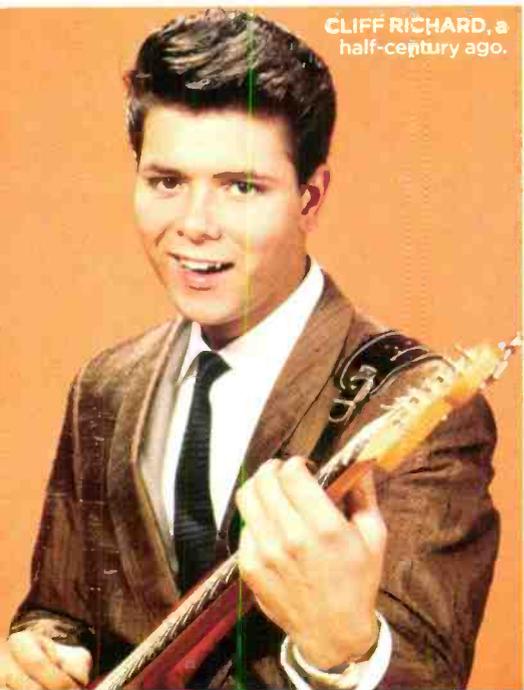
And why especially should the copyright run out just as downloading might earn some of our elders a few extra shekels?

And the company's investment? Too bad, chumps.

Yes, bureaucrats, paying for a record is more expensive than not paying, you've got me there. But stealing someone's work and giving it away is still called theft in New Jersey.

I just want to know when exactly everyone seems to have lost their freaking minds.

See you on the radio.



CLIFF RICHARD, a half-century ago.

grown English rock'n'roll record, is suddenly facing royalty extinction has brought the issue to everyone's attention.

This completely arbitrary bit of insanity doesn't seem to apply to songwriters, thank God, but it does stop all U.K. royalties to performers, producers and record companies once the 50-year period is up.

Knowing Europe, the law could originally

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 LIEN ON YOUR DREAMS	BLACK REBEL MOTORCYCLE CLUB / RCA
2 SALAD DAYS	THE GRIP WEEDS / GROUND UP
3 CRUEL GIRL	THE RED BUTTON / GRIMBLE
4 DO THE ROBOT	SISELY & THE SAFETY PIN-UPS / TEENACIDE
5 LINDSAY NEVER GETS LONELY	THE ACTUAL / SOFT DRIVE
6 99%	THE MOONEY SUZUKI / ELIXIA
7 SOME OTHER GUY	THE HENCHMEN / ITALY RECORDS
8 CODE FUN	BLACK TIE REVUE / GEARHEAD
9 SHE'S MY GIRL	THE SHAKE / RAINBOW QUARTZ
10 RENTACROWD	THE LEN PRICE 3 / WICKED COOL*

COOLEST GARAGE ALBUMS

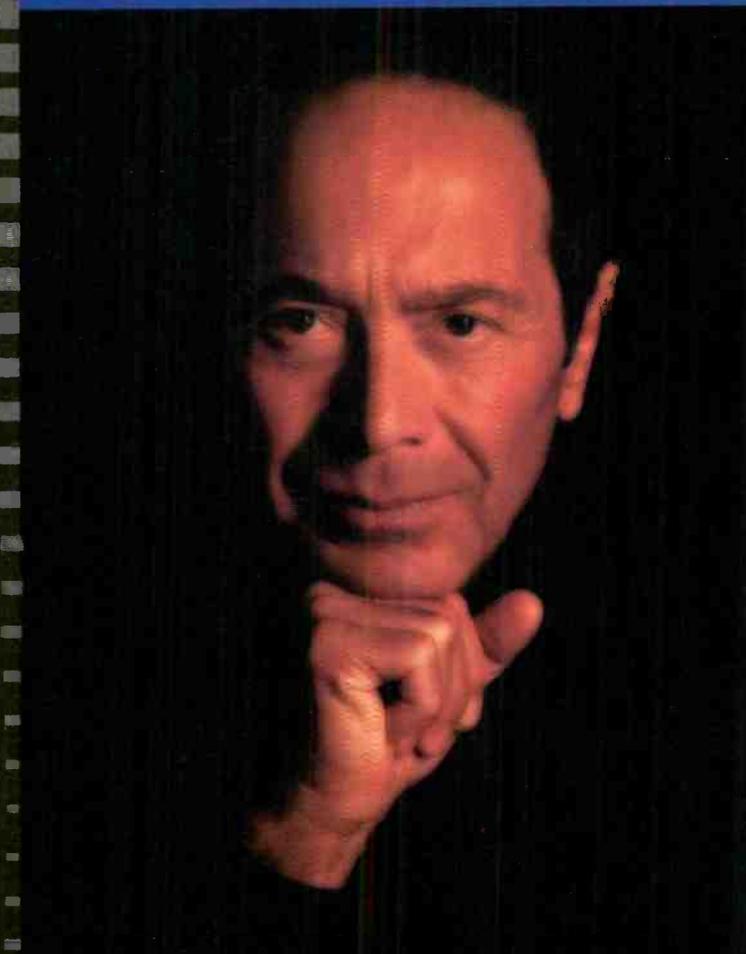
TITLE	ARTIST / LABEL
1 ICKY THUMP	THE WHITE STRIPES / WARNER BROS.
2 BABY 81	BLACK REBEL MOTORCYCLE CLUB / RCA
3 HAVE MERCY	THE MOONEY SUZUKI / ELIXIA
4 CBGB FOREVER	VARIOUS ARTISTS / CBGB FOREVER
5 THE WEIRDNESS	THE STOOGES / VIRGIN
6 HERE FOR A LAUGH	THE BREAKERS / FUNZALO
7 RENTACROWD	THE LEN PRICE 3 / WICKED COOL*
8 CATCH YOUR SNAP	PEACHFUZZ / TEENACIDE
9 HENCH-FORTH-FIVE	THE HENCHMEN / ITALY RECORDS
10 YOURS TRULY, ANGRY MOB	KAISER CHIEFS / UNIVERSAL

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

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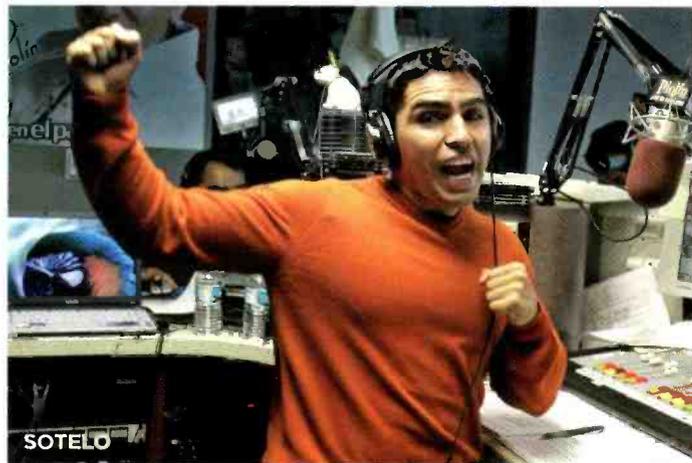
The Immigration X-Factor

Crackdowns On Citizenship May Be Hurting Latin Music Biz

In July 2006, the town of Hazelton, Pa., passed a strict illegal immigration ordinance that imposes fines on landlords who rent to illegal immigrants. In addition, businesses that hire illegal immigrants would be denied licenses. Since then, some 86 towns in 27 states have proposed similar ordinances. So far, at least 26 have been approved.

It's impossible to say for certain that these ordinances have influenced the decline of Latin CD sales in the United States, but it's disingenuous to think that they don't.

For years, Latin has been the only genre to register consistent sales growth, according to Nielsen SoundScan. The numbers have only declined in the past six months, coinciding with the passage of such laws. Since last year, many in the industry have said that immigrants' fear of being deported—or worse—has kept consumers from visiting



stores (who wants to be stopped and arrested?), while uncertainty about the immediate future has necessarily curtailed spending habits.

Of course, this is all conjecture. But in more tangible terms, concert promoters nationwide—specifically those of regional Mexican dances and shows—have seen a marked decline in attendance. Overwhelmingly, they blame anti-

immigration ordinances.

"There are entire cities that are passing such ordinances and cities where there is a big Mexican population," says Iván Fernández, president of Aragon Entertainment in Chicago. "If you're caught driving, they impound your car, and they can deport you. And of course, there are more roadblocks," he says, referring to the organized traffic stops po-

lice set up to check for drunk driving or expired licenses; they are now allowed to also request immigration papers.

"I handle venues that hold 5,000-6,000 people," says Detroit-based promoter Pedro Zamora, who works 30 midsize venues in the Midwest and on the East Coast. "I always had sellouts several times a year. Now, I no longer do. People are afraid to go out."

Zamora agrees that secondary markets for Latin music in general and regional Mexican music in particular have quickly grown in the past few years, and concert venues have opened in states like Wisconsin, North and South Carolina and Ohio. But attendance has slacked in the past 12 months.

Some say promoters can

shoulder some of the blame for the situation. "They bring the same groups to the same venues twice and three times a year," one label executive says. "They've also squeezed the market dry."

In the past year, several prominent personalities from the Latin music industry have advocated for immigration reform. Most recently, in a highly publicized move, radio host Eduardo "Piolin" Sotelo went to Washington, D.C., armed with 1 million letters supporting reform. As we know by now, that didn't sway representatives.

Now, as the fate of illegal immigrants remains in limbo, promoters and artists have little choice but to hang on tight.

"There's really not much we can do," Zamora says. "I think people will simply get used to this."



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

Marketing Via Muzak

Latin Sounds In The Background

With a playlist that dares to combine Paulina Rubio, the Pinker Tones, Jorge Drexler and Belinda, Muzak—the company most associated with "elevator music"—is licensing an array of original Latin content for play in stores and restaurants.

Of the programs Muzak offers its clients via satellite and on disc, Latin is one of the largest categories, with 10 specialized programs from upbeat pop to ballads, mariachi to tejano and salsa.

"We've always reflected pop culture," Muzak industry relations manager Jason McCormick says. With retailers seeing their Latino customer base grow and music becoming a bigger part of lifestyle marketing, "the Latin feel is falling into elements of pro-



6 QUESTIONS with CHRISTIAN CASTRO

by LEILA COBO

Mexican crooner Christian Castro's first full-fledged foray into mariachi music has turned into a quick success story and a vindication of sorts.

The singer, best-known for big radio hits, has nevertheless seen his sales drop with recent albums. Not so for "Indomable." In the five weeks since its release, the mariachi album's sales have topped the 26,000 units his prior album, 2005's "Días Felices," has shifted. "Indomable," which was produced by mariachi icon Vicente Fernández, is No. 12 on Billboard's Top Latin Albums chart, having peaked at No. 4.

Castro, who has new management with Seitrack and is in the midst of planning an Indomable tour, answered six questions for Billboard.

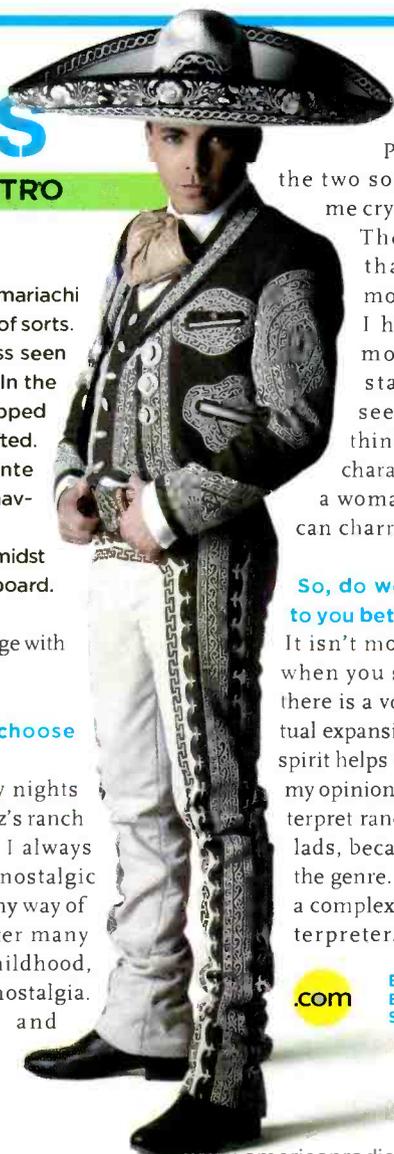
Having never sung an entire mariachi album, "Indomable" was a bit risky, wouldn't you say?

Yes, but I also thought it could be a positive step in my career, because I have a lot of feeling for these songs and this genre. I grew up with it, and I was very close to mariachi and the passion the genre holds. The lyrics are very formally romantic. I like that formality, that language, which can sometimes be too sweet. It's very, very warm. And audiences—no matter what country you're in—are always pleasantly surprised

when you take the stage with a mariachi.

Was it difficult to choose the repertoire?

I spent many, many nights at Vicente Fernández's ranch listening to songs. I always went for the more nostalgic side, as did he. It's my way of missing Mexico after many years. I miss my childhood, and it's a romantic nostalgia. "Divina Ilusión" and



"Golondrina Presumida" are the two songs that make me cry on this album.

They are songs that my grandmother sung, that I heard with my mother. All that stays with me. I see women and I think, "What better character to romance a woman than a Mexican charro?"

So, do women respond to you better as a charro?

It isn't more or less. But when you sing mariachi, there is a vocal and a spiritual expansion. That charro spirit helps the balladeer. In my opinion it's harder to interpret rancheras than ballads, because I'm new to the genre. Mariachi opens a complex world as an interpreter. That's why I

wanted to take the challenge.

How did Vicente Fernández become your producer?

I went to ask him to sing a duet with me, and he started showing me songs the same day. I said, "I would love for you to direct me, if you have time."

How was the experience of being produced by another singer?

It was glorious. The man has such aplomb, such gallantry in his voice. Obviously, he's a master. He told me to pause more, to have more nuance, to not overdo the vocals. That a masculine caress was better. Mariachi is like that. Whether you're singing about joy or sorrow, it has to be very natural, but very tempered.

What's next for you?

I already have the repertoire picked for a second mariachi album. And I have my pop album ready. I'm going to take the risk of being a singer/songwriter. I want to take risks, because the day I win, I suppose I'll win a lot.



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.

grams where it didn't before."

To meet the demand of clients like Sprint stores, Chevys Fresh Mex and Ross clothing stores, Muzak has begun approaching artists and labels to get a steady supply of new music.

Latin audio architect Alex Espinosa also customizes mood-specific mixes for larger chains based on "what brand they are looking for music-wise."

"We actually go to a restaurant or client and visualize... what the wallpaper looks like or what posters are up, the clientele, what furniture they have," Espinosa says.

Espinosa isn't usually serviced like a radio programmer, so he scours record stores in Tijuana, explores music online and approaches bands at shows for new material.

Muzak sponsored a showcase competition at the Latin Alternative Music Conference last month in New York in which music from the winning independent band, Venezuelan hip-hop act Cuarto Poder, will be added to Muzak's lineup.

—Ayala Ben-Yehuda

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GLOBAL BY MARK WORDEN

A&R R.I.P.

Labels' Lack Of In-House Scouts Worries Italian Industry

MILAN—The Italian biz is mourning the decline of traditional A&R as the major labels increasingly outsource their talent-spotting operations to independent producers.

At the end of June, Fabrizio Giannini, deputy managing director/GM/head of A&R at EMI Italy, announced that he was leaving the company.

The man who signed soul singer Tiziano Ferro and launched pop superstar Laura Pausini in his previous job at Warner was generally considered Italy's leading A&R man.

"I quit primarily because the A&R mission was getting distorted," says Giannini, now considering a career in artist management. "In the current crisis, it's understandable that A&R is the first thing that gets cut in the budget, but it saddens me that there is no longer a relationship with artists."

Giannini's counterparts at other labels acknowledge the A&R problem. "This has been the case for 15 years now and is recognized abroad," Universal Italy domestic division director Marco Zischka says. "Italy is seen as a country where very few new acts are coming through."

Zischka cites the lack of "radio and TV space for new acts" as a key factor, despite Italy's traditionally strong local repertoire. The majors' representative body FIMI reports an 80% home-grown share of album sales in 2006, but most records were by established acts. In 2007 to date, only one debut artist (jazz star Mario Biondi) has achieved gold status (40,000 units).

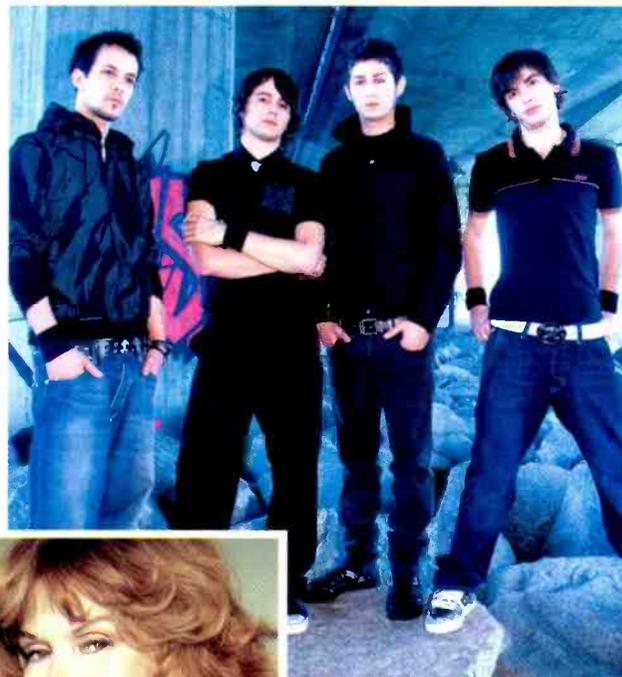
"Since the late 1990s there has been a tendency to take prepackaged acts from outside" the company, admits Rudy Zerbi, GM of

Sony Label Group Italy A&R and incoming head of Sony BMG Italy. "There's been a lack of individual attention to artists."

Zerbi and Zischka say their companies are now trying to rectify the situation. Universal says it has expanded its A&R department and, after a period of stagnation, is once again signing more local artists. Although the other majors claim they are work-

an artist."

Italy's indie labels continue to invest in A&R. Alongside indie Sugar's Caterina Caselli, the leading freelance talent scout is Milan-based Claudio Cecchetto, who has provided the majors with a steady flow of hit acts. He took pop duo 883—which spawned successful solo act Max Pezzali—to Warner, rap act Jovanotti to Universal and, most recently, pop-punk band Finley to EMI. Others active in the freelance sector include Milan-based Angelo Carrara (who has worked with singer/songwriters Povia and Liga-



FINLEY was brought to EMI by Milan-based Claudio Cecchetto. Inset: CATERINA CASELLI, talent scout for indie label Sugar.

ing to increase the number of local acts signed, they admit A&R staffing numbers have remained static, while EMI is currently restructuring its department.

Zerbi adds that Sony BMG has also "realized that artists need to be nurtured from day one. At least three new acts—L'Aura [pop], Ivan Segreto [pop] and Miss Simpatia [rap]—have been receiving hands-on, internal management."

At Warner Music Group Italy, artistic director Tino Silvestri admits that "the days of the internal manager who was both an A&R and a producer have long since gone," but notes, "In today's market, A&R is more about seizing the right opportunity for

bue) and Alberto Pirelli (rock group Litfiba).

Cecchetto says the external producer boom began in the 1980s, but has now reached a new peak.

"I'll pick a label that doesn't have that type of artist," he says. "I approached EMI for Finley as I knew they didn't have many bands, but I tried Universal for DJ Francesco as I thought they'd be more interested in a one-off hit."

Zerbi, however, remains hopeful that the balance of power will soon shift back to the labels.

"I don't even like the word 'producer,'" he says. "I prefer to say 'arranger.' Surely, it's the labels that should be producing the music?"



ANDREA COOR; inset: DOLORES O'RIORDAN



GLOBAL BY NICK KELLY

THE LACK OF THE IRISH

Home-Grown Acts Increasingly Scarce On Country's Chart

DUBLIN—Chart-watchers in Ireland are asking if the country has fallen out of love with home-grown artists after a near wipeout of Irish acts on the local albums chart.

High-profile flops from the likes of Andrea Corr, Sinéad O'Connor and the Thrills, plus a lack of successful new artists, have left the IRMA Top 40 album chart with an average of just two local acts during May and June, according to chart compilers Chart Track. The chart averaged six Irish acts per week for the same period in 2005 and 2006.

In the country that produced international multi-platinum acts like U2, the Cranberries and Westlife, this has come as a shock to the industry, which cites lack of support at radio as a prime factor.

"It's rare for an Irish act to make the top 10 of the airplay chart, unless they're U2 or Westlife," says Feidhlim Byrne of Nielsen Music Control, which monitors airplay across Ireland. "R&B is so prevalent these days, and we don't have a tradition of home-grown acts in this genre in Ireland."

John Clarke, head of na-

tional youth station 2FM, defends his policy of playing mostly international chart music, pointing out the station's schedule of late-night, new-music shows.

But he adds, "We're up against all the other commercial radio stations, and we have to look after the bottom line. We play what sells. We're not here to develop young Irish talent."

Industry experts maintain that talent is still out there, it just has more trouble breaking through these days.

"When we started, we were lucky enough to have a

GLOBAL NEWSLINE

>>>HMV BUYS FOPP, SHEDS JAPAN BIZ

Music and entertainment retail giant HMV Group has struck separate deals to boost its business in Britain and exit the Japanese market.

HMV has agreed to sell its 62-store HMV Japan affiliate to DSM Investments Catorce for 17 billion yen (\$144 million) in cash.

Proceeds of the sale will be used to pay down HMV Group's debt, "which is an important step toward meeting our medium-term leverage targets," HMV Group CEO Simon Fox said in a statement. The deal should be completed by the end of this month.

Meanwhile, in the United Kingdom, HMV has

reached a pact with administrator Ernst & Young to buy the Fopp brand, its URL and the lease on six of the recently collapsed retailer's outlets. Financial details were not disclosed.

—Lars Brandle

>>>PPL, ADAMI STRIKE RECIPROCAL DEAL

British music services organization PPL has forged a groundbreaking accord with counterpart ADAMI in France.

The reciprocal agreement, unveiled July 26, will benefit thousands of performers in both countries, who will now be entitled to royalties backdated to the turn of the century.

veteran A&R guy called Denny Cordell looking after us," says former Cranberries singer Dolores O'Riordan, now a solo artist. "How many 'Dennys' are there today? If there are [any], they are unlikely to be living inside a major record company."

The local divisions of all four major labels were not available to comment, but while all have Irish acts on their rosters, most sources agree fewer local bands are being signed.

Clive Branigan, manager of Dublin's Tower Records, says sales of Irish music still respond when backed by in-store promotion.

"Irish music is still vibrant," he says. "There's loads of interesting new bands out there. It's just that you have to go to Bebo or MySpace to hear about them."

Hot Press magazine deputy editor Stuart Clark also remains optimistic.

"Come September, Paddy Casey's new album is certain to go in at No. 1 and so, probably, will Declan O'Rourke's second album," he predicts. "Ireland's punched way above its weight with the success that it's had."

Others suggest the days of domestic chart success may be numbered. According to

the IFPI, Ireland was one of the few global markets to post growth in 2006, with trade revenue up 5.7% year on year. But domestic repertoire's market share fell to 21%, down from 22% in 2005 and 25% in 2004.

"With Ireland's economic boom, kids are interested in listening to party music," Clark says. "They don't want to hear some band, dressed all in black, moaning about all the problems in the world. Now they've got money in their pocket, they want to go out to the coolest bars and dance to Rihanna. And what's wrong with that?"

THE NEW U2?

Three Acts Most Likely To Revive Irish Music's Fortunes

FIONN REGAN

Hometown: Bray, County Wicklow
Current release: "The End of History," out now

Labels: Heffa (Ireland), Bella Union (rest of Europe), Lost Highway (United States)
Management: Coalition Management,

London

Fionn Regan, whose delicate acoustic guitar-picking and intimate vocals have been likened to Nick Drake's, was nominated for Ireland's Choice Music Prize in

February, and is also shortlisted for the United Kingdom's Nationwide Mercury Prize.

reer. "13 Songs" has been compared to the work of Kate Bush and Björk, and won the 2006 Choice Music Prize despite Feeney's lack of a record deal, manager or publishing deal. Sony BMG snapped her up soon after.

DIRECTOR

Hometown: Malahide, County Dublin
Current release: "We Thrive on Big Cities," out now

Label: Atlantic (worldwide)
Management: Lupus Music, Dublin/London

These post-punk guitar aficionados are billed as Ireland's answer to Franz Ferdinand. Their debut album sold more than 22,000 copies in Ireland and reached No. 2 on the IRMA chart. The band plans to move to London in September, with Atlantic due to issue its debut in October in the United Kingdom. Director has toured with Razorlight, Snow Patrol and the Fratellis, and also won a 2007 Meteor Award for best new act.

—NK



JULIE FEENEY

Hometown: Athenry, County Galway
Current release: "13 Songs," out now
Label: Sony BMG (worldwide)

Management: Unsigned

Classically trained Julie Feeney quit her job singing in Ireland's National Chamber Choir to pursue her pop ca-



PPL and VPL chairman/CEO Fran Nevrla describes the pact as "a very significant moment for featured performers of both countries."

Nevrla adds, "Increasingly in today's music market, enabled by ever-expanding technology, music made in one country gets played all around the world, and it is critical that musicians and performers get paid as their music gets played globally." —Lars Brandle

>>> ZERBI TO SUCCEED CABRINI AT SONY BMG ITALY

Sony BMG Italy is preparing to overhaul its top management. Effective Jan. 1, president/managing director Franco Cabrini will leave the company. He will be succeeded by Sony Label Group GM of A&R Rudy Zerbi.

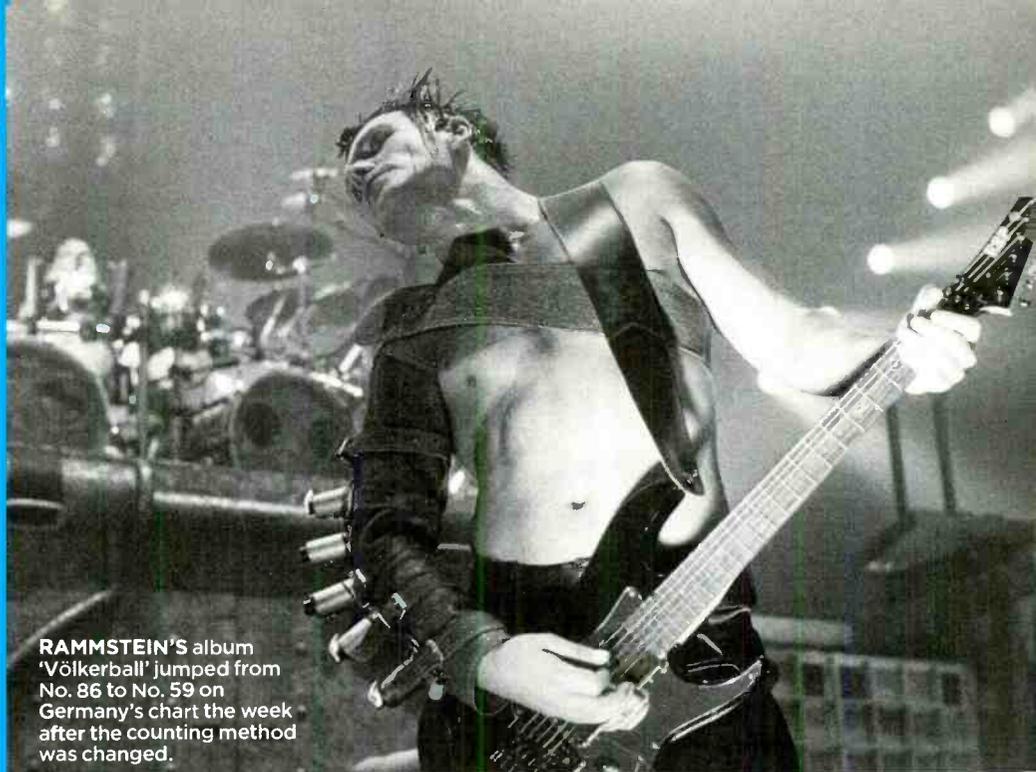
Zerbi says, "I am convinced that by working with our colleagues abroad, we can find new and effective business models and strategies. Indeed we have already been discussing these, as this change of guard has been planned for quite some time."

Cabrini became head of Sony Italy in 1991. He took the helm of Sony BMG following the 2004 merger.

Sony Label Group GM Massimo Bonelli and Antonio Di Dio, senior VP of human resources, legal and business affairs, are also expected to exit.

All four executives are based at Sony BMG Italy's Milan headquarters. —Mark Worden

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RAMMSTEIN'S album 'Völkerball' jumped from No. 86 to No. 59 on Germany's chart the week after the counting method was changed.

GLOBAL BY WOLFGANG SPAHR

Heavy Revenue

Change To Money-Based Tabulation Method Helps German Chart Rock Harder

HAMBURG—Heavy metal acts are the first beneficiaries of the German charts' switch from a unit sales model to a revenue-based method.

The first chart under the new system, published July 26, showed few changes on the Top 100 Singles list, but saw a number of albums post big chart climbs.

Manfred Schütz, owner/CEO of Hanover-based independent label SPV, home to many hard rock acts, says it will increase the profile of Germany's burgeoning metal scene, where fans' loyalty means artists regularly release albums on a variety of multidisc formats that attract premium pricing at retail.

"Metal fans [aged] between 14 and 40 are faithful and spend their money immediately for new product," he says.

Those benefiting from the move include Rammstein, which moved 86-59 with "Völkerball" (Universal), available on four different CD/DVD formats priced at €22-€62 (\$30-\$85); and German-language hard rock group Böhsse Onkels, which returned to the charts at No. 48 with its four-DVD boxed set "Vaya Con Tioz" (SPV), retailing at €80

(\$110), despite unit sales remaining steady in the previous week. Double-disc compilation albums by rockers Motörhead and Ärzte also returned to the

3,000

Number of retailers whose sales data has been factored into the German chart, compiled by Media Control

chart after long absences.

The changes came when German antitrust authorities demanded the removal of the minimum dealer price—previously €1.90 (\$2.60) for singles and €8.50 (\$11.65) for albums—for inclusion in the chart, saying such a limit was in contravention of fair trade law. Germany is believed to be the first music market in the world to introduce the value-based model for its official charts.

Ulrike Altig, managing director of chart compiler Media Control, which has produced the chart from sales data from 3,000 retailers since 1997, hailed the move as "a milestone in the history of the German music charts."

He claims the charts will now highlight the importance of premium products in the marketplace, a claim backed up by the performance of double albums and special editions on the new charts. Gainers included the Traveling Wilburys' "Collection" (Warner Music, 45-21), Red Hot Chili Peppers' "Stadium Arcadium" (Warner Music, 94-60), Katie Melua's "Piece by Piece" (Dramatico, 65-30) and Norah Jones' "Not Too Late" (Capitol, 81-65).

Many executives from the recorded music industry declined to comment on the changes, with sources indicating most labels had agreed to a vow of silence on the issue.

But Peter Zombik, managing director of Berlin-based IFPI affiliate German Phonographic Assn., says his 350 members endorse the new system. "The adoption of a revenue-based method ensures that trends are not distorted by cheap product containing old repertoire," he says.

Heinz Canibol, managing director of Hamburg-based independent label 105 Music, is also satisfied. "This will have a healthy disciplining effect on prices," he says. "New releases will be offered to the big stores at reasonable prices and not discounted from the very beginning."

But one marketing manager at a major, who declined to be named, says labels are waiting for the charts to settle down, with no initial plans to increase dealer prices in search of better chart positions.

"It is just a question of arithmetic," he says. "Whether we try to improve our chart performance by drastically cutting prices to keep revenues steady via large volumes, or keep prices high for premium products to reach a higher placement more quickly remains to be seen."

Retailers, meanwhile, accept that the new system's implementation was smoother than expected, but are yet to be convinced of its merits.

"Volume-based charts are far more precise," says purchaser Beate Buchholz of Uelzen-based independent retailer Mega. "As it is possible to see what has really been sold."



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

An Agency Audience

Increasingly, Bands Are Playing For Ad Clients And Creatives

On a recent summer day, **Greg Kurstin** and **Inara George**, who record as **the Bird & the Bee**, walked onstage, took their positions and ripped into "Fucking Boyfriend," one of many highlights on their self-titled debut album. A handful of songs followed, including the positively buoyant focus track "Again & Again." Upon hitting their last note and chord, George and Kurstin took a bow and began the meet-and-greet process.

But this performance was not in some hip, downtown club in New York. It was in midtown Manhattan in the offices of Yerg, the new-tech division of the Grey Worldwide agency. The audience—a hundred or so Grey creatives, music producers and staffers—could not have been more appreciative of the lunchtime concert.

More and more, ad agencies are presenting artist showcases for their clients and creative

teams. While Leo Burnett in Chicago got the ball rolling two years ago with its Artist in Residence music program, the concept has taken off in recent months, with Deutsch (Razor & Tie's **Kelly Sweet**, Interscope's **the Switches**), McCann Erickson (Blackheart's **Dolly Rots**) and other agencies welcoming live shows from primarily fresh faces. On Aug. 7, new Blue Note signing **Priscilla Ahn** will stop by DraftFCB in New York for a mini concert.

These performances also extend to music publishers like EMI Music Resources, a division of EMI Music Publishing, and music production houses like Comma Music, which has introduced Sony's **Boys Like Girls** and Atlantic's **Paolo Nutini** to agencies in Chicago.

The growing popularity of these artist showcases is certainly being fueled by newer bands wanting to find new ways

to market their music. New-media outlets like iTunes, MySpace, Facebook and YouTube are also fueling the fire. But there may be something else going on. Could it be that agencies want to position themselves as an important new piece of the music industry?

"The trend has grown so far so fast," Leo Burnett executive VP/director of production **Chris Rossiter** says. "We've gone from really having to sell ourselves to artists to a place where the majority of the bands are now coming to us. Everyone—from our clients to the artists, labels, management and publishers—all get it now. True partnerships that were pretty rare not long ago are now forged virtually every day."

Indeed. Within 24 hours of performing at Yerg ("grey" spelled backward), the Bird & the Bee received offers from two



THE BIRD & THE BEE, performing at Yerg.

of the agency's clients to create original music for upcoming campaigns. With this news, the band began working on demos, one of which appears to be on its way to being approved.

In addition to the Bird & the Bee, Grey recently showcased New Door Records/Universal Music Enterprises newcomer **William Tell**. "It was the first time that most people at the agency were hearing his music," Grey music supervisor/director of licensing **Amy Rosen**. "I wouldn't be surprised if, six to 12 months from now, he winds up in a campaign."

"Presenting live showcases is new for most agencies," EMI Music Resources director **Kelly Kandler** says. "Agencies are

taking hold of the idea that they can help launch careers."

Perhaps. But Rosen sees it differently. "It's not that we want to be part of the music industry," she says. "We're simply trying to create an environment that inspires our executives to discover, to pick and choose cool music."

In the case of **AM60** and French band **the Film**, they may soon find themselves with U.S. labels to call home. The two groups were recently featured in spots for Payless Shoes and Peugeot, respectively. Their publisher, Sony/ATV Music Publishing—specifically senior director of advertising, film and TV **John Campanelli**—is aggressively courting U.S. la-

bel for both acts.

Ultimately, the idea of an agency as a live venue is about deepening the relationship among band, client and agency, Deutsch partner/chief creative officer **Peter Nicholson** says. By inviting bands to the agency, Nicholson and his creative team get to know the act on a more personal level, which helps build a better partnership between band and brand.

"We're not asking bands to sell out their music," Nicholson adds. "We want them to be who they are. The key is to not tell a band what to do, but to let them do what they do." ...

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Legal Matters

SUSAN BUTLER sbutler@billboard.com

Going Hollywood

As Record Deals Dim, Music Lawyers Expand To Other Areas

For the last several years, many music lawyers have grumbled that they've been handling more matters for executives losing their jobs than artists landing lucrative business deals. One way some firms keep their books in the black is to expand their reach into the worlds of film, theater and fashion. And even though most film work is handled by lawyers in Los Angeles, two firms in particular are successfully creating synergies between their entertainment clients far away from the palm trees and glitterati.

In the urban music capital of Atlanta, **Donald Woodard** and **Tony Mulrain** merged their practices last year to head the entertainment department at Lord Bissell & Brook. The duo met briefly before Mulrain moved from New York to Los Angeles, where he learned the ropes of the film and TV world. When Mulrain decided to move his family to Atlanta, it just made sense for his film/TV practice to connect with Woodard's music practice.

Woodard handles music contracts for a variety of clients like **Big Boi**, **Young Jeezy**, **Taurian "Adonis" Shropshire** and **Harold Lilly**. Mulrain is working with **Big Boi** for the film "Who's Your Caddy?," **Ciara** for "Mamma I Want to Sing," **Hill**

Harper for "CSI: NY," **Tichina Arnold** for "Everybody Hates Chris" and others.

"The trend in the entertainment business is that they're looking for opportunities to cross-market more than ever before," Woodard says. "You have to have the talent that allows you to do that, like **Big Boi**, who is still relevant in music but is building in film."

Sometimes the lawyers make the important introductions as well. Woodard and Mulrain set up meetings for **Jeezy** in Los Angeles, and he's now represented by the William Morris Agency, Woodard says.

Mulrain is also representing investors who want to get into film/TV, like one that invested in "The Lena Baker Story" to be shot in Georgia.

Up the coast in New York, **Grubman Indursky & Shire** expanded even beyond music, film and TV. In a rare interview with the press-shy lawyers, **Allen Grubman** and **Larry Shire** explain how the synergy works. "About 10 years ago, I came to the realization that the entertainment industry was no longer going to be different divisions—music, television, movies, legitimate theater," Grubman says. "I sensed there was going to be an integration, with music used in all these dif-



DONALD WOODARD, left, and TONY MULRAIN merged their practices last year to head Lord Bissell & Brook's entertainment department.

ferent areas, including fashion."

Since Shire first came onboard 15 years ago with his film, TV, theater and book publishing expertise, the firm has grown to 32 lawyers with clients in all aspects of show business and media.

Whether **Madonna** is performing for an HBO concert or writing a book, **Elton John** is composing feature songs for "The Lion King," **Sean "Diddy" Combs** is starting the Sean John clothing line or **Robert De Niro** is doing an American Express ad, the firm handles the legal work. And it has branched out to represent the leaders in the worlds of fashion (Calvin Klein, Versace, Vera Wang, Tommy Hilfiger, Stella McCartney), TV journalism (**Barbara Walters**, **Diane Sawyer**, **Charlie Rose**) and, in its corporate department, new media (Amazon, eBay, **Barry Diller's InterActive Corp.**).

When one of the lawyers meets with a client, they often brainstorm on the various opportunities, Grubman says. Then the firm brings in all

the lawyers from the different areas of expertise to discuss the possibilities. Still, the lawyers act as lawyers rather than agents, Shire says.

"What a traditional, old-time entertainment lawyer did was really serve as just a scribe and write down the deal that was made [by an agent] and put it on paper," Shire says. "What we do is get involved from minute one with the agent to help shape and make that deal."

As specialized attorneys, they understand the nuances, Shire says. For example, in theater deals, "the writer is God," Shire says. The author controls rights in the written word. In movies, the screenwriter's work is a work-for-hire, so the producer can "cut it up and dice it any which way," he adds. In book publishing and music, control by the writer is a hybrid—they keep some control and give up some control over use.

One of the most important points in all deals, Shire says, is to protect the client's control over the brand name.

Often a contract states that if there's a disagreement on how to use the brand name, the licensee's decision controls.

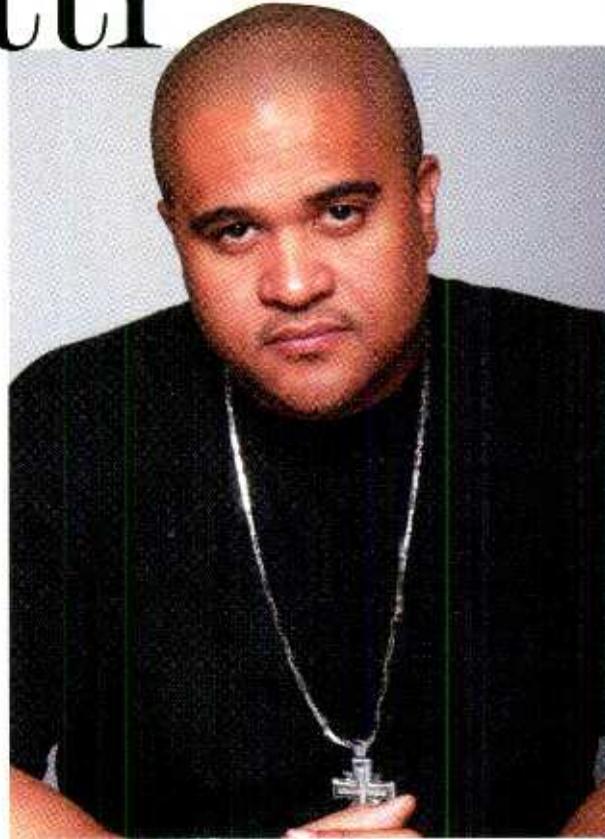
"That's not good enough," Shire says. "It's a tough point to win, but when you have a brand, you simply have to win that point." ...

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THE INC.
FOUNDER
AND CEO

Irv Gotti

Acquitted of money laundering and racketeering, Gotti now has a new lease on life, a new label partnership with Universal Motown and a VH1 reality TV show.



Humble may not be a personality trait some would associate with Irving "Gotti" Lorenzo. Even Gotti, founder/CEO of the Inc. (formerly Murder Inc.), is quick to admit that. But he declares it's the chief lesson he learned after the FBI indicted he and his brother Chris for money laundering and racketeering.

Acquitted in 2005, Gotti is busy bringing the Inc. back to the prominence drummed by early hitmakers Ja Rule and Ashanti. Having signed a three-year joint venture last year with Universal Motown, he scored chart success early this year with Lloyd ("Street Love"). Now the Inc. is ramping up fourth-quarter albums from Ja Rule ("The Mirror"), Ashanti ("The Declaration") and pop singer/songwriter Vanessa Carlton ("Heroes & Thieves"). And stay tuned for a new Gotti persona: reality TV star. VH1 will begin broadcasting the eight-episode run of his reality series in October.

While he can't recoup lost time, Gotti—who frequently uses the word "blessed"—hasn't lost his drive or sense of humor. "No, I can't lose that," he says. "You've got to take the hand that's dealt you and figure out a way to take it in stride. I'm back to square one and focusing on bringing the Inc. back to the powerhouse it was."

Before your acquittal, many people were counting you out. Thoughts?

Oh, yeah, I know that all too well. That's why it's a blessing for me just to be back in the game and not having this conversation from the federal pen saying, "When I get out in another 15 years, I'm going to reclaim the throne." I'm not back on top of the world yet. I'm back in the game, though, that's for damn sure. [laughs]

When you were going through your legal problems, did you consider getting out of music?

Never. The music thing goes deep with me. I want to be like Doug Morris and Clive Davis. Until he died, Ahmet Ertegun was still going to the office. I'm in that mode.

What prompted you to sign back under Universal Music Group via Universal Motown?

I never envisioned myself signing back with the company. But I got a call and took a meeting with [chairman/CEO] Doug and [president/COO] Zach Horowitz, and it was one of the best I've ever had because of the honesty.

Doug explained the complexity of what I was putting him and the Universal Music Group through by having this indictment on me. He was like, "You put everybody in harm's way." That was a moment of clarity for

me. Until he said it to me like that, I hadn't seen all of that shit. All I could see was that I was innocent, so why is everybody flipping on me? I hollered at him; he hollered at me. It was a real meeting. It needed to happen in order for us to move on and rebound. I have a tremendous amount of respect for Doug and Zach and feel blessed to have them steering me so I don't make anymore mistakes.

Do you regret the label's initial moniker, Murder Inc.?

[Def Jam founder] Russell Simmons suggested I change the name to take off any pressure from it and people would then focus on the music. But even when I changed the name, people still called it Murder Inc. It was a creative play on [words] back in the day: The original Murder Inc. was about contracting hit men. And in the music business we strive to be hit men. I have no shame in Murder Inc. I thought it was the coolest name and still think so.

Besides Lloyd, albums are coming from R&B/hip-hop vets Ja Rule and Ashanti. So where does pop singer/songwriter Vanessa Carlton fit in? My signing Vanessa threw everybody for a curve. But she totally captivates people. I call her music "forever music"; it's timeless. What I hope with her signing is

that people recognize I'm a music guy and not put limitations on me. I'm not just R&B and hip-hop. I love all forms of music and can work with different artists.

I've also signed another group about to open up for Third Eye Blind called the Thunder Cats. It's a full band, a multiracial group that raps, sings and does rock/pop as well. This is what it is with me. No tricks, no games. It's always about the music; the music is what draws me in.

Nearly four years have elapsed since Ja Rule and Ashanti released albums. In today's fickle climate, are they still relevant musically?

It's funny when I hear people counting them out. I don't buy into it; I've never bought into it. I get that as time goes by, people like to move on to other acts. But musically I don't see any reason why because with both acts we've never dropped a bad record.

Look at Ja Rule's career. Every single was a success; some bigger than others. From his last album "R.U.L.E.," we put out "New York" and "Wonderful," which were very successful. The guy has never really dropped a wack record. The same goes for Ashanti. The last record she dropped from "Concrete Rose"

was "Only U," another pretty big single.

Your VH1 reality show is by the same producers behind "Flavor of Love." Knowing the charges of buffoonery leveled at that program, why did you sign on?

At first I was skeptical. It took me two months to say "cool." "Flavor" is kind of clowny. And I said, "Yo, I'm not down with that." The deciding factor was Chris Abrego of 51 Minds Entertainment.

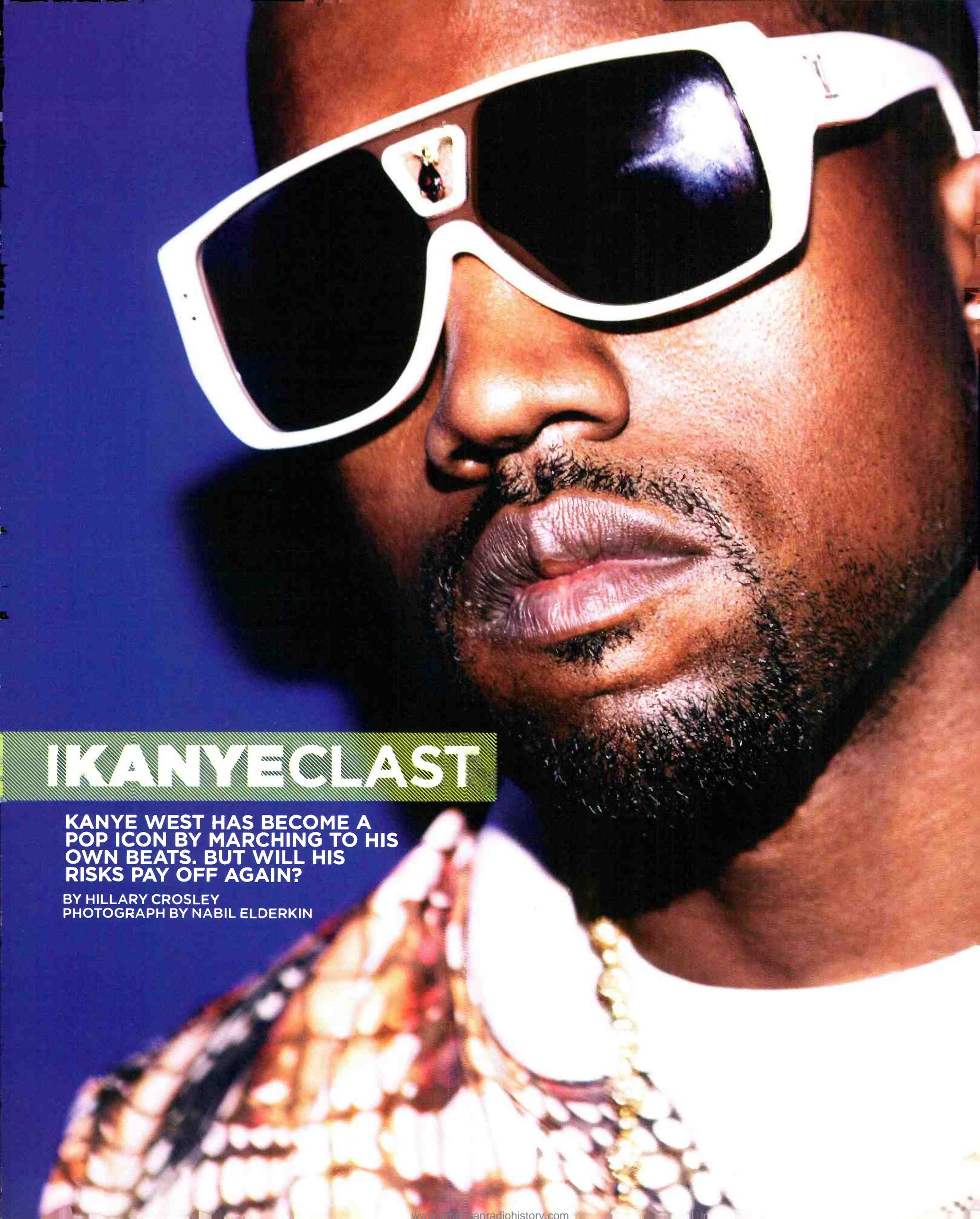
They know what they're doing on the reality front. He promised me the show wouldn't be like "Flavor," and said I could have creative control with him. So I'm a co-owner of the show with 51 Minds.

The series is about the label, my interaction with the artists, my family, my life. It came out hot, and I think people will enjoy it. But I told them this is a one-time thing. I don't want to be a reality star doing season after season. What's funny is they're already pressing me to do a season two. [laughs]

With your legal problems behind you and the resurrection of the Inc. ahead of you, what lessons have you learned?

To be more humble. That's a hard battle. I'm not going to lie and you can print this, I don't care. Sometimes my mouth can get me into trouble. I have to fight the demons within myself because I'm so passionate and say what's on my mind. But sometimes it's better to be quiet. I'm not going to say I'll be perfect at it; I may make an occasional mistake or two. It's something I have to work at. But even when I'm making mistakes, there's no denying my love and passion for music. ...

I want to be like Doug Morris and Clive Davis. Until he died, Ahmet Ertegun was still going to the office. I'm in that mode.



IKANYECLAST

KANYE WEST HAS BECOME A POP ICON BY MARCHING TO HIS OWN BEATS. BUT WILL HIS RISKS PAY OFF AGAIN?

BY HILLARY CROSLEY
PHOTOGRAPH BY NABIL ELDERKIN

SQUASHED INSIDE NEW YORK CLUB

S.O.B.'s, fans are reliving the 1992 cult hip-hop flick "Juice." The film centers around a DJ named Q, who uses a DJ competition as an alibi to rob the neighborhood bodega. ¶ Tonight, three sets of turntables, three mics and numerous established DJs fill the small space, with Kanye West, Just Blaze and Swizz Beatz sitting in to judge a winner. West, decked out in a multicolored hoodie, a neon-green shirt and a chunky plastic yellow watch, is especially poker-faced as he surveys the contestants. ¶ But after the winner, Jack the Ripper, is announced, an impromptu all-star concert breaks out, with a smiling West joining Mos Def, Talib Kweli, Common, Q-Tip and Queen Latifah on the tiny stage. And before the crowd trails out, sweaty and happy, Channel Live rapper Hakim announces, to screaming agreement: "The biggest thing that happened in hip-hop in the last 10 years was when Kanye put George Bush in his motherfuckin' place." ¶ Tonight's fans aren't the only ones who appreciate the kind of candor West demonstrated when he made his comments during a live Hurricane Katrina telethon in 2005. ¶ West takes big risks, and those risks have generally paid off. Indeed, he has made himself an eminently marketable commodity in music by going against the conventional wisdom of how a star should behave: calling out world leaders on national TV, complaining about his lack of respect or collaborating with decidedly un-hip-hop names like John Mayer and producer Jon Brion. ¶ The first official single from his third Def Jam album, "Graduation," due Sept. 11, is case in point. While contemporary urban music has lately dabbled in electronic sounds, West has taken it a step further by choosing to introduce his latest project with the synth-heavy single "Stronger," which samples Daft Punk's "Harder, Better, Faster, Stronger" and slows down the beat. The track is the top debut on The Billboard Hot 100 this week at No. 47. "That melody just hit me so hard," West says when asked for the song's inspiration. "I mean, it's the music. It wasn't a gimmick thing."

"That's not atypical of Kanye," Def Jam president and West mentor Jay-Z says. "It's been his pattern since day one. He always has to push the envelope. That's his cross to bear."

The argument could be made that West's genuine artistry, knack for hit songs and penchant for unpredictability make him one of hip-hop's last rock stars. So it's precisely West's singular place in hip-hop that will make or break "Graduation."

"Kanye has an edge, and when he steps up and says something meaty [like his Bush remarks], he's doing it out of passion," Def Jam senior VP of marketing Tracey Waples says. "That's what's made him the people's champ. It's the common man's perspective."

But what is the cost of being a headstrong artist who's usually ahead of the curve? So far, West has not fallen out of favor on Madison Avenue, as evidenced by past branding partnerships with Pepsi and Boost Mobile. Brand Keys founder/president Robert Passikoff calls the artist's outspoken personality "refreshing. While there's risk involved [in working with such an artist], it's also the kind of thing advertisers who are desperate for some sort of engagement are willing to risk."

And West is aware of times he's stepped over the line. Island Def Jam chairman Antonio "L.A." Reid "talking me out of doing the 'Gold Digger' video and making it all slaves," he says by way of example. "Saying, 'We don't need to do this. You're crazy.' Sometimes as a creative person, you go off the deep end a little. The downside is, you don't always know when to stop."

ROAD TO RICHES

West endured a well-documented rocky path from Chicago-obscure to Roc-a-Fella Records hitmaker. Born in Atlanta, he moved to the Windy City with his English professor mother Donda. After high school at the American Academy of Art, he enrolled at Chicago State University. He eventually dropped out to produce music full time, but he always viewed his time behind the boards as a means to an end.

"I was inspired by the Doors movie," West says. "I saw Jim Morrison and said, 'I want to be just like that.'"

After linking with Midwest producer No ID, West soaked up all he could and practiced religiously. A meeting with Roc-a-Fella A&R man Kyambo "Hip-Hop" Joshua resulted in his beats being utilized by such label acts as Jay-Z and Beanie Sigel, and West moved to a New Jersey apartment to further his dreams.

"He'll play his songs for any and everybody that's willing to listen," longtime friend and producer 88-Keys says. "But his true friends are who he really listens to just because they're most likely to tell the truth, like 'Aw, man. Take out that high-hat.' He's very open to criticism." Following the success of such West-crafted hits as "H to the Izzo" and "Eonnie & Clyde," Roc-a-Fella partners Jay-Z and Damon Dash saw past initial fears that he was not street enough to market as a rapper

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Garcia, Laurence Fishburne, Philip Seymour Hoffman, James Earl Jones, "Desperate Housewives" creator Marc Cherry and others. >>>

'I WAS INSPIRED BY THE DOORS MOVIE. I SAW JIM MORRISON

Effective Aug. 13, Billboard has learned, MPA will operate as Paradigm divisions in Monterey, Calif., and Nashville; MPA's roster includes Aerosmith, Dave Matthews Band, Toby Keith, the Black Crowes, Gov't Mule and the Black Eyed Peas. Meanwhile, LBM, whose roster includes such acts as Coldplay, Franz Ferdinand, the Fray, Avril Lavigne and Arctic Monkeys, will operate as Paradigm New York. The home office as always for Paradigm is in Los Angeles, where the company was founded in 1992 as an independent film, TV and literary agency by chairman Sam Gores.

But for both boutiques, the proverbial—and for LBM, the literal—ping pong table remains. That is to say the two boutiques will maintain their independent spirit and unique approaches to business. Such is the messaging coming from both sides of the recent deals that brought LBM (acquired last September) and MPA (in January 2005) into the Paradigm fold.

Since setting up operations in the former MCA headquarters in 1994, Paradigm has expanded through a series of strategic acquisitions, starting with its purchase of boutique agencies Genesis and Writers & Artists.

The company now has a music division of the depth and breadth of any of the major full-service agencies, with major headliners like Aerosmith, Dave Matthews Band, Toby Keith and Coldplay and a packed stable of up-and-comers that could keep the turnstiles spinning for years to come.

"Basically what this [acquisition] does is it really puts us in this league of the big six agencies," Gores says. "In terms of live performance, we have a world-class list now that really is second to nobody."

Gores' philosophy of allowing LBM and MPA to keep their respective business cultures, however, effectively creates an agency with the leverage and clout of a major but the heart and soul of a boutique.

"As far as a real cultural thing, there will be no change whatsoever" in how LBM and MPA operate, Gores says. "We're already doing really well synergistically," he says. "It has worked beyond my expectations."

Gores and MPA co-founder Dan Weiner believe that the resources Paradigm offers were instrumental in his and Paradigm's recent signing of Robert Plant and Alison Krauss, who will tour together in 2008 in support of an October 2007 release on Rounder.

"This is a perfect example of what this can mean," Weiner says. "This is the first time in my life I had artists who really wanted all this and . . . the resources of the agency to make it happen."

Veteran agent Chip Hooper, who joined MPA in 1988, agrees that on the surface little has changed. "We have other services we can offer to our artists now, and now we're sharing ideas and information and pursuing business together," Hooper says. "We're still handling artists the same way with the same passion we've always had. Now we just have more support to offer them."

FACING THE MUSIC

Gores first entered the music space by acquiring MPA in 2005. He says he had long considered taking Paradigm into the music world, but needed the right situation to move forward.

"When we had acquired enough mass and were legitimately a big enough company, I always knew that the next step was going to be music," Gores says, adding that acquiring a respected, established agency was the plan.

"I've never been somebody that was comfortable in settling for either a second-rate group you have to improve or starting out with one individual and expanding from there," Gores says. "My philoso-

phy has always been, 'You make progress through some patience and wait until you can get the best.'"

Weiner says that Gores' perspective is what made the deal possible. "We always were willing to be part of an agency that represented clients in other areas besides music, and we never could find any agency or personality we felt really fit us, the other people that worked here and our clients," Weiner says. "We had pretty much given up that that person would appear when we were introduced to Sam Gores at Paradigm. We immediately felt that he was the guy, that was the agency and that was the place."

Gores says that he wanted an East Coast music presence, but wasn't in a rush to quickly acquire another agency in the wake of closing the MPA deal.

"I've learned something, actually, from my colleagues at Monterey," he says. "They believe [that] in the service business you have to grow and evolve around people, and you can't force good people to become available."

But in LBM founder Marty Diamond, Gores says he found a kindred spirit for MPA. "Marty was their kind of guy. The philosophy and the integrity and the way he works is similar but complementary to the way [Monterey agents] do it," Gores says. "When Chip and the

guys at Monterey said [LBM] was a perfect fit, I didn't question it. I put 100% of my faith in it and put our strategic business development team on it to go make it happen."

Diamond says LBM has been courted by virtually all the majors during the past decade, but he and partner Larry Webman felt other agencies weren't the right fit. "To us it wasn't about, 'Let's take our bands, put them on your roster and we'll adapt to your culture.' I wanted someone to let us exist in our culture," he says.

After speaking with the Monterey crew and meeting Gores, Diamond says the "ethic" felt right. "It wasn't about changing the culture or the way we book things," he says. "Even within this deal, [Paradigm Monterey] works different than we do. We all are the same company but we are operating without cannibalizing each other's cultures and that is attractive to me . . . I didn't want, nor did anyone in this office want, to compromise



Paradigm chairman **SAM GORES**. Opposite, from left: **CHIP HOOPER**, **JONATHAN LEVINE**, **FRED BOHLANDER** and **DAN WEINER** are all top executives at Paradigm Monterey, formerly Monterey Peninsula Artists.

'Artists are brands more than ever. Some of our clients want to write music for movies, and some want to act. We can help them do that.'

—SAM GORES, PARADIGM

AGENT HISTORY From Humble Beginnings Sprang Big Boutiques

When Dan Weiner and Fred Bohlander formed Monterey Peninsula Artists in 1975, they made a deliberate choice to come at the booking agency business from a different place.

The pair left Los Angeles and a big agency getting bigger—International Famous Agency, which eventually became ICM—and headed up the coast to Monterey with an initial roster that included Chicago, the Doobie Brothers, Bread, Leo Kottke, Cheech & Chong and Emmylou Harris.

There in beautiful Central California they built what became one of the most successful boutique agencies in touring industry history and the home to jigger-

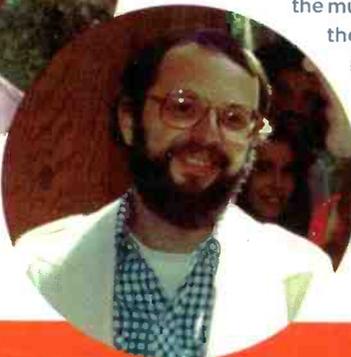
nauts like Aerosmith and Dave Matthews Band. "We just felt it was time for us to do something on our own," Bohlander says. "That was really the main thing. We didn't want to get lost in the mix. We felt it was time for us to venture into our situation."

With family and friends in the area, locating in Monterey was "a personal choice," Bohlander says. "We were young, and it seemed like a good place to go."

Asked if it was problematic to operate out of the music mainstream, Weiner admits that they probably didn't think that part of it through before relocating. "Like Fred says, we were young, we were not worried about tomorrow," Weiner recalls. "We found out after we moved up here a lot of people thought we were just basically hippies going into retirement, dropping out."



FRED BOHLANDER, top, and **DAN WEINER** in the '70s, when they founded the MPA agency.





BIGGER TOOLBOX

Having an alliance with an established film/TV/literary agency like Paradigm gives a music agency a broader palette, Gores believes. "Artists now are brands more than ever. A singer is not just a singer, an actor is not just an actor," he says. "A lot of our Monterey and LBM clients have different aspirations. Some of them want to write music for movies and television, some of them want to act. We can help them do that."

Gores cites Fergie and Will.i.am from the Black Eyed Peas as artists who have branched into the film world. "The reason why [these agencies] embraced the idea is they recognized me hopefully as somebody that felt similar to them philosophically. But besides the fact that we just liked each other, I think they were realizing they couldn't be as competitive without saying they had access to this part of the business," he says. "A number of years ago it wasn't as necessary; now they were feeling like it was more necessary."

Diamond adds, "You can't go to every act and say, 'We can get you on TV, we can get you in movies.' But we're trying to do some things that take the right shots."

By way of example Diamond cites Interpol's Carlos Dengler. "He wants to do some scoring work, he wants to do some acting. These are things I can at least now say to Carlos, 'I can get you the meetings,'" he says. "There are a lot of balls in the air, and one or two of them are going to get caught."

Dengler's manager, Dave Holmes, confirms that the Paradigm opportunities have been positive. "So far for us it has been a great experience," says Holmes, who also manages Paradigm acts Coldplay and Scissor Sisters. "We've had a few requests from some of our clients that were film- and TV-related, and Marty [Diamond] has been able to recruit people within that [Paradigm] organization to investigate those opportunities. . . . Interpol in



From left: Aerosmith's STEVEN TYLER and JOE PERRY; TOBY KEITH; and DAVE MATTHEWS are all acts from Monterey Peninsula Artists now under the Paradigm agency banner.

particular is an artist where Paradigm has been very helpful in getting those opportunities."

Indeed, managers Billboard contacted seem warm to the concept of the agencies they signed their acts to realizing broader platforms. Terry McBride at Nettwerk, which has acts Avril Lavigne and the Pipettes signed to LBM, says the LBM association with Paradigm has "great potential on many levels."

The key, according to Hooper, is access to bring other business and artistic opportunities to offer artists. "When appropriate and when an artist has the desire and the ability to do other things, or when other things can enhance an artist's career, then we have the ability to provide those services now," he says.

Meanwhile, the boutique approach offers some lessons for the larger agency world. Gores says agents and agencies can be considered "heartless" at times. "Sometimes I think they can forget that there are human beings involved, [that] this is not a product you're selling," he continues. "Sometimes the smaller, more boutique agencies may recognize this a little bit more."

Gores says he sees this approach in MPA and LBM. "These guys are meticulous in the way they make deals, the way they

handle clients," he says. "Clients don't stick around for that many years if you're not doing the right thing by them."

As a 30-year veteran of the business, Gores says his greatest challenge "has always been to be a decent enough person, but a motherfucker when I have to be, and never compromise integrity. You can be strong, but you can be considerate, too."

NUTS AND BOLTS

MPA and LBM had already publicly added the Paradigm addendum to their names since the acquisition, easing the Paradigm shift. "We just needed an easy transition because Paradigm wasn't really that well-known in that part of the business. We didn't want to shock everybody by just changing the name," Gores says.

Hooper will oversee the music division out of Monterey, supported by veteran agent Jonathan Levine. Diamond and Webman will continue running what was LBM out of New York, and both offices, along with the busy Nashville office, will collaborate on projects with Paradigm L.A.

"We're going to sign artists together and work on projects together as appropriate," Hooper says. "The exciting thing is Monterey Peninsula and Little Big Man [were] two pretty damn special companies that are now one special company because you have some pretty gifted people working together."

Paradigm will combine four different offices in joining forces with the former LBM in New York. "We are moving, and [LBM] is moving, but the interesting compromise is we're duplicating the exact [LBM] environment in a high-rise on Park Avenue South," Gores says. "When you go to the Paradigm music division it looks like the Little Big Man offices in SoHo, with the ping-pong table, the picnic tables, that kind of eccentric way they do things."

It certainly doesn't sound like the home office will be heavy-handed in overseeing the music division. "In this day and age it's a disaster if you think you can force people you're asking to be creative, if you suck up every bit of autonomy they have," Gores says. "I've never believed you could pay somebody to be creative or loyal. The only way somebody will be creative or loyal is when they show up because they feel like it."

In the pre-fax, pre-Internet era, not being in Los Angeles or New York could mean being out of touch. "But the commitment we made to people was we chose to be here, so if there's a meeting or anything else, we'll be where you want us to be," Weiner says. "We did a lot of traveling to compensate for being here [in Monterey]."

Monterey eventually expanded to open a country division in Nashville and formed an alliance in Chicago with Monterey International that booked a lot of jazz and blues. All the while, the Monterey office kept booking successful touring artists and adding acts to a diverse roster.

"Dan and I both like all types of music. We went with what our heart felt was going to be good," Bohlander says. "There was no particular trend or music area we were after. If we enjoyed the music and felt we could help take them to the next level, that's what we wanted to do."

Chip Hooper joined the company in 1988 and was instrumental in building the touring careers of such acts as Phish and Dave Matthews Band.

Meanwhile, in 1994, Marty Diamond, who had a background in the label, promoter and agency worlds, formed Little Big Man with a vision and broad perspective of his own—but not

much space. Diamond booked about a dozen clients out of Living Colour guitarist's Vernon Reid's guitar closet at manager Jim Grant's business office.

"It was literally about eight feet by six feet, with no windows," Diamond recalls. "It may have been a closet, but it was my office." Among the original clients still with the company are David Gray, Sarah McLachlan, the Verve and Richard Ashcroft. (Today's roster also includes such acts as Coldplay, Franz Ferdinand, the Fray, Avril Lavigne and Arctic Monkeys.)

Diamond was soon joined by partner Larry Webman, and by the time Paradigm acquired LBM last September, the roster had grown to about 200 acts, booked by a hard-working staff of five.

"We built a company, and continue to build, with this team that has been recognized within the industry as a strong service company, a creative boutique that is about artist development," Diamond says. "It has not been about chasing things at the top, but more about building things up. That's the way we've built Sarah [McLachlan], the way we built Barenaked Ladies back up, David Gray, or Damien Rice, or Snow Patrol." —RW

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- Bruno Lopez, VP/CM, univision.com
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MUSIC

POP BY CHUCK TAYLOR

Bedingfield Steers Stateside Return

With Sophomore Set Already Out In Europe, Epic Gets Busy In U.S.



BEDINGFIELD

With Natasha Bedingfield's "Unwritten" wrapping up 2006 in the year-end top five on the AC, adult top 40 and Hot Digital Songs charts, the last thing the Brit singer/songwriter is hung up on is a potential sophomore curse.

"People have asked me about that second-album syndrome, but I haven't concerned myself with it," Bedingfield admits. "There's a confidence that comes when your work does well. 'Unwritten' was really the perfect title for my first album because I knew I had a lot more in me. No, I'm not nervous."

On "N.B.," released in Europe at the end of April and aiming for an Oct. 30 U.S. street date via Epic, she is turning the page to a new life chapter. "This time, it's about the need we have for relationships and the fact that all involve ups and downs—you can't have one without the other—and the questions that come up in sharing your life," she says.

As Bedingfield promotes the project overseas first, Epic has the luxury of a deliberate setup for release in the United States. According to Epic senior VP of marketing Lee Stimmel, "It's going to be fun to go through this again. Natasha wrote an amaz-

ing first album with songs that translated to this market; we were able to build a new artist in the pop/rock world that people now know—and she made a lot of friends in radio, TV, media and fashion. Her down-to-earth nature comes across, and people gave her a shot that paid off."

Overseas, the first two singles from "N.B." have already achieved robust success: The album launched with "I Wanna Have Your Babies," which reached No. 7 on the U.K. singles chart, followed by "Soulmate," which went to No. 6 on the U.K. airplay chart. In America, a new track not on the European version of "N.B." will likely be released as the first radio single; at press time, Bedingfield was in the studio working on new material.

Both overseas singles demonstrate Bedingfield's versatility as a songwriter. "I Wanna Have Your Babies" has little to do with what its title might imply to the casual listener; it's actually a tongue-in-cheek observation that it's natural enough to project far into the future when meeting potential suitors, wondering if he or she could be the one. The video clearly puts the message across.

"It's not serious at all," Bedingfield says. "Girls tend to get too full-on too quick. I'm not like that personally; I like to make the guy work a bit, but it's fun to sing about something everyone can relate to—trying to gauge where the other person is."

Epic VP of marketing Scott Greer adds, "When you see the video, you realize the humor and catch on to what she's trying to say. It's hooky as hell and shows the innocence at the beginning of a relationship."

For U.S. radio, "Unwritten" makes Bedingfield a priority return. Last year, the song reached No. 1 on the AC chart during an unprecedented five separate stints for a total of 11 weeks at the top. It set a second record at the format, revisiting the summit in its 51st week, the latest in chart life a title has ever led at AC.

Bedingfield says, "Music in America is so beat-driven, and 'Unwritten' doesn't fit that mold. But it connected."

Mike Nelson, PD of adult top 40 WMYX (the Mix) Milwaukee, notes that "Unwritten" was "exactly what the adult format needed at exactly the right time—that pure pop to balance out Nickelback. Without 'Unwritten' paving the way, I think we would have been less likely to play JoJo or Nelly Furtado."

This summer, Bedingfield is touring overseas with Justin Timberlake, before returning to the States this fall—where she recorded the majority of the new album—to promote "N.B."

"When I first came here, after already having a No. 1 album in the U.K., I was performing at radio stations and singing for crowds of 20 winners eating pizza. I could never be sure if they were more interested in the pizza or me," Bedingfield recounts. "But even though I had to prove myself all over again, in America, people respect your dream as long as you believe in yourself." ♦♦♦

BEDINGFIELD: JOHN AKEHURST

LATEST BUZZ

>>>GIRL TALK

Black Eyed Peas leader Will.i.am goes solo with the Sept. 25 release of "Songs About Girls" (Interscope). The first single is a club track called "I Got It From My Mama," and the album's only guest is Snoop Dogg on the electroclash-styled track "Donque." Will.i.am shot videos for eight of the tracks and stitched them together into "a movie about making a movie" that will accompany the CD. —Gary Graff

>>>WAKEUP CALL

Melissa Etheridge's first album in more than three years will arrive in the fall. Due Sept. 25 via Island, "The Awakening" is led by the single "Message to Myself," which hit radio July 30. Among the other tracks earmarked to appear are "Threesome," "The Universe Listened," "I've Loved You Before," "An Unexpected Rain" and "California." "There are very personal things on the album, including one of the greatest love songs I have ever written," she says. —Jonathan Cohen

>>>WHEN IN ROME

Pearl Jam will unveil a Danny Clinch-directed live DVD, "Imagine in Cornice," Sept. 25, featuring footage from five Italian shows last fall. The main body of the DVD sports 13 songs evenly drawn from early albums "Ten" and "Vs." as well as last year's self-titled release for J Records. Among the three bonus tracks is Eddie Vedder performing the Whc's "A Quick One (While He's Away)" with opening act My Morning Jacket. —Jonathan Cohen

>>>EPIC PLANS

Rock outfit Alkaline Trio has signed with Epic after five indie-label studio albums, the last three of which were issued by Vagrant. The group plans to begin recording its Epic debut at the conclusion of its stint on this summer's Vans Warped tour. Alkaline Trio's Vagrant swan song, 2005's "Crimson," reached No. 25 on The Billboard 200 and has sold 196,000 copies in the United States, according to Nielsen SoundScan. —Jonathan Cohen



DeLUNA

POP BY MICHAEL PAOLETTA

Dance Fever

DeLuna Turning Heads At Multiple Formats With Debut Hit

On a recent summer day in New York, newcomer Kat DeLuna would not let a little heat or humidity dampen her spirits. In fact, it appeared to only heighten her overall positivity. Of course, it doesn't hurt that DeLuna's debut single, "Whine Up" (featuring Elephant Man), is being championed across a handful of radio formats, including top 40, rhythmic, Latin rhythmic and rap. The techno-fueled track has even spawned the Whine Up dance, which DeLuna created while she was recording the song in the studio.

In this issue, "Whine Up" ascends

The Billboard Hot 100 and Pop 100 to Nos. 35 and 23, respectively.

"We've been playing [the track] since May, and we immediately got a reaction from the audience," says Sharon Stevens, productions manager of top 40 WHZZ (Z100) New York. "It quickly became the most requested song—we've played it over 600 times."

"The single is going crazy," says DeLuna, a 19-year-old native New Yorker whose family roots can be traced to the Dominican Republic. "And I'm the very first Dominican crossover artist. I couldn't be more excited."

In the coming days, DeLuna is scheduled to return to her family's homeland to shoot the video for her next single, the bachata-fueled "Am I Dreaming." In reference to her label, she adds, "I'm Epic's Caribbean girl."

Indeed, Epic has high hopes for DeLuna and her debut album, "9 Lives." Due Aug. 7, the Red One-produced collection finds DeLuna co-writing all but two songs.

Taking cues from Sony BMG artists Shakira and Jennifer Lopez, the label is promoting and marketing DeLuna to English- and Spanish-speaking markets. Epic's partner, Sony BMG Latin, is helping with the latter. (Spanish versions of "Whine Up," "Am I Dreaming" and third single "Run the Show" are included on the album.)

"A major component of our campaign is shining the light on Kat's Latin-Caribbean roots," Epic VP of marketing Karim Karmi says, citing a July 10 performance on Univision's "Despierta América."

Surrounding the album's release, DeLuna is confirmed to appear on "Late Late Show With Craig Ferguson," CW11's "Morning Show in New York," MTV's "TRL" and numerous Spanish programs.

These appearances will coincide with a performance at the Mall of America in Bloomington, Minn., for a back-to-school event.

Additionally, DeLuna is MTV Tr3s' "Descubre & Download" artist and will receive much exposure on "MiTRL," MTV Tr3s Radio, MTV Tr3s Mobile and other related platforms. Free downloads of "Whine Up" and its Spanish

version are available at mtvtr3s.com until Sept. 2.

On Aug. 26, DeLuna will participate in the WWE's SummerSlam event. The sports entertainment company has selected "Whine Up" as its theme song for SummerSlam, held at New Jersey's Continental Airlines Arena. She'll perform three songs during the pre-pay-per-view.

DeLuna's performance, as well as an interview, will be televised as part of a WWE package with heavy promotion. WWE.com is also setting up links to pre-order the singer's album.

And then there is the Whine Up dance, which has become a fan favorite on YouTube. For those in need of lessons, there is whineup.com. Visitors to the site can enter a contest to win a one-on-one dance with DeLuna.

WHZZ, meanwhile, took the lead, launching a Whine Up contest and inviting listeners to send in videos of themselves performing the dance. The winners—a mother and daughter from Westchester, N.Y.—appear in the official video for "Whine Up." Due to the dance's growing popularity, Epic has formed Whine Up street teams in 10 markets.

In addition to this activity, DeLuna stays connected with her fans via her MySpace page, which she launched shortly after being signed to Epic in November. Epic senior director of A&R Brandon Creed recalls DeLuna's November audition well. "She sang an a cappella version of 'I Will Always Love You,' did a dance and then played a couple of songs she recorded," he says. "While she didn't come in with any real hits, she had that certain something—that X factor." ●●●

ROCK BY WES ORSHOSKI

GRACE UNDER PRESSURE

Grass-Roots Success Leads Rock Act To Hollywood

For the better part of the past two years, as she and the Nocturnals have won over audiences with one sweaty club gig at a time, Grace Potter has always been one of the boys onstage, be it through her demeanor, body language or choice of dress.

But in tandem with the highest visibility the band has enjoyed thus far and the release of its first album recorded for Hollywood, the already fetching Potter has started to sex it up a bit.

"For a few years there, I was really just working to be one of the guys and stand out as sort of a badass," the 24-year-old Vermont native says. "But now, I'm realizing that as long as you're comfortable in your own skin and comfortable with your own sexuality, you can work that. And that's badass. Being a female in this business can be a challenge, and I'm finally embracing the fact that you can play that up."

One would think seeing the normally denim-clad

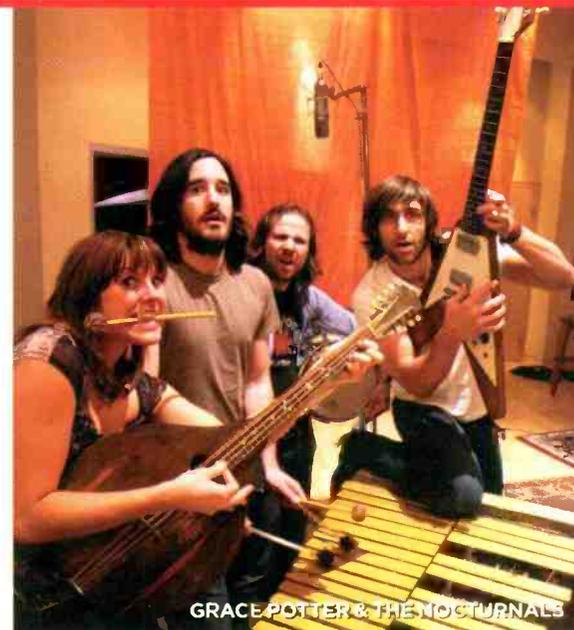
Potter in a tube dress and knee-length come-hither boots has to be a plus for Hollywood, which releases her third album, "This Is Somewhere," Aug. 7. But Buena Vista Music Group chairman Bob Cavallo says Hollywood is more concerned with staying out of the band's way and keeping it on the road. The label is also making inroads at triple-A radio with first single "Ah Mary."

"They can't fail as long as we continue to support their efforts," he says. "I believe their live performances alone can make them superstars, and I told our staff that even if this record is not successful, we'll still be working it for at least another year. You just don't come across an artist like this too often."

Peers like Bonnie Raitt and Taj Mahal have agreed, as have Steve Lillywhite and Jason Flom, who tried to sign them.

So what's the big deal? Potter, who plays B3 organ and guitar, is the total package. She has plenty of attitude and her voice is massive, a classic fusion of soul, blues and power. Plus, she and the Nocturnals—Matt Burr (drums), Bryan Dondero (bass) and Scott Tournet (guitar)—are so in tune with one another onstage that they quite often leave newbies saying, as Cavallo rightly puts it, "Who the hell was that?"

If their shows succeed through a balance of soft, organ-driven music and wailing rock, so does "This



GRACE POTTER & THE NOCTURNALS

Is Somewhere," highlighted by the mighty "Stop the Bus" and the big-money ballad "Apologies." The sexy live favorite "If I Were From Paris" was just recorded, and will be available as an iTunes exclusive. Also appearing on YouTube and the band's Web site will be a series of short clips from various tour stops carrying a "This Is Somewhere" theme, manager Justin Goldberg says.

The goal, Potter says, is this simple: "I want to take you where you want to go, and then I want to take you further than you ever thought you could go, because if it's not shit-hot, then it's just shit." ●●●



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Breaking Hart

Singing Waitress Serves Up Hot Debut

Victoria Hart should never have to wait on tables again. The teenage jazz chanteuse grabbed her chance at fame in May when she performed for Hollywood stars George Clooney and Brad Pitt during the Cannes Film Festival. Shortly after, the 18-year-old student—now dubbed “the singing waitress”—scored a contract with UCJ/Decca worth £1.5 million (\$3.1 million). The integrated deal includes a share of touring and merchandise revenue.

Hart’s first album, “Whatever Happened to Romance?,” opened at No. 61 on the Official U.K. Charts Co.’s albums list in July, and is scheduled for a U.S. release this fall.

“Victoria represents a very 21st-century artist, who records original songs but in a style that harks back to the 1940s—in much the same way that Amy Winehouse has recorded an album that is completely original, in a Motown

style,” Decca head of business affairs Mark Cavell says.

Hart, represented by talent agency giant William Morris, recorded the album through Discrete Recordings, which she co-owns with manager Lynne Pearson and producer Geoffrey Gurd.

“I’ve always wanted a career in singing,” Hart says. “I was always saying, ‘I’m going to be a star.’ I am a hard worker, but I’m also a hard player.” Hart is published by DeMix Music and booked by Beat Markwalder at Panagency.

—Juliana Koranteng

CASSETTE CASE: South Africa’s Cassette has pressed play on global plans for its debut, “Welcome Back to Earth.” The retro indie rock act cut the album on its imprint Kryptonite Records, and has licensed it to Sony BMG for South Africa. Sheer Sound’s Johannesburg-based 2Feet label has struck an arrangement to release the set for 35-plus territories,

with Rykodisc distributing.

Spawning two radio hits at home and nabbing a 2007 South African Music Award, the album is set for release in Germany and the Netherlands (through Rough Trade) Aug. 31, with the rest of Europe slated for Oct. 1.

Sheer managing director Damon Forbes reports a buzz from Japan, where the band is due to tour in September. A month of European live dates is being lined up beginning Aug. 25, with bookings made through Johannesburg-based Roadshock Promotions. “We’re under no illusions about the hard work needed to make an impact,” frontman/chief songwriter Jon Savage says, “but if the response to our first set of U.K. and European gigs was anything to go by, there is an audience out there for us.” The band is published by Sheer Publishing.

—Diane Coetzer

MALAY DAY: Malaysian stage



HART

actor Sean Ghazi is taking his “big band” sound into the Asian arena.

Ghazi’s November 2006 recording debut, “Semalam,” has already proved a critical success at home, where it won three categories at the 2007 Anugerah Industri Muzik Awards on April 28. Universal Music has since extended the release into Singapore and Indonesia.

“Although Sean’s album has a niche appeal, we’re

casting our net wide in terms of distribution,” Universal Music South East Asia senior VP Sandy Monteiro says.

“Semalam” combines rearrangements of ’60s/’70s Malay works with English-language standards. Ghazi co-wrote the title song, the album’s sole original track, with local composer Izlyn Raml. Publishing credits on the album are numerous.

“We reworked these classic Malay gems with a big

band sound, hopeful that a new generation of music fans will rediscover them,” Ghazi’s manager and business partner Deborah Michael says.

Universal Music plans to take Ghazi on the road for mini-concerts and meet-and-greets, while Ghazi is putting together a command performance with full orchestral backing. Ghazi is booked through his management company Baby Grand.

—Christie Leo



Beatbox

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Dance-Pop Divas

Samantha James And Colette Bring Fresh Female Energy To Club Culture

The heritage of the female singer/songwriter in dance music is an artistically rich, if commercially bereft one.

From **Kristine W** to **Tracey Thorn**, women with lyrical, folksy tendencies who prefer beats over strums have made timeless music that gets played on mainstream dancefloors (via the remix) throughout the decades. But they have a hard time finding a wide audience for their original work.

Two stunning new releases from San Francisco indie Om Records seek to buck the trend by appealing to audiences outside of electronic’s borders: newcomer **Samantha James’** “Rise” and “Push” from the label’s first lady, **Colette**.

“Both bring a breath of fresh air into the male-dominated DJ culture of the electronic/dance markets, as well as crossing borders into larger pop markets,” Om marketing VP **Gunnar Hissam** says.

James’ album is a long time coming. Om’s been talking her up and circulating remixes of the title track—which went to No. 1 on the



JAMES

Hot Dance/Club Play chart in April—since late 2005.

“The album has been in the works for so long because we didn’t want to rush her, so that the quality level would be as high as the first two songs

we’ve leaked,” Hissam says. “Rise” has sold 12,000 downloads on iTunes alone, and follow-up “Angel Love” has been Om’s most-downloaded song for months, selling 3,000 copies so far, according to Nielsen SoundScan.

“We felt that the momentum we were building was perfect for allowing her profile to grow organically,” Hissam says. “The biggest applause so far has been from the fans actively searching out her music and downloading it.”

Produced by **Sebastian Arocha Morton**, aka **ROCA-sound** (who worked on the Grammy Award-nominated “Little Miss Sunshine” soundtrack, and is currently in the studio with **Donna Summer**), “Rise” the album is a ceaselessly smooth collection of

groovy pop, as elegant as **Sade**, and wrapped with the unmistakably warm thump of San Francisco house. It’s undeniable as chill-out club fodder, but also as an adult contemporary “back-to-mine” soundtrack or for high-end retail outlets/poolsides/lobby bars, in real life or on film. Anyone could listen to this anywhere and be seduced.

A singer/songwriter and DJ, Colette’s a dance music triple-threat. Behind the decks, she tours regularly and is a member of girl-jock collective **Superjane** with **Dayhota** and **DJ Heather**. While her sets lean toward bumping house, her productions go pop: 2005 debut “Hypnotized” (Om) featured a cover of **Cherelle’s** ’84 hit “I Didn’t Mean to Turn You On” and the single “What Will She Do for Love,” a cooing narrative that channeled young **Madonna**.

“Push,” set for a Sept. 4 release, sheds the downtempo

vibe of “Hypnotized” to go more boldly into pop. It recalls Norwegian chanteuse **Annie’s** self-aware hipster bubble gum, but with fully American references. First single “About Us” is crisp four-minute synth-pop with a welcome kick drum in the bridge; “Funny” features a rap from St. Louis’ **Black Spade** that feels surprisingly organic. It’s a big deal—and a definite declaration of mainstream intentions—for a dance artist to include hip-hop in any form these days.

We’re also digging **Faux-liage**, **Leigh Nash’s** dreamy team-up with **Delerium** producers **Bill Leeb** and **Rhys Fulber** on Netwerk; **Fontella Bass** (the voice of 1965 hit “Rescue Me”) turning in an aching, somber vocal on the **Cinematic Orchestra’s** “Ma Fleur” (Domino); and **Cirque du Soleil** vocalist **Kristy Thirsk** guesting on **D:Fuse & Hiratska’s** dreamy “Skyline Lounge” (Lost Angeles). ●●●

All That Jazz

Hornsby Takes Left Turn With McBride, DeJohnette

Bruce Hornsby refuses to be counted among the pop stars trying on jazz for size.

"I can see why someone may want to make an album that goes down easy and why a record company would want to put it out because it's a quick way to make a sale," says Hornsby, who makes his all-instrumental jazz debut with "Camp Meeting," due Aug. 7 via Legacy.

"But my record is just the opposite. I have two of the most in-demand jazz artists, Christian McBride on bass and Jack DeJohnette on drums, playing with me, and we go into plenty of dissonant, stark, angular sonic places," he continues. "This is not casual jazz playing; it's been something I've been wanting to do for years."

The genesis of "Camp Meeting" stretches back to Hornsby's jazz studies at the Berklee College of Music and the University of Miami. However, after graduation he gravitated to the songwriter camp as a pianist/vocalist, even though his earliest pop hits like "The Way It Is" and "The Valley Road" featured jazz-informed piano breaks. He has also worked through the years with such top-tier jazz artists as Pat Metheny, Branford Marsalis and Wayne Shorter.

After encounters in recent years with Metheny and DeJohnette, who independently encouraged him to take the jazz plunge, Hornsby embraced the harmonic jazz language that he "hadn't spoken for years," he says. "I was no longer fluent. I knew I had to go into the woodshed."

The refresher shows, as Hornsby not only demonstrates his jazz prowess on "Camp Meeting," but also conjures up that rare alchemy with his rhythm team as they contemporize tunes by Miles Davis, Keith Jarrett, Thelonious Monk (a reharmonized, rumba-flavored "Straight, No Chaser") and Bud Powell (including a hip-hop-spiced take on "Celia"). In addition to Hornsby originals, there's also a never-released Ornette Coleman track, "Ques-

tions and Answers," that the iconoclastic saxophonist played for him years ago.

The CD was recorded in April 2006. Given all their hectic schedules, the threesome's next meeting was May 26 at the B.B. King club in New York, to perform a benefit show for the jazz-in-schools organization Jazz Reach.

Backstage, DeJohnette said, "Bruce doesn't lose himself. He approaches jazz with his own sensibility." McBride was likewise impressed and joked, "But I worry about him. I hope he doesn't get too good and make jazz his thing."

Hornsby laughs when told this. "Rest assured, I love writing songs and it's great fun to sing."

As for the marketing challenges that "Camp Meeting" poses, Hornsby's manager John Scher, co-CEO of New York-based Metropolitan Talent, believes his core audience will be supportive. "Bruce has the unique ability to operate in a lot of different genres," he says, pointing out that his intrepid musical curiosity also paved the way for the "Ricky Scaggs & Bruce Hornsby" CD (Sony BMG/Legacy) that streeted in March and sat atop Billboard's Top Bluegrass Albums chart for nearly three months. "But we recognize that since we're talking about the jazz world, we've had to scale back our expectations. While the CD started out as an experiment, it ended up being something special."

Sony BMG/Legacy senior director of marketing Mandy Eidgah will key in on Hornsby's active fan base. She also points to some prestigious gigs coming up, including the Newport Jazz Festival (Aug. 11), the Hollywood Bowl (Aug. 22) and the Palace of Fine Arts in San Francisco (Aug. 23). "We're having conversations with retail for in-store signings and performances," she says. "It's going to be a piece of cake going after all the different fan bases of the musicians on the CD as well as the artists whose tunes are covered." ...



HORNSBY

STEINWAY & SONS



CHRISTIAN BY DEBORAH EVANS PRICE

MANDISA

AMERICAN 'BEAUTY'

Former 'Idol' Contestant Connecting With Christian, Mainstream Audiences

NASHVILLE—The fifth season of "American Idol" has spawned a bumper crop of talented new artists who've landed deals with country, rock and pop labels. Now, with the July 31 release of "True

Beauty," Mandisa is hoping to become the latest success story.

Her debut single, "Only the World," spent five weeks at No. 1 on Billboard's Hot Singles Sales chart (it's currently No. 3). "It's a dream come true for me," says the singer/songwriter, who fielded multiple offers before opting to sign with Sparrow Records, a contemporary Christian label under the EMI Christian Music Group



Rhythm & Blues

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Mafia Hits

Production Duo Rebounds From Adversity With Fantasia Smash

Riding high. That's what production duo **Midi Mafia** is doing these days, thanks to **Fantasia's** "When I See U," which has been No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart for six weeks (and is No. 32 on The Billboard Hot 100).

This current success mirrors the chart euphoria **Midi Mafia** experienced four years ago with **50 Cent's** "21 Questions." That production reigned at No. 1 on Hot R&B/Hip-Hop Songs and the Hot 100 for seven and four weeks, respectively. But what the duo—DJ/engineer **Dirty Swift** and songwriter/artist **Bruce Wayne**—is determined not to repeat is the between-hits lull from which it is emerging.

Lined up on the pair's Family Ties Entertainment runway is the new **Jennifer Lopez** track, "Hold It, Don't Drop It." Coming after that is buzzed-about Puerto Rican singer/songwriter **Deemi** (single "On the Radio") whose Atlantic debut, "Soundtrack of My Life," is due Oct. 30.

Next up: just-inked SRC/Universal signee **Shiré** (pronounced Sha-Ray). The Baltimore-bred singer's first single is "Miss My Love," to be followed in early 2008 by debut album "Picking Up the Pieces."

"For the last two to three years, we've been going through a lot of adversity," Wayne says. "But our momentum is building up."

Midi Mafia was only 6 months old when the pair scored with "21 Questions." That precipitated collaborations with **Nelly**, **Talib Kweli**, **Young Buck**, **Busta Rhymes** and others. Then a series of setbacks occurred. Motorcycle enthusiast **Swift** suffered a serious spinal injury while riding in California last year. Wayne, meanwhile, was embroiled in a lengthy lawsuit with a former business associate and was simultaneously divorcing his wife.

"We stayed alive and afloat [through other projects], but there was nothing as big as '21,'" Wayne recalls. "It was a low time. Now everyone is starting to call again."

Although **Midi Mafia's** Family Ties is partnered with **Dangerous LLC** for the **Deemi** proj-

MANDISA: MICHAEL GOMEZ; HORNSBY: SEAN SMITH

umbrella.

Mandisa also signed a deal to represent the Ashley Stewart clothing line and wrote a book, "IDOLeyes: My New Perspective on Faith, Fat and Fame," published in May by Tyndale House.

A native of Sacramento, Calif., Mandisa attended Nashville's Fisk University, where she performed with the famed Fisk Jubilee Singers and earned a degree in vocal performance. She honed her skills as a background vocalist with such talents as Trisha Yearwood, Shania Twain, Take 6 and Faith Hill, and also worked in customer service at Lifeway Christian Resources in Nashville.

"People would send in Sunday school orders, and I would sit there and type them in all day long. I had my earphones on and I would just sing," Mandisa says. "I guess I was singing louder than I thought that I was and people started hearing me and noticing that I could sing. Then, they started asking me to sing in chapel services.

On "True Beauty," Mandisa conveys the faith and values that made her a favorite with

much of the "Idol" audience. "The message of true beauty was important to me, especially after having been on 'Idol,'" says Mandisa, who stood up to Simon Cowell's criticism of her weight. "I wanted to record a song about where our true beauty comes from."

The album showcases Mandisa's powerhouse vocals and her ease with a variety of styles. "We really set out to make more of a pop-sounding record," she says. "But it runs the gamut because I run the gamut. I grew up on everything from Chaka Khan to Whitney Houston to Def Leppard."

In marketing "True Beauty," the label plans to capitalize on the exposure generated by "American Idol." "Every promo tour we've been on, there's a tremendous amount of awareness of her," EMI Christian Music Group senior VP/chief marketing officer David Crace says. "But we want to move that dialogue away from just 'I was an 'Idol' contestant' to 'What do I stand for as an artist?' The concept of true beauty is very powerful for her right now and res-

onates. I don't know that we've had an artist that connects that way with the female audience."

"Only the World" is the lead track for AC and CHR Christian stations. Crace says the label is looking at taking another track to gospel radio, but hasn't yet finalized plans. In addition, inserting the CD in a computer will unlock a Web site with a bonus track and video footage. Also on tap are promotions with Verizon and Sprint in the mobile space.

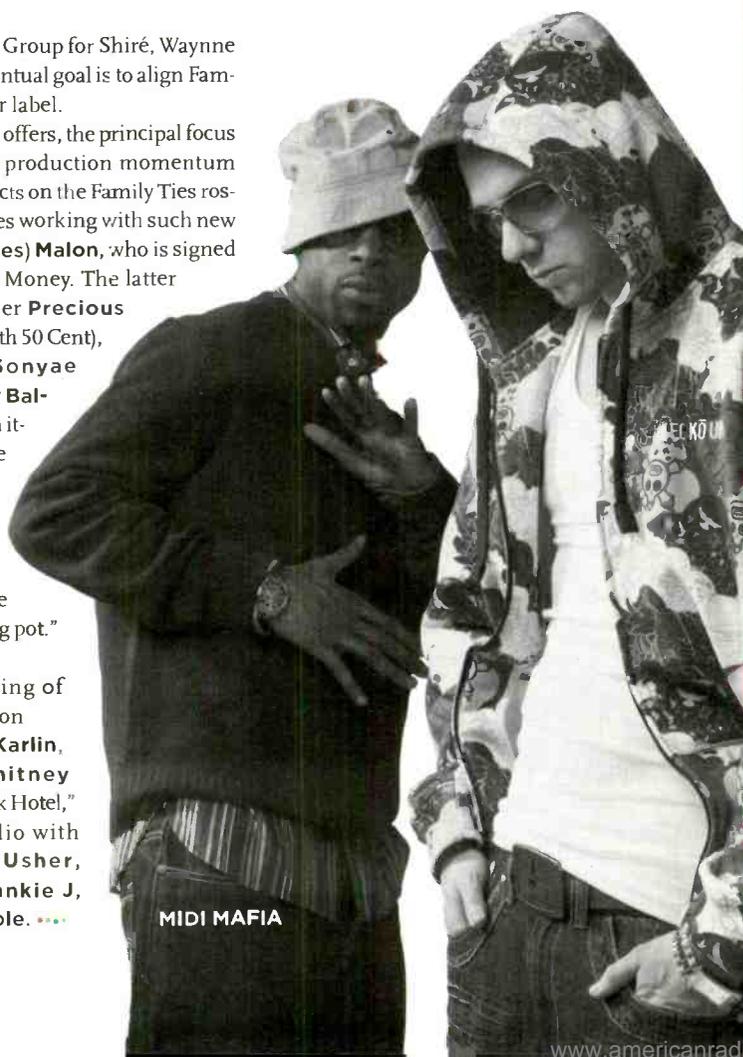
And while Christian retail has lent its support with a presale campaign and in-store positioning, the album will also benefit from appearances in Best Buy and Circuit City circulars during release week.

"It is unusual for a Christian artist to get that slot," Crace says. "And we'll have feature positioning in all the major mainstream retailers. It will be positioned like a major pop record, and there aren't that many Christian records that can garner that kind of retail support from the mainstream." ◆◆◆

ect and Hot City Music Group for Shiré, Wayne says his and Swift's eventual goal is to align Family Ties with one major label.

But as they entertain offers, the principal focus is on rebuilding their production momentum and developing other acts on the Family Ties roster. The former includes working with such new artists as G. (aka Glasses) Malon, who is signed to Hoo Bangin'/Cash Money. The latter includes female rapper Precious Paris (who's worked with 50 Cent), singer/songwriter Sonyae Elise, Bay Area rapper Balance—and Midi Mafia itself. "Our album will be a fusion of a lot of music and turntablism," Wayne says. "We're going to take all the music we love and put it into a melting pot."

QUICK HIT: Speaking of songwriting/production duos, Soulshock & Karlin, the pair behind Whitney Houston's "Heartbreak Hotel," are back in the studio with Houston as well as Usher, Jordin Sparks, Frankie J, JoJo and Keyshia Cole. ◆◆◆



MIDI MAFIA

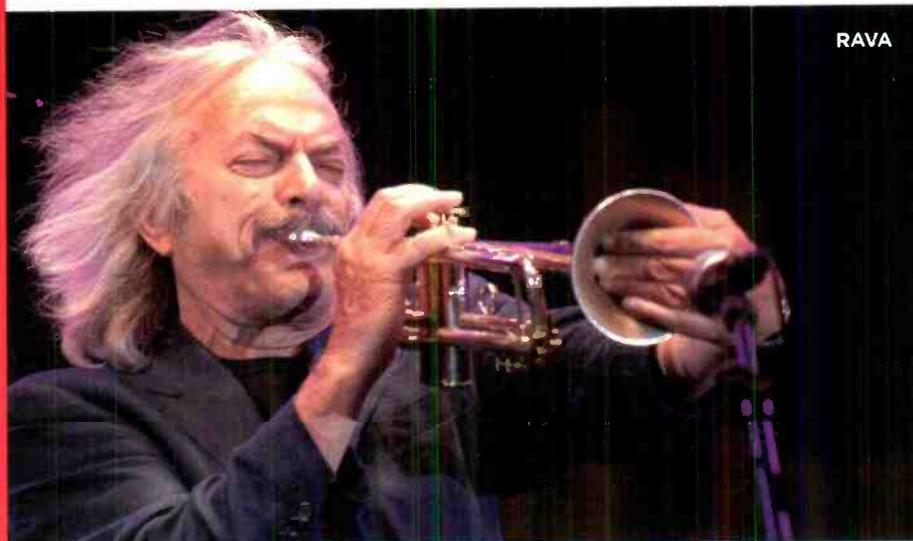


Jazz Notes

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A Full Bill In Italy

The Umbria Jazz Festival Draws A Stellar Roster From Both Sides Of The Pond



RAVA

Every July in the sleepy Italian university city of Perugia in the heart of the province of Umbria, jazz gushes for 10 days in a vibrant torrent from the Etruscan-era piazza to the soccer-stadium arena below the ancient walls. This year's edition of the Umbria Jazz Festival, the largest jazz bash in Italy, featured a full bill of American and, significantly, Italian jazz stars, highlighted by trumpeter Enrico Rava, pianist Stefano Bollani and reeds bandleader Gianluigi Trovesi.

On July 11, Ornette Coleman presented a primo alto sax display of off-kilter, unpredictable jazz, climaxed in the encore by his unusual request for audience members to come onstage and sing. After a buoyant take on "Lonely Woman," a hulking man sang a Polish folk song, followed by an Italian-speaking Japanese woman rendering "Amazing Grace" in English, both accompanied by Coleman's three-bassist, one-drummer band.

In perhaps the most interesting programming twist, two standards-oriented trios were featured: pianist Keith Jarrett performing his straight-up American Songbook improvisations at the 4,500-seat Arena Santa Giuliana July 10 with bassist Gary Peacock and drummer Jack DeJohnette, and Doctor 3, comprising pianist Danilo Rea, bassist Enzo Pietropaoli and drummer Fabrizio Sferra, putting a jazz spin on pop-music fare July 9 at the 1,200-seat Teatro Morlacchi.

Doctor 3 proved to be a pure delight as the trio dynamically segued from the Red Hot Chili Peppers' "Californication" to Wayne Shorter's "Footprints" and back, as well as reharmonized and embellished two Damien Rice tunes, "Cannonball" and "The Blower's Daughter," all without an ounce of schmaltz.

Jarrett's show was typically transcendent, but was marred by his profanity-laced tirade against the "asshole" audience members

with their "fucking" cameras and the "god-damn city" of Perugia before he played a single note.

The next day Umbria artistic director Carlos Pagnotta said, "Jarrett, the artist, is sublime, but Jarrett, the man, is very questionable. It is regrettable to witness this sort of schizophrenia involving these two aspects, because we expect an artist we love to behave in an appropriate way."

As for Jarrett's diss of the city, Pagnotta said the fest "won't have anything more to do with him. He will always continue to be part of the history of this festival, but we will do without his music." While three days later, Jarrett, through his manager Steve Cloud, issued an apology for his "choice of words," it seems certain that the pianist will not return to Umbria.

Founded in 1973 but on hiatus for three years during turbulent political times in Italy in the late '70s, Umbria primarily featured American jazz (and pop) stars in its early days, but has increasingly become a marquee showcase for Italian jazz. "I was accused of not booking Italian artists for years," Pagnotta said. "But within the past 10 years the quality of Italian jazz has become world-class. And we've been a part of that growth. Umbria Jazz has become the brand that represents Italian jazz."

In promoting its home-grown music, Umbria Jazz exports top acts to New York every June at Birdland (this year's June 26-30 show featured saxophonist Francesco Cafiso with strings), and inaugurated Umbria Jazz in Tokyo May 14-19 at the Blue Note club, starring Rava and Bollani.

Umbria regular Randall Kline, co-founder and executive director of the San Francisco Jazz Festival, which celebrates its 25th anniversary this fall, says, "Carlo has used the Umbria brand to expose the world to tremendous musicians. He's showing that they deserve a stage everywhere, not just at home." ◆◆◆

6 QUESTIONS

with **LYLE LOVETT**
by **JILL MENZE**

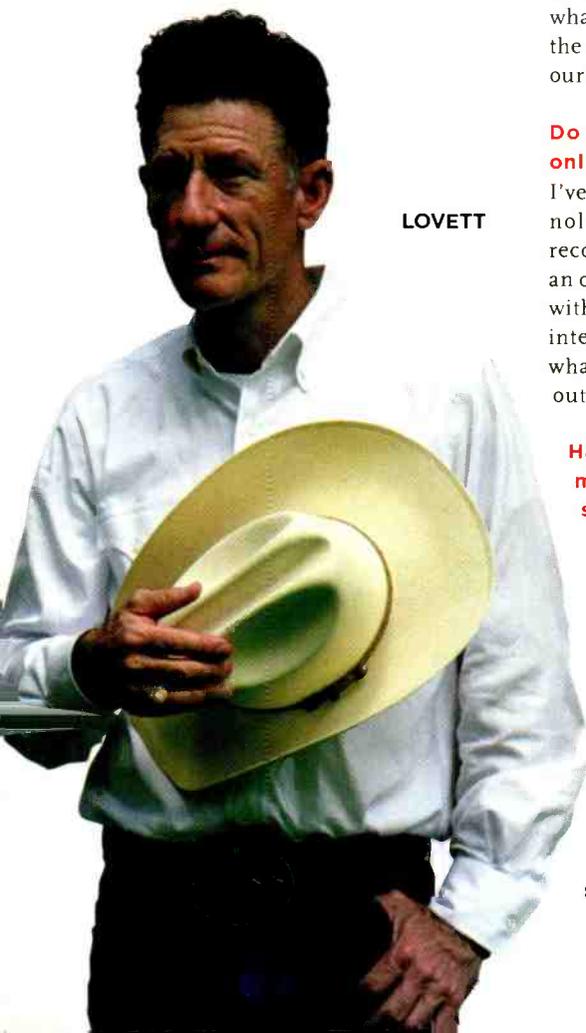
Texas-bred singer/songwriter/actor Lyle Lovett has been as busy as ever in the past year in preparation for his new album, "It's Not Big It's Large." Recorded live in the studio with his longtime collaborator the Large Band, the follow-up to 2003's "My Baby Don't Tolerate" is due Aug. 28 via Los Highway. Lovett admits he's taking a more proactive approach to marketing this time around, offering the album in a deluxe CD/DVD edition as well as in a Starbucks-exclusive format with extra tracks.

In addition, Lovett will co-headline February's Cayamo Cruise with Emmylou Harris, and, for the new Judd Apatow/Jake Kasdan "Walk the Line" parody "Walk Hard," he recorded the title track alongside the unlikely trio of Jackson Browne, Jewel and Ghostface Killah.

While in the midst of an extensive U.S. tour alongside k.d. lang, Lovett took a moment to chat with Billboard about the new album, how he's watched the music industry change and why his band is large, not big.

This is your first album since 2003. What was the game plan this time around?

We went back into the studio last October. With our touring schedule through the end of last year and the beginning of this year, it just took us this long to finish it. I was trying to feature the whole band since we hadn't done that in a while. We recorded everything live. I've always felt as though recordings come out different when you record all together, like you play live. Just being a little less careful in the performing in terms of recording always feels better.



LOVETT

Which songs are you most proud of?

I really like the Lester Young tune ["Tickle Toe"] that we got to do. That's a tune that Steve Marsh, our tenor sax player, suggested a few years back and we would play occasionally live. We hadn't recorded an instrumental since the "Large Band" record [in 1989]. I thought it was a good time to do another one and feature the band a little bit.

Is the album title in reference to the band's name, or are you trying to make a statement about the music?

The name of the band was always sort of a double-meaning thing. It's my way of saying, "I'm not trying to do legit big band," but it hints at it. And there are 36 people on the road every day right now, so it's larger than ever. That was the intent of the name originally, but people still invariably will refer to it as "the big band," and people invariably are asking me, "Are you touring with your big band?" I always just say, "Yes, we are," but [the album title] is a small attempt to clarify.

How do you feel the music industry has changed since when you started recording in the '80s?

It's hard to find records anymore almost. It seems like it's changing every day. Certainly technology has made music so much more accessible in a lot of ways, and it's changed the way people receive music in so many ways. I just feel really fortunate at this point in my career that what's consistent, and what's been consistent in my career, is that the audience has been very supportive and our live business is as good as ever.

Do you feel like you've embraced the online audience more?

I've actually been slow coming to the technology myself. Since wrapping up this record in May, we've only just now put up an official Web site. I don't see [connecting with the online community] as much as an interactive experience as [a way to] present what you're doing—a way to get the word out to folks.

Have you been previewing a lot of new material live? If so, how has the response been?

I have been playing quite a few [new] songs. The response has been good, and it's fun to perform songs people haven't heard or they're not used to listening to. I always try to put a set together that features the group that we have out on the road. So some of the bigger songs like "I Will Rise Up" that we're doing, they feature the singers and the horns. We're doing "Don't Cry a Tear" because that enables us to break down and do something in a smaller setup onstage. ●●●

Real Talk

HILLARY CROSLY hcrosley@billboard.com



From left at the Pepsi DJ Competition: SWIZZ BEATZ, DJ ENUFF, SAIGON, RENE MCLEAN, COMMON, KANYE WEST, TALIB KWELI and MOS DEF.

Hip-Hop Heaven

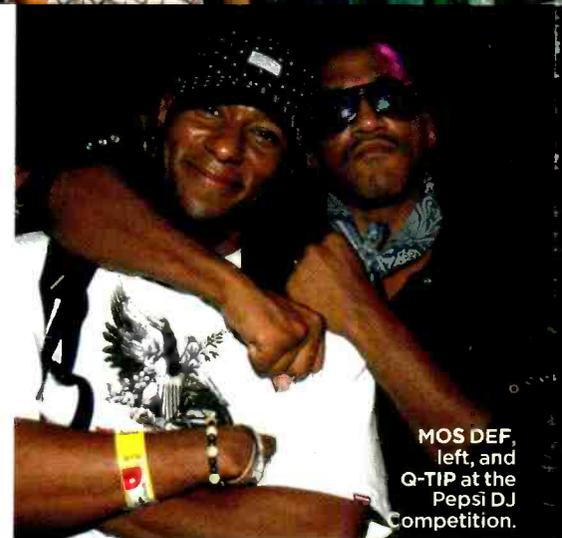
A Pepsi DJ Contest Delivers

Not only did the cult hip-hop movie "Juice" inspire countless DJs and star Queen Latifah as a budding actress, but it was the inspiration behind July's Pepsi DJ Competition. Hosted by national Pepsi DJ and WQHT (Hot 97) New York mixer DJ Enuff, the competition was also co-branded with the Mixshow Power Summit. More important, it was a Wednesday night that'll go down in the history books. It was almost better than Dave Chappelle's Brooklyn block party a few years ago, where I caught a cold to see Erykah Badu, the Roots and Jill Scott perform "You Got Me" in operatic stereo. But I digress.

With producers Just Blaze, Swizz Beatz and Kanye West (see story, page 22) as judges, the numerous DJ contestants went through several rounds of scratching, blending and mic-cracking to get to the final round. In between sets, A Tribe Called Quest's Q-Tip spun records while Enuff talked to the crowd. As the sweaty mob prayed for air conditioning, Mos Def ambled around the sound booth while Gil Scott-Heron chilled in the back. Joel Ortiz performed my favorite song, "Brooklyn Bullshit," and Sean Kingston performed his hit, "Beautiful Girls." Originally, just Talib and Common were slated to perform but with Mos Def, West, Consequence, Saigon, Swizz Beatz, Drag-On and Q-Tip all there, it became a back-packer's haven.

"You all made it to this round because you're talented, but y'all got to crack that mic." Q-Tip warned before the final bout. "Everybody does it. You really have to air out these joints."

After the final round of judging, which pit New Yorkers Jack the Ripper, G Brown and M.O.S. against each other, Jack the Ripper prevailed. With a good song selection, solid scratches and mic skills perfect for a party, Jack became an official Pepsi DJ and won a trip to the Mixshow Power Summit in September in the Dominican Republic. G Brown, who blended the Beatles' "Hey Jude" with



MOS DEF, left, and Q-TIP at the Pepsi DJ Competition.

T.I.'s "What You Know," and M.O.S., who played a New York and California party set, were wonderful, but neither had a very strong presence on their microphones. As Enuff welcomed Jack into the Pepsi fold, filling his head with promises of groupies, Jack just smiled and pointed to his wedding ring.

Then the impromptu concert began. Talib began his set, and Mos Def hopped onstage to help him perform "Get By." Then Common came on with "The People," with Mos filling in for Dwele's hook. West and Consequence drifted onto the stage during Common's set, and the guys performed the underground favorite "Get 'Em High" from "The College Dropout."

Dropping a few freestyles, like "the problem ain't I'm very good, I'm scary good," West launched into his own set as Swizz and Drag-On joined the stage. Ripping through the '90s hit "Down Bottom," Drag-On showed the crowd that though he's been quiet lately, he's still got lyrics to go. Then Q-Tip joined the fray and performed "Award Tour."

Meanwhile, as I prayed for a live performance of my personal favorite, "Respiration," the song's beat dropped and everyone screamed. Saigon ran through "The Letter P" and Rah Digga randomly popped up with a freestyle, just before Consequence's "Don't Forget 'Em." But what officially made the night akin to "Juice" was DJ Enuff shouting out Queen Latifah and calling her to the stage. The Queen did a bit of "U.N.I.T.Y." before thanking the crowd for their support. I may never attend another concert again. ●●●

THE BILLBOARD REVIEWS

ALBUMS

POP

KAT DeLUNA

9 Lives

Producer: Red One

Epic

Release Date: Aug. 7

▶ On her debut album, 19-year-old newcomer Kat DeLuna offers a unique blend of pop, R&B, house, hip-hop, bachata, dancehall, merengue and opera—and surprisingly pulls it off. With vocal strength reminiscent of the late, great Selena, the Dominican-bred chanteuse might just be starting a musical movement all on her own. On the Elephant Man-assisted “Whine Up,” the bilingual crooner flirtatiously sings about her desires to get close to a fellow on the dance-floor. She also chants about falling in love with an island boy on the bachata-laden “Am I Dreaming.” But not all tales are of blissful teenage lust. On the conga-tinged “Love Confusion,” DeLuna sings about the perils of loving someone not worth her heart, while “Enjoy Saying Goodbye” might just empower ladies to walk away from a destructive relationship.—MC

CHRIS RICE

What a Heart Is Beating For

Producer: Monroe Jones

Eb + Flo/INO Records

Release Date: July 17

★ Chris Rice has a marvelous way with words,

creating songs that are sometimes whimsical, often poignant and always entertaining. This album's single “Lemonade” is the ultimate optimist's anthem and a perfect addition to AC radio's summer-time playlists. The title track is a beautifully written ballad about what matters most in life, and Rice turns in a brilliant performance filled with passion and insight. The artist broke through last year at AC radio with the hit “When Did You Fall (In Love With Me),” and there's plenty here to help him become a mainstay. In the tradition of great singer/songwriters like James Taylor and John Denver, Rice infuses his music with wit, intelligence and an earnest charm that is impossible to resist.—DEP

ROCK

GRACE POTTER & THE NOCTURNALS

This Is Somewhere

Producers: Mike Daly, Grace Potter & the Nocturnals

Hollywood

Release Date: Aug. 7

★ Grace Potter & the Nocturnals are a tough act to pin down. A roots-blues band with Muscle Shoals debts fronted by a whiskey-mouthed beauty who could sound like Janis Joplin a capella and throw down on the Hammond B3, the act fits into jam-band soirees, blues festivals and Bonnaroo. Their work

UGK

UGK (Underground Kingz)

Producers: various

Jive

Release Date: Aug. 7

After five years and numerous street-date shifts, a proper UGK album is finally ready to hit stores. Still criminally slept-on by the masses, the duo of Bun B and Pimp C certainly makes up for lost time here with a 29-track double-album that proudly flies the flag for Southern hip-hop. The OutKast-featuring “Int'l Players Anthem” could be the best recent rap song without an obvious hook (don't miss the hysterical video), while “Quit Hatin' the South” contrasts its lyrical bitch-slaps toward East Coast hip-hop with a smooth yet sparse backing track. The production is at times old-school to a fault, but the music is always engaging, even when the same topics get repeatedly recycled (running the game, snitching, the trouble with women). That's the real thrill of “Underground Kingz”: hip-hop unburdened by trends and concerned with nothing more than telling it like it is.—JC



ethic having resulted in a slightly more amenable recording schedule, Potter and her band of muggles have settled in a bit on “This Is Somewhere,” trading the bayou-ready grit and stomp of previous work for a slightly more accessible, pop-oriented sound. Potter can still do grand tricks with her sucker-punch voice on such rave-up bangers as “Ah Mary” and “Stop the Bus,” and ballads like “Apologies” and the faithless love story “Lose Some Time” pack the right amount of piano and pain. There's plenty here to like for fans from all their various stops.—JV

like “The Twentysomething” (“Always running, man, away from something”) and “The Ballad of Elton John” (which hilariously tells “celebrity wankers” to just go home, “we no longer want you”) could be the ones that connect with his generation.—WO

CONSTANTINE

Everybody Loves

Producers: Jim Boggia, Mark Copely

Sixth Place Records

Release Date: Aug. 7

★ A couple of rockers. Some pop tunes. A few ballads, something with Latin flavor and lots of heartbreak. It sounds like . . . well, an average season's repertoire for an “American Idol” finalist. And so it is with season-four candidate Constantine Mouralis' debut, a stylistic survey that slides the star of Broadway's “The Wedding Singer” into the multiformed turf of a Maroon 5 or Rob Thomas. The former, in fact, seems something of a model for the hooky “Several Thousand,” while Constantine (who wrote three tracks here) has a little Ricky Martin on the brain for “Girl Like You,” Bon Jovi for “Heaven Help the Lonely” and a compelling combo of the Strokes and Iggy Pop's “Lust for Life” on “I Thought It Was Something.” This is an indie release, so don't expect Kelly

Clarkson- or Carrie Underwood-style sales, but Constantine is on the right track toward making his mark in the biz.—GG

DROWNING POOL

Full Circle

Producers: B. Schigel, N. Sixx, D. Ashba

Eleven Seven Music

Release Date: Aug. 7

With its third vocalist in as many albums, Drowning Pool has the deck stacked against it. But the constant lead singer turmoil hasn't lessened the band's appetite for meat-and-potatoes hard rock that sometimes borders on the generic (i.e., a weak cover of Billy Idol's “Rebel Yell,” which probably should have hit the cutting room floor). Still, cuts like “Soldiers” are likely to gain interest at active rock radio. With its military drums and “this is for the soldiers” chorus, the track sounds ready-made for an Army recruitment ad. Aside from that and an interesting collaboration with Nikki Sixx and DJ Ashba on “Reason I'm Alive,” the workman-like band seems content with making unspectacular music that could be mistaken for Godsmack or new frontman Ryan McCombs' former band, SOiL.—BT

FOLK

GREG BROWN

Yellow Dog

Producer: Ian Gorman

Earthwork Music

Release Date: Aug. 7

★ Greg Brown is a potent force in most any setting. But give him an acoustic guitar, a chair and a cause, and he's in his natural habitat. That's the setting for “Yellow Dog,” a live album taped at an August 2005 show in Ishpeming in Michigan's Upper Peninsula. The occasion was a show protesting plans to build a metallic sulfide mine in the area's Yellow Dog Watershed Preserve, which gave Brown plenty of meat to program a repertoire. The bulk of “Yellow Dog” is Brown's “notebook songs”—literally performed from a spiral-bound volume he carries on the road. Three were performed publicly for the first time, including the wary but hopeful “Better Days” and the politically charged “Oily Boys.” Brown also reaches into his familiar canon for renditions of “Dream Café” and “Canned Goods” before closing with the 1930s paean “Please Don't Talk About Me When I'm Gone.”—GG

SOUNDTRACK

VARIOUS ARTISTS

The Hottest State

Producers: various

Hickory Records

Release Date: Aug. 7

A wide array of artists lend their talents to interpreting the music of singer/song-

continued on >>p36

OKKERVIL RIVER

The Stage Names

Producers: Brian Beattie,

Okkervil River

Jagjaguwar

Release Date: Aug. 7

It used to be that Okkervil River's Will Sheff couldn't sing worth a damn, but things change. His whirly yelp, still unsteady, is here as much a fantastic destructive force as it is a story's fragile narrator. This nine-song collection revolves around the themes of movies, fiction, fame and (naturally) death. The cerebral lyrics take center stage, as it were, while the band rocks out much harder than it did on 2005's melancholy “Black Sheep Boy.” Opener “Our Life Is Not a Movie or Maybe” sears with poetry and an instrumental freak-out. “A Girl in a Port” is a tender, though jagged, modern ballad that sets up the appropriately titled “You Can't Hold the Hand of a Rock and Roll Man.” Loads of clever pop culture references grace “Savannah Smiles,” while “John Allyn Smith Sails” samples—what else?—“Sloop John B.”—KH



SIMPLE KID

2

Producer: none listed

Yep Roc

Release Date: Aug. 7

★ Irish singer/songwriter Ciaran MacFeely's (aka Simple Kid) 2004 effort, “1,” was one of the most underappreciated debuts of that year, marrying his slack, stoner-y and at times fuzzed-out acoustic slide with elements of Britpop. Musically, it was all lo-fi; lyrically, the songs were clever, catchy and charming. Follow-up “2” gives you just that: It's a headphone record full of more of the same and then some (like the solo acoustic, barely finished demo “Old Domesticated Cat”). With any luck, songs

LUKE BRYAN

I'll Stay Me

Producer: Jeff Stevens

Capitol Nashville

Release Date: Aug. 14

“I'll Stay Me” is the perfect title for

Luke Bryan's Capitol debut. Listening to the Georgia native sing about trucks, mama, red-eyed gravy and wrestling hogs and gators, you realize he knows of what he speaks, at least in general terms. And that's the attraction to this fine record. Bryan, who co-wrote 10 of the 11 cuts, doesn't break any new musical ground here (he follows in the well-worn footsteps of greats Randy Travis and Alan Jackson), but he doesn't have to. He's unapologetically country, and that's why he stands out from the pack—authenticity is his greatest trait. Highlights include the chill bump-raising “The Car in Front of Me,” the coming of age “First Love Song,” the down-home romper “Country Man” and the playful tale of getting naughty and naked in the woods, “Over the River.”—KT



THE BILLBOARD REVIEWS

SINGLES

from >>p35

writer Jesse Harris on the soundtrack to this Ethan Hawke-directed film. Harris, widely known for his Grammy Award-winning work with Norah Jones, wrote every song here including two score arrangements, and he and Hawke handpicked the artists to perform their take on the tracks. Of particular note is the bare-bones, intimate performances of Willie Nelson on "Always Seem to Get Things Wrong," Emmylou Harris on "The Speed of Sound" and M. Ward on "Crooked Lines." Elsewhere, Argentinean newcomer Rocha lends her soft, sweet vocals to Spanish and English versions of the film's main track, "Never See You"; Bright Eyes offers a fuzzed-out electronic take on "Big Old House"; and the Black Keys add a welcome blues-rock touch to "If You Ever Slip."—JM

WORLD

ZAP MAMA

Supermoon

Producers: various

Heads Up

Release Date: Aug. 7

★ Marie Daulne, founder of Zap Mama, has been a major figure in world music since the early '90s, crunching genres from Congolese traditional to rap via what was initially an a cappella quintet. In all that time she's never released a tighter, more immediate record than the new "Supermoon." Daulne wrote four tunes on the album, co-authored the remaining seven songs and produced and handled the vocal chores and vocal arrangements. Drawing on the talents of Tony Allen, Meshell Ndegeocello, Tanja Saw, David Gilmore, Bashiri Johnson and Will Lee, Daulne sketches from a vivid musical

palette. She reworks a song from an African children's game ("Kwenda"), re-creating it as a funkified, beat-heavy bomb track. The title track—Daulne's rejection of the role of superstar—is a midtempo pop song, performed with a basic quartet, while "1000 Ways" features the sort of wildly creative vocalizations that made Zap Mama famous in the first place.—PVV

NEW & NOTEWORTHY

AUGIE MARCH

Moo, You Bloody Choir

Producers: Paul McKercher,

Glenn Richards, Eric Drew

Feldman

Jive/Zomba

Release Date: Aug. 7

★ Having already enjoyed acclaim in its native Australia, Augie March's "Moo, You Bloody Choir" is finally getting a U.S. release via Jive/Zomba. "Moo," the Aussie quintet's third full-length, is another finely crafted collection of dreamy folk pop that has a distinct, timeless quality to its sound. Singer/songwriter/guitarist Glenn Richards' lyrics are poetic and literate, and each song is rich with imagery and subtle emotion. "If love is a bolt from the blue/But what is a bolt but a glorified screw," he sings on "One Crowded Hour" as the song slowly builds into a wash of sound. "Victoria's Secrets" is gorgeously melodic, and "The Cold Acre" is gentle and poppy, layered with piano and harmonies. Even if a major-label marketing push doesn't turn Augie March into a superstar, it seems apparent the group is on the cusp of gaining a lot of new fans in the United States.—JM

LEGEND & CREDITS

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

CONTRIBUTORS: Jonathan Cohen, Mariel Concepcion, Gary Graff, Taylor Grimes, Katie Hasty, Jill Menze, Wes Orshoski, Sven Philipp, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Ken Tucker, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel

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, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

POP

HILARY DUFF

Stranger (3:24)

Producer: not listed

Writers: various

Publishers: various

Hollywood

★ Hilary Duff's previous "With Love" became her biggest hit to date, peaking at No. 17 on the Pop 100 and topping the Hot Dance Club Play chart. "Stranger" is another uptempo dance-friendly entry, voted upon by Web site fans as the ideal follow-up. Already, the track has conquered top 10 at dance, with its beat bevy of Middle Eastern influences, a hook that slinks sensuously and a lyric about disillusionment over a cheating paramour. Top 40 is a tough call when it comes to gambling tempo; you'd like to believe that previous success showed listeners' penchant for pop rhythm. But in any case, Duff delivers as dancefloor heroine, a calling card this nation has long neglected.—CT

VANESSA CARLTON

Nolita Fairytale (3:29)

Producer: Stephan Jenkins

Writers: V. Carlton, S. Jenkins

Publishers: Rosasahn/Songs of Universal/Three EB, BMI

The Inc.

★ It's been five long years since Vanessa Carlton conjured piano magic with top five Billboard Hot 100 debut "A Thousand Miles." Third album "Heroes and Thieves," due in October, marks her launch with Irv Gotti's The Inc. Carlton is fortunate to still have the major-label machine behind her—relevant because of the autobiographical nature of "Nolita Fairytale," in which she addresses career trials with previous home A&M ("Took away my record deal, spent the last two years getting to what's real"). Melodically, a marching band shuffle beat tempered by upfront keyboards drives the track, with vocal layers adding ethereal air. Produced/co-written by steadfast boyfriend Stephan Jenkins, "Fairytale" is not necessarily a one-listen front-runner, but repeated spins reveal admirable complexity and masterful musicianship.—CT

COUNTRY

RISSI PALMER

Country Girl (3:48)

Producers: Dan Shea, Cory

Rooney

Writers: R. Palmer, S. Majors,

D. Shea, S. Saners

Publishers: various

1720 Entertainment

★ Newcomer Rissi Palmer puts her strong, distinctive voice to good use on this blues-tinged anthem reminding us that being a "Country Girl" is more a state of mind than geographical distinction. Single previews her 1720 debut, due this fall. Palmer's vocal delivery oozes passion and personality that perfectly complement the sassy lyric. She was a finalist on CBS' "Star Search," and has been featured on "Waiting in the Wings," a CMT documentary about African Americans in country music. With a strong, versatile vocal stamp that could find success in any musical genre, Palmer follows her childhood love by choosing to call country home. Programmers would do well to break type and take notice.—DEP

ROCK

FALL OUT BOY

The Take Over, the Breaks Over (3:33)

Producer: Neal Avron

Writer: Fall Out Boy

Publisher: not listed

Island

Super-producer Babyface oversaw just two tracks on "Infinity on High," Fall Out Boy's

MATCHBOX TWENTY

How Far We've Come (3:31)

Producer: Steve Lillywhite

Writer: Matchbox Twenty

Publisher: not listed

Atlantic

It's been three years since we last heard from Matchbox Twenty as lead singer Rob Thomas has indulged a can't-stop solo career. But new "How Far We've Come," which launched at No. 29 at adult top 40, makes clear that radio has love to give. The song is one of six the band recorded to accompany upcoming greatest-hits package "Exile on Mainstream," due in October. From the uptempo opening drumbeat, it's evident this isn't the late-night-lamenting Matchbox Twenty we heard on "3 A.M." Rather, the group proves how far it's come with stuttering high-hat rhythms and shout-along harmonies more reminiscent of Fall Out Boy than late-'90s alt-rock. After 11 years, a step forward for an act that maintains signature status at radio, while so many others have fallen into obscurity.—TG



TRIPLE-A

REGINA SPEKTOR

Better (3:12)

Producer: David Kahne

Writer: R. Spektor

Publishers: Soviet Kitsch/

EMI Blackwood

Sire

▶ The musically adventurous Regina Spektor made radio headway last year with "Fidelity," a pop charmer that only hinted at the New York singer/pianist's grander, more eccentric tendencies. Recut for radio release, "Better" should succeed for the same reason. An appealing, hummable tune, the track has some characteristic Spektor touches—a passage employing clicking sounds she makes with her mouth—but mainly stays true to a polished singer/songwriter template centered on a soaring, seductive chorus. Spektor's elegant vocals and keyboard dexterity always set her apart from the crowd, and if her more straightforward creations draw listeners into her larger, fantastical world, all the better.—SV

FOR THE RECORD

In the last issue, the producers for Pat Monahan's "Her Eyes" should have been listed as Pat Monahan and John Shanks, and the writers should have been listed as P. Monahan, J. Shanks and P. Leonard.

Also, the review for Spoon's "The Underdog" should have been credited to Sarah Kingsbury.

JAMES BLUNT

1973 (3:59)

Producer: Tom Rothrock

Writers: J. Blunt, M. Batson

Publishers: EMI/Bat Future/

Universal, BMI

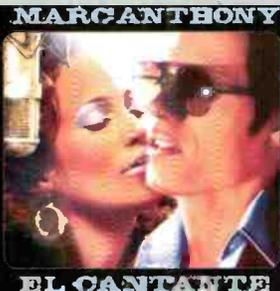
Custard 60/Atlantic

Is he or isn't he? James Blunt scored a worldwide No. 1 single with 2005's lovesick "You're Beautiful," but in the United States, the buck stopped here, hinting that the U.K. singer/songwriter might gain infamy as a one-hit wonder. "1973," first single from upcoming sophomore album "All the Lost Souls," has the artist reminiscing about nights clubbing with friend Simona . . . odd, since Blunt was born in 1974. Midtempo pacing reminiscent of 10,000 Maniacs' "Trouble Me" meets an easygoing singalong, with Blunt's voice recognizable enough upon mention. Considering that he was the first Brit to top the charts here in a decade, "1973" will be an interesting test of radio's interest in artist development versus its usual a la carte playlist.—CT



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SALSA KING

>> The soundtrack to "El Cantante," Marc Anthony's Hector Lavoe tribute, becomes the singer/actor's sixth No. 1 on Top Latin Albums and seventh No. 1 on Tropical Albums. It bows at No. 33 on The Billboard 200 with 79,000.

FIELD OF STREAMS

>> Streaming and on-demand data from AOL and Yahoo factor into The Billboard Hot 100 for the first time this issue. The song with the most combined streams is Avril Lavigne's "Girlfriend" with 1.02 million, followed closely by Sear Kingston's "Beautiful Girls" at 1.04 million.



40 GOES INTO 17

>> Mariah Carey nabbs her 40th entry on Hot R&B/Hip-Hop Songs at No. 67 as a guest on Bone Thugs-N-Harmony's "Lil' Love." Carey has had at least one single enter the chart in each of the past 17 years, dating back to her first one, "Vision of Love," which bowed in the June 3, 1990, issue.

CHART BEAT

>> In a single bound, Sear Kingston's "Beautiful Girls" tops The Billboard Hot 100 and gives songwriter Jerry Leiber and Mike Stoller the longest span of No. 1 hits in the rock era as well as the longest gap between No. 1 songs. This is the first time the legendary team's hits have led the Hot 100 since Wilbert Harrison's "Kansas City" reigned in 1959. "Beautiful Girls" gives songwriter Ben E. King his first No. 1 on the Hot 100 48 years after making his chart debut as a member of the Drifters.

>> Another iconic figure who first charted in the '50s also returns to the Billboard charts. Chubby Checker has his first entry on the Adult Contemporary chart, as "Knock Down the Walls" debuts at No. 30.

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

CHARTS



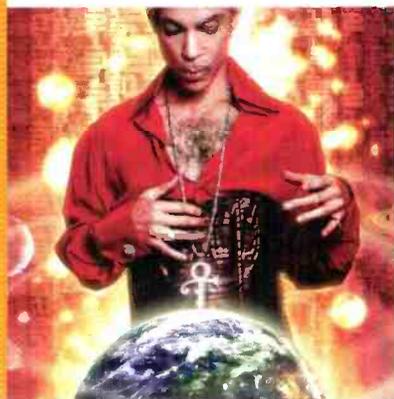
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Prince Gets Physical; Indies' Hollywood Moment

No falderal this time for the artist once and currently known as Prince.

No "buy a ticket, get a CD." No exclusive or semi-exclusive distribution channel. No newspaper distribution, as happened with this album when it hit the United Kingdom.



Prince earns the Hot Shot Debut on The Billboard 200—and his fourth No. 1 on Top R&B, Hip-Hop Albums—the old-fashioned way, as first-week sales of 95,000 puts "Planet Earth" at No. 3 on the big chart. In fact, his marketing path is so old-school, he starts this time with nary a download sold.

A source at Sony BMG Sales Enterprise says digital distribution could not

commence until after July 31, yielding the unusual sight of a top 10 album with zero downloads. As of Aug. 1, "Planet Earth" was not yet available on iTunes.

This becomes Prince's third straight album to begin at No. 3 or higher, a run that dates to 2004's "Musicology," whose sales were bolstered by a controversial plan in which the purchase of every ticket included a copy of the album. That policy was soon altered; concert/ticket bundles must now include an option to buy tickets untethered by an album purchase to count toward Billboard's charts.

Last year, Prince bowed at No. 1 with "3121," his first No. 1 since 1989.

"Musicology" tallied 191,000 in its first week, with 6% of those (12,600) coming from the concert distribution. That album has tracked 2 million copies to date, according to Nielsen SoundScan, while "3121" has sold 524,000, with 183,000 of those scored in the first week.

How much, if any, did the new Prince album lose by its absence from digital distribution? Hard to say, as "3121" has yet to sell its first download, and only 4,000 of the 2 million copies "Musicology" tallied were sold via download.

Could it be that Prince, who has confounded retailers with some of his earlier marketing strategies (Retail Track,

Billboard, Aug. 4), bypassed the digital portal to give an edge to store owners?

Not that Prince has become anti-technology. Consumers got their first taste of "Planet Earth" when the track "Guitar" was featured in a promotion with Verizon Wireless.

INDEPENDENT FILM: In the late '90s, major record companies couldn't spend money fast enough on soundtracks, but as the category has declined, the field has begun to shift. Consequently, three of the top 12 titles on Top Independent Albums are soundtracks.

Leader of the indie albums pack is "Hairspray," which also stands tall with a 4-2 jump on The Billboard 200, garnering a 41% increase—and the Greatest Gainer award—in its third chart week.

The boost in album sales comes even as the movie loses ground at the box office. In a week when the soundtrack moves 26,000 downloads, its overall sales spike by 30,000 (101,000 total).

"Hairspray" easily earns the highest Billboard 200 rank in the history of the New Line label and becomes its third No. 1 on Top Independent Albums. New Line's prior peak on the big chart was the No. 43 rank earned last year by the "Snakes on a Plane" soundtrack.

Joining "Hairspray" near the top of the indie deck are the soundtracks to "Once" at No. 8 and "The Simpsons Movie" at No. 12. The former is an Irish musical playing the art-flick circuit, and I don't think I need to explain "The Simpsons."

Although part of the Columbia catalog, the Canvasback soundtrack to "Once" is distributed by RED and thus is tracked as an independent title.

The score album from "The Simpsons Movie" is sold through Adrenaline, the label fielded by one-time Maverick GM Fred Croshal and former Geffen sales exec Kevin Day.

"Hairspray" is the first soundtrack to lead Top Independent Albums since "Snakes on a Plane" was No. 1 in last year's Sept. 2 issue. It's also the first time since the May 13, 2000, issue that three soundtracks have appeared in the indie list's top 15, a distinction held that week when "Love & Basketball," "2gether" and "The Crow—Salvation" were Nos. 1, 3 and 10, respectively.

FOR THE RECORD: A supplier's error caused Nielsen RingScan to rerun charts it processed Aug. 1. The corrected lists were not available at press time, so this issue's Hot KingMasters chart reflects the sales week that ended July 22.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,973,000	873,000	15,138,000
Last Week	8,119,000	904,000	14,918,000
Change	-1.8%	-3.4%	1.5%
This Week Last Year	9,131,000	559,000	10,917,000
Change	-12.7%	56.2%	38.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	306,963,000	262,973,000	-14.3%
Digital Tracks	322,209,000	477,234,000	48.1%
Store Singles	2,419,000	1,285,000	-46.9%
Total	631,591,000	741,492,000	17.4%
Albums w/TEA*	339,183,900	310,696,400	-8.4%

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

ALBUM SALES



SALES BY ALBUM FORMAT

CD	288,815,000	235,074,000	-18.6%
Digital	16,845,000	27,121,000	61.0%
Cassette	774,000	197,000	-74.5%
Other	529,000	581,000	9.8%

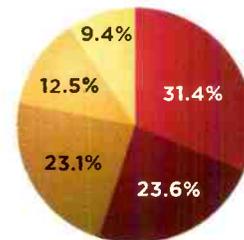
For week ending July 29, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

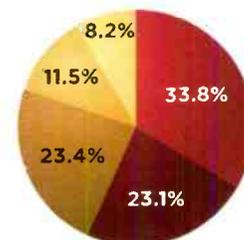
Distributors' Market Share: 07/02/07-07/29/07

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



AUG 11 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	VARIOUS ARTISTS IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	NOW 25	1	1
2	4	20	GREATEST SOUNDTRACK NEW LINE 39089 (16.99)	Hairspray	2	2
3	NOT SHOT DEBUT	1	PRINCE NPG/COLUMBIA 129/0 SONY MUSIC (18.98)	Planet Earth	3	3
4	2	3	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		
5	3	1	T.I. GRAND HUSTLE ATLANTIC 202172* AG (18.98)	T.I. Vs T.I.P.	1	1
6	6	8	FERGIE WILL I AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess	2	2
7	NEW	1	SUM 41 ISLAND 008987/DJMG (13.98)	Underclass Hero		
8	7	7	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight		
9	8	9	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	5	5
10	21	30	PLAIN WHITE T'S FEARLESS 000377/HOLLYWOOD (11.98)	Every Second Counts	10	10
11	9	12	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	6	1
12	10	6	BON JOVI MERCURY ISLAND 008902/UMGN/DJMG (13.98)	Lost Highway		
13	15	21	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	13	13
14	16	18	RIHANNA SRP DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		
15	11	5	KELLY CLARKSON RCA 009091/IMG (18.98)	My December		
16	17	14	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		
17	18	16	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		
18	14	11	THE WHITE STRIPES THIRD MAN 162940* WARNER BROS. (18.98)	Icky Thump		
19	19	17	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		
20	NEW	1	BILLY RAY CYRUS WALT DISNEY 000707 (18.98)	Home At Last	20	20
21	5	2	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	5	5
22	12	2	THE SMASHING PUMPKINS MARTHA'S MUSIC REPRISE 136620/WARNER BROS. (18.98)	Zeitgeist	2	2
23	20	22	AVRIL LAVIGNE RCA 03774/RMG (18.98) ⊕	The Best Damn Thing		
24	54	50	ROBIN THICKE STAR TRAK INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		
25	22	23	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	3	1
26	23	31	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana	3	1
27	24	32	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	1	1
28	30	29	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	6
29	33	37	TIMBALAND MOSLEY BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		
30	29	27	TOBY KEITH SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy		
31	32	28	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You	1	1
32	NEW	1	YUNG BERG YUNG #155/KD/EPIC 10583/SONY MUSIC (8.98)	Almost Famous: The Sexy Lady EP	32	32
33	NEW	1	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	33	33
34	NEW	1	TEGAN AND SARA VAPOR/SIRE 257532/WARNER BROS. (13.98) ⊕	The Con	34	34
35	27	25	FABOLOUS DESERT STORM/DEF JAM 008182*/DJMG (13.98)	From Nothin' To Somethin'		
36	25	24	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		
37	36	33	THE POLICE A&M 009080/UME (19.98)	The Police		
38	38	40	TIM MCGRAW CURB 78974 (18.98)	Let It Go		
39	37	39	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	3
40	NEW	1	BARLOWGIRL FERVENT WORD/CURB 887197/WARNER BROS. (16.98) ⊕	How Can We Be Silent	40	40
41	31	15	ALY & AJ HOLLYWOOD 167642 (18.98)	Insomniatic	15	15
42	40	36	BIG & RICH WARNER BROS. (NASHVILLE) 43255/WRN (18.98)	Between Raising Hell And Amazing Grace		
43	34	26	PAUL MCCARTNEY MPL HEAR 30348/CONCORD (18.98)	Memory Almost Full	3	3
44	NEW	1	EVANS BLUE THE POCKET 000304/HOLLYWOOD (15.98)	The Pursuit Begins When This Portrayal Of Life Ends		
45	52	80	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	4	4
46	13	2	YELLOWCARD CAPITOL 98154 (18.98) ⊕	Paper Walls	13	13
47	28	19	VELVET REVOLVER RCA 88859/RMG (18.98)	Libertad		
48	47	51	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	1
49	45	45	GWEN STEFANI INTERSCOPE 008099/IGA (13.98)	The Sweet Escape		
50	RE-ENTRY	4	MICHAEL W. SMITH REUNION 10109 (17.98)	Stand	49	49

A July 24 rerun of an "Oprah Winfrey Show" episode featuring Robin Thicke (No. 24) almost doubles his album sales (up 94%).

Career-spanning 18-track hits collection bows with 11,000. It also came in a deluxe version boasting 13 additional remixes.

At No. 70, Silverchair's first independently distributed set is also its first release since 2002's "Diorama." Starts with 11,000.

Fifth album—it's first for a major label—yields the act's best sales week (19,000) and its first link on the Billboard 200.

Smith's album rebounds with a 1,293% increase after Family Christian Stores deep-discounted the set for \$5.

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	143	ALY & AJ	41	BEASTIE BOYS	93	CHRISTIAN CASTRO	200	DADDY YANKEE	97	EL CHAPO DE SINALOA	190	FINGER ELEVEN	92	HINDER	73	ISRAEL 12	161	LINKIN PARK	8	MIKA	142
BRAND NEW HEAVEN	174	TREY ANASTASIO	167	THE BEATLES	127	BROTHERS	141	SHOP BOYZ	83	EVANESCENCE	194	FLYLEAF	80	KAMAKAWIWOOLE	161	LITTLE BIG TOWN	95	MILK	180	MISKS	180
TRACE ADAMS	174	MARC ANTHONY	33	DEKERS BENTLEY	140	KENNY CHESNEY	89	SHOY BOYZ	83	ENRIQUE IGLESIAS	83	THE FRAY	116	R. KELLY	36	LOLLO	129	MODEST MOUSE	148	MUSO SOULCHILD	115
TODD AGNEW	181	ROONEY ATKINS	87	BIG & RICH	42	ERIC CHURCH	156	LAUGHTRY	25	INCUBUS	139	NELLY FURTADO	85	KIDZ BOP KIDS	173	MARILYN MANSON	103	GRUPO MONTEZ DE	87	OURANGO	87
AKON	52	AVENTURA	136	CORBIN BLEU	150	CIARA	153	DIPLOMATS PRESENTS		INTERPOL	151	FREEKEY ZEKEY	154	ALAN KRAUSS	98	MONTGOMERY	103	OURANGO	87	MONTGOMERY	103
JASON ALDEAN	54			EVANS BLUE	44	KELLY CLARKSON	153	FABOLOUS	35	FALL OUT BOY	62	DIXIE CHICKS	159	ALAN JACKSON	193	MARTINA	57	OURANGO	87	MONTGOMERY	103
GARY ALLAN	170	BLAD FELDSTEIN	311	ANDREA BOCELLI	188	BUCKY COVINGTON	91	FALL OUT BOY	62	FAN TASIA	179	DJ KHALED	105	ELTON JOHN	122	MARTINA	57	OURANGO	87	MONTGOMERY	103
LILY ALLEN	126	SARA BALLELLS	135	BONE THUGS-N-HARMONY	69	CROWDED HOUSE	163	FEIST	88	GOSHOUBAN	166	THE OODAS	145	NORAH JONES	146	MARTINA	57	OURANGO	87	MONTGOMERY	103
THE ALMOST	124	BARLOWGIRL	40	HARMONY	69	BILLY CURRINGTON	149	FERGIE	6	GYM CLASS HEROES	101	HILARY DUFF	147	ALAN JACKSON	193	MARTINA	57	OURANGO	87	MONTGOMERY	103
						BILLY RAY CYRUS	20	ALAN JACKSON	193	ELTON JOHN	122	ALEJANDRO FERNANDEZ	169	ELTON JOHN	122	MARTINA	57	OURANGO	87	MONTGOMERY	103
						MILEY CYRUS	4	VICENTE FERNANDEZ	162	NORAH JONES	146	ALAN JACKSON	193	ELTON JOHN	122	MARTINA	57	OURANGO	87	MONTGOMERY	103
										HANSON	56	ALAN JACKSON	193	ELTON JOHN	122	MARTINA	57	OURANGO	87	MONTGOMERY	103
										HELLYEAH	159	ALAN JACKSON	193	ELTON JOHN	122	MARTINA	57	OURANGO	87	MONTGOMERY	103

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

AUG 11 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
2	4	11	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	1	17	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)
4	5	12	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)
5	3	21	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY/JIVE/ZOMBA)
6	7	9	BARTENDER	T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)
7	8	10	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
8	6	18	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
9	10	7	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
10	14	7	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
11	9	10	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
12	18	16	HOME	DAUGHTRY (RCA/RMG)
13	12	14	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
14	15	18	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
15	21	11	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
16	13	18	WHEN I SEE U	FANTASIA (J/RMG)
17	17	7	DO YOU	NE-YO (DEF JAM/DJMG)
18	20	47	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
19	16	13	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
20	23	7	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
21	11	16	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
22	22	15	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
23	19	13	TEACHME	MUSIQ SOULCHILD (ATLANTIC)
24	28	7	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
25	30	32	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)

1,307 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 HOME	DAUGHTRY (RCA/RMG)
2	2	18	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
3	3	13	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
4	5	8	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
5	4	13	FIRST TIME	LIFEHOUSE (GEFFEN)
6	6	29	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
7	7	29	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
8	8	37	U + UR HAND	PINK (LAFACE/ZOMBA)
9	9	32	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
10	11	18	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/DJMG)
11	16	8	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)
12	10	33	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
13	12	35	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
14	13	33	SAY IT RIGHT	NELLY FURTAOD (MOSLEY/GEFFEN)
15	14	26	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
16	20	6	WHO KNEW	PINK (LAFACE/ZOMBA)
17	29	2	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
18	18	9	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
19	24	5	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
20	19	17	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
21	21	14	DIG	INCUBUS (IMMORTAL EPIC)
22	22	14	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
23	25	7	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
24	27	10	IF YOU'RE GONNA LEAVE	EMERSON HART (MANHATTAN/CAPITOL)
25	28	7	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 EVERYTHING	MICHAEL BUBLE (143/REPRISE)
2	2	48	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
3	5	12	HOME	DAUGHTRY (RCA/RMG)
4	4	41	HOW TO SAVE A LIFE	THE FRAY (EPIC)
5	3	42	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
6	6	15	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
7	7	15	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
8	8	28	CHANGE	KIMBERLY LOCKE (CURB/REPRISE)
9	10	43	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
10	9	48	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
11	13	11	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	14	16	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
13	15	5	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
14	16	20	FEBRUARY SONG	JOSH GROBAN (143/REPRISE)
15	17	11	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
16	19	7	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/DJMG)
17	18	19	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
18	20	8	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEAR/CONCORD)
19	21	19	SAY IT RIGHT	NELLY FURTAOD (MOSLEY/GEFFEN)
20	25	4	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
21	22	7	HEAVEN KNOWS	TAYLOR HICKS (ARISTA/RMG)
22	23	10	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
23	27	3	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
24	24	8	LEMONADE	CHRIS RICE (INO/COLUMBIA)
25	26	11	I NEEDED TO FALL	REO SPEEOWAGON (SPEEDWAGON/MAILBOAT)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
2	1	17	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
3	3	8	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	2	15	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
5	4	2	SORRY, BLAME IT ON ME	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	
6	5	10	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	
7	7	6	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
8	6	10	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
9	9	8	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/DJMG)	
10	8	5	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)	
11	10	8	BARTENDER	T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)	
12	12	22	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
13	11	16	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
14	20	3	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	
15	14	12	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
16	19	14	ROCKSTAR	NICKELBACK (ROADRUNNER)	
17	13	3	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
18	16	17	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	
19	17	10	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	
20	22	12	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	
21	15	14	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
22	21	10	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
23	36	5	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
24	18	22	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY/JIVE/ZOMBA)	
25	28	8	FIRST TIME	LIFEHOUSE (GEFFEN)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	14	#1 ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
2	3	24	PARALYZER	FINGER ELEVEN (WIND-UP)	
3	2	17	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	
4	4	11	TARANTULA	THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE)	
5	8	10	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	
6	5	22	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
7	10	7	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	
8	9	21	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO)	THE ALMOST (TOOTH & NAIL/VIRGIN)	
9	6	14	CAPITAL G	NINE INCH NAILS (NOTHING/INTERSCOPE)	
10	7	28	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	
11	11	12	THE HEINRICH MANEUVER	INTERPOL (CAPITOL)	
12	13	24	ALL THE SAME	SICK PUPPIES (RPM/VIRGIN)	
13	16	13	SUPERMASSIVE BLACK HOLE	MUSE (WARNER BROS.)	
14	15	11	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	
15	14	10	SHE BUILDS QUICK MACHINES	VELVET REVOLVER (RCA/RMG)	
16	12	29	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	
17	18	7	OIL AND WATER	INCUBUS (IMMORTAL/EPIC)	
18	17	19	THE BIRD AND THE WORM	THE USED (REPRISE)	
19	20	10	FAR BEHIND	SOCIAL DISTORTION (TIME BOMB)	
20	21	9	FAMOUS	PUDLE OF MUDD (FLAWLESS/GEFFEN)	
21	22	8	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	
22	28	4	STRAIGHT LINES	SILVERCHAIR (ELEVEN/ILG)	
23	23	10	EVOLUTION	KORN (VIRGIN)	
24	26	10	MISSED THE BOAT	MODEST MOUSE (EPIC)	
25	25	16	YOUNG FOLKS	PETER DINKlage AND JOHN FEAT. VICTORIA BERGSMAN (ALMISTO/RED/COLUMBIA)	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	15	11	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
2	2	15	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	1	19	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
4	4	11	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	3	17	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
6	8	23	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
7	9	20	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
8	5	10	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
9	10	17	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
10	11	18	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
11	12	11	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
12	15	19	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
13	7	2	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
14	13	1	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
15	18	1	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
16	21	27	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
17	14	6	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/IMG)
18	32	17	WHO KNEW	PINK (LAFACE/ZOMBA)
19	6	2	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
20	26	36	U + UR HAND	PINK (LAFACE/ZOMBA)
21	24	15	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
22	17	22	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
23	20	13	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
24	23	47	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
25	25	22	HOME	DAUGHTRY (RCA/RMG)
26	28	26	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
27	30	8	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
28	39	7	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
29	29	7	MAKE ME BETTER	FABLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
30	34	11	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
31	42	12	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)
32	9	5	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
33	22	17	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
34	35	12	FIRST TIME	LIFEHOUSE (GEFFEN)
35	33	29	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
36	36	20	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
37	47	8	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
38	27	3	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
39	37	3	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
40	43	12	LIKE THIS	MIMS (CAPITOL)
41	31	10	BIG THINGS POPPIN' (DO IT)	TI. (GRAND HUSTLE/ATLANTIC)
42	41	13	LEAN LIKE A CHOLO	DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)
43	1	1	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
44	45	22	LIKE A BOY	CIARA (LAFACE/ZOMBA)
45	33	9	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)
46	44	15	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
47	40	23	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
48	46	29	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
49	50	20	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
50	1	1	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	69	7	CLOTHES OFF!!	GYM CLASS HEROES (DECA/DANCEFUELED BY RAMEN/ATLANTIC/LAVA)
52	1	1	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
53	53	28	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
54	16	25	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
55	1	1	HOLD ON	JONAS BROTHERS (HOLLYWOOD)
56	52	23	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
57	75	3	YOU CAN'T STOP THE BEAT	CAST OF HAIRSPRAY (NEW LINE)
58	73	2	READY, SET, DON'T GO	BILLY RAY CYRUS (WALT DISNEY)
59	66	26	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
60	1	1	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
61	48	17	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)
62	57	8	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
63	65	8	PARALYZER	FINGER ELEVEN (WIND-UP)
64	11	9	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
65	55	6	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
66	82	7	TIME AFTER TIME	QUETDRIVE (RED INK/EPIC)
67	74	30	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
68	58	19	LOST IN THIS MOMENT	PIG & RICH (WARNER BROS. NASHVILLE/WRN)
69	5	9	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)
70	37	10	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
71	1	1	THE SIMPSONS THEME	GREEN DAY (WARNER BROS.)
72	90	11	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
73	76	6	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
74	54	10	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
75	62	6	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
76	61	14	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
77	64	8	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
78	1	1	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)
79	59	1	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)
80	63	1	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
81	62	12	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHN TA AUSTIN (COLUMBIA)
82	60	13	2 STEP	UNK (BIG OOMP/KOCH)
83	66	5	BECAUSE OF YOU	REBEA MCENTHRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
84	1	1	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
85	1	1	OVER YOU	DAUGHTRY (RCA/RMG)
86	1	1	UNDERCLASS HERO	SUJA 41 (ISLAND/IDJMG)
87	68	5	HOW DO I BREATHE	MARIO (3RD STREET/J/IMG)
88	1	1	WHATEVER U LIKE	NICOLE SCHERZINGER (INTERSCOPE)
89	1	1	WITHOUT LOVE	ZAC EFFRON, NIKKI BLONSKY, ELLIJAH KELLEY & AMANDA BYNES (NEW LINE)
90	73	1	YOU KNOW WHAT IT IS	TI. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
91	72	10	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
92	1	1	THIS IS WHY I'M HOT	MIMS (CAPITOL)
93	1	1	BED	J. HOLIDAY (MLG/CAPITOL)
94	77	1	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
95	1	1	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
96	91	1	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
97	76	13	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
98	78	13	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
99	85	1	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
100	1	1	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
2	2	11	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
3	5	11	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
4	3	17	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
5	16	11	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
6	7	19	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
7	8	11	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
8	6	18	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
9	10	19	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
10	9	11	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
11	11	25	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
12	18	9	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
13	14	8	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
14	19	6	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
15	12	27	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
16	13	19	HOME	DAUGHTRY (RCA/RMG)	☆
17	15	26	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
18	16	14	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
19	20	9	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	☆
20	7	7	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
21	21	12	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
22	17	13	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
23	24	9	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
24	27	6	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
25	29	9	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	

☆ re-stream 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)	HIT PREDICTOR
1	30	5	MAKE ME BETTER	FABLOUS (DESERT STORM/DEF JAM/IDJMG)	
2	32	1	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
3	23	21	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
4	26	16	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
5	25	12	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
6	28	1	CLOTHES OFF!!	GYM CLASS HEROES (DECA/DANCEFUELED BY RAMEN/ATLANTIC/LAVA)	
7	45	1	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
8	33	1	FIRST TIME	LIFEHOUSE (GEFFEN)	
9	34	14	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)	
10	13	1	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
11	31	30	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
12	47	1	LIKE THIS	MIMS (CAPITOL)	
13	41	1	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/IMG)	
14	39	13	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
15	35	3	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
16	37	2	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
17	35	1	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
18	38	26	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
19	1	1	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)	
20	1	1	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)	
21	42	27	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
22	40	10	LEAN LIKE A CHOLO	DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)	
23	46	20	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
24	50	5	TIME AFTER TIME	QUETDRIVE (RED INK/EPIC)	☆
25	1	1	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	4	7	GET MY WEIGHT UP	BIG FACE (I.V. ENTERTAINMENT/FACE2FACE)
3	10	10	ONLY THE WORLD	MANDISA (SPARROW)
4	2	4	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
5	5	2	BOY WITH A COIN	IRON AND WINE (SUB POP)
6	6	12	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
7	7	10	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
8	13	10	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
9	11	3	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
10	19	7	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
11	35	11	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
12	1	1	IN THIS PLACE	M.E. PAIGE (M.E. PAIGE)
13	21	1	OOH WEE	AYANNA (ELEASE)
14	12	20	LET ME SEE SOMETHING	A.G. & WRECKLESS.E.N.T. (WRECKLESS ENTERTAINMENT)
15	9	2	BOYZ	M.I.A. (XL/INTERSCOPE)
16	10	10	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
17	30	3	BOOM DI BOOM DI	SKULL (YG)
18	2	2	CASH DROP	CHAIN GANG PAROLEES (SODA FREE/STREET PRIDE)
19	8	2	SUNDAY GIRL	ERASURE (MUTE)
20	15	3	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
21	33	3	STRONG ARM	J-MIZZ (T2/STREET PRIDE)
22	10	10	STACKS ON DECK	PE.S.O. (LIV YA LIFE/SUGAR WATER)
23	14	6	DO IT AGAIN	THE CHEMICAL BROTHERS (FREESTYLE DUST/VIRGIN)
24	25	22	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)
25	34	2	THE PEOPLE	COMMON (G.O.D./GEFFEN)

HITPREDICTOR

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

ARTIST (Score) Chart Rank

POP 100 AIRPLAY

RIHANNA Shut Up and Drive (IDJMG) (68.3) 19

NICKELBACK Rockstar (LAVA) (78.1) 20

GWEN STEFANI 4 In The Morning (INTERSCOPE) (66.1) 21

AVRIL LAVIGNE When You're Gone (RMG) (71.0) 24

QUETDRIVE Time After Time (EPIC) (78.3) 49

DAUGHTRY Over You (RMG) (76.8) -

☆ MATCHBOX TWENTY How Far We've Come (ATLANTIC) (65.2) -

THE LAST GOODNIGHT Pictures Of You (VIRGIN) (68.7) -

JO MCAGHILIN Beautiful Disaster (IDJMG) (72.8) -

ADULT CONTEMPORARY

PINK Who Knew (ZOMBA) (75.2) 16

☆ MATCHBOX TWENTY How Far We've Come (ATLANTIC) (65.0) 17

FALL OUT BOY Thanks Fr Th Mmrs (IDJMG) (70.3) 23

GWEN STEFANI 4 In The Morning (INTERSCOPE) (73.8) 25

THE FRAY At Once (EPIC) (72.2) 26

ELLIOTT YAMIN Wait For You (HICKORY) (73.7) 27

JONAS BROTHERS Broken Heart (COLUMBIA) (68.7) 31

MICHAEL BUBLE Everything (REPRISE) (77.3) 37

☆ DAUGHTRY Over You (RMG) (73.3) -

MODERN ROCK

INCUBUS Oh Water (EPIC) (70.0) 17

FEYERFEST All Around Me (INTERSCOPE) (75.3) 21

MODERST MOUSE Missed The Boat (EPIC) (66.5) 24

FALL OUT BOY Thanks Fr Th Mmrs (IDJMG) (65.0) 26

☆ BLACK AUDIO Silk Kittens (INTERSCOPE) (69.3) 28

☆ M.I.A. 41 Walking Disaster (IDJMG) (72.2) -

Billboard R&B/HIP-HOP

AUG 11 2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1		1	PRINCE	MPG/COLUMBIA 12973/SONY MUSIC (18.98)	Planet Earth		1
2	1	5	T.I.	GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
3	2	2	VARIOUS ARTISTS	UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		1
4	3	8	T-PAIN	KONVICT/HAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
5	NEW	1	YUNG BERG	YUNG BOSS/KOCH/EPIC 10583/SONY MUSIC (8.98)	Almost Famous: The Sexy Lady EP		1
6		13	NE-YO	DEF JAM 008697*/DJMG (13.98)	Because Of You		1
7		7	FABOLOUS	DESERT STORM/DEF JAM 008162*/DJMG (13.98)	From Nothin' To Somethin'		1
8		10	R. KELLY	JIVE 08537/ZOMBA (18.98)	Double Up		1
9		8	RIHANNA	SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		1
10	8	20	AMY WINEHOUSE	UNIVERSAL REPUBLIC 008423*/UMRG (10.98)	Back To Black		1
11	11	10	GREATEST GAINER ROBIN THICKE	STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
12	10	9	CHRISSETTE MICHELE	DEF JAM 008774/DJMG (10.98)	I Am		1
13	9	4	KELLY ROWLAND	MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly		1
14	16	17	JUSTIN TIMBERLAKE	JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
15	13	10	YOUNG JEEZY PRESENTS U.S.D.A.	CORPORATE THUGZ/DEF JAM 008738*/DJMG (10.98)	Cold Summer: The Authorized Mixtape		1
16	18	21	TIMBALAND	MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		1
17	20	16	MUSIQ SOULCHILD	ATLANTIC 105404*/AG (18.98)	Luvanmusiq		1
18	21	12	BONE THUGS-N-HARMONY	FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		1
19	19	48	BEYONCE	COLUMBIA 90920*/SONY M.S.I.C. (18.98)	B'Day		1
20	12	11	TANK	BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		1
21	15	11	DJ KHALED	TERROR SQUAD 4229/KOCH (17.98)	We The Best		1
22	17	6	SHOP BOYZ	DNDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality		4
23		1	DIPLOMATS PRESENTS FREEKEY ZEKEY	DIPLOMATIC MAN 198924/ASYLUM (18.98)	Book Of Ezekiel		23
24		37	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
25		33	FANTASIA	J 78982/RMG (18.98)	Fantasia		3
26		26	LLOYD	THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		2
27	24	7	EDDIE LEVERT SR. & GERALD LEVERT	ATLANTIC 199612/AG (18.98)	Something To Talk About		5
28	24	51	CORINNE BAILEY RAE	CAPITOL 66361 (12.98)	Corinne Bailey Rae		7
29	27	12	BOBBY VALENTINO	DTP/DEF JAM 007226*/DJMG (13.98)	Special Occasion		1
30	28	10	LIL BOOSIE, WEBBIE & FOXX	TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		1
31		8	CARL THOMAS	UMBRELLA 970118/BUNGALO (15.98)	So Much Better		1
32	26	4	PASTOR TROY	MONEY & POWER 185/SMC (16.98)	Tool Muziq		1
33	33	2	TOO SHORT	UP ALL NITE 0020 (17.98)	I Love The Bay		1
34	31	7	DMX	RUFF RYDERS/DEF JAM 006988/DJMG (13.98)	The Definition Of X: Pick Of The Litter		1
35	37	34	CIARA	LAFACE 03336/ZOMBA (18.98)	Ciara: The Evolution		1
36	36	10	YOUNG BUCK	G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World		1
37	NEW	1	LAYZIE BONE	GHEAT 7279/MOTHUGS (15.98 CD/DVD)	How A Thug Was Born		1
38	34	30	JOE	JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
39	40	19	ELLIOTT YAMIN	HICKORY 90019 (18.98)	Elliott Yamin		11
40	23		TECH N9NE CALLABOS	STRANGE 04 (18.98)	Misery Loves Kompany		20
41	32	28	COLLIE BUDDZ	COLUMBIA 78322/SONY MUSIC (11.98)	Collie Buddz		15
42	48	41	JOHN LEGEND	G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
43	39	24	GERALD LEVERT	ATLANTIC 100341/AG (18.98)	In My Songs		1
44	47	37	TAMIA	PLUS 1 3784/IMAGE (15.98)	Between Friends		1
45		6	HUEY	HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper		1
46	43	34	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 007227*/DJMG (13.98)	The Inspiration		1
47		19	JOSS STONE	VIRGIN 78268* (18.98)	Introducing Joss Stone		1
48		41	LIL WYTE	HYPNOTIZE MINDS 66619/ASYLUM (18.98)	The One And Only		1
49		20	RICH BOY	ZONE 4/INTERSCOPE 008556*/IGA (10.98)	Rich Boy		1
50		18	MIMS	CAPITOL 84824* (12.98)	Music Is My Savior		1
51	41	36	BIRDMAN & LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
52	44	34	VARIOUS ARTISTS	EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		3
53	52	50	J MOSS	PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		17
54	47	1	LIL WAYNE AND JUELZ SANTANA	STARZ 6303/BCD (14.98)	When The North & South Collide		33
55	38		DJ BEAR HERRON	LETHAL SQUAD 009455 (7.98)	Lethal Squad Mixtapes: Dose #1		38

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	66	66	LIL' BOOSIE	TRILL 66587/ASYLUM (18.98)	Bad Azz		2
57	19	1	PAUL WALL	SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		2
58	45	39	PHAROAE MONCH	SRC/UNIVERSAL MOTOWN 008096/UMRG (13.98)	Desire		13
59	66	48	K-RILEY	ARISTAKRAT 01 (12.98)	Incrediblet: The Life Of Riley		48
60	54	55	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
61		27	PRETTY RICKY	BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
62	NEW	1	YOUNG JEEZY	CORPORATE THUGZ 94073/BCD (14.98)	I Am The Street Dream		1
63	57	54	SOUNDTRACK	ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		1
64	32	34	SOUNDTRACK	MUSIC WORLD/COLUMBIA 88953/SONY M.S.I.C. (18.98)	Dreamgirls		1
65	31	59	THE NOTORIOUS B.I.G.	BAD BOY 101830*/AG (18.98)	Greatest Hits		1
66	35	53	CHUCK BROWN	FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		1
67	73	56	NE-YO	DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
68		15	VARIOUS ARTISTS	MADACY SPECIAL PRODUCTS 52253/MACACY (13.98)	Forever Soul R&B		58
69	7	60	CHRIS BROWN	JIVE 82876/ZOMBA (18.98)	Chris Brown		1
70	RE-ENTRY	6	INDIA ARIE	UNIVERSAL MOTOWN 007651/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		66
71	59	61	T.I.	GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King		1
72	67	55	BRIAN MCKNIGHT	WARNER BROS. 444E8 (18.98)	Ten		4
73	60	105	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		1
74	56	79	KIRK FRANKLIN	FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
75	85	9	ANDRE WARD	HUSH 959/ORPHEUS (13.98)	Crystal City		75

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.	PEAK POSITION
1	1	22	SOUNDTRACK	NEW WEST 6105	Black Snake Moan		1
2	2	31	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1		1
3	4	5	TAB BENOIT WITH LOUISIANA'S LEROUX	TELARC BLUES 83654/TELARC	Power Of The Pontchartrain		1
4	3	27	KENNY WAYNE SHEPHERD	REPRISE 49294*/WARNER BROS.	10 Days Out: Blues From The Backroads		1
5	6	8	MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON	LEGACY/EPIC 07283/SONY BMG	Breakin' It Up, Breakin' It Down		1
6	5	13	JOAN ARMATRADING	429 17625/SLG	Into The Blues		1
7	7	15	GEORGE THOROGOOD & THE DESTROYERS	CAPITOL 11895	The Best Of George Thorogood & The Destroyers		1
8	NEW		GARY MOORE	EAGLE 20112	Close As You Get		1
9	12		THE DEREK TRUCKS BAND	COLUMBIA 92844/SONY MUSIC	Songlines		1
10	NEW		TOO SLIM AND THE TAILDRAGGERS	UNDERWORLD 0013	The Fortune Teller		1
11	9	24	RUTHIE FOSTER	BLUE CORN 70602	The Phenomenal Ruthie Foster		1
12		8	KEB' MO'	ONE HAVEN/EPIC 77621/RED INK	Suitcase		1
13	RE-ENTRY		ETTA JAMES	HIP-O/CHRONICLES 004010/UME	The Definitive Collection		1
14	NEW		JOHNNIE TAYLOR	STAX 30303/CONCORD	The Very Best Of Johnnie Taylor		1
15	RE-ENTRY		MARIA MULDAUR	STONY PLAIN 1319	Naughty Bawdy & Blue		1

BETWEEN THE BULLETS rgeorge@billboard.com BERG EP SETS STAGE FOR ALBUM

As Prince earns his fourth No. 1 on Top R&B/Hip-Hop Albums with "Planet Earth," Chicago upstart Yung Berg primes his October full-length release with "Almost Famous: The Sexy Lady EP," which starts at No. 4 on this page and at No. 32 on The Billboard 200 (20,000 units). Along with the title track, which is No. 18 on Hot R&B/Hip-Hop Songs, the EP includes four songs and a remix of the lead

single. An iTunes version adds the video and a second remix with Jim Jones, Rich Boy and DJ Khaled. "Almost" is priced \$4.99 at Best Buy, \$5.99 at Apple's iTunes store.

Next week, Berg faces high debuts from fellow Chicago rapper Common and Sean Kingston. The former should lead The Billboard 200 with an estimated 160,000 sold.

—Raphael George



AUG 11 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 WHEN I SEE U FANTASIA (J/RMG)
2	3	16	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
3	5	13	DO YOU NE-YO (DEF JAM/IDJMG)
4	2	20	TEACHME MUSIQ SOULCHILD (ATLANTIC)
5	4	13	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)
6	7	13	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
7	10	10	LET IT GO KEYSHIA COLE (IMANI/GEFFEN)
8	6	39	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
9	13	10	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
10	8	15	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)
11	14	26	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
12	9	21	WIPE ME DOWN LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
13	12	16	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)
14	11	17	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
15	15	7	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
16	22	7	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)
17	17	26	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)
18	15	15	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
19	28	7	BED J. HOLIDAY (MLG/CAPITOL)
20	20	19	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)
21	24	17	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)
22	25	12	CUPID SHUFFLE CUPID (ASYLUM/ATLANTIC)
23	16	22	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
24	23	14	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)
25	21	21	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	21	30	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)
27	11	16	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
28	31	8	IF I HAVE MY WAY CHRISSETTE MICHELE (DEF JAM/IDJMG)
29	30	6	CAN'T LEAVE 'EM ALONE CIARA FEAT. 50 CENT (LAFACE/ZOMBA)
30	26	40	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
31	32	10	HOOD FIGGA GORILLA ZOE (BLDCK/BAD BOY SOUTH/ATLANTIC)
32	27	21	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
33	31	16	DJ DON'T GERALD LEVERT (ATLANTIC)
34	37	10	CAN'T TELL ME NOTHING KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
35	41	6	YOU KNOW WHAT IT IS T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
36	34	13	ANOTHER AGAIN JOHN LEGEND (G.O.O.D./COLUMBIA)
37	39	25	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)
38	38	9	ME TAMIA (PLUS 1/IMAGE)
39	42	20	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)
40	36	22	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)
41	45	36	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
42	40	35	BUDDY MUSIQ SOULCHILD (ATLANTIC)
43	49	1	COFFEE SHOP YUNG JOC FEAT. GORILLA ZOE (BLDCK/BAD BOY SOUTH/ATLANTIC)
44	47	30	IN MY SONGS GERALD LEVERT (ATLANTIC)
45	48	4	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)
46	43	9	MONEY IN THE BANK SWIZZ BEATZ (UNIVERSAL MOTOWN)
47	35	27	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
48	44	10	TATTOO ALLIANCE FEAT. FA-BD (NCE/ASYLUM/ATLANTIC)
49	51	3	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)
50	53	1	I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 TEACHME MUSIQ SOULCHILD (ATLANTIC)
2	2	22	WHEN I SEE U FANTASIA (J/RMG)
3	3	43	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
4	4	16	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)
5	5	28	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)
6	15	15	ANOTHER AGAIN JOHN LEGEND (G.O.O.D./COLUMBIA)
7	11	10	IF I HAVE MY WAY CHRISSETTE MICHELE (DEF JAM/IDJMG)
8	6	41	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
9	9	19	DJ DON'T GERALD LEVERT (ATLANTIC)
10	8	23	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)
11	10	26	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)
12	12	30	IN MY SONGS GERALD LEVERT (ATLANTIC)
13	19	4	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)
14	13	30	BUDDY MUSIQ SOULCHILD (ATLANTIC)
15	16	5	DO YOU NE-YO (DEF JAM/IDJMG)
16	15	10	ME TAMIA (PLUS 1/IMAGE)
17	14	8	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)
18	17	15	CUPID SHUFFLE CUPID (ASYLUM/ATLANTIC)
19	18	5	HATE ON ME JILL SCOTT (HIDDEN BEACH)
20	23	6	CAN U FEEL ME HOWARD HEWETT (GROOVE)
21	21	13	STAY WITH ME NORMAN BROWN (PEAK/CONCORD)
22	20	19	2 PIECES CARL THOMAS (UMBRELLA/BUNGALO)
23	24	5	WHAT I GOTTA DO MADY GRAY (WILL.I.AM/GEFFEN)
24	27	9	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)
25	35	2	BRUISED BUT NOT BROKEN JOSS STONE (VIRGIN/CAPITOL)

HOT R&B/HIP-HOP SINGLES SALES™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	#1 GET MY WEIGHT UP BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)
2	1	4	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)
3	12	26	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
4	4	6	I GET IT IN CHAOS THA COMMUNITY SERVA (FAM FIRST)
5	10	3	BOOM DI BOOM DI SKULL (YG)
6	11	10	OOH WEE AYANNA (ELESE)
7	15	20	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)
8	25	1	CASH DROP CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)
9	13	3	STRONG ARM J-MIZZ (T2/STREET PRIDE)
10	6	24	GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)
11	7	11	STACKS ON DECK P.E.S.O. (LIV YA LIFE/SUGAR WATER)
12	18	13	COME OVER CHERYL PEPSEE RILEY (CPR)
13	14	4	STEEL DREAMS EL GRECO (LEVEL 3)
14	16	11	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
15	3	4	ME TAMIA (PLUS 1/IMAGE)
16	7	13	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
17	8	3	I LIKE SAKAI (FAMILY TREE)
18	5	19	WHAT BOYZ LIKE PIT & CROW (BLACK 8)
19	19	2	BOYZ M.I.A. (XL/INTERSCOPE)
20	22	10	CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYS FEAT. YOUNG DRO & THE LAST MR. BIGG (REAL/BUNGALO)
21	21	3	DAVE KOOL & THE GANG (KTFA)
22	9	2	KATRINA CRE'D (HIGH SPEED)
23	20	7	WHEREVER TRUEFUL (FRENCH ROYALTY/STREETPACE)
24	49	1	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)
25	16	1	BUSSA MOVE STEVE AUSTIN FEAT. TUM TUM (YMC)

RHYTHMIC AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	5	12	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
3	1	12	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
4	3	15	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
5	6	8	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)
6	4	15	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
7	8	7	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
8	7	2	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
9	13	1	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
10	1	1	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)
11	11	1	LIKE THIS MIMS (CAPITOL)
12	10	1	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)
13	17	6	LET IT GO KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN/INTERSCOPE)
14	12	21	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
15	14	14	LEAN LIKE A CHOLO DOWN A.K.A. KILLO (SILENT GIANT/MACHETE)
16	20	7	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/AM/INTERSCOPE)
17	21	4	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
18	18	2	CANDY KISSES AMANDA PEREZ (UPSTAIRS)
19	16	8	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)
20	22	6	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
21	15	14	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
22	23	10	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)
23	19	17	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
24	25	9	DO YOU NE-YO (DEF JAM/IDJMG)
25	18	3	SORRY, BLAME IT ON ME AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)

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	
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	2
NE-YO Do You IDJMG (79.6)	3
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.4)	7
T-PAIN FEAT. AKON Bartender ZOMBA (65.2)	9
SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (88.8)	16
J. HOLIDAY Bed CAPITOL (81.3)	19
ROBIN THICKE Can U Believe INTERSCOPE (82.7)	21
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.8)	29
☆ T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (83.3)	35
☆ UGK FEAT. OUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7)	45
SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (84.7)	46
☆ THE-DREAM Shawty Is Da Sh*(10) IDJMG (80.3)	53
WYA Riddm UNIVERSAL MOTOWN (78.1)	57
JAGGED EDGE FEAT. ASHANTI Put A Little Umph In It IDJMG (73.4)	59
3ONE THUGS-N-HARMONY FEAT. MARIAH CAREY & BOW WOW .I.I Love INTERSCOPE (78.5)	66
☆ TIMEALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.0)	-
COME EACH TO ME SHAWTY Tyrese RMG (77.1)	-
RHYTHMIC AIRPLAY	
T-PAIN FEAT. AKON Bartender ZOMBA (66.5)	1
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0)	2
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.5)	7
T.I. Big Things Poppin' (Do It) ATLANTIC (68.0)	10
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.9)	13
BABY BASH FEAT. T-PAIN Cyclone RMG (71.8)	20
R. KELLY DUET WITH USHER Same Girl ZOMBA (79.3)	22
SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (71.7)	26
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.3)	28
☆ T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (82.3)	36
☆ THE-DREAM Shawty Is Da Sh*(10) IDJMG (71.9)	38
☆ JUSTIN TIMBERLAKE LoveStoned ZOMBA (83.2)	39
☆ ELLIOTT YAMIN Wait For You HICKORY (77.1)	40
SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (66.5)	-

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	CERT.	PEAK POSITION
1	1	9	#1 NEVER WANTED NOTHING MORE D. HUFF, K. URBAN (K. URBAN)	Kenny Chesney B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	BNA	1
2	3	16	I TOLD YOU SO D. HUFF, K. URBAN (K. URBAN)	Keith Urban CAPITOL NASHVILLE		2
3	5	25	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		3
4	8	21	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins CURB		4
5	1	25	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, F. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN		5
6	10	11	BECAUSE OF YOU R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson MCA NASHVILLE		6
7	7	29	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET		7
8	11	18	I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill CURB		8
9	6	9	JOHNNY CASH M. KNOX (J. RICH, V. MCGEE, R. CLAWSON)	Jason Aldean BROKEN BOW		9
10	12	19	TAKE ME THERE D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts LYRIC STREET		10
11	11	13	TOUGH C. MORGAN, P. DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW		11
12	13	9	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BROOKS (R. DUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		12
13	16	14	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland MERCURY		13
14	15	8	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith SHOW DOG NASHVILLE		14
15	14	15	I WONDER B. CHANCEY (K. PICKLER, C. LINCSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA		15
16	17	11	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB		16
17	20	23	AIR POWER ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		17
18	21	10	AIR POWER FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		18
19	19	22	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN)	Martina McBride RCA		19
20	24	6	GREATEST ONLINE GAINER F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE		20
21	22	24	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY		21
22	23	22	LIVIN' OUR LOVE SONG D. GEMMAN (J. M. CARROLL, G. NITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		22
23	27	19	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB		23
24	26	16	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram BIG MACHINE		24
25	28	19	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET		25
26	29	11	FAMOUS IN A SMALL TOWN FLIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA		26
27	33	5	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, M. CLAUGHLIN)	Josh Turner MCA NASHVILLE		27
28	30	11	ANOTHER SIDE OF YOU M. WRIGHT, B. RDWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH		28
29	25	11	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins CAPITOL NASHVILLE		29
30	34	8	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHEREMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB		30

Trio hits top 10 in a career-best four weeks. In 2007, only Kenny Chesney's current No. 1 moved top 10 as quickly. Rascal Flatts' "Still Feel Good" streets Sept. 25.

Singer's latest lighthearted title points and clicks its way to the top 20 with chart's best audience gain (up 3.4 million impressions).

Bang! Airplay at a chart-best 37 new stations leads to a 40% audience increase and the biggest position jump within the top 40.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	41	8	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans RCA		31
32	3	12	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson ARISTA NASHVILLE		31
33	35	21	SHE AIN'T RIGHT D. JOHNSON (N. THRASHER, M. DULANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB		33
34	32	11	LOST B. GALLIMORE, F. HILL (K. DIOGUARDI, M. ALLAN)	Feith Hill WARNER BROS./WRN		32
35	37	13	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt CAPTIVE 5		35
36	40	10	WAY BACK TEXAS D. GEMMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	Pat Green BNA		36
37	38	10	THIS IS MY LIFE M. WRIGHT, P. VASSAR (P. VASSAR, T. DOUGLAS)	Phil Vassar UNIVERSAL SOUTH		37
38	43	6	TANGLED UP J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington MERCURY		38
39	42	13	THE ONE IN THE MIDDLE J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns BNA		39
40	41	12	LAST TRAIN RUNNING M. W. KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls MIDAS/NEW REVOLUTION		40
41	45	10	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Holy CURB		41
42	39	18	DAISY B. GALLIMORE (D. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard MERCURY		39
43	46	6	THE MORE I DRINK B. RDWAN (C. DUEOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN		43
44	44	14	I'LL STAND BY YOU N. LYTHGOE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood FREMANTLE/19		41
45	59	2	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMIT-1)	Montgomery Gentry COLUMBIA		45
46	47	5	BAD FOR ME J. STOVER (S. AUSTIN, W. RAMBEAU)	Daniele Peck BIG MACHINE		46
47	NEW	1	READY, SET, DON'T GO F. MOLLIN (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus WALT DISNEY/CDS		47
48	53	1	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		48
49	51	56	FLIP-FLOP SUMMER B. CANNON, K. CHESNEY (B. JAMES)	Kenny Chesney BNA		49
50	52	3	BIKER CHICK J. FLOWERS, J. D. MESSINA (K. ARCHER, V. T. BARNES)	Jo Dee Messina CURB		50
51	58	2	WHAT KINDA GONE S. HENDRICKS, G. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chr s Cagle CAPITOL NASHVILLE		51
52	48	5	GUITAR SLINGER M. KNOX (B. DIPIERO, J. STONE, R. CLAWSON)	Cross n Dixon BROKEN BOW		48
53	49	2	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. STILLER)	Trisha Yearwood BIG MACHINE		49
54	55	2	YOU STILL OWN ME K. FOLLEE, E. ALLEN (J. REID, M. GORDON, P. DOUGLAS)	Emerson Drive MON AGE/MIDAS/NEW REVOLUTION		54
55	50	10	DAYS OF THUNDER B. JAMES (J. JAMES, A. MAYO)	Mark Wills EQUITY		50
56	54	6	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY		54
57	56	4	NOWHERE THAN SOMewhere FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, B. RODGERS)	Flynnville Train SHOW DOG NASHVILLE		56
58	57	4	TATTOO ROSE F. MYERS (J. RAMEY, C. DEGGES)	Andy Griggs MONTAGE		57
59	60	2	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence FOCKY COMFORT/CDS		59
60	NEW	1	JOYRIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson UNIVERSAL SOUTH		60

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		SUGARLAND Everyday America MERCURY (78.9)	13	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	25
KENNY CHESNEY Never Wanted Nothing More BNA (80.5)	1	TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	14	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	25
RODNEY ATKINS These Are My People CURB (75.0)	4	KELLIE PICKLER I Wonder BNA (84.8)	15	☆ JOSH TURNER Firecracker MCA NASHVILLE (88.6)	27
REBA MCENTIRE DUET WITH KELLY CLARKSON Because Of You MCA NASHVILLE (93.0)	6	TIM MCGRAW If You're Reading This CURB (94.8)	16	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	28
BUCKY COVINGTON A Different World LYRIC STREET (76.7)	7	DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	18	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	30
TIM MCGRAW WITH FAITH HILL I Need You CURB (95.4)	8	MARTINA MCBRIDE How I Feel RCA (84.3)	19	SARA EVANS As If RCA (89.7)	31
RASCAL FLATTS Take Me There LYRIC STREET (86.8)	10	BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	20	☆ BILLY CURRINGTON Tangled Up MERCURY (91.8)	38
CRAIG MORGAN Tough BROKEN BOW (88.3)	11	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	22	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	43
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	12	CLAY WALKER Fall ASYLUM-CURB (90.3)	23		
		JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	24		

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HOT COUNTRY SONGS: 130 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

FOR CYRUS, TV THRILLS THE RADIO STAR

Billy Ray Cyrus, enjoying renewed popularity from appearing on TV's "Hannah Montana" (starring daughter Miley Cyrus) and "Dancing With the Stars" (see story, page 10), claims his highest career start on Hot Country Songs. "Ready, Set, Don't Go" scores Hot Shot Debut honors at No. 47, his first entry on this chart in more than three years. Cyrus' prior best bow was No. 51 in 1993 for "Somebody New." He last charted with "Face of God" for one week in February 2004.



"Ready" hits radio as Cyrus' "Home at Last" charges onto Top Country Albums at No. 3 and The Billboard 200 at No. 20 with sales of 28,000. His weekly career high: 237,000 copies sold of "Some Gave All" in the Christmas week of 1992. It led The Billboard 200 for 17 straight weeks, a Nielsen SoundScan-era record.

The biggest of Cyrus' 26 placements on Hot Country Songs remains his first, "Acay Breaky Heart," which went No. 1. Five others have reached the top 10. —Cary Trust

AUG 11 2007 **LATIN Billboard**

HOT LATIN SONGS™				HOT LATIN SONGS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
			PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL				PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL
1	1	14	#1 DIMELO 10 WEEKS GARRRETT, KIDD, E. IGLESIAS, C. PAUCAR, G. GARRETT, KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	26	21	17	DAME UN BESO R. MUNOZ, R. MARTINEZ (VALENTINO)	Intocable EMI TELEVISIA
2	15	21	GREATEST GAINER OLVIDAME TU NOT LISTED (E. PAZ)	Duelo UNIVISION	27	24	30	LLORARAS LOS MAGNIFICOS (K. VAZQUEZ, J. NIEVES)	R.K.M. & Ken-Y PINA / UNIVERSAL LATINO
3	3	6	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	28	27	32	LAGRIMAS DE SANGRE NOT LISTED (NOT LISTED)	Los Tigres Del Norte FONOVISA
4	2	5	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon DISA / FONOVISA	29	49	-	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda MACHETE
5	11	14	BASTA YA NOT LISTED (NOT LISTED)	Conjunto Primavera FONOVISA	30	38	40	ME DUELE AMARTE K. CIBRIAN (T. LENNOX, D. CRUZ SANCHEZ)	Reik SONY BMG NORTE
6	4	9	NO TE VEO DJ BLASS (J. BORGES BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNOZ, M. DE JESUS BAEZ)	Casa De Leones WARNER LATINA	31	46	34	AYER LA VI NOT LISTED (W. D. LANDRON, M. RIVERA, E. LIND)	Don Omar VI / MACHETE
7	6	2	POR AMARTE ASI O. URBINA, JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	32	41	42	UMBRELLA C. STEWART (C. A. STEWART, T. NASH, T. HARRELL, S. C. CARTER)	Rihanna Featuring Jay-Z SRP/DEF JAM / JDMG
8	9	10	A TI SI PUEDO DECIRTE NOT LISTED (J. SAN ROMAN)	El Chapo De Sinaloa DISA	33	32	26	LO MEJOR DE TU VIDA A. POSSE (A. A. BEIGBEGER, CASAS, M. ALEJANDRO)	Alexandre Pires EMI TELEVISIA
9	13	13	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	34	36	50	NUUESTRO AMOR ES ASI T. PINEIRO, MAGNATE (R. OLIVEIRA, A. QUILES)	Magnate VI / MACHETE
10	23	39	NO LLORES E. ESTEFAN, JR., GAITAN BROTHERS (G. ESTEFAN, E. ESTEFAN, JR., R. GAITAN, A. GAITAN)	Gloria Estefan BURGUNDY / SONY BMG NORTE	35	33	24	MIRAME NOT LISTED (B. DANZA)	Jenni Rivera FONOVISA
11	8	8	QUE ME DES TU CARINO J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISIA	36	44	-	CHUY Y MAURICIO NOT LISTED (J. ONTIVEROS)	El Potro De Sinaloa MACHETE
12	7	3	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos MUSART / BALBOA	37	NOT SHOT DEBUT	1	MI GENTE NOT LISTED (J. PACHERO)	Marc Anthony SONY BMG NORTE
13	10	7	ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	38	34	25	TORRE DE BABEL K. SANTANDER, D. BETANCOURT (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO
14	12	4	OJALA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	39	NEW	1	CUATRO MESES NOT LISTED (B. SANCHEZ MOTA)	Banda Machos SONY BMG NORTE
15	25	41	ELLA ME LEVANTO M. G. (R. AYALA)	Daddy Yankee EL CARTEL / INTERSCOPE	40	48	-	TU S. KRYS (JEREMIAS)	Jeremias UNIVERSAL LATINO
16	5	35	UN JUEGO LOS RIELEROS DEL NORTE, O. VALDIVIA (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	41	45	27	BELLA TRACION K. DIOGUARDI, M. ALLAN (B. PEREGRIN, N. PEREGRIN, K. DIOGUARDI, M. ALLAN)	Belinda EMI TELEVISIA
17	22	20	Y SI TE DIGO J. GAVIRIA, A. MUNERA EASTMAN (J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	42	35	45	CUANDO REGRESSES NOT LISTED (NOT LISTED)	Patrulla 81 DISA
18	17	11	LAGRIMAS DEL CORAZON NOT LISTED (PSOSA)	Grupo Montez De Durango DISA	43	39	37	PERDONAME EN SILENCIO J. FLOREZ (R. BARBA)	Reylli SONY BMG NORTE
19	14	18	TODO CAMBIO M. DOMM, TEMAS (M. DOMM, J. L. ORTEGA)	Camila SONY BMG NORTE	44	NEW	1	EN QUE FALLAMOS R. MERCENARIO (M. I. PESANTE)	Ivy Queen UNIVISION
20	16	5	OJALA PUDIERA BORRARTE F. OLVERA (F. OLVERA)	Mana WARNER LATINA	45	31	-	MUEVELO NOT LISTED (NOT LISTED)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA
21	30	-	MALDITO AMOR ANDY ANDY (J. REMY NUÑEZ)	Andy Andy EMI TELEVISIA	46	43	46	WHINE UP REDONE (K. DELUNA REDONE, J. SEWELL-ULEPIC, O. O'BRIAN, T. EDMOND)	Kat Deluna Featuring Elephant Man EPIC
22	20	23	THE WAY SHE MOVES A. THIAM (F. G. ORTIZ, TORRES A. THIAM)	Zion Featuring Akon BABY/CMG/SRC / UNIVERSAL MOTOWN	47	NEW	1	EL NO ERES TU NOT LISTED (NOT LISTED)	Los Horoscopos De Durango DISA
23	29	33	YO TE QUIERO EL NASI, NESTY (J. L. MORERA LUNA, L. VEGUILLA MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisn & Yandel WY / MACHETE	48	37	44	AHORA QUE TE VAS A. AVILA (PDD/MINGUEZ VILLARRUBIA, J. L. VARGAS)	La 5A Estacion SONY BMG NORTE
24	26	22	IMPACTO S. STORCH (R. AYALA, S. STORCH)	Daddy Yankee Featuring Fergie EL CARTEL / INTERSCOPE	49	NEW	1	POBRE CORAZON M. SANCHEZ (D. VELAZQUEZ)	Divino UNIVISION
25	28	29	QUIEN T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	50	NEW	1	CONECTATE E. PEREZ (W. BRAZOBAN, J. FONSECA)	Optimo SONY BMG NORTE

Duelo's fifth entry on this chart becomes its biggest as song zooms on a 65% audience increase and reaches No. 1 on Regional Mexican.

The first single from "El Cantante" becomes Anthony's 32nd Hot Latin Songs entry. Soundtrack debuts at No. 1 on Top Latin Albums.

Reggaeton diva's sixth Hot Latin entry enjoys a 125% audience increase, moving to No. 14 on Latin Rhythm.

TOP LATIN ALBUMS™

TOP LATIN ALBUMS™				TOP LATIN ALBUMS™				TOP LATIN ALBUMS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
			IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)							IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	1	1	#1 MARC ANTHONY 1 WEEK SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)		1	26	35	42	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra		26
2	1	1	GRUPO MONTEZ DE DURANGO DISA 721115 (12.98)	Agarrese		1	27	23	18	BRAZEROS MUSICAL DE DURANGO DISA 721081 (11.98)	Volvio El Dolor		10
3	2	2	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/GA (13.98)	El Cartel: The Big Boss		1	28	19	4	VALENTIN ELIZALDE UNIVERSAL LATINO 009376 (13.98)	Mi Ultima Bohemia (En Vivo)		13
4	NEW	1	VARIOUS ARTISTS WY 009206/MACHETE (16.98)	Los Vaqueros The Wild Wild Moxes		4	29	34	39	JUAN LUIS GUERRA Y 440 EMI TELEVISIA 88392 (14.98)	La Llave De Mi Corazon		1
5	3	12	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio		3	30	22	25	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD)	Dueno De Ti... Lo Mejor De El Shaka		20
6	5	7	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	K.O.B.: Live		2	31	25	24	LOS TUCANES DE TIJUANA UNIVISION 311110/UG (10.98)	La Mejor... Coleccion De Corridos		9
7	6	4	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idol		1	32	36	66	MAZID MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas		32
8	9	8	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion		3	33	67	-	PAGE SETTER FANIA 130144/EMUSICA (19.98)	HECTOR LAVOE A Man And His Music		33
9	7	6	ALEJANDRO FERNANDEZ SONY BMG NORTE 10111 (16.98)	Viento A Favor		2	34	41	44	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 353103/UG (10.98)	B.B.T. 2		10
10	11	10	RBD EMI TELEVISIA 75852/VIRGIN (13.98)	Celestial		1	35	26	32	MARIANO BARBA THREE SOUND 621 (13.98)	En Vivo		11
11	8	3	EL CHAPO DE SINALOA DISA 721118 (12.98)	Te Va A Gustar		3	36	29	30	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISIA 90331 (13.98)	Greatest Hits Album Versions		7
12	4	5	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98)	El Indomable		4	37	30	31	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor		1
13	2	9	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre		1	38	42	37	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD)	Enamorado De Ti: Edicion Especial		34
14	NEW	1	JOSE LUIS PERALES DISCOS 605 10587/SONY BMG NORTE (14.98)	Y Como Es El? ...Los Exitos		14	39	32	36	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo		1
15	14	16	ZION BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98)	The Perfect Melody		2	40	48	47	JENNIFER LOPEZ EPIC 78149/SONY BMG NORTE (18.98)	Como Ama Una Mujer		1
16	13	15	BANDA ARKANGEL R-15 DISCOS 605 10591/SONY BMG NORTE (16.98)	La Historia De La Mera Mera		13	41	45	48	VARIOUS ARTISTS MOCK & ROLL 60201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007		39
17	17	17	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353269/UG (10.98)	B.B.T.3		17	42	27	20	CONJUNTO PRIMAVERA FONOVISA 353258/UG (12.98)	Dejando Huella ...El Final		20
18	18	19	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir		2	43	37	29	MIGUEL BOSE WARNER LATINA 699903 (18.98)	Papito		6
19	15	11	DUELO UNIVISION 311056/UG (12.98)	En Las Manos De Un Angel		4	44	31	41	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas		26
20	16	13	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables		12	45	43	35	CALLE 13 SONY BMG NORTE 03170 (16.98)	Residente O Visitante		1
21	46	46	GREATEST GAINER HECTOR LAVOE FANIA 130269/EMUSICA (14.98)	El Cantante: The Originals		21	46	39	27	IVY QUEEN UNIVISION 311140/UG (13.98)	Sentimiento		4
22	21	22	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1's		21	47	33	28	AKWID UNIVISION 311183/UG (9.98)	Greatest Exitos		26
23	10	51	MENUDO DISCOS 605 09631/SONY BMG NORTE (14.98)	La Historia		10	48	28	23	LOS RIELEROS DEL NORTE FONOVISA 353101/UG (12.98)	Ven Y Dime		11
24	20	21	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins		1	49	40	45	VARIOUS ARTISTS WY 008010/MACHETE (13.98)	Los Vaqueros		2
25	24	26	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings		1	50	47	38	JENNI RIVERA FONOVISA 353001/UG (12.98)	Mi Vida Loca		2

LATIN

Billboard DANCE

AUG 11 2007

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
2	2	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
3	3	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
4	6	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
5	5	QUÉ ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
6	8	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
7	7	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
8	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
9	12	ME DUELE AMARTE	REIK (SONY BMG NORTE)
10	9	LO MEJOR DE TU VIDA	ALEXANDRE PIRES (EMI TELEVISIA)
11	16	TU	JEREMIAS (UNIVERSAL LATINO)
12	1	PERDONAME EN SILENCIO	REYLI (SONY BMG NORTE)
13	10	TORRE DE BABEL	DAVID BISBAL (VALENTIN/UNIVERSAL LATINO)
14	11	BELLA TRACION	BELINDA (EMI TELEVISIA)
15	15	Y SI TE DIGO	FANNY LU (UNIVERSAL LATINO)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CAMILA	TODD CAMBIO (SONY BMG NORTE)
2	3	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
3	2	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
4	5	RBD	CELESTIAL (EMI TELEVISIA/VIRGIN)
5	-	JOSE LUIS PERALES	Y COMO ES EL?...LOS EXITOS (DISCOS 605/SONY BMG NORTE)
6	6	MANA	AMAR ES COMBATIR (WARNER LATINA)
7	4	MENUDO	LA HISTORIA (DISCOS 605/SONY BMG NORTE)
8	7	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
9	9	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
10	8	MIGUEL BOSE	PAPITO (WARNER LATINA)
11	10	ROBERTO CARLOS	GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
12	11	ANA GABRIEL	CANCIONES DE AMOR (DISCOS 605/SONY BMG NORTE)
13	15	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
14	16	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
15	12	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
2	2	NO TE VEO	CASA DE LEONES (WARNER LATINA)
3	3	YO TE QUIERO	WISIN & YANDEL (WY/MACHETE)
4	13	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
5	5	LLORARAS	R.K.M. & KEN-Y (PINA/UNIVERSAL LATIN)
6	1	THE WAY SHE MOVES	ZION FEATURING AKON (BABY/CMG/SRC/UNIVERSAL MOTOWN)
7	3	IMPACTO	DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
8	3	NUUESTRO AMOR ES ASI	MAGNATE (WY/MACHETE)
9	3	SIENTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISIA)
10	7	IGUAL QUE AYER	R.K.M. & KEN-Y (PINA/UNIVERSAL LATIN)
11	7	AYER LA VI	DON OMAR (WY/MACHETE)
12	15	CONECTATE	OPTIMO (SONY BMG NORTE)
13	10	ZUN DADA	ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
14	29	EN QUE FALLAMOS	IVY QUEEN (UNIVISION)
15	30	5 LETRAS	ALEXIS & FIDO (SONY BMG NORTE)

RHYTHM

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

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	7	OLVIDAME TU	DUELO (UNIVISION)
2	1	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISCA/EDIMONSA)
3	3	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
4	5	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
5	4	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
6	10	BASTA YA	CONJUNTO PRIMAVERA (FONOVISA)
7	2	UN JUEGO	LOS RIELEROS DEL NORTE (FONOVISA)
8	8	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
9	6	ESO Y MAS	JOAN SEBASTIAN (MUSART/BALBOA)
10	9	DAME UN BESO	INTOCABLE (EMI TELEVISIA)
11	11	LAGRIMAS DE SANGRE	LOS TIGRES DEL NORTE (FONOVISA)
12	19	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
13	13	MIRAME	JENNI RIVERA (FONOVISA)
14	18	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
15	21	CUATRO MESES	BANDA MACHOS (SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GRUPO MONTEZ DE DURANGO	AGARRESE (DISA)
2	3	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
3	4	EL CHAPO DE SINALOA	TE VA A GUSTAR (DISA)
4	2	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
5	5	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
6	6	BANDA ARKANGEL R-15	LA HISTORIA DE LA MERA MERA (DISCOS 605/SONY BMG NORTE)
7	9	LOS BUKIS / BRONCO / LOS TEMERARIOS	B.B.T.3 (FONOVISA/UG)
8	7	DUELO	EN LAS MANOS DE UN ANGEL (UNIVISION/UG)
9	8	LOS BUKIS	30 RECUERDOS INDIVIDUALES (FONOVISA/UG)
10	19	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA (BCI LATINO/BCI)
11	12	BRAZEROS MUSICAL DE DURANGO	VOYIO EL DOLOR (DISA)
12	10	VALENTIN ELIZALDE	MI ULTIMA BOHEMIA (EN VIVO) (UNIVERSAL LATINO)
13	11	SERGIO VEGA	QUEÑO DE TI... LO MEJOR DE EL SHAKA (SONY BMG NORTE)
14	13	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
15	20	MAZIZO MUSICAL	LINEA DE ORD: LOCO POR TI Y MUCHOS EXITOS MAS (UNIVISION/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	#1 WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN EPIC 12037
2	4	STRANGER	HILARY DUFF HOLLYWOOD PROMO
3	2	STAND BACK	STEVIE NICKS REPRISE PROMO
4	7	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL PROMO/TOMMY BOY
5	5	DEFYING GRAVITY	DINA MENZEL REPRISE PROMO/WARNER BROS
6	10	LIKE THIS	KELLY ROWLAND FEAT. EVE MUSIC WORLD PROMO/COLUMBIA
7	1	MAKES ME WONDER	MARON 5 & M/OCIONE PROM/INTERSCOPE
8	9	LOST AND FOUND	DELETERUM NETWERK PROMO
9	12	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS PROMO
10	8	ROLLERCOASTER	ERIKA JAYNE RM RECORDS PROMO
11	16	SO FAR	MIGUEL MIGS SALTED PROMO/DM
12	20	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM PROM/UNIVERSAL
13	6	BECAUSE OF YOU	NE-YO DEF JAM PROM/IDJMG
14	11	MY DESTINY	KIM ENGLISH NERVOUS 2065
15	19	MY MAN	AMUKA JYM PROMO
16	13	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO PROM/INTERSCOPE
17	6	LIVE, LUV, DANCE	RON PERKOV ARPEE PROMO
18	21	STEP INTO THE LIGHT	DARREN HAYES POWDERED SUGAR RECORDS PROMO
19	26	DEEP INTO YOUR SOUL	FRISICA & LAMBOY NERVOUS PROMO
20	14	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM PROM/IDJMG
21	15	RAPTURE 2007	10 MADE PROMO
22	25	OOH LA LISHIOUS	JAY MEN MARIAN PROMO
23	28	OUTTA MY MIND	DHSHA KAI ACT 2 PROMO/MUSIC PLANT
24	37	#2 MAKE IT LAST	DAVE AULDE FEAT. JESSICA SUTTA ALDADIOUS PROMO
25	30	BE FREE	JASON ANTOINE CHICKIE PROMO/MUSIC PLANT

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	#1 THE CHEMICAL BROTHERS	WE ARE THE NIGHT/FREESTYLE DUST 9415/ASTRALWERKS	
2	2	JUSTICE	CROSS ED BANGER/WICE 24892/ATLANTIC	
3	3	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
4	7	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
5	4	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
6	5	BJORK	VOLTA ELEKTRA/ATLANTIC 135868/AG	
7	9	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
8	15	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114/CAPTOL	
9	10	JOHNNY BUDZ & CATO K	ULTRA.WEEKEND 3 ULTRA 1532	
10	6	JOHNNY VICIOUS	TRHYEMIX PRESENTS: DANCE ANTHEMS 2 TRIVEDANCE 90770/FRIVE	
11	14	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 SPEARMUTE REPRISE 44256/WARNER BROS	
12	RE-ENTRY	VARIOUS ARTISTS	FOREVER FREESTYLE RAZCR & TIE 89147	
13	11	DIGITALISM	IDEALISM ASTRALWERKS 89240	
14	16	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
15	13	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	
16	15	JOHNNY VICIOUS	TRHYEMIX PRESENTS: DANCE ANTHEMS 2 TRIVEDANCE 90770/FRIVE	
17	17	ARMIN VAN BUUREN	A STATE OF TRANCE 2007 ULTRA 1545	
18	RE-ENTRY	RABBIT IN THE MOON	DECADE SOUTHBEAT 90131	
19	19	VARIOUS ARTISTS	ULTRA 10 ULTRA 1553	
20	20	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	
21	12	KNIFE	SILENT SHOUT RABIO/BRILLE 9326*/MUTE	
22	18	VARIOUS ARTISTS	AFTERHOURS: 18/2A GLOEAL UNDERGROUND 4	
23	21	ULRICH SCHNAUSS	GOODBYE DOMINO 149	
24	23	THE RIDDLER & TREVOR SIMPSON	ULTRA.DANCE 08 ULTRA 1485	
25	22	RAVIN	BUDDHA BAR IX GEORGE V 22990	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	#1 MAKES ME WONDER	MARON 5 & M/OCIONE/INTERSCOPE
2	1	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
3	3	PUT 'EM UP	EDUN ROBBINS
4	6	STRANGER	HILARY DUFF HOLLYWOOD
5	-	FEELS LIKE HOME	MECK FEATURING DINO YOSHIMOSHI/DEEP DISH
6	4	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC
7	5	FEEL TOGETHER	BEN MACKLIN FEATURING TIGER LILY NERVOUS
8	NEW	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
9	3	LOVE IS GONE	DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
10	9	NEVER AGAIN	KELLY CLARKSON RCA/FMG
11	8	THE WORLD IS MINE	DAVID GUETTA FEATURING JO DAVIS PERFECTO/ULTRA
12	22	STOP ME	MARK RONSON FEAT. DANIEL MEFERREWEATHER ALLDORCA/RMG
13	11	CRY FOR YOU	SEPTEMBER ROBBINS
14	10	LIKE A BOY	CIARA LAFACE/ZOMBA
15	3	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
16	17	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
17	15	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
18	NEW	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT RISING
19	12	SORRY	KASKADE ULTRA
20	NEW	YOUNG FOLKS	PETER DINKLAGE AND JOHN FEAT. VICTORIA BEGGS/MAN ALMOST GOLD/RED COLUMBIA
21	25	ROLLERCOASTER	ERIKA JAYNE RM RECORDS
22	13	BECAUSE OF YOU	NE-YO DEF JAM/IDJMG
23	21	GLAMOROUS	FERGIE FEAT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE
24	15	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
25	20	I THINK I'M FALLING IN LOVE	LUCAS PRATA ULTRA

HITS OF THE WORLD THE Billboard

AUG
11
2007

JAPAN		SINGLES		(SOUNDFAN JAPAN)		JULY 21, 2007	
THIS WEEK	LAST WEEK						
1	NEW	PEACH/HEART (CD/DVD)					
2	NEW	NETTAIYA					
3	NEW	PEACH/HEART					
4	NEW	SHINE AND ETERNITY					
5	2	GLITTER/FATED (CD+DVD)					
6	1	LINK					
7	13	IKENAI TAIYO					
8	NEW	ON-NA NI SACHI ARE (FIRST LTD VERSION A)					
9	NEW	FLY AWAY (FIRST LTD VERSION)					
10	9	AI UTA					

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE)		JULY 31, 2007	
THIS WEEK	LAST WEEK						
1	1	DOUBLE JE					
2	2	RELAX TAKE IT EASY					
3	4	GARCON					
4	3	LOVE IS GONE					
5	NEW	4 MOTS SUR UN PIANO					
6	NEW	UMBRELLA					
7	5	DE TEMPS EN TEMPS					
8	6	ON A CHANGE					
9	9	CEST DANS LA JOIE					
10	7	LOLA					

ITALY		SINGLES		(FIMI/NIelsen)		JULY 30, 2007	
THIS WEEK	LAST WEEK						
1	1	VASCO EXTENDED PLAY					
2	2	THE SINGLES COLLECTION TOUR EDITION					
3	6	UMBRELLA					
4	3	E RAFFAELLA E' MIA					
5	5	WHEN YOU'RE GONE					
6	9	HEART-SHAPED GLASSES					
7	12	NIENTE DA PERDERE					
8	4	RELAX TAKE IT EASY					
9	8	BEAUTIFUL LIAR					
10	10	CANOS					

SWITZERLAND		SINGLES		(MEDIA CONTROL)		JULY 31, 2007	
THIS WEEK	LAST WEEK						
1	1	UMBRELLA					
2	2	HOT SUMMER					
3	3	RELAX TAKE IT EASY					
4	4	DO YOU KNOW? (THE PING PONG SONG)					
5	6	VAYAMOS COMPANEROS					
ALBUMS							
1	NEW	PRINCE					
2	3	MIKA					
3	2	BON JOVI					
4	1	RIHANNA					
5	4	LINKIN PARK					

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)		JULY 29, 2007	
THIS WEEK	LAST WEEK						
1	3	THE WAY I ARE					
2	2	FOUNDATIONS					
3	1	UMBRELLA					
4	4	BIG GIRLS DON'T CRY					
5	5	DO YOU KNOW? (THE PING PONG SONG)					
6	6	WORRIED ABOUT RAY					
7	7	WHEN YOU'RE GONE					
8	13	SONG 4 MUTYA (OUT OF CONTROL)					
9	14	BIG GIRL (YOU ARE BEAUTIFUL)					
10	NEW	AUTUMNSONG					

AUSTRALIA		SINGLES		(ARIA)		JULY 29, 2007	
THIS WEEK	LAST WEEK						
1	1	BIG GIRLS DON'T CRY					
2	2	UMBRELLA					
3	3	DESTINATION CALABRIA					
4	4	DANCE FLOOR ANTHEM					
5	5	DEAR MR. PRESIDENT					
6	NEW	LOVE TODAY					
7	6	THNKS FR TH MMRS					
8	8	CANDYMAN					
9	7	GIRLFRIEND					
10	9	DON'T MATTER					

SPAIN		SINGLES		(PROMUSICAE/MEDIA)		AUGUST 1, 2007	
THIS WEEK	LAST WEEK						
1	2	THE SHOW MUST GO ON					
2	1	EL CEMENTRIO DE MIS SUEÑOS					
3	6	HOT SUMMER NIGHT (OH LA LA LA)					
4	4	MISS SANCHEZ REMIXES					
5	5	LOS RAPEROS NUNCA NUDEREN					
6	3	NO ESTAS CURADA					
7	7	DO IT AGAIN					
8	8	GUARDAME UN SECRETO					
9	NEW	XTREME REMIXES					
10	11	AL FINAL DE LA PALMERA					

FINLAND		SINGLES		(YLE)		AUGUST 1, 2007	
THIS WEEK	LAST WEEK						
1	1	TYTOT TYKKA					
2	NEW	(I WANNA SEE YOU) PUSH IT					
3	6	KUMMITUSJUNA					
4	2	DANCING LASHA TUMBAI					
5	4	VAYAMOS COMPANEROS					
ALBUMS							
1	1	ARI KOIVUNEN					
2	2	KRISTIAN MEURMAN					
3	3	IRINA					
4	5	JOHANNA KURKELA					
5	4	PAULINA RUBIO					

GERMANY		SINGLES		(MEDIA CONTROL)		JULY 31, 2007	
THIS WEEK	LAST WEEK						
1	1	YOU CAN GET IT					
2	2	HOT SUMMER					
3	4	UMBRELLA					
4	6	VOM SELBEN STERN					
5	5	VAYAMOS COMPANEROS					
6	3	PRISON BREAK ANTHEM					
7	7	BIG GIRLS DON'T CRY					
8	11	THE WAY I ARE					
9	8	DEAR MR. PRESIDENT					
10	12	EIN STERN (DER DEINEN NAMEN TRAGT)					

CANADA		BILLBOARD CANADIAN HOT 100		(NIelsen BDS/SOUNDFAN)		AUGUST 11, 2007	
THIS WEEK	LAST WEEK						
1	25	BEAUTIFUL GIRLS					
2	1	HEY THERE DELILAH					
3	2	BIG GIRLS DON'T CRY					
4	3	THE WAY I ARE					
5	4	UMBRELLA					
6	5	MAKES ME WONDER					
7	6	SHUT UP AND DRIVE					
8	7	BEFORE HE CHEATS					
9	8	PARALYZER					
10	11	REHAB					

MEXICO		ALBUMS		(BIMSA)		JULY 30, 2007	
THIS WEEK	LAST WEEK						
1	1	ALEJANDRO FERNANDEZ					
2	2	MIGUEL BOSE					
3	6	CAMILA					
4	3	LOLA					
5	4	PORTER					
6	NEW	INTERPOL					
7	5	TIMBIRICHE					
8	7	VARIOUS ARTISTS					
9	11	AVRIL LAVIGNE					
10	8	ALEKS SYNTEK					

POLAND		ALBUMS		(ZWI ZEK PRODUCCENTOW AUDIO VIDEO)		JULY 27, 2007	
THIS WEEK	LAST WEEK						
1	2	VARIOUS ARTISTS					
2	1	VARIOUS ARTISTS					
3	3	KOMBII					
4	4	NELLY FURTADO					
5	5	VARIOUS ARTISTS					
6	7	RIHANNA					
7	13	VARIOUS ARTISTS					
8	8	VARIOUS ARTISTS					
9	6	ANNA MARIA JOPEK					
10	10	VARIOUS ARTISTS					

EURO		DIGITAL TRACKS		(NIelsen SOUNDFAN INTERNATIONAL)		MONTH XX, 2007	
THIS WEEK	LAST WEEK						
1	4	FOUNDATIONS					
2	1	THE WAY I ARE					
3	3	BIG GIRLS DON'T CRY					
4	2	UMBRELLA					
5	5	DO YOU KNOW? (THE PING PONG SONG)					
6	6	WHEN YOU'RE GONE					
7	8	WORRIED ABOUT RAY					
8	7	HOT SUMMER (RADIO EDIT)					
9	10	RELAX, TAKE IT EASY					
10	NEW	UMBRELLA (ALBUM VERSION)					
14		LOVESTONED/I THINK SHE KNOWS					
20		BIG GIRL (YOU ARE BEAUTIFUL)					
13	11	VOM SELBEN STERN					
14	12	VAYAMOS COMPANEROS (RADIO EDIT)					
15	16	SAY IT RIGHT					
16	NEW	DREAM CATCH ME					
17	RE	AMOR GITANO					
18	9	OH MY GOD					
19	NEW	SHUT UP AND DRIVE					
20	18	WHAT I'VE DONE (ALBUM VERSION)					

WALLONIA		SINGLES		(ULTRATOP/GFK)		AUGUST 1, 2007	
THIS WEEK	LAST WEEK						
1	1	RELAX TAKE IT EASY					
2	2	DOUBLE JE					
3	3	DE TEMPS EN TEMPS					
4	4	UMBRELLA					
5	6	ON S'ATTACHE					
ALBUMS							
1	1	GREGORY LEMARCHAL					
2	2	MIKA					
3	5	FATAL BAZOOKA					
4	3	CHRISTOPHE MAE					
5	4	FRANCIS CABREL					

HUNGARY		SINGLES		(MAHASZ)		JULY 27, 2007	
THIS WEEK	LAST WEEK						
1	1	MINDEN MOST KERDODIK EL					
2	NEW	WE GONNA FEEL IT					
3	NEW	VALAHOL					
4	NEW	HAROM AZ EGYBEN					
5	NEW	HIDD EL!					
ALBUMS							
1	1	BERECZKI ZOLTAN & SZINETAR DORA					
2	2	NELLY FURTADO					
3	3	BON JOVI					
4	5	VARADI ROMA CAFE					
5	7	VARNUS XAVER					

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 1, 2007
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	2	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
3	5	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
4	3	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE
5	4	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
6	6	DOUBLE JE CHRISTOPHE WILLEM VOGUE
7	8	YOU CAN GET IT MARK MEDLOCK/DIETER BOHLEN COLUMBIA
8	9	HOT SUMMER MONROSE WARNER
9	10	FOUNDATIONS KATE NASH FICTION/POLYDOR
10	7	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
11	14	GARÇON KOKIE AZ
12	11	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
13	12	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
14	25	LOVESTONED/I THINK SHE KNOWS INTERLUDE JUSTIN TIMBERLAKE JIVE/ZOMBA
15	24	VOM SELBEN STERN ICH + ICH POLYDOR

ALBUMS

THIS WEEK	LAST WEEK	AUGUST 1, 2007
1	2	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
2	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	10	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
4	6	AMY WINEHOUSE BACK TO BLACK ISLAND
5	4	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
6	NEW	PRINCE PLANET EARTH COLUMBIA
7	5	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
8	8	PAUL POTTS ONE CHANCE SYCO
9	19	BEFOUR ALL 4 ONE UNIVERSAL
10	3	TRAVELING WILBURYS THE TRAVELING WILBURYS COLLECTION RHINO
11	7	BON JOVI LOST HIGHWAY ISLAND
12	13	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
13	12	LA FEE JETZT ERST RECHT CAPITOL
14	15	AVRIL LAVIGNE THE BEST DAMN THING RCA
15	17	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 77 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 1, 2007
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/POLYDOR
2	2	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
3	4	LOVESTONED/I THINK SHE KNOWS INTERLUDE JUSTIN TIMBERLAKE
4	5	HOW TO SAVE A LIFE THE FRAY EPIC
5	6	LAST NIGHT P. DIDDY FT. KEYSHA COLE BAD BOY/ATLANTIC
6	7	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
7	3	MAKES ME WONDER MAROON 5 A&M/INTERSCOPE
8	13	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
9	8	CUPID'S CHOKEHOLD (GIRLFRIEND) GYM CLASS HEROES DECA/ONCE/FOUELED BY RAYEN/ATLANTIC/LAVA
10	20	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE
11	9	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
12	10	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
13	11	REAL GIRL MUTYA BUENA FOURTH & BROADWAY/ISLAND
14	17	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.
15	15	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA

SALES DATA
COMPILED BY
nielsen
SoundScan

Billboard ALBUMS

AUG
11
2007

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	1	BARLOWGIRL	#1	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	◆
2	2	83	MICHAEL W. SMITH	RE-ENTRY	STAND REUNION 10109/PROVIDENT-INTEGRITY	
3	2	83	GREATEST GAINER FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA	●	
4	4	17	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG		
5	5	23	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG		
6	3	2	TODD AGNEW	BETTER QUESTIONS ARDENT/NO/COLUMBIA 2547/PROVIDENT-INTEGRITY		
7	12	44	CHRIS TOMLIN	SEE THE MORNING SIX STEPS/SPARROW 2628/EMI CMG		
8	1	2	MXPX	SECRET WEAPON TOOTH & NAIL 0117/EMI CMG	◆	
9	15	00	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	◆	
10	10	74	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	◆	
11	6	21	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTE/E/CAPITOL 0592/EMI CMG	◆	
12	11	43	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG		
13	8	52	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY		
14	13	67	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1360/EMI CMG		
15	14	43	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY		
16	17	8	JON MCLAUGHLIN	INDIANA ISLAND 008882/EMI CMG		
17	16	27	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY		
18	20	59	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	◆	
19	7	10	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY		
20	24	66	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY		
21	21	39	NEWSBOYS	GO INPOP 1383/EMI CMG		
22	19	18	THIRD DAY	CHRONOLOGY VOLUME ONE: 1996-2000 ESSENTIAL 10938/PROVIDENT-INTEGRITY	◆	
23	NEW		MARK ROACH	EVERY REASON WHY MYRRH 887049/WORD-CURB		
24	28	17	FAMILY FORCE 5	BUSINESS UP FRONT, PARTY IN THE BACK MAVERICK/MONO NO STEREO/GOTE 9139/EMI CMG		
25	22	17	J MOSS	V2... PAJAM GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	31	41	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570		
27	23	23	ANBERLIN	CITIES 100TH & NAIL 3673/EMI CMG	◆	
28	38	43	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582		
29	35	21	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB		
30	NEW		POCKET FULL OF ROCKS	MANIFESTO MYRRH 887094/WORD-CURB		
31	9	9	CHRIS RICE	WHAT A HEART IS BEATING FOR EB & FLO/NO 4215/PROVIDENT-INTEGRITY		
32	43	16	NICHOLE NORDEMAN	RECOLLECTION: THE BEST OF NICHOLE NORDEMAN SPARROW 8635/EMI CMG		
33	26	2	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG		
34	44	31	SWITCHFOOT	OH! GRAVITY SPARROW/COLUMBIA 0113/EMI CMG		
35	5	3	AARON SHUST	WHISPERED AND SHOUTED BRASH 0033/WORD-CURB		
36	31	31	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY		
37	42	35	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY		
38	45	6	AUGUST BURNS RED	THE MESSENGERS SOLID STATE 9352/EMI CMG		
39	RE-ENTRY		HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG		
40	44	3	BRANDON HEATH	DON'T GET COMFORTABLE MONOMODE/REUNION 10105/PROVIDENT-INTEGRITY		
41	27	3	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029/PROVIDENT-INTEGRITY		
42	37	34	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658/EMI CMG	◆	
43	RE-ENTRY		AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB		
44	33	17	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHUT TO THE LORD, SPECIAL EDITION INTEGRITY 19404/TIME LIFE	◆	
45	RE-ENTRY		KJ-52	THE YEARBOOK UPROCK/BEC 8295/EMI CMG	◆	
46	RE-ENTRY		SELAH	BLESS THE BROKEN ROAD - THE QUETS ALBUM CURB 78944/WORD-CURB		
47	RE-ENTRY		VARIOUS ARTISTS	WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY		
48	41	17	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144		
49	RE-ENTRY		SELAH	GREATEST HYMNS CURB 78890/WORD-CURB		
50	47	21	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY		

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	4	MARVIN SAPP	#1	THIRSTY VERITY 09433/ZOMBA	◆
2	15	14	GREATEST GAINER MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86630/EPITAPH	●	
3	2	12	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08764/ZOMBA		
4	5	17	J MOSS	V2... PAJAM GOSPO CENTRIC 87214/ZOMBA		
5	4	26	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA		
6	7	8	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	●	
7	3	16	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094		
8	9	9	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	◆	
9	6	6	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA		
10	6	6	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029		
11	11	62	TYE TRIBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC		
12	12	12	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG		
13	HOT SHOT DEBUT		JOANN ROSARIO	JOYOUS SALVATION F. HAMMOND/VERITY 08065/ZOMBA		
14	11	17	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 387144/WARNER BROS.		
15	RE-ENTRY		AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTE 72966		
16	24	25	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506		
17	18	5	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSO 01 984159/TASEIS		
18	14	3	JONATHAN BUTLER	BRAND NEW DAY MARANATHA! 971902		
19	13	3	VARIOUS ARTISTS	GO!TA HAVE GOSPEL! WORSHIP INTEGRITY GOSPEL/INTEGRITY GOSPO CENTRIC/ZOMBA COLUMBIA 09266/SONY MUSIC		
20	16	31	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT		
21	17	36	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALD		
22	22	34	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 88569/WARNER BROS.		
23	20	38	BISHOP PAUL S. MORTON	STILL STANDING TELLAH 6528/LIGHT	◆	
24	26	17	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547		
25	21	38	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	26	41	DAVID G. EVANS	HEALED WITHOUT SCARS ABUNDANT HARVEST 0849		
27	25	43	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	◆	
28	32	95	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA		
29	30	5	TRIN-I-TEE 5:7	HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY GOSPO CENTRIC 11291/SONY BMG		
30	28	44	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!		
31	27	87	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA		
32	23	24	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER VERITY 85333/ZOMBA		
33	29	93	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	◆	
34	33	22	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS M/M/JEG 5987/KOCH		
35	35	43	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347		
36	36	20	THE MCCLURKIN PROJECT	WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA		
37	41	40	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA		
38	34	19	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTER TY SOUNDS 103420/RHINO		
39	40	5	116 CLIQUE	13 LETTERS REACH 8006		
40	37	8	THE CROSS MOVEMENT	HISTORY: OUR PLACE IN HIS STORY CROSS MOVEMENT 30024		
41	35	64	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	◆	
42	43	9	DAVID MANN	MR. BROWN'S GOOD OL' TIME CHURCH TILLYMANN 100		
43	42	13	WILLIAM MURPHY III	THE SOUND: LIVE IN ATLANTA M3M 8020		
44	44	12	TAMELA MANN	THE LIVE EXPERIENCE TILLYMANN 101	◆	
45	RE-ENTRY		MAURETTE BROWN CLARK	THE DREAM AIR GOSPEL 10292/MALACO		
46	RE-ENTRY		YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG		
47	RE-ENTRY		MR. DEL	HOPE DEALER HOLY HIP HOP 0016/EMI GOSPEL		
48	RE-ENTRY		BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505		
49	50	14	SHIRLEY MURDOCK	SOULFOOD TYSO 01 4155		
50	48	59	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA		

CHARTS LEGEND

See below for complete legend information.

SALES DATA COMPILED BY
nielsen
SoundScan

AUG 11 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres. ● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. ⊕ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓜ CD single available. Ⓜ Digital Download available. Ⓜ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓜ Vinyl single available. Ⓜ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CREDENTIALS

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 INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	1	3	#1 GREATEST GAINER SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	
2	4	9	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
3	2	3	SPOON	GA GA GA GA GA MERGE 295* (15.98)	
4	HOT SHOT DEBUT		HANSON	THE WALK 30G 10702 (15.98)	
5	5	8	VARIOUS ARTISTS	VANS WARPED TOUR: 2007 TOUR COMPILATION SIDEONE/DUMMYY 1331 (9.98)	
6	NEW		SILVERCHAIR	YOUNG MODERN ELEVEN: 255548/EAST WEST (13.98) ⊕	
7	NEW		YEAH YEAH YEAHS	IS IS (EP) DRESS UP 009381/INTERSCOPE (7.98)	
8	9	10	SOUNDTRACK	ONCE UPON A TIME IN THE WEST SOUNTRAX 10586/COLUMBIA (13.98)	
9	7	19	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
10	12	95	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
11	8	7	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
12	NEW		SOUNDTRACK	THE SIMPSONS MOVIE EXTREME 40088/ADRENALINE (16.98)	
13	6	3	BAD RELIGION	NEW MAPS OF HELL EPITAPH 86863* (13.98)	
14	13	26	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
15	3	2	TECH N9NE CALLABOS	MISERY LOVES COMPANY STRANGE 04 (18.98)	
16	10	4	SILVERSTEIN	ARRIVALS & DEPARTURES VICTORY 350 (16.98)	
17	15	5	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE (16.98)	
18	11	3	CROWDED HOUSE	TIME ON EARTH ATO 21580 (15.98)	
19	NEW		TREY ANASTASIO	THE HORSESHOE CURVE RUBBER JUNGLE 04* (13.98)	
20	18	21	PETER BJORN AND JOHN	WRITER'S BLOCK ALMOSTGOLD 002* (12.98)	
21	NEW		THE RED CHORD	PREY FOR EYES METAL BLADE 14629 (13.98)	
22	19	69	BULLET FOR MY VALENTINE	THE POISON TRUST KILL 74 (13.98) ⊕	
23	23	15	RED	END OF SILENCE ESSENTIAL 10807 (12.98)	
24	33	15	EMERSON DRIVE	COUNTRYFIED MONTAGE 90088/MIDAS (13.98)	
25	29	12	SILVERSUN PICKUPS	CARNAVAS DANGEROUS 009* (11.98)	
26	RE-ENTRY		PATTY GRIFFIN	CHILDREN RUNNING THROUGH ATO 0036 (15.98)	
27	30	2	TOO SHORT	I LOVE THE BAY UP ALL NITE 0020 (17.98)	
28	35	9	CIRCA SURVIVE	ON LETTING GO EQUAL VISIDN 139 (14.98)	
29	14	2	EDITORS	AN END HAS A START FADER/KITCHENWARE 10703*/EPIC (13.98)	
30	26	21	ARCADE FIRE	NEON BIBLE MERGE 285* (14.98)	
31	31	5	SOCIAL DISTORTION	GREATEST HITS TIME BOMB 43548* (16.98)	
32	34	5	MARC BROUSSARD	S.O.S.: SAVE OUR SOUL VANGUARD 79826/WELK (16.98)	
33	24	3	GOGOL BORDELLO	SUPER TARANTAI SIDEONE/DUMMYY 1334* (13.98)	
34	NEW		EVERGREEN TERRACE	WOLFBIKER HIGH IMPACT 14625/METAL BLADE (13.98)	
35	NEW		HIDDEN IN PLAIN VIEW	RESOLUTION DRIVE-THRU 83651 (12.98)	
36	NEW		PETER CRISS	ONE FOR ALL SILVER CAT 01* (15.98)	
37	21	4	PASTOR TROY	TOOL MUZIQ MONEY & POWER 185/SMC (16.98)	
38	38	33	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	
39	NEW		UNKLE	WAR STORIES SURRENDER ALL 005 (13.98)	
40	40		PINK MARTINI	HEY EUGENE! HEINZ 3 (18.98)	
41	25	3	MARK RONSON	VERSION ALL I DO 10031*/RCA (13.98)	
42	RE-ENTRY		MAVIS STAPLES	WELL NEVER TURN BACK ANTI- 86830/EPITAPH (17.98)	
43	36	27	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
44	27	3	REEL BIG FISH	MONKEYS FOR NOTHING AND THE CHIMPS FOR FREE ROCK RIDGE 61122 (14.98)	
45	20	3	DARKEST HOUR	DELIVER US VICTORY 347 (16.98)	
46	32	3	PATTON OSWALT	WEREWOLVES AND LOLLIPOPS SUB POP 737 (15.98 CD/DVD) ⊕	
47	47	6	PLAIN WHITE T'S	HEY THERE DELILAH FEARLESS 30086 (9.98)	
48	28	4	TWIZTID	INDEPENDENTS DAY PSYCHOPATHIC 4200 (12.98)	
49	RE-ENTRY		NICK LOWE	AT MY AGE YEP ROC 2102* (15.98)	
50	NEW		LAYZIE BONE	HOW A THUG WAS BORN GHENT 7279/MOTHUGS (15.98 CD/OVD) ⊕	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT/NUMBER/DISTRIBUTING LABEL)	CERT
1	NEW		#1 PRINCE	PLANET EARTH 1PG/COLUMBIA 12970/SONY MUSIC	
2	1	4	T.I.	T.I. VS T.I.P. GRAND HUSTLE/ATLANTIC 202172*/AG	
3	2	6	THE WHITE STRIPES	ICKY THUMP THIRD MAN 162940*/WARNER BROS.	
4	NEW		TEGAN AND SARA	THE CON VAPOR/SIRE 257532/WARNER BRDS ⊕	
5	4	3	SPOON	GA GA GA GA GA MERGE 295*	
6	NEW		YEAH YEAH YEAHS	IS IS (EP) DRESS UP 009381/INTERSCOPE	
7	3	3	INTERPOL	OUR LOVE TO ADMIRE CAPITOL 76538*	
8	6	20	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG	
9	5	3	THE SMASHING PUMPKINS	ZEITGEIST MARTHA'S MUSIC/REPRISE 138620/WARNER BROS.	
10	NEW		SUM 41	UNDERCLASS HERO ISLAND 008987/IDJMG	
11	7	5	RYAN ADAMS	EASY TIGER LOST! HIGHWAY 008760*	
12	8	3	T-PAIN	EPIPHANY KONVICT/NAPPY BOY/JIVE 08719/ZOMBA	
13	NEW		MF DOOM	MM. FODD RHYMESAYERS ENTERTAINMENT 0084* ⊕	
14	NEW		THE DOORS	LIVE IN BOSTON 1970 DMG/ELEKTRA 216124/RHINO	
15	NEW		SOUNDTRACK	HAIRSPRAY NEW LINE 39089	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	1	5	#1 ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
2	2	26	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
3	3	43	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 ⊕	
4	6	13	ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967/RAZOR & TIE	
5	5	36	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
6	4	17	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
7	8	5	VARIOUS ARTISTS	PUTUMAYO PRESENTS: LATIN JAZZ PUTUMAYO 265	
8	7	36	LOREENA MCKENNITT	AN ANCIENT MUSE QUMILAN ROAD/VERVE 007920/VG	
9	12	14	BEBEL GILBERTO	MOMENTO ZIRIGUIBO/M-CRAMMED DISCS 1133/SIX DEGREES	
10	10	5	RAIATEA	HAWAIIAN BLOSSOM RAIATEA HELM 8601/MOUNTAIN APPLE	
11	9	8	12 GIRLS BAND	SHANGHAI MANHATTAN 78957/BLG	
12	13	33	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-O 007891/UME	
13	11	28	CIRQUE DU SOLEIL	CORTEO CIRQUE DU SOLEIL 25 ⊕	
14	15	22	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
15	RE-ENTRY		CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	

TOP COMPILATION ALBUMS FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 NOW 25	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG/ZOMBA/UMRG)
2	2	8	VANS WARPED TOUR: 2007 TOUR COMPILATION	VARIOUS ARTISTS (SIDEONE/DUMMYY)
3	—	1	MONSTERS OF ROCK: PLATINUM EDITION	VARIOUS ARTISTS (RAZOR & TIE)
4	3	18	NOW 24	VARIOUS ARTISTS (EMI/SIDNY BMG/UNIVERSAL/ZOMBA/CAPITOL)
5	—	1	WISIN Y YANDEL PRESENTAN: LOS VAQUEROS THE WILD WILD MIXES	VARIOUS ARTISTS (WY/MACHETE)
6	4	7	INSTANT KARMA: THE AMNESTY INTERNATIONAL CAMPAIGN TO SAVE DARFUR	VARIOUS ARTISTS (WARNER BROS.)
7	5	18	DISNEYMANIA 5: MUSIC STARS SING DISNEY... THEIR WAY!	VARIOUS ARTISTS (WALT DISNEY)
8	6	43	WOW HITS 2007	VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)
9	8	20	RADIO DISNEY JAMS 9	VARIOUS ARTISTS (WALT DISNEY)
10	7	13	HIGH SCHOOL MUSICAL: THE CONCERT	VARIOUS ARTISTS (WALT DISNEY)
11	12	12	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER!	VARIOUS ARTISTS (EMI CMG/VERITY/WORD-CURB/ZOMBA)
12	10	4	BACHATA # 1'S	VARIOUS ARTISTS (LA CALLE/UG)
13	13	27	FOREVER SOUL R&B	VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)
14	22	48	THREE WOODEN CROSSES	VARIOUS ARTISTS (WORD-CURB/WARNER BROS.)
15	14	26	WOW GOSPEL 2007	VARIOUS ARTISTS (VERITY WORD-CURB/EMI CMG/ZOMBA)

MUSIC VIDEO

LAUNCH PAD

AUG 11 2007

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	2	#1 ALL EXCESS WARNER MUSIC VIDEO/WARNER MUSIC VISION 121404 (17.98 DVD)	Avenge Sevenfold	
2	2	2	777 TOOTH & NAIL VIDEO/EMM MUSIC VIDEO 96630 (14.98 DVD)	Underoath	
3	3	140	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
4	4	111	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
5	NEW		ABSOLUTE GARBAGE ALMO SOUNDS/GEFFEN UME/UNIVERSAL MUSIC & VIDEO DIST. 009380 (14.98)	Garbage	
6	6	129	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
7	5	186	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
8	9	31	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
9	11	4	LINEA DE ORO UNIVERSAL LATINO UNIVERSAL MUSIC & VIDEO DIST. 311185 (7.98 DVD)	Alacranes Musical	
10	13	18	ROCKET MAN: NUMBER ONES CHRONICLES/ROCKET/ISLAND/MERCURY/UME/UNIVERSAL MUSIC & VIDEO DIST. 008660 (13.98 CD/DVD)	Elton John	
11	8	10	THE WALL-LIVE IN BERLIN USA HOME ENTERTAINMENT 0826493 (9.98/13.98)	Roger Waters	
12	15	4	LINEA DE ORO FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 353286 (7.98 DVD)	Marco Antonio Solis Y Los Bukis	
13	RE-ENTRY		CHRIS BOTTI: LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 80458 (19.98 CD/DVD)	Chris Botti	
14	12	5	LIVE IN DUBLIN COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 10139 (19.98 CD/DVD)	Bruce Springsteen With The Sessions Band	
15	14	5	COME WHAT(EVER) MAY ROADRUNNER VIDEO/WARNER MUSIC VISION 617994 (21.98 CD/DVD)	Stone Sour	
16	30	16	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.38 DVD)	Elvis Presley	
17	16	231	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8
18	18	21	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
19	10	4	MINDCRIME AT THE MOORE RHINO HOME VIDEO/WARNER MUSIC VISION 972720 (29.98 DVD)	Queensryche	
20	33	17	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
21	21	11	A TRIBUTE TO HOWARD & VESTAL GOODMAN GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44590 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
22	17	101	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	
23	19	22	FAMILY JEWELS EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC	
24	26	4	LINEA DE ORO FONOVISA UNIVERSAL MUSIC & VIDEO DIST. 353287 (7.98 DVD)	Conjunto Primavera	
25	24	38	UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD+DVD)	Andrea Bocelli	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	11	5	#1 SHAWTY PLIES FEATURING T-PAIN SLIP-N-SLIDE/ATLANTIC	
2	1	9	BIG THINGS POPPIN' (DO IT) T.I. GRAND HUSTLE/ATLANTIC	
3	9	4	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEATURING OUTKAST UGK/JIVE/ZOMBA	
4	4	4	WALL TO WALL CHRIS BROWN JIVE/ZOMBA	
5	10	4	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC	
6	19	2	CAN'T LEAVE 'EM ALONE CIARA FEATURING 50 CENT LAFACE/ZOMBA	
7	8	3	A BAY BAY HURRICANE CHRIS POLO GROUNDS/J/RMG	
8	7	6	SEXY LADY YUNG BERG FEATURING JUNIOR YUNG BOSS/EPIC/KOCH	
9	5	3	BARTENDER T-PAIN FEAT. AKON KONVIC/NAPPY BOY/JIVE/ZOMBA	
10	18	9	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE	
11	20	4	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG	
12	2	12	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC	
13	NEW		COFFEE SHOP YUNG JOC FEAT. GORILLA ZOE BLOC/BAD BOY SOUTH/ATLANTIC	
14	13	7	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
15	NEW		LET IT GO KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM IMANI/GEFFEN	
16	14	5	DO YOU NE-YO DEF JAM/IDJMG	
17	1E	1	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG	
18	1E	11	(YOU WANT TO) MAKE A MEMORY BON JOVI MERCURY/ISLAND/IDJMG	
19	21	2	YOU KNOW WHAT IT IS T.I. FEATURING WYCLEF JEAN GRAND HUSTLE/ATLANTIC	
20	6	6	SAME GIRL R. KELLY QUET WITH USHER JIVE/ZOMBA	
21	25	7	MAKE ME BETTER FABOLOUS FEAT. NE-YO DESERT STORM/DEF JAM/IDJMG	
22	RE-ENTRY		THE GREAT ESCAPE BOYS LIKE GIRLS COLUMBIA	
23	NEW		THE PEOPLE COMMON G.O.D./GEFFEN	
24	RE-ENTRY		4 IN THE MORNING GWEN STEFANI INTERSCOPE	
25	23	3	ICKY THUMP THE WHITE STRIPES THIRD MAN/WARNER BROS.	

VIDEO MONITOR

THIS WEEK	ARTIST TITLE
1	MTV SEAN KINGSTON, BEAUTIFUL GIRLS
2	FERGIE, BIG GIRLS DON'T CRY
3	BOYS LIKE GIRLS, THE GREAT ESCAPE
4	PARAMORE, MISERY BUSINESS
5	YUNG BERG FEAT. JUNIOR, SEXY LADY
6	KANYE WEST, STRONGER
7	PLIES FEAT. T-PAIN, SHAWTY
8	PLAIN WHITE T'S, HEY THERE DELILAH
9	WHITE STRIPES, ICKY THUMP
10	CHRIS BROWN, WALL TO WALL
1	CMT BIG & RICH, LOST IN THIS MOMENT
2	KELLIE PICKLER, I WONDER
3	TRACE ADKINS, I WANNA FEEL SOMETHING
4	KEITH URBAN, I TOLD YOU SO
5	BRAD PAISLEY, ONLINE
6	RODNEY ATKINS, THESE ARE MY PEOPLE
7	TOBY KEITH, LOVE ME IF YOU CAN
8	TIM MCGRAW W/FAITH HILL, I NEED YOU
9	DIERKS BENTLEY, FREE AND EASY (DOWN THE ROAD I GO)
10	TRACY LAWRENCE, FIND OUT WHO YOUR FRIENDS ARE
1	MuchMusic Canada RIHANNA, SHUT UP AND DRIVE
2	TIMBALAND FEAT. KERI HILSON, THE WAY I ARE
3	SEAN KINGSTON, BEAUTIFUL GIRLS
4	T.I. FEAT. WYCLEF JEAN, YOU KNOW WHAT IT IS
5	HILARY DUFF, STRANGER
6	PLAIN WHITE T'S, HEY THERE DELILAH
7	BELLY FEAT. NINA SKY, DON'T BE SHY
8	FINGER ELEVEN, FALLING ON
9	J DIGGZ, GIMMIE DAT
10	AVRIL LAVIGNE, WHEN YOU'RE GONE

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 WITHIN TEMPTATION ROADRUNNER 61802 (11.98)	The Heart Of Everything	
2	3	2	PETER BJORN AND JOHN ALMOSTGOLD 002 (12.98)	Writer's Block	
3	4	1	THE RED CHORD METAL BLADE 14629 (13.98)	Prey For Eyes	
4	3	7	A FINE FRENZY VIRGIN 73825 (12.98)	One Cell In The Sea	
5	3	18	BULLET FOR MY VALENTINE RUSTKILL 74 (13.98) ⊕	The Poison	
6	10	1	JOSE LUIS PERALES DISCOS 605 10587/SONY BMG NORTE (14.98) ⊕	Y Ccmo Es El? ...Los Exitos	
7	1	30	EMERSON DRIVE MONTAGE 90088/MIDAS (13.58)	Countrified	
8	4	7	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
9	1	12	EDITORS TADER/KITCHENWARE 10703/EPIC (13.98)	An End Has A Start	
10	2	2	BEHEMOTH CENTURY MEDIA 18374 (12.98)	The Apostasy	
11	16	1	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
12	8	3	GOGOL BORDELLO SIDEONE/DUMMY 1334 (13.98)	Super Tarantula	
13	NEW		EVERGREEN TERRACE HIGH IMPACT 14625/METAL BLADE (13.98)	Wolfbiker	
14	NEW		HIDDEN IN PLAIN VIEW DRIVE-THRU 83651 (12.98)	Resolution	
15	17	35	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	Rodrigo Y Gabriela	
16	NEW		UNKLE SURRENDER ALL 005 (13.98)	War Stories	
17	3	3	MARK RONSON ALLIANCE 10031*/RCA (13.98)	Version	
18	7	3	DARKEST HOUR VICTORY 347 (16.98)	Deliver Us	
19	10	1	PATTON OSWALT SUB POP 737 (15.98 CD/DVD) ⊕	Wolverines And Lollipops	
20	4	2	NILE NUCLEAR BLAST 11721 (15.98)	Ithyphallic	
21	37	13	GREATEST GAINER FAMILY FORCE 5 HAVERICK/MONO VS STEREO/GOTTE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Back	
22	18	32	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
23	20	3	MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romanticism	
24	21	10	DOWN A.K.A. KILO SILENT GIANT 388010/MAGNETE (16.98 CD/DVC) ⊕	The Definition Of An Ese	
25	44	2	MINNIE DRIVER TRAMPOLINE/ZOE 431087/ROUNDER (17.98)	Seastories	
26	34	18	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
27	NEW		POCKET FULL OF ROCKS MYRRH/WORD-CURB 8870E4/WARNER BROS. (13.98)	Manifesto	
28	13	3	JUSTICE EO BANGER/VICE 24892/ATLANTIC (13.98)	Cross	
29	12	2	RAUL MALO NEW DOOR 008761/UME (13.98)	After Hours	
30	RE-ENTRY		PORTUGAL. THE MAN FEARLESS 30100 (13.98)	Church Mouth	
31	23	5	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD) ⊕	Dueno De Ti... Lo Mejor De El Shaka	
32	43	28	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
33	36	3	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
34	47	91	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
35	31	45	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
36	25	7	FAIR TO MIDLAND SERJICAL STRIKE/UNIVERSAL REPUBLIC 008996/UMRG (9.98)	Fables From A Mayfly: What I Tell You Three Times Is True	
37	19	2	TEDDY THOMPSON VERVE FORECAST 008908/VG (13.98)	Up Front & Down Low	
38	29	6	MARIANO BARBA THREE SOUND 621 (13.98)	En Vivo	
39	41	7	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.93 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	
40	NEW		ALL TIME LOW HOPELESS 690 (8.98)	Put Up Or Shut Up	
41	NEW		QUETDRIVE EPIC 93696/RED INK (12.98)	When All That's Left Is You	
42	NEW		ST. VINCENT BEGGARS BANQUET 254*/BEGGARS GROUP (4.98)	Marry Me	
43	3E	1E	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
44	4E	4E	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
45	3E	5E	SYMPHONY X INSIDE OUT 7925/SPV (17.98)	Paradise Lost	
46	4E	2E	SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake	
47	2E	3E	MUTEMATH TELEPROMPT 44462/WARNER BROS. (13.98)	Mutemath	
48	1E	2E	EMERSON HART MANHATTAN 80566/BLG (12.98)	Cigarettes & Gasoline	
49	3E	1E	GRUPO EXTERMINADOR FONOVISA 353030/UG (12.98)	Adicto A Ti	
50	4E	1E	EUGE GROOVE NARADA JAZZ 78763/BLG (18.98)	Born 2 Groove	

THIS WEEK ON: **BREAKING & ENTERING**
 With a new album on the horizon this month, Virgin signee the Last Goodnight earns its first chart ink with "Pictures of You" at No. 40 on the Hot AC/Adult Top 40 chart. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches the #4 level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX



AUG
11
2007

Chart Codes: **CS** (Hot Country Songs), **H100** (Hot 100 Songs), **LT** (Hot Latin Songs), **POP** (Pop 100 Song and), **RBH** (Hot R&B/Hip-Hop Songs), **TITLE** (Publisher - Licensing Org.) **Sheet Music** Dist., **Chart**, **Position**.

2 PIECES (Mike City, BM/Notting Hill Music, BMI) RBH 7
7 STEP (Roc-A-Fella, BM) POP 82
4 IN THE MORNING (Hearst/Red Cow Music, ASCAP/Pirate Ship Music, ASCAP) H100 57, POP 30

A

AHORA QUE TE VAS (Emi Music S.A. de C.V.) LT 48
ALL MY FRIENDS SAY (Mush Music Corporation, BM/Universal Music, SESAC/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahndz Muzik, SESAC), WB/M, H100 99
ALRIGHT (Blue Tunes Music Publishing, ASCAP/Universal Music, ASCAP) RBH 83
ANONYMOUS (Ezekiel International Music, BM/Hito Music, BM/Christopher Mathew, BM/Jarvis Joints, BM/Universal Music, SESAC/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Jerome Harmon Productions, BM), WB/M, H100 95, RBH 32

ANOTHER AGAIN (John Legend Publishing, BM/Cherry River, BM/Phase Gimme My Publishing, BM/EMI Blackwood, BM/Universal Music, ASCAP/Redwood Publishing, BM/Impango Music, BM/Katrina Muzik, BM), HL, RBH 36

ANOTHER SIDE OF YOU (Dimensional Songs of The Knoll, BM/EMI Blackwood, BM/WCCB, BM), HL, CS 28

ANYTHING (Nisans Music, ASCAP/Universal Music Corporation, ASCAP/Universal Music, ASCAP/Avondale, ASCAP/Cherry Hill Publishing, ASCAP/Redwood Publishing, BM/Impango Music, BM/Katrina Muzik, BM), HL, RBH 36
AS IF (Careers-BMG Music Publishing, BM/Universal Music, ASCAP/John Shanks Music, ASCAP), WB/M, CS 31
AYER LA VI (Crown P, BM/Sebastian, BM) LT 31
AYO TECHNOLOGY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahndz Muzik, ASCAP/WB Music, SESAC/Terranova Tunes, ASCAP/Zomba Enterprises, ASCAP) POP 60

B

BABY (Soul Insurance, BM/Careers-BMG Music Publishing, BM/Impango Music, ASCAP/Redwood Publishing, BM/Redwood Publishing, BM), WB/M, RBH 73
BAO FOR YOU (Magic Mustang, BM/Oven Music, BM) CS 46

BARTENDER (Zomba Songs, BM/Nappy Boy Publishing, BM/Famous, ASCAP/Betell Music, ASCAP), HL/WB/M, H100 96, POP 15, RBH 12

BASTA YA (Poly Gram Music, BM/EMI Blackwood, BM), HL, H100 10, POP 17, RBH 14

BEAUTIFUL GIRLS (Jonathan Rotem Music, BM/Southside Independent Music, BM/Eyes Above Water, ASCAP/Beluga Heights Music, BM/Feedmybabez, ASCAP/Almo Music, ASCAP/Sony/ATV Songs, BM), HL/WB/M, H100 1, POP 1, RBH 16

BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/Dwight Frye Music, BM/Smells Like Metal, SOCAN/EMI Blackwood, BM), HL/WB/M, CS 6, H100 52, POP 83

BECAUSE OF YOU (Super Sayin Publishing, BM/Zomba Songs, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), WB/M, H100 49, RBH 40

BED (2082 Music Publishing, ASCAP/UL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP), HL/WB/M, H100 70, POP 93, RBH 19

BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100 92, POP 74

BELLA TRACON (Son Of Reverend Bill Music, BM/EMI/Arthouse, BM/EMI Blackwood, BM/Matthew Bell Music, ASCAP), HL, LT 41

BETTER THAN ME (EMI Blackwood, BM/Under Music, BM/High Buck Publishing, BM), HL, POP 54

BIG GIRLS DON'T CRY (Headphone Junkie Publishing, ASCAP), H100 3, POP 2

BIG THINGS POPPING OUT (Crown Juke Publishing, BM/Warner-Tamela Publishing, BM/Redwood Publishing, WB/M, H100 15, POP 41, RBH 10)

BIKER CHICK (Songs Of Daniel Music, BM/Max T. Barnes, BM) CS 50

BLOCK PARTY (Sony/ATV Tunes, ASCAP/Lite Print, ASCAP/One-Hit Publishing, ASCAP/Screen Gems-EMI, BM), HL, RBH 6

BOOM DI BOOM DI (Not Listed) RBH 84

BUBBLY (Cocoraine Music, BM/Dancing Squirrel, ASCAP/Inari Music, ASCAP) POP 72

BUDDY (Soulchild, ASCAP/Universal Music Corporation, ASCAP/HC 1030 Publishing, ASCAP/Gari Gunn, BM/Gunn Style, BM/Bug Music, ASCAP/Kenix, BM/Sugar Record, ASCAP) RBH 7

BUY U A DRINK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BM/Zomba Songs, BM/Granny Man Publishing, BM/Mekhi Music, BM/Basement Funk, South, ASCAP), WB/M, H100 8, POP 6, RBH 12

C

CAME DOWN (Mya Davis Music, ASCAP/Ronina Music, ASCAP/Warner-Tamela Publishing, BM/Patry Worley Jr. Publishing, ASCAP, BM/LetsumSongs, BM/Two Tuff-Enuff, BM/EMI Blackwood, BM), HL/WB/M, RBH 100

CANT LEAVE 'EM ALDNE (Universal Music Corporation, ASCAP/Royalty Rightlines, ASCAP/Lashawn Daniels Productions, ASCAP/EMI April, ASCAP/Rodney Jenkins Productions, BM/50 Cent Music, ASCAP/EMI Blackwood, BM), HL, H100 71, RBH 29

CANT TELL ME NOTHING (Please Gimme My Publishing, BM/EMI Blackwood, BM/Toompstone Publishing, BM), HL, H100 94, RBH 34

CAN U BELIEVE (Like Em Thicke, ASCAP/EMI April, ASCAP), WB/M, H100 79

CASH DROP (Soda Tree Records, ASCAP/Boss Up Music, BM), H100 93

CHUY Y MAURICIO (Arpa, BM) LT 36
CLOTHES OFF!! (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Repitilian, BM/EMI Blackwood, BM/WB Music, ASCAP/Warner-Tamela Publishing, BM), HL/WB/M, POP 51

COFFEE SHOP (Granny Man Publishing, BM/Maiki-Meiki Music, BM/Alonzo Mattis Publishing, ASCAP/EMI April, ASCAP/Universal Music, ASCAP/Pipeline, BM/Rags 11 Richard Music, BM/Warner Chappell, BM), WB/M, RBH 43

COMING OVER (Money In My PJs Music Publishing, ASCAP/Asquand Music, ASCAP) RBH 92

CONNECTATE (Sony/ATV Discos, ASCAP) LT 50

CRANK THAT (SOULJA BOY) (Element 9 Recordings, ASCAP/Crownstars, BM) H100 25, POP 39, RBH 17

CUANDO REGRESAS (Not Listed) LT 42

CUATRO MESSES (Not Listed) LT 39

CUPO SHUFFLE (The Only Good Publishing, ASCAP/Arrest Publishing Group West, ASCAP/Top Quality, BM) H100 12, RBH 23

CYCLONE (Latino Velvet, BM/Songs Of Universal, BM/Lit Jazz Music Publishing, BM/Cookies And Milk, ASCAP/Nappy, BM/Zomba Songs, BM), HL/WB/M, H100 65, POP 52

D

OAISI (EMI Blackwood, BM/Tolliver Mountain, BM/Invincible, BM/Invincible Of The Wheel, ASCAP), HL, CS 42

DAME UN BESO (Ser-Ca, BM) LT 26

DAYS OF THUNDER (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Careers-BMG Music Publishing, BM/Silverkiss, BM), HL/WB/M, H100 65, POP 52

DE TI EXCLUSIVO (Editora Arpa Music, BM) LT 4

A DIFFERENT WORLD (Nashvistaville, BM/NEZ, BM/Sony/ATV Acuff Rose, BM/Cherry Hill, BM/Sony/ATV Tree, BM/Gold/Walt, BM), HL, CS 7, H100 59

DJ DONT (Songs Of Universal, BM/Divided, BM/Ramot, BM/Nayr Publishing Company, BM/Warner-Tamela Publishing, BM), HL/WB/M, RBH 33

DO IT (Nestor Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahndz Muzik, SESAC), WB/M, POP 78

DONT MATTER (Beytali Music, ASCAP/Famous, ASCAP/Lawsongs, BM/Notting Hill Music, BM), HL, POP 53

DO YOU (Super Sayin Publishing, BM/Zomba Songs, BM/JoJo Beats, ASCAP/The Allen Boy Publishing, ASCAP/EMI April, ASCAP), HL/WB/M, RBH 37

DO YOU KNOW (THE PING PONG SONG)/DIMELLO (Team S Dot Publishing, BM/Hito Music, BM/Dolanjean Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 63, LT 1, POP 80

DUFFLE BAG BOY (Dolla Boy Publishing, ASCAP/TV Epps Music, ASCAP/Young Money Publishing, ASCAP/Universal Music, ASCAP/Star Slutz Music, BM), WB/M, RBH 65

E

EASY (Danjahndz Muzik, SESAC/WB Music, SESAC/814 Music, BM/Moore/Moore Publishing, ASCAP/Gemini Publishing, ASCAP/EMI April, ASCAP/Universal Music, BM/Janice Combs Publishing, BM/EMI Blackwood, BM/Almo Music, BM/Warner-Tamela Publishing, BM), HL/WB/M, H100 78, POP 37

ELLA ME LEVANTO (Los Cangris, ASCAP) LT 15

EN QUE FALLEMOS (Q Publishing, BM) LT 44

ESO Y MAS (Julliana Musical, ASCAP/Edmusa, ASCAP) POP 78

EVERYDAY AMERICA (Jennifer Nettles, ASCAP/Dinkip, BM/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS 13, H100 73

EVERYTHING (The Last Man Standing, SOCAN/Warner Chappell, SOCAN/Ivan Zahn Music, BM/Sony/ATV Songs, BM/Songs Of Universal, BM/Almost October Songs, BM), HL/WB/M, H100 64, POP 70

F

FACE LIKE (High 4 Life Publishing, ASCAP) RBH 56

FALL (MCA, ASCAP/Still Working For The Woman, ASCAP/ABC Alliance, ASCAP/Dimensional Songs Of The North, BM/EMI Blackwood, BM/Country Music, BM/Cherry River, BM/EMI Blackwood, BM/Starliner, BM), CLM/HL, CS 23

FAMOUS IN A SMALL TOWN (Soy/ATV Songs, BM/Nashville Star, BM/Watsky, ASCAP), HL, CS 26

FIND OUT WHO YOUR FRIENDS ARE (Soy/ATV Acuff Rose, BM/Lawriter 2op Music, BM/Careers-BMG Music, BM/Songs Of Universal, BM/Sagreboux Songs, BM), HL/WB/M, H100 77

FIRECRACKER (International Dog Music, BM/Traveler Arkansasaver, BM/Com Country, BM/Josh Turner's Publishing, ASCAP) CS 27

FIRST TIME (G-Chills, BM/Jeseth Music, BM) H100 37, POP 46, RBH 70

FLIP-FLOP SUMMER (Oraly Music, ASCAP/Sony/ATV Cross Keys, ASCAP) CS 49

FOREVER (Viva La Cucaracha, ASCAP) H100 97, POP 94

FREAKY GURL (Street Certified Publishing, BM/Cybernews Music, ASCAP) RBH 52

FREE AND EASY (DOWN THE ROAD I GO) (Home With The Amadio, BM/Big White Tracks, ASCAP) CS 18

FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 50

G

GET IT SHAWTY (J Lack Music, ASCAP/Pat Publishing, ASCAP/EMI April, ASCAP/Royce Love Music, ASCAP/UR-10 Music, ASCAP/Smooth Music, BM/Young Godrie, BM/Warner-Tamela Publishing, BM), HL/WB/M, H100 38, POP 36, RBH 41

GET ME BODIED (6-Day Publishing, ASCAP/Universal Music, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BM/Hito Music, BM/Songs Of Windswept Pacific, BM/Janice Combs Publishing, BM/Janice Combs Publishing, BM/EMI Blackwood, BM/Angela Byrd, ASCAP/EMI April, ASCAP/Solange/WWP, ASCAP/Music World, ASCAP/Monarch, SESAC), HL, H100 69, RBH 11

GET MY WEIGHT UP (Michael D. Danielson Publishing, ASCAP/Copyright Control) RBH 54

GET TO THE MONEY (Gordon Music Sweeney, ASCAP/REC Wear Publishing, ASCAP/Sunday Delivery Music Publishing, ASCAP) RBH 96

GIRLFRIEND (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kaz Money Publishing, ASCAP/Kobalt Music Publishing, ASCAP), HL, H100 22, POP 22

GIVE IT TO ME (Vingina Beach, ASCAP/WB Music, ASCAP/Nestor Publishing, ASCAP/EMI April, ASCAP/Six 'n' Stoned, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Danjahndz Muzik, SESAC), HL/WB/M, H100 43, POP 26

GIVE IT UP (Almo Music, ASCAP/Staying High Music, ASCAP/Rounder, BM/The Walters Of Nazareth, BM/EMI Blackwood, BM), HL, RBH 95

GLAMOROUS (Heardstone Juke Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Inari Music, BM/Cherry River, BM/Evs Lee Music, BM/Ludacris Universal Publishing, ASCAP/EMI Blackwood, BM/Showdy Pimp, ASCAP), CLM/HL, H100 49, POP 53

GOOD THINGS (StreetRitch Music, BM/My Diet Stars Tomorrow, BM/Songs Of Universal, BM/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC/Six 'n' Stoned, ASCAP/Kerney Music, ASCAP), HL, RBH 63

H

HATE ON ME (Not Listed) RBH 59

HEAVEN, HEARTACHE AND THE POWER OF LOVE (MCA Music, ASCAP/Still Working For The Woman, ASCAP/ABC Alliance, BM/Ensign Music, BM/Fine Like Wine Music, BM), CS 53

HEY THERE ODELLAH (So Happy Publishing, ASCAP/WB Music, ASCAP/Featmore Music, ASCAP), WB/M, H100 2, POP 3

HIP HOP POLICE (Charismatic Camp Music, ASCAP/Universal Music Corporation, ASCAP/Jonathan Rotem Music, BM/Southside Independent Music, BM/Black Rick Music, BM), HL, RBH 99

HIO ON (Jonas Brothers Publishing, BM/Sony/ATV Songs, BM), HL, H100 92, POP 55

HOMÉ (Surfside Pretty Deep Ugly Music, BM/Careers-BMG Music Publishing, WB/M, H100 17, POP 25

HOOO FIGGA (Alonzo Mattis Publishing, ASCAP) H100 100, RBH 31

HOW DO I BREATHE (Soy/ATV Songs, BM/EMI April, ASCAP/Stellar Songs, ASCAP), HL, H100 38, POP 87, RBH 24

HOW I FEEL (Delemava, BM/Moonscar Music, BM/Lite Blue Typewriter Music, BM/Bucky And Clyde, ASCAP/Lite Des Amours, ASCAP), WB/M, CS 19

I

ICKY THUMP (Peppermint Strip Music, BM) H100 74, POP 76

IF EVERYONE CARED (Warner-Tamela Publishing, BM/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, POP 48

IF I HAVE MY WAY (EMI Music Publishing UK, SESAC/Fuay Music, SESAC/Christe Michele Music, SESAC/Four Kings Production Inc., SESAC/Stankin Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Black Lion, ASCAP/Underdog East, HL, H100 91, POP 87

IF I WAS YOUR MAN (Soy/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Water Music Publishing, ASCAP), HL, RBH 26

IF YOU'RE READING THIS (Soy/ATV Tree, BM/Lite Des Amours, ASCAP/Bucky And Clyde, ASCAP), HL, CS 16

IGET IT IN (Kevin Me Me Music, ASCAP) RBH 82

IGET MONEY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/William Starbuck Design, BM/Songs Of Universal, BM/First Priority, BM/Hot Butter Milk, ASCAP/ICG Alliance, ASCAP), HL, RBH 49

I GOT IT FROM MY MAMA (Not Listed) POP 84

ILIT STAND BY YOU (Hynde House of Hits, ASCAP/Cive Banks, ASCAP/Jack Awake, ASCAP/Tom Kelly, ASCAP/EMI April, ASCAP), HL/WB/M, CS 44

IMPACTO (Los Cangris, ASCAP/Solar Storm Music, ASCAP/TV Music, ASCAP) LT 24

I NEED YOU (Careers-BMG Music Publishing, BM/Neruous Worm Music, BM/Famous, ASCAP/Ed Lucille Songs, ASCAP), HL/WB/M, CS 8, H100 51, POP 77

IN MY SONGS (Divided, BM/Ramot, BM/Nayr Publishing Company, BM/Warner-Tamela Publishing, BM/Songs Of Universal, BM), HL/WB/M, RBH 44

INSIDE OUT (Jahill Bello Music, BM) RBH 89

INTL PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Jeonise Publishing, BM/Music Resources, BM/We Don't Play Even When We Be Playing, ASCAP/Mosquito Pies, ASCAP/Chrysalis Music, ASCAP/Intake Music, ASCAP), HL/WB/M, RBH 46

I TOLD YOU SO (Babbie On Songs, BM/Third Tier Music, BM) CS 2, H100 48, POP 99

I TRIED (1 Assasin Muzik, ASCAP/Str8jacket Muzik, ASCAP/Track House ENT, BM/Almo Music, ASCAP/Piano Music, ASCAP/Betell Music, ASCAP/Noting Date Songs, ASCAP), WB/M, POP 71, RBH 87

I WANNA FEEL SOMETHING (Careers-BMG Music Publishing, BM/Neruous Worm Music, BM/Famous, ASCAP/Ed Lucille Songs, ASCAP), HL/WB/M, CS 29

I WONDER (Pickett, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Lite Blue Typewriter Music, BM/BPJ, BM/Sony/ATV Tree, BM/Ally Mignily Dog Music, BM), HL/WB/M, CS 15, H100 75

J

JOHNNY CASH (WB Music, ASCAP/Warner-Tamela Publishing, BM/Writers Extreme, BM), WB/M, CS 9

JOYRIDE (Soy/ATV Tree, BM/Chaylin, BM/EMI April, ASCAP/Brestry Music, ASCAP/Multisongs BMG, SESAC/Avanti Music, SESAC), HL, CS 60

JUST MIGHT HAVE HER RADIO ON (Hope-N-Cal, BM/Trent Tomlinson Songs, BM/Geometric Publishing, SESAC) CS 25

K

KRISPY (Moozie Music Publishing, BM/Raphituzik Music Publishing, BM/Songs Of Universal, BM/Universal Music Corporation, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 80

L

LAGRIMAS DEL CORAZON (Edmorsa, ASCAP/Siempre, ASCAP) LT 18

LAGRIMAS DE SANGRE (Not Listed) LT 28

LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Marsky Music, BM/Janice Combs Publishing, BM/EMI Blackwood, BM) POP 59

LAST TRAIN RUNNING (One Mad King Publishing, ASCAP/Frank Myers Music, BM/Sixteen Stars, BM) CS 49

LEAN LIKE A CHLOE (Mestica Music, BM/Flosky, ASCAP) H100 53, POP 42

LEAVING TONIGHT (Super Sayin Publishing, BM/Zomba Songs, BM/Sounds Of Da Red Drum, ASCAP/Sio Gray Music, ASCAP/Jobete Music, ASCAP), WB/M, RBH 71

LET IT GO (She Wrote It, ASCAP/BMG Songs, SESAC/Music Conlition, ASCAP/EMI April, ASCAP/Carnot's Land Music Publishing, ASCAP/Noronus K I M, BM/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Munroe, BM), HL/WB/M, H100 26, POP 73, RBH 7

LIFE'S WHAT YOU MAKE IT (Walt Disney, ASCAP) POP 79

LIKE A BOY (Universal Music Corporation, ASCAP/Royal Rightlines, ASCAP/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Janice Combs, SESAC/Christopher Mathew, BM/Hito Music, BM/Ezekiel International Music, BM/Revolutionary Jazz Giant, BM/Grindness, BM), HL, POP 44

LIKE THIS (Kaelindra, ASCAP/Blonde Rockwell, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BM/Hito Music, BM/Songs Of Windswept Pacific, BM/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC/Songs Of Universal, BM), HL, H100 67, POP 95, RBH 22

LIL LOVE (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Noting Date Songs, ASCAP/P 1 Rock House Muzik, ASCAP/Str8jacket Muzik, ASCAP/Track House ENT, BM/Almo Music, ASCAP/Rye Songs, BM/Songs Of Universal, BM/Thorn Tantrums, ASCAP/Art Control Music, ASCAP/Basagamba Music, ASCAP/Slide That Music, ASCAP), HL, RBH 67

LIT GLOSS (18th And Vine, ASCAP/Universal Music Corporation, ASCAP), HL, H100 62, POP 45

A LITTLE MORE (Warner-Tamela Publishing, BM/EMI Blackwood, BM), HL, H100 44, POP 88

LIVIN' OUR LOVE SONG (Careers-BMG Music Publishing, BM/More Than Rhythms Music, BM/Lit Ninja Time Music, ASCAP/Ambros, ASCAP) CS 22

LORARRAS (Water, ASCAP/Sony/ATV Discos, ASCAP) LT 27

LO MEJOR DE TU VIDA (EMI Blackwood, BM) LT 33

LOST (K'Stuff) (BM/Big Loud Bucks, ASCAP/Mozoh-Ball Music, ASCAP/Arthouse Entertainment, ASCAP/Art For Arts, BM/EMI Blackwood, WB/M, CS 34

LOST IN THIS MOMENT (EMI April, ASCAP/Ronzo Cowley Music, ASCAP/WB Music, ASCAP), HL/WB/M, POP 88

LOST WITHOUT U (Like Em Thicke, ASCAP/Dos-DuetsMusic, ASCAP) RBH 30

LOVE ME IF YOU CAN (Big Loud Shirt Industries, ASCAP/Music Of Windswept Pacific, ASCAP/Songs Of Bud Dog, ASCAP/Wallin, ASCAP) CS 14, H100 83

LOVES TONED (Tenman Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamela Publishing, BM/Danjahndz

Muzik, SESAC/WB Music, SESAC/Warner, SESAC), WB/M, H100 54, POP 28

LUCKY MAN (Careers-BMG Music Publishing, BM/Neruous Worm Music, BM/EMI April, ASCAP/New Sea Gayle, ASCAP), HL/WB/M, H100 79

M

MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BM/EMI April, ASCAP/No Question Entertainment, ASCAP), HL/WB/M, H100 9, POP 29, RBH 2

MAKES ME WONDER (Careers-BMG Music Publishing, BM/February Twenty Second, BM), WB/M, H100 13, POP 10

MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Philly Law, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BM/EMI April, ASCAP/Universal Music Corporation, ASCAP/Welk Red Music, ASCAP/EMI April, ASCAP), HL, RBH 85

MALDITO AMOR (J. N. & N. ASCAP) LT 21

MEASURE UP A MAN (Universal-Polygram International, ASCAP/Universal Music, ASCAP/Pastor Stuart, ASCAP/Songs Of Contusion Music, ASCAP/Music Of Windswept Pacific, ASCAP/No Such Music, SOCAN), HL, CS 24

ME DUELE AMARTE (LaCova Music Publishing, BM/J & N, ASCAP) LT 30

MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) (Mar

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RECORD COMPANIES: Sony BMG Music Entertainment in Hong Kong appoints **Edwin Yee** VP of business and legal affairs for the Asian region. He was a senior associate at Hong Kong-based law firm Dibb Lupton Alsop.



TOURING: Live Nation in New York names **Bruce Moran** president of its newly formed Latin division. Moran will oversee the company's business development in Latin America, with a special focus on Mexico and Brazil. "It will be my mission to create new opportunities in those markets," Moran says. "The most passionate music fans in the world reside in Mexico and South America." Previously, Moran served as president at Live Nation New York. Prior to joining Live Nation last summer, he served as CEO at OCESA Presents/CIE USA Entertainment, Mexico's largest promoter. Moran has also had stints at New York's Madison Square Garden and International Creative Management.

AEG in Los Angeles taps **Andrew Messick** as executive VP of marketing and international. He was senior VP of international at the National Basketball Assn.

VenuWorks (formerly Compass Facility Management) appoints **Monty Jones Jr.** executive director for the Emil and Patricia A. Jones Convocation Center at Chicago State University. He was director of event services at the Colonial Center at the University of South Carolina.

MANAGEMENT: IMG Artists names **Elizabeth Sobol** managing director for the firm's North and South American activities. She was senior VP/associate director.

RETAIL: HMV in the United Kingdom appoints **Gerry Johnson** executive director and **Steve Napleton** supply chain director. Johnson was managing director of HMV-owned bookseller Waterstone's, and Napleton was product director at Blockbuster.

—Edited by Mitchell Peters

BACKBEAT



Self-proclaimed ping-pong expert Joe King of the Fray enjoyed a few games backstage during the act's July 18-19 stop at Los Angeles' Greek Theatre. From left are the Frays' Dave Welsh, Nederlander president James L. Nederlander, Greek Theatre GM Rena Wasserman, King and the band's Ben Wysocki and Isaac Slade

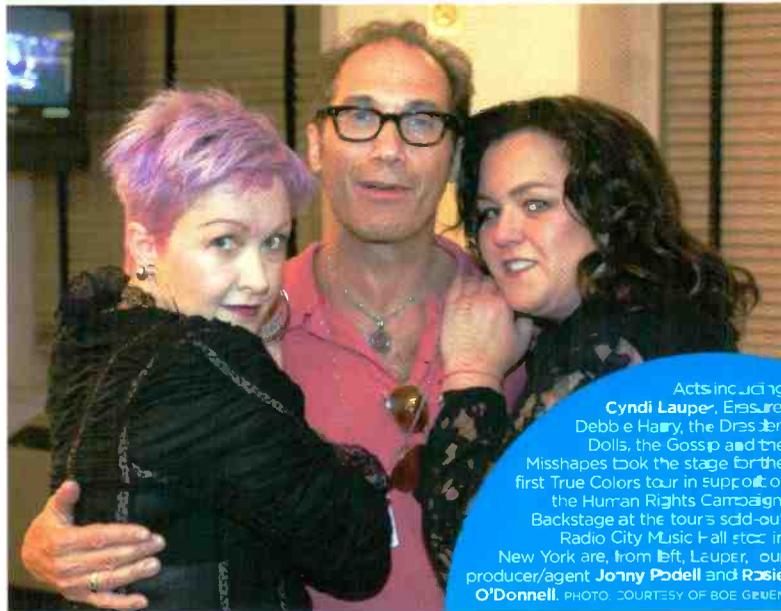


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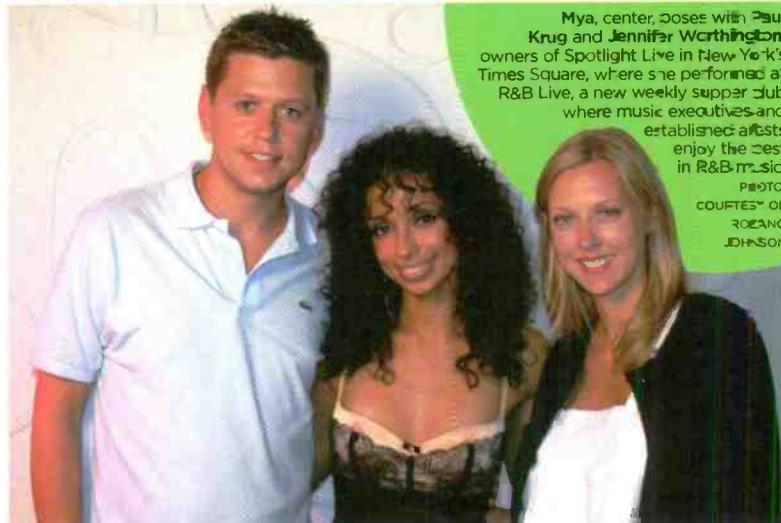
Rush Philanthropic Arts Foundation co-founders Russell Simmons and Darryl Simmons raised \$1.4 million July 28 at their eighth annual Art for Life Nocturnal Mellow Yellow East Hampton, N.Y., fund-raising gala to benefit the organization, which supports underserved New York youth through arts education. PHOTOS: COURTESY OF JOHNNY RUIZ/PHOTO.COM

ABOVE From left are RPAF executive director Tangle Murray, Russell Simmons, Darryl Simmons and event honoree Forest Whitaker

BELOW: Warner Music Group executive VP Kevin Liles with actress Nia Long



Acts including Cyndi Lauper, Debbi Harry, the Dr. Jekyll & Mr. Hyde band took the stage for the first True Colors tour in support of the Human Rights Campaign. Backstage at the tour's sold-out Radio City Music Hall stop in New York are, from left, Lauper, our producer/agent Jonny Padell and Rosie O'Donnell. PHOTO: COURTESY OF BOB GREEN



Mya, center, poses with Paul Krug and Jennifer Worthington, owners of Spotlight Live in New York's Times Square, where she performed at R&B Live, a new weekly supper club where music executives and established artists enjoy the best in R&B music. PHOTO: COURTESY OF ROZANO JOHNSON



GOODWORKS

RAISING FUNDS FOR THE HOMELESS

Appleseed Recordings' Sept. 25 release, "Give US Your Poor," will raise funds and awareness to help fight homelessness. The multi-artist benefit CD features exclusive new songs by Bruce Springsteen, Jon Bon Jovi, Pete Seeger, Madeleine Peyroux, Natalie Merchant and others. The recording shines the light on Give US Your Poor, a national platform for the homeless established by the University of Massachusetts in Boston.

BREAKFAST OF CHAMPIONS

On July 24, nearly 30 major radio stations in Atlanta donated their morning drive-time shows to supporting Breakfast for Babies, a fund-raiser for the March of Dimes Georgia Chapter. Listeners were encouraged to make donations to the March of Dimes. To further connect with consumers, several stations set up shop at area restaurants, with some of the restaurants offering matching donations.

HARVEST FOR THE WORLD

Beyoncé held a food drive—in conjunction with Pastor Rudy Rasmus, the Atlanta Community Food Bank and the Survivor Foundation—at her July 20 Experience Tour stop at the Phillips Arena in Atlanta. Fans were encouraged to bring along nonperishable food items for Atlanta's neediest cases.

INSIDE TRACK

SAMSUNG, AT&T PARTNER FOR SUMMER CONCERTS

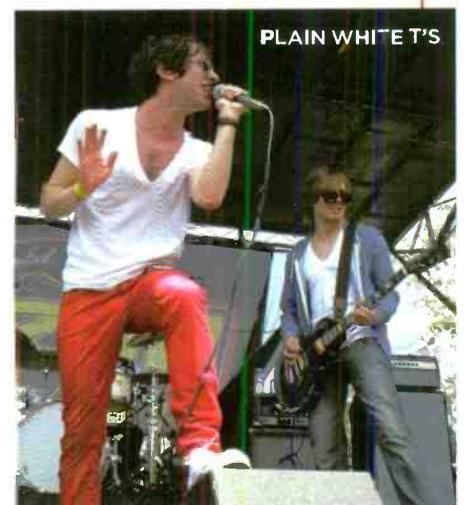
Queens of the Stone Age, Lu J'acris, Big & Rich, Plain White T's and others will perform as part of the Samsung/AT&T Summer Krush, a free summer concert series designed to highlight a line of music-centric Samsung mobile phones. The trek launches Aug. 13 in Los Angeles with a performance from Queens of the Stone Age at the Music Box at the Fonda. From there, the trek visits 1,000- to 1,500-capacity venues in Atlanta (Lu J'acris), Chicago (the Bravery), Miami (Kinky), Dallas (Big & Rich), New York (the All-American Rejects) and San Francisco (Plain White T's) through mid-September. A limited number of free tickets will be available through radio promotions, AT&T retail outlets and consumer contests.

"For AT&T and Samsung, this [concert series] makes sense because of the

music aspect of the products and the services we'll end up promoting." Samsung director of PR Kim Trus tells Track "We're always looking at opportunities to expand our marketing reach and get the word out to potential consumers."

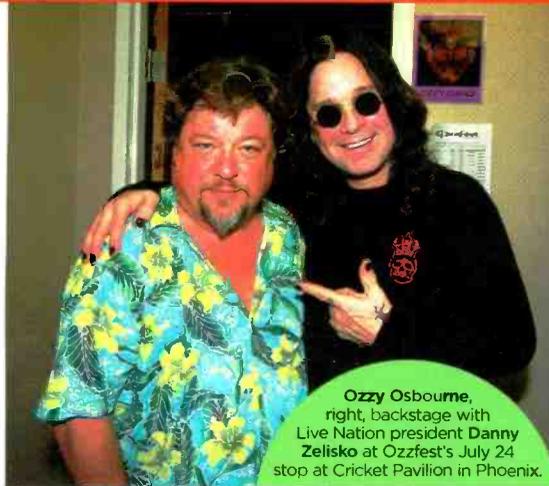
Each concert will feature an hour-long music performance and provide product-sampling kiosks to showcase the music capabilities of the Samsung BlackJack, Samsung Sync, Samsung a717 and Samsung a727 mobile phones. Along with prize giveaways and rock-'n'-roll-themed (temporary) tattoo parlors, fans will have the opportunity to "bling" their mobile phones at customization bars.

Additionally, as part of the sampling kiosks, memory product manufacturer Kingston Technology will provide concertgoers with a 1GB Sam-



PLAIN WHITE T'S

sung-compatible memory card, providing extra space for music, photos and games.



Ozzy Osbourne, right, backstage with Live Nation president Danny Zelisko at Ozzfest's July 24 stop at Cricket Pavilion in Phoenix.

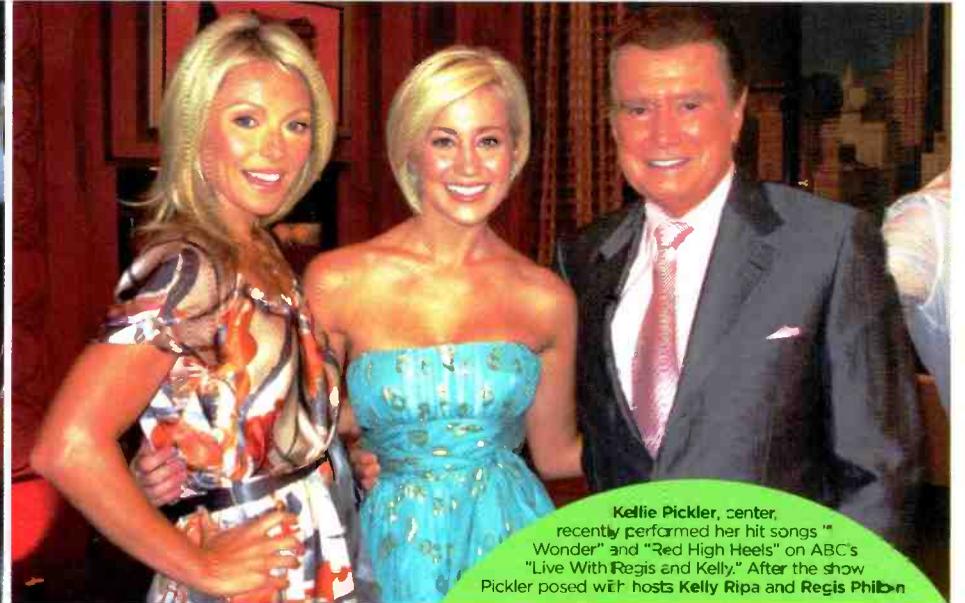
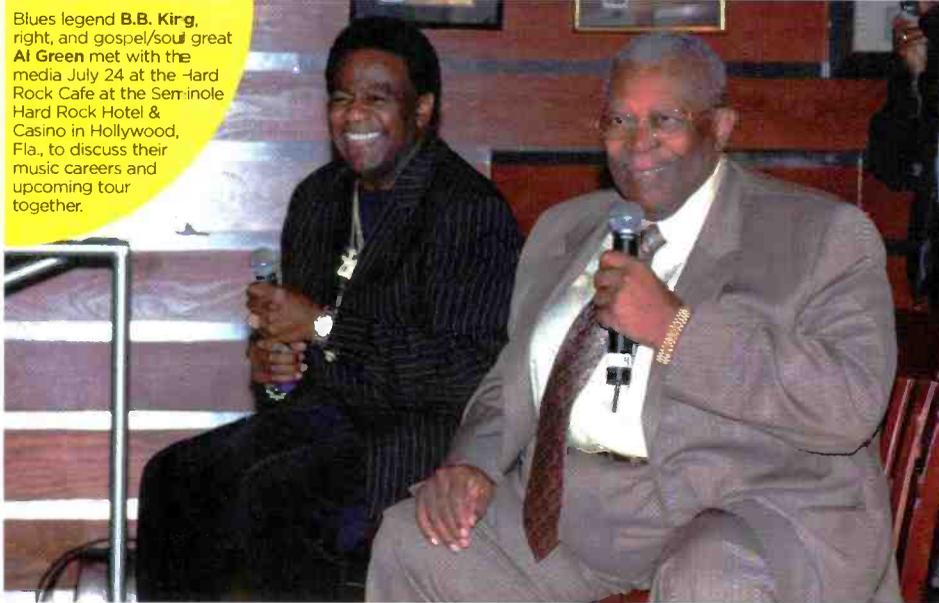


Public Enemy's Chuck D, left, and TuneCore CEO Jeff Price presented the TuneCoreExpress event July 26 at the Guitar Center in New York. TuneCoreExpress provided a hands-on demonstration of TuneCore's newest service, which allows musicians to walk into Guitar Center stores and make their music available for sale worldwide—ripped, uploaded and available on iTunes and other major download sites in approximately three to four weeks—for a \$49.95 fee. PHOTO: COURTESY OF NICK LOSI/SHORE FIRE MEDIA



From left, actors Romi Dias and Manny Perez, mun2 VP of marketing Lisa Hackett and actor Federico Castelluccio at the New York International Latino Film Festival screening of "El Cantante" after-party presented by mun2 July 28 in New York. PHOTO: COURTESY OF BRAD BARKET/GETTY IMAGES FOR MUN2

Blues legend B.B. King, right, and gospel/soul great Al Green met with the media July 24 at the Hard Rock Cafe at the Seminole Hard Rock Hotel & Casino in Hollywood, Fla., to discuss their music careers and upcoming tour together.



Kellie Pickler, center, recently performed her hit songs "Wonder" and "Red High Heels" on ABC's "Live With Regis and Kelly." After the show Pickler posed with hosts Kelly Ripa and Regis Philbin.

INSIDE TRACK

CARIBBEAN QUEEN

Olivia—the lifestyle community for lesbians, which offers luxury travel and social networking—celebrates its 35th anniversary next year. To help with the festivities, singer k.d. lang will perform at the launch of Olivia's first Caribbean cruise of 2008. The performance is exclusive to those boarding the ship that sets sail Jan. 26. For this cruise, Olivia will extend lang's brand via in-cabin music videos and complimentary lang CDs for all guests. According to Olivia GM Lisa Henderson, the company is discussing similar multiplatform branding experiences with other marquee entertainers for upcoming cruises. "These deeper, richer partnerships will result in once-in-a-lifetime experiences for our guests and extend the reach of our partners," she says.



LANG

Staying with Olivia, for the first time it will dedicate an entire Caribbean cruise to raise awareness and funds in the fight against breast cancer. Olivia's inaugural Cruise for a Cause (March 30-April 6) benefits the Dr. Susan Love Research Foundation. An on-ship auction, co-chaired by Chastity Bono, will feature items from Melissa Etheridge and other celebrities. Female rock duo Heart is scheduled to perform.



STARRY NIGHT

The Grammy Foundation's Starry Night benefit honoring Quincy Jones at the UCLA Tennis Center was held July 28 in Los Angeles. This week, Jones debuted his new video podcast series, the first installment aptly called "Episode 1." The first season will feature at least 26 episodes. Done in partnership with podcast aggregator/distributor Wizzard Media, the series features a behind-the-scenes look at Jones' many projects. PHOTOS: COURTESY OF THE RECORDING ACADEMY AND MAURY PHILLIPS/WIREIMAGE.COM

LEFT: From left are Grammy Foundation board chairman Steve Schnur, Grammy Foundation/Recording Academy president Neil Portnow, honoree Quincy Jones, Jones' guest Heba Elawadi, Grammy Foundation senior VP Kristen Madsen and Grammy Foundation VP Dana Tomarken. BELOW: From left are singer BeBe Winans, singer Alice Smith, musician John Legend, Grammy Foundation board chairman Steve Schnur, singer Nancy Wilson, Grammy Foundation/Recording Academy president Neil Portnow, honoree Quincy Jones, Jones' guest Heba Elawadi, singer Patti Austin, singer James Ingram, musician Steve Tyrel and former Grammy Foundation board member David Foster.



LANG: MARK SULLIVAN/WIREIMAGE.COM

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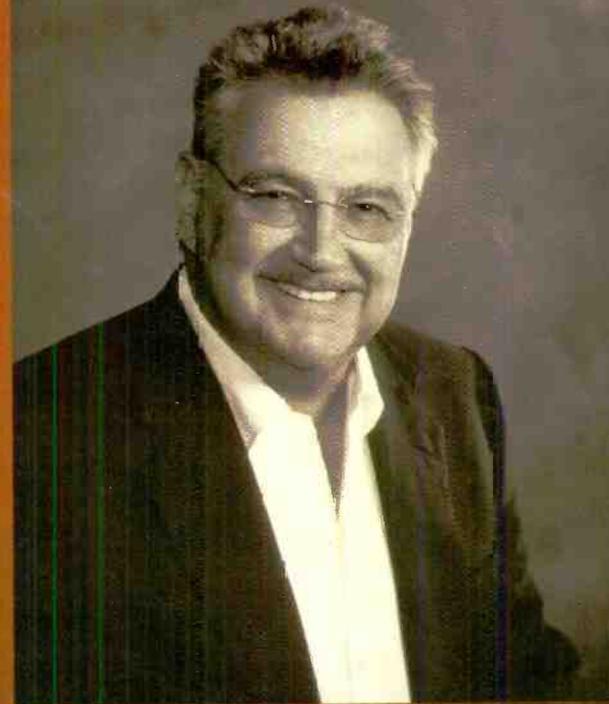
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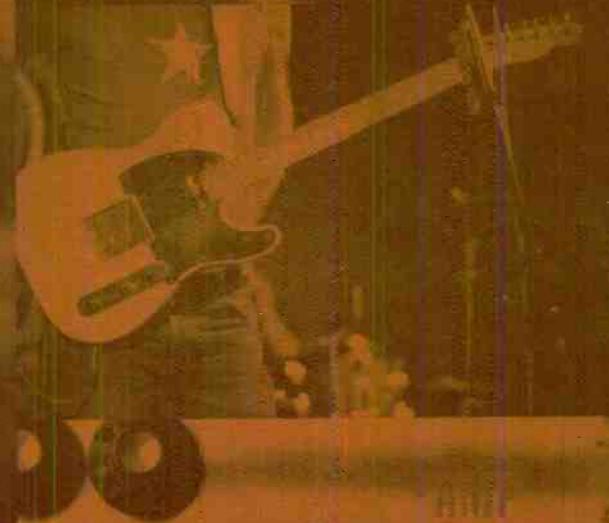
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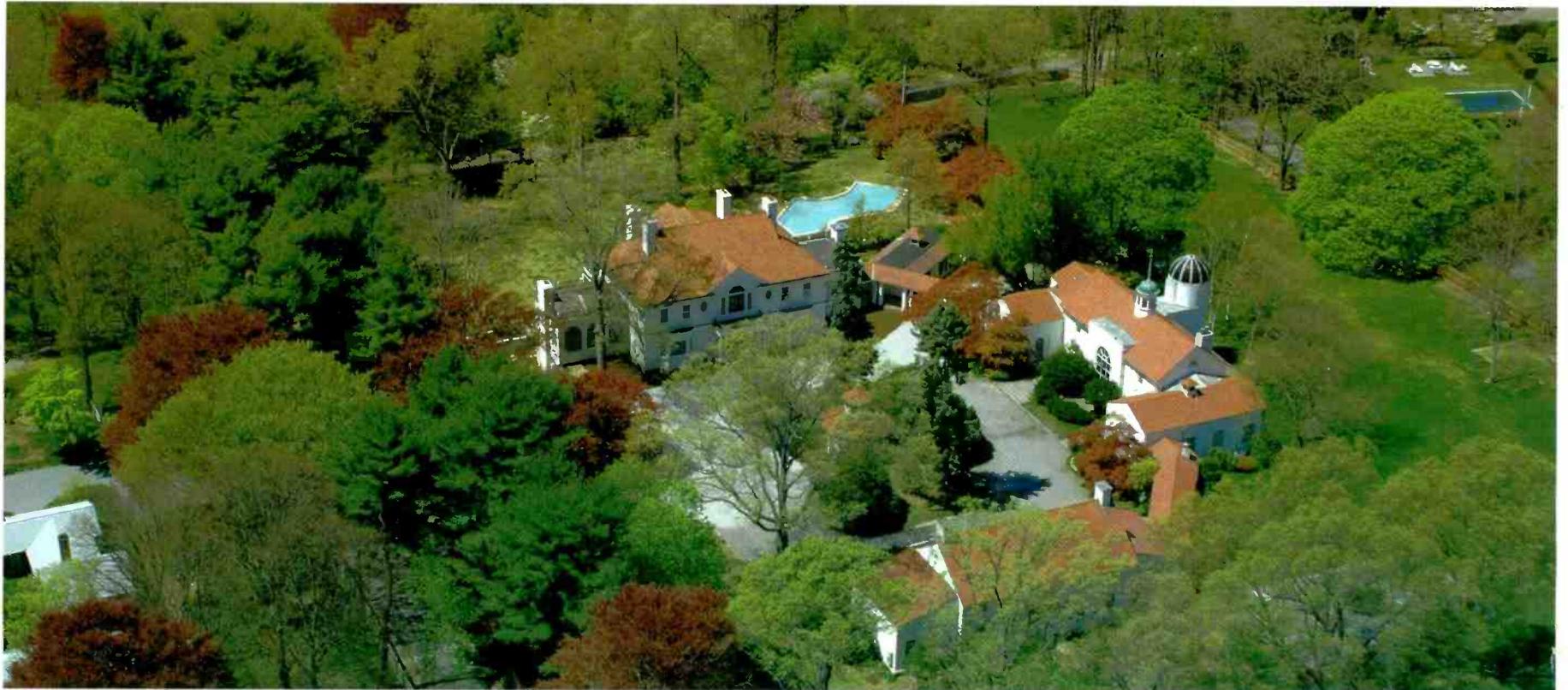


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