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Woman Of The Year

Billboard

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2007

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SPIRAL FROG
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Reba

New Duets
Album Showcases
A Lifetime
Of Influence
>P.28

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No. 1

ON THE CHARTS

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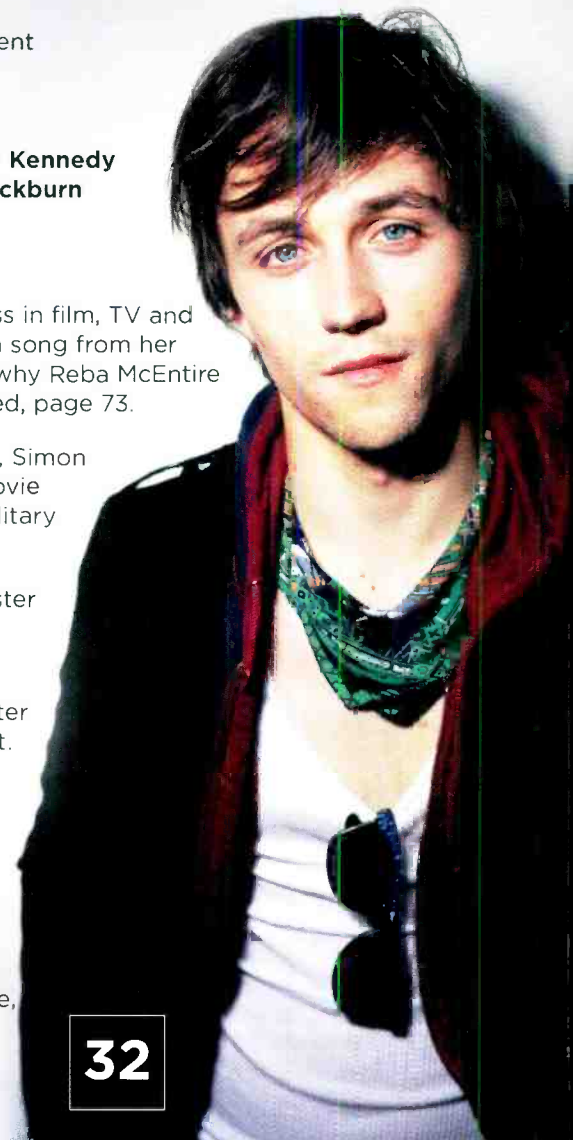
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ON THE COVER: Reba McEntire photographed by Marc Baptiste.

360 DEGREES OF BILLBOARD

HOME FRONT

Events

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

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

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

OPINION

EDITORIALS | COMMENTARY | LETTERS

Back To Black

Why The U.K. Biz Needs More Minority Execs

BY KAYA KING

The MOBO (Music of Black Origin) Awards—this year's take place Sept. 19 in London—have been the leading black music event in the United Kingdom and Europe for more than 10 years. We have certainly helped urban music make the transition from niche music to mainstream.

We've gone from celebrating musical achievements in the front room of my house to filling the Royal Albert Hall and, this year, the O2 Arena (formerly the Millennium Dome), with the great,

'Black music now makes up 50% of U.K. record sales, yet the numbers of black or minority ethnic people working in the industry are falling.'

the good and the British public alike. But how much has really changed during that time? Did things get better for black artists, music companies and music fans alike?

Well, not really. An awards show may make a difference in that there are social and cultural responsibilities beyond the parameters of music, but it can't change the world. In fact, if anything, things are actually getting worse. According to various industry sources, black music now makes up around 50% of U.K. record sales, yet the numbers of black or minority ethnic (BME) people working in the industry are—unbelievably—falling. Has the music industry really failed so badly to reflect the change in its musical output?

Recently published figures from the London mayor's office show that the per-

centage of BMEs working in the music industry has dropped from 9% to 6% between 1996 and 2006. More surprising still is that BMEs make up nearly one-quarter of the overall London work force, and that figure has risen sharply during the same 10-year period. Not only is the music industry employing far fewer BME candidates than the national average, it is the only industry in London to have shown a drop in such numbers in this period.

When people ask about the relative lack of U.K.-based black music successes, figures like this may well ex-

plained a lot. If there aren't enough people from those musical backgrounds working in the industry then it's no surprise that the U.K. industry doesn't show enough understanding of the genres to promote them successfully—both at home and abroad.



KING

plain a lot. If there aren't enough people from those musical backgrounds working in the industry then it's no surprise that the U.K. industry doesn't show enough understanding of the genres to promote them successfully—both at home and abroad.

These figures come at a time when further research has shown that young black males are having a hard time making a success of their lives. Reach, a U.K. government advisory panel, says that a lack of inspirational role models is having a devastating effect on such young men, who are far more likely to be excluded from school, drawn into criminality or fail in business and employment. The report concludes that the effect on the U.K. economy of failing to deal with these issues may cost in the region of \$48 billion during the next 50 years.

MOBO was always about trying things that no one else would. When we

started the awards in 1996, it was because there was an obvious upswing in mainstream interest in black music in the United Kingdom, but credit wasn't being given. It wasn't that the music didn't exist or wasn't selling, or that there weren't great people working in the industry; it just seemed like it had all been overlooked. So, we just thought, "Someone should do something." Now, it's time to start again.

Everyone's polite to us: trade associations and other industry organizations, government bodies. They say they want to help, but they aren't always exactly proactive. While these bodies often have some sort of "diversity remit," it's always a minor part of their overall strategy. We think the time is right for U.K. BMEs to have their own voice in the form of a separate black music trade association.

We're also at an early stage in plans for a MOBO Academy, focusing on education and skills in the music industry. Black youth have a high dropout rate from college courses—as much as 60% in some parts of the United Kingdom—and many think this is because the institutions delivering skills training are simply failing to engage with these young people in a way that they can understand. A MOBO Academy would give us a chance to dictate the agenda. There's a lot of support for creating a place where we can say, "We understand the community's challenges, and we know how to deal with them." We want to help young entrepreneurs and candidates for employment alike. The first step is to commission research into the measures that have shown success in other parts of the world, including the United States, and see how they can be applied in Britain.

At this stage, we have no idea how it's going to work or who's going to fund it or partner with us. But, just like 12 years ago, it needs doing and no one else is going to do it for us. So we roll up our sleeves.

I suppose people are still going to just think we're about the bling, but someone has to make a start, right? ●●●●

Kaya King is founder/CEO of the MOBO Organization.

FOR THE RECORD

■ The caption to the photo that ran with the upfront piece "Store Wars" in the Sept. 15 issue should have identified Rough Trade Retail's new east London location as being on Brick Lane.

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is a life beautifully spent...”**



Luciano Pavarotti

12 October 1935 - 6 September 2007



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BILLBOARD COMPREHENSIVE CHART – WEEK ENDING 09/02/07

WEEKS ON	LABEL	2W RANK	LW RANK	TW RANK	ARTIST	TITLE
3	DBV	1	1	1	HIGH SCHOOL MUSICAL 2	SOUNDTRACK
1	REUN			2	CASTING CROWNS	ALTAR & THE DOOR
1	BADB			3	YUNG JOC	HUSTLENOMICS
10	DBV	2	3	4	HANNAH MONTANA 2: MEET MILEY C	SOUNDTRACK
50	AAM	7	6	5	FERGIE	DUTCHESS
8	NWLR	5	4	6	HAIRSPRAY	SOUNDTRACK
7	UME	4	5	7	VARIOUS	NOW 25
1	HOL			8	ATREYU	LEAD SAILS PAPER ANCHOR
1	VRGN			9	HARPER*BEN & INNOCENT CRIMINAL	LIFELINE
100	ROAD	13	9	10	NICKELBACK	ALL THE RIGHT REASONS
16	WAR	12	12	11	LINKIN PARK	MINUTES TO MIDNIGHT
9	ATLG	11	13	12	T.I.	T.I. VS TIP
25	UNIV	14	14	13	WINEHOUSE*AMY	BACK TO BLACK
4	HOL	8	11	14	JONAS BROTHERS	JONAS BROTHERS
45	BGMA	17	16	15	SWIFT*TAYLOR	TAYLOR SWIFT
4	JIVE	6	10	16	UGK	UNDERGROUND KINGZ
86	DBV	16	17	17	HIGH SCHOOL MUSICAL	SOUNDTRACK
1	CULH			18	LOVETT*LYLE	IT'S NOT BIG IT'S LARGE
15	OCAM	22	24	19	MAROON 5	IT WON'T BE SOON BEFORE LONG
2	WAR		2	20	KWELI*TALIB	EARDRUM
5	GEFN	10	15	21	COMMON	FINDING FOREVER
4	ATLG	9	21	22	PLIES	REAL TESTAMENT
42	KUSU	62	64	23	AKON	KONVICTED
13	DEF	23	27	24	RIHANNA	GOOD GIRL GONE BAD
1	ELMG			25	COLLECTIVE SOUL	AFTERWORDS
18	WAR	30	32	26	BUBLE*MICHAEL	CALL ME IRRESPONSIBLE
5	EPIC	19	26	27	KINGSTON*SEAN	SEAN KINGSTON
12	FUER	15	25	28	PARAMORE	RIOT!
19	HOL	28	36	29	PLAIN WHITE T'S	EVERY SECOND COUNTS
7	UNIV	38	42	30	CAILLAT*COLBIE	COCO

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Neil Portnow on goals of Recording Academy



FISCAL GRAFFITI
Led Zep reunion: Few tickets, no broadcast



SATELLITE DISHING
What the Sirius-XM merger is up against



THE NEW OLD MAN
Don Cheto's star rises on L.A. Latin radio



STONE IN "L-O-V-E"
Josh covers Nat "King" Cole in Chanel spot

10

12

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>>>BARTELS UPPED AT IDJMG

Island Records president and Island Def Jam Music Group COO Steve Bartels has been promoted to president/COO of IDJMG. In this newly created role, Bartels will oversee all day-to-day operations of the company and its labels and will report directly to IDJMG chairman Antonio "L.A." Reid.

>>>LATIN ACTS TO PLAY APPLE STORES

Juan Luis Guerra, Pepe Aguilar, Xtreme and Jeremias are some of the Latin acts set to perform at Apple stores in five U.S. cities as part of Hispanic Heritage Month. The series begins Sept. 15 with a performance by the B-Side Players at Apple's Chicago store on North Michigan Avenue, and wraps Oct. 13 with Down ("Lean Like a Cholo") at the company's Santa Monica, Calif., location.

>>>MICRO-SOFT PATENTS WATERMARK TECH

Microsoft won patent approval for a digital watermarking technology designed to track unprotected music files to their original owners. The watermark can be used to deter unauthorized file sharing and track copyright owners for royalty payments. According to Microsoft, the watermark is more difficult for hackers to remove.

WEST: JOHNNY NUNEZ/WIREIMAGE.COM; 50 CENT: JEMAL COUNTESS/WIREIMAGE.COM; CHESNEY: JEFFREY MAYER/WIREIMAGE.COM

UP FRONT

RETAIL BY ED CHRISTMAN

THREE-POINT LANDING

Kanye/50/Chesney Copening Sales Flirt With 2 Million—But Was It A Good Idea?

The Kanye West/50 Cent/Kenny Chesney shootout brought new release excitement back into the business for a week, but left chain buyers wishing for more of a good thing—and not all of them agreeing it helped sales in the long run.

By midweek, experts in sales departments of the four majors had projected West's "Graduation" as the clear-cut winner,

with their projections ranging from 750,000 units to 850,000 units, and averaging out to about 781,000 units.

In fact, West's sales are so strong that some Best Buy and Target stores were already experiencing outages by the day after the Sept. 11 release date, according to sources. That predicament left Universal Music Group Distribution scrambling to keep up with demand, mainly due to the special packaging used for the West album, in which CDs cannot be loaded into the package through automation, but instead must be assembled by hand.

UMGD had shipped 1.3 million units by street date. But with re-orders, the warehouse was down to 50,000 units on the morning of Sept. 12, with 150,000 expected to be assembled that day, UMGD president Jim Urie reports.

The 70,000 digital copies of the West album sold by iTunes on street date also caught UMG by surprise.

Meanwhile 50 Cent's "Curtis" projections range from 575,000 scans to 650,000 scans, with the av-



erage falling at about 603,000 units. And projections for Kenny Chesney's "Just Who I Am: Poets & Pirates" range from 400,000 to 500,000, averaging around 456,000.

If sales meet the high end of the projections, the three titles combined would hit a whopping 2 million units.

EMI Music Marketing president Ronn Werre cheers the strength of his competitors' releases: "We have a shot of three titles, each doing 500,000 units in one week. These are great numbers and a great day for the industry."

"It feels like the old days," Sony BMG U.S. Sales president Jordan Katz says. "How fantastic is it to have a handful of powerful releases driving traffic into the stores in early September?"

The excitement was so palpable that Trans World music divisional merchandise manager Jerry Kamiler says he couldn't sleep. "I couldn't wait to get here this morning to push the buttons and see what the numbers were."

Indeed, retailers are already hoping for more of the same.

"This race is over, we know who won—let's move on to the next one," Newbury head of purchasing Carl Mello says. "We should have more of these ahead; we should only be so lucky."

Kamiler notes that while the upcoming release schedule may not be as strong as the Sept. 11 week, it's still solid for the next six weeks. He's concerned about November, though—par-

ticularly from the rock music side, where he says the only notable release that month is a live Police album.

Meanwhile, a debate is shaping up on whether releasing all three records simultaneously was a smart idea.

"It's good to have new releases doing as well or even slightly better than expected," says Dave Jones, VP of product management at Troy, Mich.-based Handleman. "But I am an advocate of spreading the release schedule out."

Certainly, the West/50 competition played well in the media—feeding a fan frenzy, some in the industry say, that drove consumers to the store to vote for their favorite.

"It worked out to be a really good thing that they both came out on the same day," Urie says. "But it was kind of accidental."

For one thing, the previous week had begun with Labor Day—and, Urie says, labels are reluctant to release records on Tuesdays following Monday holidays, since the latter can disrupt the timeliness of shipments.

Also, West and 50 were performing Sept. 9 in Las Vegas on MTV's Video Music Awards show, and their labels wanted to capitalize on that by releasing their records the following Tuesday.

So why didn't BNA move Chesney's record up to Sept. 4, when the artist could have owned the week, instead of coming in at what now looks like will be No. 3?

"He was finishing up his tour, which ended on [Sept. 8] and is set up to do a great round of media this week," Sony BMG Nashville senior director David Fitzgerald says. "It's kind of hard to do both at the same time."

Kamiler, though, still questions the wisdom of having three big records in the same week. "The 50 Cent vs. Kanye [competition] may have created more excitement," he says, "but I think we wound up with less sales than if one of them came out in August."

"I understand you want to go fishing when the fish are biting," he adds. "But it's better to stretch releases out." ...



By midweek, experts at major labels had declared the new album by **KANYE WEST**, left, the clear-cut winner over **50 CENT**, above top, and **KENNY CHESNEY**.

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DIGITAL BY ANTONY BRUNO

Spiralfrog Goes Live

U.S. Launch Will Test Ad-Sponsored Service Model



Spiralfrog CEO JOSEPH MOHEN

>>> AMOEBA LINKS WITH FONTANA

Independent distributor Fontana has inked a distribution deal with Amoeba Records, the label affiliated with independent record store Amoeba Music. The label focuses on releasing rare and previously unavailable albums; live in-stores; Amoeba compilations; special collaborations; and select new artists. One of the first releases under the deal is an album of recently discovered live recordings from musical legend Gram Parsons & the Flying Burrito Brothers, to be released Oct. 30.

>>> COLOMBIAN ARTISTS RISE AGAINST VIOLENCE

More than 30 Colombian artists, in a show of solidarity, will perform three simultaneous concerts in three different cities in the country, protesting violence in their homeland. The roster of announced acts includes Juanes, Fonseca, Fanny Lu, Cabas and Julio Nava. Concerts will be staged in stadiums in Medellín and Cali and in the Simon Bolivar Park in Bogotá.

>>> ESPN KICKS OFF NEW MUSIC PUSH

Sports network ESPN has teamed up with numerous record labels to preview new music during its "Monday Night Football" and "Monday Night Countdown" broadcasts. In coming weeks the network's initiative will include music from Foo Fighters, Kid Rock, Eddie Vedder and Preservation Hall Jazz Band. Last year, "Monday Night Football" on ESPN averaged more than 12 million viewers per game and became cable's most-viewed series in TV history, according to ESPN reps.

Following months of delays, executive upheaval and more than \$10 million spent, the Spiralfrog ad-supported free digital music service plans to go live Sept. 17 in the United States, Billboard has learned.

The U.S. launch is an important step in determining whether offering free music in return for watching advertising is a viable business model for the still-struggling digital music space.

The service operates much like any other music subscription service in that users can search, sample and download an unlimited number of songs, but are required to register with the site once a month—free of charge—to refresh their licenses. The idea is to lure users of free, pirate peer-to-peer networks to a free, authorized service, and make money through

ads on the site.

But major questions remain over whether Spiralfrog, or other ad-based services for that matter, can attract enough regular users to generate revenue needed to pay for its music licensing costs.

The company outlined its strategy to address this issue in a Securities and Exchange Commission (SEC) filing last week. The document details a

unique licensing scheme that focuses on royalty payments paid upfront, in addition to a split of advertising revenue.

For instance, Spiralfrog paid Universal Music Group—the only major label supporting the service to date—an upfront fee of \$2.2 million for its catalog. Additional payments will be due after Nov. 15.

This model means Spiralfrog is not paying a per-

download or per-stream fee, like other services must—a critical distinction. If it had to pay labels per song, ad-supported services would run out of money long before they could generate enough traffic to justify raising advertising rates to the level needed to cover the licensing fee. That's why Napster stopped hosting its free, ad-supported service tier on its main site and instead hides it in a non-linked page—it was starting to cost too much.

"It's a bit of a Catch-22," Napster COO Christopher Allen says. "You scale the audience to where you can generate the advertising [rates], but have a difficult time paying the financial obligations. But until you get to that scale, you can't charge the [rates]."

During the private beta, Spiralfrog says the average user

downloaded 16 songs and viewed 15 pages on the service per day. It has 700,000 songs and 1,500 videos available. According to the SEC filing, Spiralfrog hopes to finalize licensing deals with at least two other major labels and launch service in the United Kingdom by the end of the year. A mobile service is also in the works.

At launch, Spiralfrog is in a precarious financial position. It has generated only \$3,000 in advertising revenue as of the end of June through its beta phase and Canadian live launch in May, and has less than \$1 million in cash on hand. The company says it needs another \$18 million in funding for the next year or won't survive, and will initiate a \$25 million private placement funding round for the fourth quarter to sustain operations.

LET'S DO LAUNCH

Looks like it's going to be a big week for new digital music services. In addition to Spiralfrog, new services from Amazon and Qtrax may see the light of day as well.

Amazon's service could go live as early as Sept. 18. According to one well-placed source, it's just awaiting final approval by CEO Jeff Bezos. The service could be delayed several weeks if he is not satisfied.

Meanwhile, Qtrax reportedly will unveil its ad-supported peer-to-peer-based service by mid-month. The company has hired J. Christopher Roe as its chief technology officer.

—AB

6 QUESTIONS

with NEIL PORTNOW

by SUSAN BUTLER

To celebrate the 50th anniversary of the Grammy Award, the Recording Academy is gearing up this fall with "My Night at the Grammys," a primetime TV special with an interactive element.

Billboard caught up with the academy's leader, the recently promoted Neil Portnow, to hear the latest on this and other academy happenings.

When the academy's 50th-anniversary celebration is over, what is the most important message that you hope you've successfully conveyed?

The relevance and importance of this organization [and its] key missions: membership and awards; philanthropy and charity for our own; music education, archiving and preservation; and advocacy. In each, we have a great opportunity for growth and development. It's important that people realize and recognize that the academy is far beyond a once a year, three-and-a-half-hour [Grammy Awards] telecast.

How do you determine which advocacy position to take as an organization on an issue?

An obvious [source] for input and discussion is our national officers, who are all very capable, savvy, well-informed individuals from the industry selected by the board of trustees. We have an advocacy committee, and the chapters have

their own local advocacy representatives. Then we have our Washington, D.C., staff and lobbying team who are helpful in terms of looking at policy from a pragmatic standpoint.

How do you measure your success in advocacy?

You can measure in specific, tangible results, which might be legislative action. Many of these things are very long-term projects that can't always be measured in a tangible way, but have to be measured over time in terms of the influence tipping the scales in favor of the issues we advocate. That's also about building relationships. We just came back from Recording Arts Day in D.C., which is something the academy initiated based on my hearing repeatedly from leaders of Congress that the industry needs to show up in a uniformed fashion. We expanded Grammys on the Hill, an evening event to honor a congressman, senator and music individual, to this en-



PORTNOW

strategize a bit and develop a game plan.

What's coming up in the next six months?

In November, we have the Latin Grammy Awards in Las Vegas. Next up will be our CBS primetime special, "My Night at the Grammys," on Nov. 30. This is a combination of a retrospective, behind-the-scenes and an interactive look at the Grammys over the years. Of critical importance is that there never be any confusion about voting for Grammys as a peer process, which gives us our luster and status. On the other hand, there's an expectation from anybody sitting in front of a screen to be able to have some role in what's going on. So for this show, since it's not about giving

Grammys, it's looking back and giving the public the ability to weigh in [online and vote] on which one was their favorite. On Dec. 6, we have Grammy nominations. Then we're in the home stretch for the Feb. 10 Grammy Awards in Los Angeles.

How do your responsibilities change by adding CEO to your title of president?

It means more about an official quantifying the big picture and the research and development element, looking out into the future more so than in the past. [At first], we made operational and organizational changes. Now, the mandate is to go beyond the day to day in a more significant fashion and dream a bit,

ing Grammys, it's looking back and giving the public the ability to weigh in [online and vote] on which one was their favorite. On Dec. 6, we have Grammy nominations. Then we're in the home stretch for the Feb. 10 Grammy Awards in Los Angeles.

Will the Grammy Awards show ever be in New York again?

I'm committed to coming back to New York. It's just a matter of getting the [right] business [deal] and scheduling at Madison Square Garden.

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>>> **WHITE STRIPES CANCEL FALL U.S. TOUR**

The White Stripes have abruptly canceled their fall U.S. tour, after it was revealed that drummer Meg White "is suffering from acute anxiety and is unable to travel at this time." The trek was to have begun Sept. 13 in Albuquerque, N.M., and wrap Oct. 10 in Honolulu. Refunds are available at points of purchase. For now, a nine-date tour of the United Kingdom, beginning Oct. 24 in Glasgow, Scotland, is still on the books.

>>> **EPITAPH INKS WITH ADA, LIKELY TO EXIT eMUSIC DEAL**

Epitaph Records has signed a worldwide digital distribution deal with Alternative Distribution Alliance to begin in October. Until now, ADA had been distributing mobile content for Epitaph. In related Epitaph news, Hanson told billboard.biz that the label will not renew the band's contract with eMusic when it ends in October.

>>> **NEW LINE PREPS FIRST HIGH-DEF RELEASE**

New Line Home Entertainment has become the latest studio to jump into high-definition disc waters, revealing that its first next-generation release will be the 2007 musical version of "Hairspray." The film will be released Nov. 20 on standard DVD and Blu-ray discs. An HD DVD edition will follow, although a firm release date has not been set.

By TK Arnold, Ayala Ben-Yehuda, Antony Bruno, Leila Cobo, Jonathan Cohen, Mariel Concepcion and Cortney Harding.

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UPFRONT

BRANDING BY MITCHELL PETERS

HOTEL HARMONY

BILLBOARD EXCLUSIVE

Sony BMG Enters Multifaceted Music Partnership With Starwood Chain

Sony BMG Entertainment has entered into an exclusive partnership with Starwood Hotels & Resorts Worldwide to develop uniquely branded music and entertainment-based programming for hotels that fall under the Starwood banner.

Under the long-term deal, Sony BMG will work closely with Starwood to create in-house song playlists, digital music stores, in-room TV offerings, customized compilation albums, live entertainment experiences and more. The program will be implemented in such U.S. Starwood hotels as Sheraton, W Hotels, Westin, Four Points, Le Meridien, St. Regis and Luxury Collection brands. A global expansion is planned for later this year.

"The appealing thing for Sony BMG is that we can help expose our guests to their different artists," says Rod Mano, senior director of entertainment

strategy for Starwood. "People can be in a hotel for several days at a time, so they have more time to explore new music."

The first part of the initiative is to create custom song playlists that cater to the vibe of each hotel. The playlists, which include but are not limited to Sony BMG artists, will be heard throughout each Starwood hotel property. "The sound of Sheraton will be very different from the sound at St. Regis," says JJ Rosen, executive VP of Sony BMG's Commercial Music Group. A W Hotel visitor, Mano explains, will more likely hear such artists as Imogen Heap, whereas Sheraton patrons will be exposed to the more "familiar" sounds of Bruce Springsteen. "Working in collaboration with Sony BMG," Mano says, "we're coming up with artists that fit each brand."

Another goal is to create compilation CDs that will be sold at each hotel. At a price of \$20, a compilation for W Hotels—including such acts as Goldfrapp, Nina Simone, DJ Krush and Dirty Vegas—has al-

ready been developed. Sony BMG and Starwood will share revenue on each CD sold.

Starwood is also giving Sony BMG a free in-room TV channel that will be looped with approximately 60 minutes of artist interviews, short-form music videos and other exclusive programming. "We'll also



MONAHAN

have snippets of our long-form concert videos that are sold on DVDs," Rosen says, noting that viewers will be given the option to purchase the full concerts via pay-per-view.

Finally, the program calls for live music at each hotel, which would be available as exclusive offerings to hotel guests and the public alike. "When they open new hotels, for example, they often have press events and parties," Rosen says. The first concert under the agreement is a Sept. 19 performance from Train's Pat Monahan at Sheraton New York Hotel & Towers.

JIMMY PAGE and Led Zeppelin's other surviving members will reunite onstage Nov. 26.

BY LARS BRANDLE

Limited Led

Not Many Will Watch Zep Reunite

LONDON—There's a whole lotta interest in Led Zeppelin's reunion. But for now, just 18,000 lucky ticket-holders will see it.

The surviving band members—Robert Plant, Jimmy Page and John Paul Jones—will reunite onstage Nov. 26 for a two-hour performance at London's O2 Arena, headlining a tribute night for Atlantic Records co-founder Ahmet Ertegun, who died Dec. 14, 2006. The late John Bonham's role as drummer will be taken by his son Jason.

Within the touring business, a Led Zep reunion tour is widely viewed as potentially the biggest-grossing ever, and offers have been on the table for a decade (Billboard, Aug. 4). But veteran promoter Harvey Goldsmith—who is producing the London show—insists, "At the moment, there are no dates booked,

there are no discussions."

Goldsmith says there are also no plans to record or broadcast the performance. He suggests the band members' dissatisfaction with two earlier reunions—Live Aid (1985) and Atlantic Records' 40th anniversary (1988)—"may well be a reason why they were so reticent to come back together. Live Aid was a very rushed job, and wasn't rehearsed very well." And with the 40th anniversary, he says, "it felt like the whole event was rushed."

Tickets costing £125 (\$254) will be distributed through a lottery to those registering Sept. 12-17 at ahmettribute.com. A representative for Internet service provider Pipex, which hosts the site, reported that four hours after the Sept. 12 announcement, some 20 million registrations for tickets had been received.

CHARTS BY KEITH CAULFIELD

10 From The Tenor

In the wake of Luciano Pavarotti's death Sept. 6, a number of releases in the artist's catalog experienced significant sales leaps this week. Two Pavarotti titles re-enter The Billboard 200—"The Best: Farewell Tour" at No. 76 and "The Greatest Tenor of All Time" at No. 150. Pavarotti releases wound up dominating the Top Classical Catalog chart, where 12 out of 20 titles this week are Pavarotti-related. On the Midline Classical chart, seven out of 15 titles are Pavarotti-related; on Classical Budget, the tally is six out of 15. "As always when an artist of this stature dies, we have an immediate spike in sales and then because there is not enough product in the market, sales slow down. Then when they refill the orders weeks later, we get another spike," says Jerry Kamiler, music divisional merchandiser manager for Trans World Entertainment. "This year I expect Pavarotti titles to be a huge gift-giving item." Below, the week's 10 top-selling Pavarotti titles:

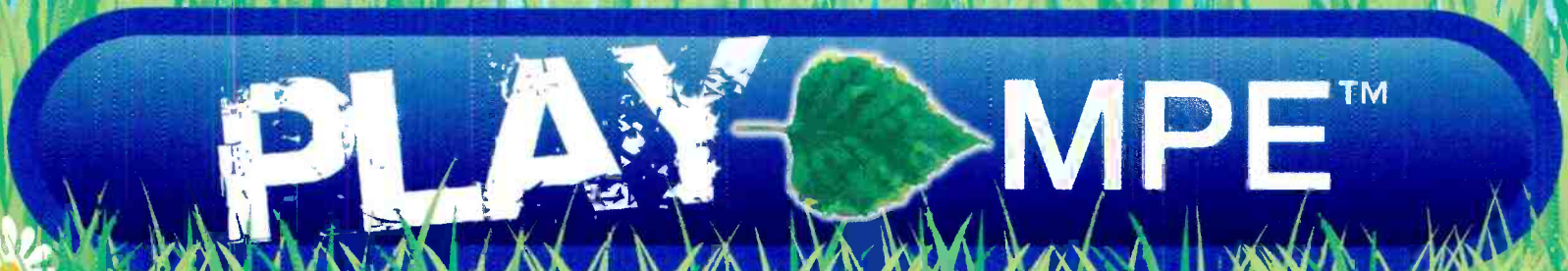
ARTISTS	TITLE	LABEL	US SALES
1 Luciano Pavarotti	"The Best: Farewell Tour"	(Decca/Universal)	8,000 (↗4,450%)
2 Luciano Pavarotti	"Luciano Pavarotti: The Greatest Tenor of All Time"	(Madacy Special Products)	4,000 (↗618%)
3 Luciano Pavarotti	"The Best of Luciano Pavarotti: 20th Century Masters The Millennium Collection"	(Decca/UMe)	3,000 (↗1,580%)
4 Luciano Pavarotti/Jose Carreras/Placido Domingo	"Three Tenors"	(BCI)	2,000 (↗886%)
5 Luciano Pavarotti	"Pavarotti The Legend"	(BCI)	2,000 (↗4,661%)
6 Carreras-Domingo-Pavarotti	"In Concert"	(Decca/Universal Classics)	2,000 (↗1,611%)
7 Carreras-Domingo-Pavarotti	"The Best of the 3 Tenors"	(Decca/Universal Classics)	1,000 (↗1,580%)
8 Luciano Pavarotti	"Golden Classics"	(Madacy)	1,000 (↗606%)
9 Luciano Pavarotti	"The Best of Pavarotti"	(Madacy)	1,000 (↗1,144%)
10 Pavarotti/Carreras/Domingo	"The Best of the Three Tenors: 20th Century Masters The Millennium Collection"	(Decca/UMe)	1,000 (↗646%)



Of the top 10-selling Pavarotti titles this week, the biggest cumulative seller of the Nielsen SoundScan era is "In Concert." Released in September 1990, shortly before the advent of SoundScan in 1991, the album has sold 1.9 million copies since SoundScan began tracking data. It reached No. 35 on The Billboard 200 and spent 100 weeks on the chart.

PAIGE: STEVE EICHNER/PHOTOWORLD/WIREIMAGE.COM; MONAHAN: MARK PETERMAN/WIREIMAGE.COM; PAVAROTTI: SARA KRULWICH/THE NEW YORK TIMES/REXUS

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Photo: Alberto Tolot

Satellite radio companies Sirius and XM invested billions in infrastructure and millions more in marketing to differentiate themselves from one another. Now, they're spending millions more in an attempt to merge.

Already, they have put up \$13 million—\$5 million by Sirius, \$8 million by XM—trying to convince Washington, D.C., regulators that their union “will bring unprecedented benefits to consumers and significantly enhance, rather than harm, competition,” according to the companies.

But with a decision from the regulators expected in less than four months—before year's end—there's plenty of money pushing against the merger as well. For its part, a disclosure that the National Assn. of Broadcasters filed with the Senate Office of Public Records states that broadcasters spent \$4.28 million during the first half of 2007 for lobbying against such issues as the Sirius-XM merger, resurrection of the Fairness Doctrine and the RIAA's proposed performance royalties.

Why is the NAB so up in arms, and where does the proposed merger currently stand?

A LA CARTE PRICING

At the forefront of the companies' pitch to become one entity is a la carte pricing, a programming plan that, if the merger is approved, lowers the satellite radio subscriber entry price from \$12.95 per month to \$6.99 with a base of 50 channels that the consumer chooses. Other plans feature more options, but freedom of choice also costs more, up to \$16.99 per month. When Sirius CEO Mel Karmazin unveiled the plan July 23 during an address at the National Press Club in Washington, D.C., he said the new rates would take effect only if the merger was approved.

“The reason we've not offered it in the past is very simple: Last year, Sirius lost \$1 billion. Our company has not made a profit in the years since it started,” he said. XM, for its part, lost \$719 million last year; the two satcasters' combined revenues for the year totaled \$1.57 billion.

“The idea of offering this a la carte service,” Karmazin said, “is made possible by the synergies connected with the merger.”

Not surprisingly, persistent satellite radio nemesis the NAB isn't buying it. The organization has called the a la carte menu “a sham” and says consumers will be hurt because the average price of channels will cost more per month. After completing analysis of the satcasters' new menu offering, NAB senior VP of legal and regulatory affairs Jane Mago led a party of NAB lawyers and “in-the-know” staffers to the FCC to convince commissioners and associates that the satcasters' numbers don't add up.

The observation garnered an immediate reaction—but not necessarily from expected parties. The million-member-strong Parents Television Council, a generally conservative lobbying group that defines itself as “pro-family” and often tan-

gles with the NAB over sexual and violent programming on TV, took on the broadcasters.

The PTC, in a statement, said the a la carte pricing plans “will offer more affordable packages, including an option for families to block adult-themed channels and receive a price credit for the unwanted programming.”

“There is no question that greater control of graphic content, combined with the ability for consumers to have control over packages and pricing, is in the public interest and certainly in the interest of parents and families,” PTC president Tim Winter says.

The FCC has not officially commented on the merger or the a la carte proposal, but, at a recent briefing with reporters, FCC chairman Kevin Martin said he is “pleased any time companies come forward with proposals that give consumers more control over what they pay for.”

MONOPOLY MONEY

The NAB, meanwhile, hopes to convince regulators that a merger would create a monopoly that would “inevitably result in increased prices, fewer programming choices, less local programming for radio listeners and other public interest harms.”

Sirius and XM face enormous obstacles to get their deal cleared. The Department of Justice is reviewing the plan for possible anti-competitive violations and the FCC, which will wait for the DOJ's decision, will also re-examine its decade-old rule that prevents one operator from holding both satellite licenses.

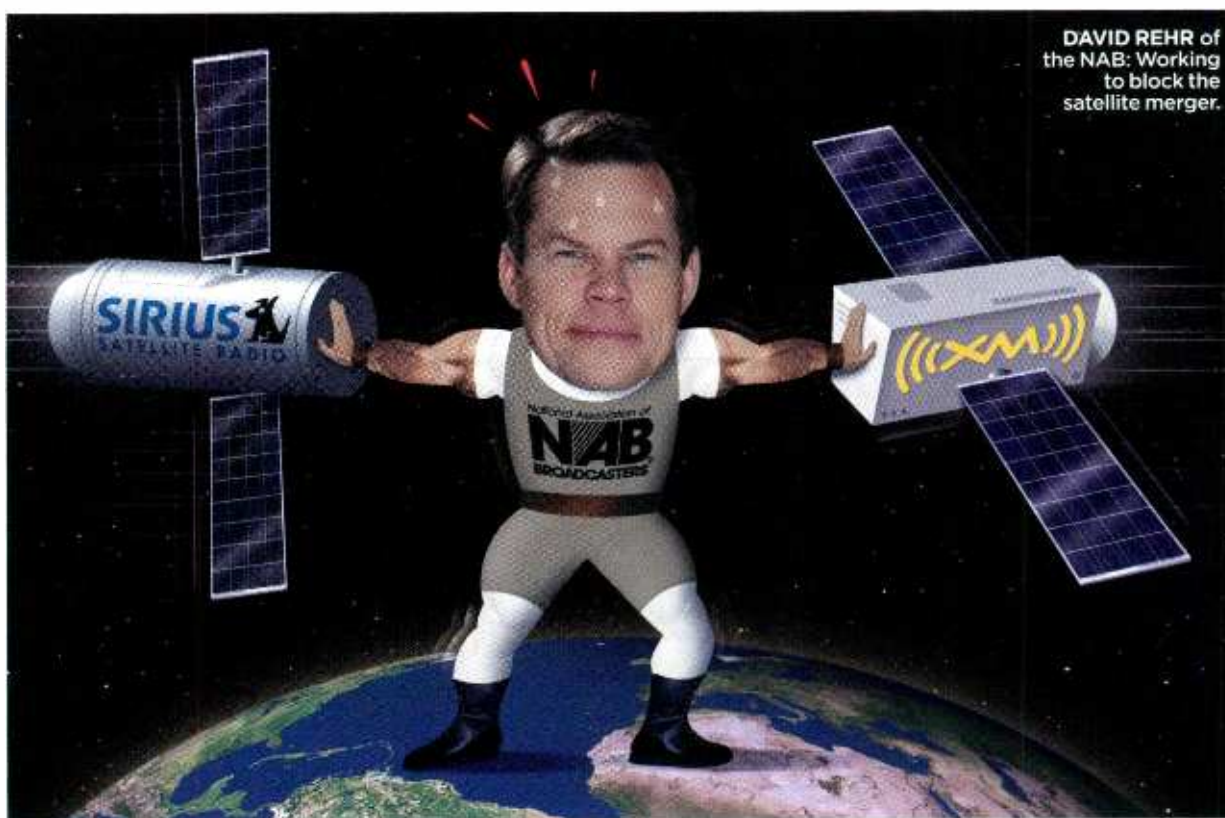
Ultimately, a decision on the merger could set

a precedent in how federal regulators view the media marketplace. In 2002, when EchoStar's Dish Network and satellite TV competitor DirecTV proposed a similar marriage, the FCC took less than four months—speedy by Washington, D.C., standards—to reject the plan as anti-competitive and not in the public interest.

And while rumors of a merger between Sirius and XM began almost as soon as their birds were flying, chatter in Washington, D.C., communications lawyer circles grew louder in spring 2006. Radio wasn't just radio anymore, but a whole new world of audio entertainment. Satellite radio didn't just compete with terrestrial radio, but with every other product and medium that delivered sound to ears.

And that is exactly the point the satcasters are making today. In a recent filing with the FCC, they point out, “All available evidence shows that consumers have a variety of reasonable substitutes for satellite radio, including, of course, terrestrial radio, but also [high-definition] radio, wireless phones, iPods and other MP3 players—and new technologies are appearing by the day. With all of these alternatives, it is abundantly clear that a combined Sirius and XM would lose subscribers if it attempted to raise prices without providing greater content or quality of service.”

“Yet with all this change and competition, one fact remains pretty much the same,” Karmazin said during his Press Club address. “Terrestrial radio is still the 800-pound gorilla in the audio entertainment market, with 230 million weekly listeners and radios capable of receiving broadcasts



DAVID REHR of the NAB: Working to block the satellite merger.

RADIO BY JEFFREY YORKE

STILL ORBITING

Satellite Radio Merger Facing Pricing, Legislative Hurdles

in virtually every home and automobile in America. By contrast, [satellite radio] has 300 channels and accounts for just 3.4% of the national radio audience as measured by Arbitron.”

While the NAB rejects the satcasters' claim that both industries do business as part of one big competitive audio landscape, the lobbying group's president, David Rehr, recognized new technology in his April 24, 2006, keynote address at the NAB spring convention in Las Vegas, and encouraged members to adapt to a new way of thinking. But he also pooh-poohed competition from satellite radio—not because it is so fierce, but because it is so lame.

“Satellite radio supposedly has 10 million subscribers total, but 260 million people listened to broadcast radio last week alone. Furthermore, satellite radio lost about a billion dollars last year. Its business model is bankrupt,” Rehr said.

WHY THE WAR?

So what changed in this competitive landscape and with satellite radio's “bankrupt business model” that now has the NAB spending millions of dollars to try to block the merger? And if the NAB's theory that a monopolistic satcaster would mean fewer programming choices and higher rates, wouldn't that be a huge benefit to free radio broadcasters?

NAB executive VP of media relations Dennis Wharton says no. “When the FCC authorized satellite radio in 1997, it specifically issued more than one license, citing the fact that competition serves consumers better than a monopoly,” he says. “Nothing has changed to suggest that consumers would benefit from turning two hotly competitive companies in the finite area of satellite radio into one.” In addition, he says, government should not reward two companies that have made bad business decisions (i.e., paying Howard Stern \$500 million) with a monopoly.

In early July, the NAB filed a petition to deny the merger with the FCC, and it continues to lodge similar briefs every few days with the commission, members of Congress or anyone who will listen. At the NAB's urging, the National Assn. of Black-Owned Broadcasters, the Consumer Federation of America, Consumers Union and various state broadcasters' associations filed petitions against the proposal. Even NPR, which supplies news channels and information programming to Sirius and XM, filed a 21-page petition, stating, “We fear a [satellite radio] monopoly might reduce the amount and quality of public radio programming offered via the [satellite] platform.”

Ultimately, it is not the NAB that satcasters have to please. They must first pass muster with the DOJ, then convince the FCC that one group should hold two satellite licenses. Sirius and XM will also have to convince the FCC that the deal is not anti-competitive, though the commission will likely take that direction from the DOJ. ♦♦♦



Retail Track

ED CHRISTMAN echristman@billboard.com

Changing The Chain

Trans World's Transition Could Begin To Pay Off

After a bumpy 18-month transition, Trans World's reinvention as an all-around entertainment retailer could see dividends soon, and there's a plan at work to get there. That was the message that senior management delivered at the company's annual convention, held Sept. 5-7 in Saratoga Springs, N.Y.

Trans World chairman/CEO **Bob Higgins** is banking on stronger sales due to better release schedules in music and video; new formats in movies and music; more digital sales as the majors abandon the bundling of digital rights management (DRM) software with their music; and a product diversification strategy that is attracting a new customer base.

Vendors who had feared doom and gloom heard the message loud and clear from the company's field staff and came away with renewed

confidence in the chain, record label and video executives privately told Billboard.

“This conference comes at a time that is critical in our turnaround,” Higgins said in his opening address, a copy of which was made available to Billboard. “We’ve just finished a difficult first half.”

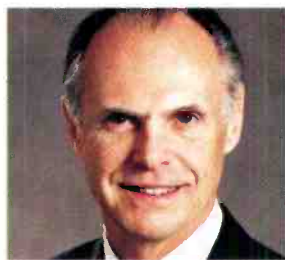
For the quarter ended Aug. 4, the chain lost \$10.1 million, or 32 cents per diluted share, on revenue of \$267.3 million. That compares with a net loss of \$7.7 million, or 33 cents per share, on sales of \$298.3 million in the corresponding period last year. But there have been bright spots. In movies, Trans World already outperformed most DVD sellers during the first half due to the deep inventory in its 110 Suncoast stores. And with pricing reductions coming for HD DVD and Blu-ray players and hundreds of new titles coming to market in these movie formats, Higgins predicted that this Christmas will see the emergence of customers shopping for high-definition product.

Electronics and accessories are another key growth area for Trans World, with strong comparable-store sales in the first half. “What’s impressive about this growth is that we are doing it in new categories and product lines that are pulling in new customers,” Higgins said.



‘We are playing an active role in pushing for removal of DRM protection on downloads.’

—BOB HIGGINS, TRANS WORLD



Higgins also foresees the company's Web business picking up. “The DRM model that the industry spent the last five years supporting has failed to drive any material sales to anyone other than Apple,” he said. “We are playing an active role in pushing for removal of DRM protection on downloads.”

With Universal Music Group now joining EMI in making DRM-free content available to such retailers as Best Buy, Amazon, Wal-Mart and Trans World, Higgins said, the industry is finally acknowledged that iTunes' dominance has significantly restricted the growth of the digital channel.

Trans World has continued to upgrade its listening and viewing station systems and its investment in Mix & Burn CD-burning kiosks. “We now have over 35 stores that offer an on-demand burn or download experience with a catalog of over 1 million tracks and 100,000 albums,” Higgins said. That test, he said, is already turning out positive results. After the holiday shopping season, he anticipates expanding the test or maybe even beginning a kiosk rollout chainwide.

By next year, Trans World hopes to be able to offer digital downloads that are compatible with iPods through its Mix & Burn system. Meanwhile, Higgins pointed out that Trans World

customers already acquire music through more than one channel and he urged the field staff to continue “driving special orders and capturing e-mails to support bounce-back offers.” That would build its Web business and drive sales back to stores, he said.

Although videogames posted a 5% comparable-store gain in the second quarter, Higgins said the chain still failed to qualify for sufficient allocations of such hardware as Nintendo's Wii. “If we don't do adequate volume on a per-store basis, our allocations will not be adequate to spread across the entire chain, something we've been challenged with for years,” he said.

Finally, while music sales were down 20% on a comparable-store basis in the first half—making it the chain's worst performance ever for the category—it still represents 40% of the chain's business and is “very profitable,” Higgins said.

“If we can cut the decline just in half,” he said, “We will deliver positive comps in the third quarter.”

“The problem with music today has as much to do with the value proposition as it does with the aging of the CD format,” he continued. “The music industry now realizes that new formats are necessary to drive CD sales. You should expect to see some of these formats appear in 2007 and others in 2008.”

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Latin Notas

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The Host With The Most

Wacky Morning Man Don Cheto Driving Listenership In L.A.

The quickest-rising star in Los Angeles morning radio isn't cute or hip or young or remotely trendy. He's Don Cheto (aka Mr. Cheto), a 63-year-old hillbilly from the town of La Sauceda in Michoacan, Mexico, who crossed the border more than 30 years ago, speaks accented English, bickers with his daughters over their boyfriends and complains about the loss of morals.

And yet, Don Cheto has managed to drive listenership of his station, regional Mexican KBUE (La Que Buena), taking it from No. 14 in share for audiences age 12-plus to No. 4 in less than a year, according to Arbitron.

Don Cheto, who in promotional appearances sports a mustache, white hat and colorful zarape, is actually 27-year-old programmer/DJ Juan Rezo, who created the character four years ago as a sidekick on KBUE's previous morning show.

Narrowing it down to the coveted 18- to 35-year-old audience, KBUE ranks second in morning-drive listenership with a 9.6 share, according to Arbitron, almost triple the 3.8 it had in Arbitron's fall 2006 book. In that demographic, the only station in Los Angeles that bests Don Cheto is the similarly Spanish-language KSCA, whose morning

drive is manned by uber-popular and politically conscious host Eddie "Piolin" Sotelo.



DON CHETO

The unsophisticated, low-profile Don Cheto couldn't be more different. "I think he reminds everybody of someone," KBUE PD Pepe Garza says. "He's not some bumpkin fool. No. Don Cheto speaks broken English. But he speaks it. He has papers. He's intelligent and gives good advice. He likes to gossip, and he's great company. He's like a friend."

A busybody who always had an opinion, Don Cheto gained traction among L.A.-area listeners thanks to his irreverent comments and on-target portrayal of the generational and cultural chasm that divides many Latin immigrants.

Beyond Los Angeles, he scored a coup when, in 2003, he recorded a duet, "Estoy Enamorado," with new banda singer Yolanda Perez. The bilingual, hysterically funny track, which featured Don Cheto as the pissed-off dad scolding Perez in Spanish ("I kick his cholo ass!" he cries exasperatedly), hit No. 7 on Billboard's Regional Mexican chart in January 2004 and led Don Cheto himself to plead on-air with Garza for his own album.

The secret of his success, Razo says, lies in being natural.

"It's not a very produced show," he says. "What you hear is what comes out at the moment—that the

rent is high, memories of home, immigration issues." The character of Don Cheto, Razo says, is inspired by a real person from his hometown in Mexico, where—as is the case with many small towns there—there was no radio.

"There was a guy with a loud-speaker, and if there was an event, you would pay for him to go and announce it," he says.

The image immediately resonated with listeners, and Don Cheto's popularity on the morning show grew steadily until Garza decided to turn the entire program over to him last year.

Don Cheto's character is in stark contrast to the raunchiness that often marked KBUE's previous morning show. It also is counterintuitive to KBUE's image as a youth-appealing regional Mexican station known for breaking new music.

The contrast, however, illustrates the dichotomy of new immigrants and second- and third-generation Latinos.

"I get calls from young and old listeners," Razo says. "Many young people who barely speak Spanish call Don Cheto. Most of them have a relative who reminds them of him. Also, Don Cheto may be old, but he's a cool guy."

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

EN BREVE

THE RIGHT STUFF

The second annual Antidoto festival comes to Los Angeles' Greek Theatre Sept. 15 with big bands, a new-and-improved second stage, major sponsors and some heavy competition. The eight-hour Latin rock concert, timed to celebrate Mexico's independence, will feature Julieta Venegas, Allison, Los Amigos Invisibles, Jumbo, Lucybell, Upground, Volumen Cero, Inbox and DJ Alex Fino. Event sponsors include Aeromexico, Johnnie Walker, Jose Cuervo Tradicional tequila, MTV Tr3s, rockero.com and La Vibra magazine.

Producer Ayelet Corona of Corona Jones Entertainment says the event aims to provide live music throughout the day. Corona hopes local radio, TV and print promotion will help fill the 6,100-seat outdoor theater.

The goal, Corona says, is to grow slowly and eventually take the event to two days.

—Ayala Ben-Yehuda

MEGA IN THE MIX

Miami-based Mega TV has signed a contract to become an exclusive channel on DirectTV. Beginning Oct. 17, Mega's programming will be available on the satellite TV service provider via its DirectTV Más platform.

Mega TV is owned by media company Spanish Broadcasting System, which also owns the SBS Spanish-language radio network. The station launched a year and a half ago as a local Miami station and features shows by such well-known personalities as author Jaime Bayly and journalist Maria Elvira Salazar, as well as several music-driven programs.

Mega's move to DirecTV is part of its overall strategy for expansion and integration of its several media properties. SBS also owns music-themed Web site Lamusica.com and airs a TV show of the same name via Mega. Now, several other original productions will be incorporated into the channel's concept of "Radio en Television," including hit SBS radio shows like "El Cucuy" from Los Angeles' KALI (La Raza) and "El Vacilón de la Mañana" from New York's WSKQ (Mega 97.9). —LC

UP FROM UNDERGROUND

Two Rap Acts With Loyal Followings Make Their Major-Label Moves

With loyal fan bases going back at least a decade, Kinto Sol and Psycho Realm are underground rap acts that grew from word-of-mouth. Major labels hope to capitalize on their followings in two releases this month.

Milwaukee-based Kinto Sol's first hits package, "15 Rayos," entered Billboard's Top Latin Albums chart at No. 40 last week. With no radio and relatively little marketing from Univision Records, the group's "Los Hijos del Maiz" has sold 34,000 copies since its February release.

The Garcia brothers—Manuel "Skribe," Eduardo "El Chivo" and Javier "DJ Payback"—have been together through three prior albums on Disa. But they have only just kicked off their first tour, until now having done one-off gigs around the country.

The trio started out distributing its mixtapes to DJs in the Midwest. Their brown-pride message has also been called into service by pro-immigration groups.

"Young people like it because it's aggressive, but it's not explicit," Manuel Garcia says. The music isn't just for tough guys, as it also appeals to "their brothers who are in college or their mom who hates that kind of life."

Univision Music Group VP

of sales Jeff Young says "Los Hijos del Maiz" was bolstered with a radio campaign on Univision's urban La Kalle stations as well as media buys on such non-Univision TV channels as mun2, BET, MTV Tr3s and LATV. Still, self-promotion is key; the group owns its masters and puts out compilations through its imprint, Virus Enterprises.

Rebel Music Group, the new joint venture between Los Angeles rapper Sick Jacken (aka Jack Gonzalez) and Universal Latino, released its first album, "The Legend of the Mask and the Assassin," Sept. 11. The English album with two Spanish tracks features Gonzalez, rapper Cynic and DJ Muggs of Cypress Hill. Gonzalez gained a follow-



From left: CYNIC, SICK JACKEN and DJ MUGGS are featured on the first album released by Rebel Music Group.

ing with his group Psycho Realm, which toured with Cypress Hill, Ice Cube and DMX. Though Psycho Realm was briefly signed to Sony, most of its albums have been self-released by Gonzalez and stocked in independent stores.

Laffite Benitez, West Coast

promotions director at Universal Latino, is working one of the new Spanish songs to bilingual KXOL (Latino 96.3) Los Angeles. "It's one of those well-kept secrets you want people to know about," Benitez says. "He is really a ghetto icon."

—Ayala Ben-Yehuda

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



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Congressional Priorities

Webcasters, Artists, Publishers Unlikely To See Changes Soon

With Congress back in full swing after its August recess, among the first questions I posed to my Capitol Hill sources covered webcaster royalty rates, a sound recording performance right for terrestrial radio broadcasts and reform of the compulsory license provision for compositions (section 115 of the Copyright Act).

WEBCAST RATES



Webcasters and simulcasters that haven't struck a deal with SoundExchange to adjust royalty rates set by the Copyright Royalty Board earlier this year shouldn't expect any relief from Congress, several influential government sources tell me. And there's not much chance, the sources say, that the CRB will turn any of the settlement terms that certain companies have already reached (billboard.biz, Aug. 23) into industry-wide regulations.

This doesn't surprise me. Congress created the CRB process in 2004 after groups representing parties affected by compulsory-license royalty rates had the opportunity to negotiate the legislative change from the former arbitration process. Since the decision on webcaster rates was the first case decided by the CRB judges, appointed in 2006, it's unlikely that a bill nullifying that decision will breeze through Congress.

The CRB and its decisions fall within the domain of the Judiciary Committees. House and Senate versions of the Internet Radio Equality Act, which attempt to nullify the CRB decision and change how webcaster rates are determined, were introduced earlier this year. Even though the House version (H.R. 2060) has 142 co-sponsors (out of 435 representatives), the Senate version (S. 1353) has only five (out of 100 senators). Neither bill was introduced by a Judiciary Committee member, so it's not surprising that the July 15 CRB-set deadline for webcasters to pay royalties for last year came and went without any bill passing.

Sure, the threat of legislation was likely necessary to encourage settlements, but my government sources don't expect any legislation to pass—especially since a federal court appeal is pending. Congress doesn't like to get involved in the middle of a legal process.

SoundExchange hopes that the CRB adopts the terms of all settlements reached so that the terms would apply to everyone—not just those webcasters that settle and those SoundExchange members that opt in to accept those terms. But that's also unlikely, my sources say.

First, there's no procedure in place for the CRB to adopt a settlement after its decision. Second, the CRB made its decision based on a two-year process during which the parties conducted legal discovery, presented evi-

dence and argued their cases. If they didn't present the necessary evidence, neither the CRB nor an appellate court can simply create that evidence. Third, it could be detrimental to the integrity of the new CRB to show that parties may simply replace decisions at their discretion.

As for the appeal to a federal court, those judges will probably not be able to overturn the decision unless they find an abuse of judicial discretion. That may be difficult; the 115-page decision seems well-reasoned.

PERFORMANCE RIGHT



On another front, the movement by artist and label groups to extend a performance right in sound recordings to terrestrial radio broadcasts is also not expected to be resolved during this Congress. The next year will be a time to fully explore the issues, my sources say. But they add that, when it comes time to examine the issues closely, the pending Perform Act (S. 256) will likely be considered hand-in-hand with the performance right to ensure competitive equality between analog and digital platforms. The Perform Act would harmonize rate-setting standards for certain copyright licenses among digital music distribution platforms.

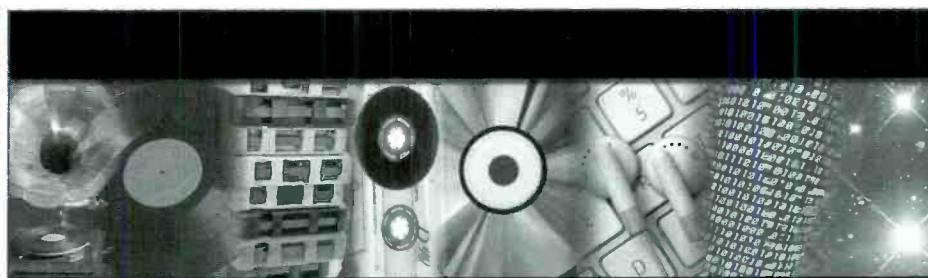
COMPULSORY LICENSE REFORM



Finally, publishers, digital music services and others are expected to come up with another proposed bill in the next few months to reform the section 115 compulsory license, i.e., the license to copy and distribute songs previously recorded and released in the United States. They want to streamline the licensing process, especially for digital services. In the last Congress, the parties tried unsuccessfully to get the Section 115 Reform Act passed. That bill set up a new blanket-licensing system for digital uses of compositions.

Since 2008 is a major election year, my government sources say it's unlikely that any such bill will pass. The issue just isn't sexy enough to tout on the campaign trail. Still, stay tuned. You never know.

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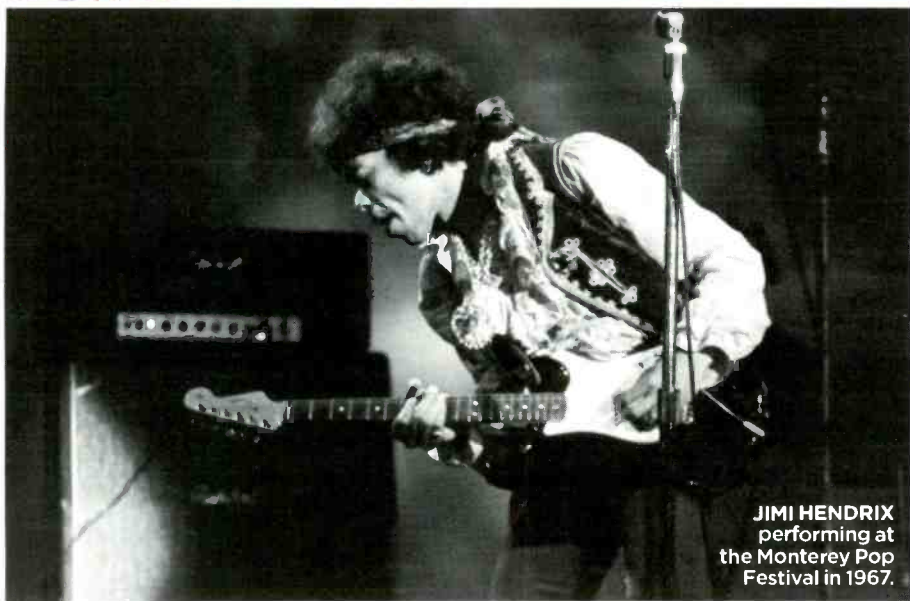
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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK



JIMI HENDRIX performing at the Monterey Pop Festival in 1967.

Some stuff:

"Help!"—the Beatles' second amazingly entertaining film in a row, amazingly disrespected by most critics at the time wanting to earn back credibility after liking "A Hard Day's Night" a little too much—is finally being released on DVD Oct. 30.

The 30 minutes of documentary footage is certainly welcome—though it's not exactly the massive amount of cool extras compiled by Martin Lewis for "A Hard Day's Night."

Whatever, it will be great to see the always wonderful Roy Kinnear and all those kooky Indian assassins again in the most underrated of Beatle films.

Bob Dylan has apparently endorsed the new Todd Haynes film that's about his life. Dylan is portrayed by seven actors including Cate Blanchett and Richard Gere—like the John Lennon Broadway show, I guess. Nothing wrong with Blanchett and Gere, but how could no one have thought of Mamie

Van Doren and Edd "Kookie" Byrnes? And they should have gotten Lawrence Ferlinghetti to perform "Can You Please Crawl Out Your Window?"

Jimi Hendrix's "Live at Monterey" (plus unreleased interviews) DVD will include, they say, the Brian Jones introduction, thought to be lost until this very moment.

In either a sure sign of the apocalypse or divine proof that our species may survive after all, the Chesterfield Kings were allowed on mainstream TV. Yes, garage rock at its finest was welcomed with open arms by Conan O'Brien himself, who told the lads that bass player Andy Babiuk's book, "Beatles Gear," was the only book he's ever read five times.

God bless you, Conan!

And Keith Richards, criticized for smoking onstage in London, ate a ciggie at the final Rolling Stones gig of the tour. Hoping to get that time-release nicotine rush, no doubt.

See you on the radio.

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 <small>COOLEST SONG IN THE WORLD THIS WEEK</small> TOO MANY COOKS (SPOIL THE SOUP)	MICK JAGGER / RHINO
2 TICK TICK BOOM	THE HIVES / UNIVERSAL
3 STREAKS AND FLASHES	THE CHESTERFIELD KINGS / WICKED COOL*
4 RADIO NOWHERE	BRUCE SPRINGSTEEN & THE E-STREET BAND** / COLUMBIA
5 SUZANNA	THE WILD BIRDS / REPUBLIC
6 BELINDA	THE STABILISERS / WICKED COOL*
7 LIEN ON YOUR DREAMS	BLACK REBEL MOTORCYCLE CLUB / RCA
8 SALAD DAYS	THE GRIP WEEDS / GROUND UP
9 CRUEL GIRL	THE RED BUTTON / GRIMBLE
10 DO THE ROBOT	SEISELY & THE SAFETY PIN-UPS / TEENACIDE

COOLEST GARAGE ALBUMS

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

*NEW YORK-BASED WICKED COOL RECORDS IS CREATED AND HEADED BY LITTLE STEVEN VAN ZANDT.
**LITTLE STEVEN VAN ZANDT ALSO HAPPENS TO BE IN A LITTLE GROUP KNOWN AS THE E-STREET BAND



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Bridge Over Troubled Watermarks

Labels Weigh Alternatives For Plugging The Promo Leak

When the new Beirut album, "The Flying Cup Club," started popping up on file-sharing networks and blogs several weeks before its official Oct. 9 release date, Ba Da Bing Records label head Ben Greenburg decided not to stew in silence. He tracked down the source of the leak through a watermark on the original disc and called the writer out in a number of online forums, calling for editors to stop publishing his work and publicists to stop sending him records. The accused source, Bay Area writer Erik Davis, countered with an explanation that his CD had been accidentally donated to Goodwill and he was guilty of nothing more than carelessness.

While the leaking of advance copies of CDs affects all labels, indies can be hit especially hard. "The main concern for us to use watermarks is sales," one manager of a small label says. "We rely on each and every single sale, and illegal downloads really mess with our projections for both revenue and CDs shipped." For many indies, the cost of watermarking numerous discs at \$4 each is prohibitive, and, as Sub Pop's Steve Manning points out, "smaller labels have limited resources to devote to plugging leaks."

Given that even watermarked CDs leak frequently, that labels have no real recourse against leakers (although leaking a disc is technically a violation of the Digital Millennium Copyright Act, no one has been sued yet) and that writers frequently object to watermarked discs, indies are seeking alternatives. Three strategies are outlined below.

ONLINE STREAMS

Pluses: For labels, posting an online stream of a record is a cheaper alternative to sending out watermarked discs, cutting mailing and watermarking costs. For writers who prefer to listen to music on their computers, streams provide an alternative to dredging up an old boombox to spin copy-protected CDs.

Minuses: Put simply, "streams piss people off," Touch and Go publicist Miranda Lange says. "They're harder to listen to, in the sense that you have to be in front of your computer to access them." For writers who prefer to carry music with them in the form of a disc or on their MP3 players, that's a negative.

OTHER FORMS OF DIGITAL PROTECTION

Pluses: Some labels chop tracks into small pieces or embed voice-overs over tracks. "Voice-overs ensure that, if tracks do wind up online, it is harder for file-sharers to enjoy the music, and stops the record from being downloaded as frequently," says Anthony

Guzzardo, North American press manager for Earache Records. Other labels use scare tactics in the form of warnings that playing a disc in a computer will cause the machine to break. While the warnings aren't necessarily meant to be taken literally, "they do serve as a great deterrent," says

Betsey Cichoracki, who handles media relations for Relapse Records.

Minuses: Voice-overs that force journalists to hear, "Hi, this is such and such and you're listening to . . ." about 100,000 times an album," Guzzardo says, "can put a sour note on possible reviews."



ZACH CONDON of Beirut, whose new album recently leaked

MOVING UP RELEASE DATES

Pluses: This tactic worked for Canadian indie rockers Stars, who released their latest record, "In Our Bedroom After the War," on iTunes in July as soon as it was finished (see story, page 68). Reviewers received promos after the fact, but journalists had the opportunity to hear the release at the same time as fans. According to Stars publicist Julie Underwood of Tag Team Media, the responses were mostly positive, although she acknowledges this was partly due to the novelty of the tactic. Of all the ways to curb leaks, this might be the most foolproof.

Minuses: Many publications still have long lead times, and by not sending out advance promos, bands might miss their chance to be covered.

In the end, some labels believe the smartest strategy is to sidestep the issue entirely: "Most records will wind up on file-sharing networks anyway," says Lucas Mann of indie label Original Signal. "At the end of the day, I would prefer to have music in the hands of people who want it."

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

HENDRIX: BRUCE FLEMING/REX USA. BEIRUT: SAMUEL KIRSZENBAUM

Gasbakh Roadhouse



Acts like FOKOPOLISIEKAR and CHRIS CHAMELEON (inset) could benefit from a digital market.

GLOBAL BY DIANE COETZER

DIGITAL DEVELOPMENT

Online And Mobile Services Advance In South Africa

JOHANNESBURG—South Africa's digital market is finally set for liftoff as online and mobile companies ready new music services.

South Africa has low broadband penetration levels—the latest IFPI figures list just 300,000 lines for a population of 47.4 million. But now Telkom South Africa—whose largest shareholder is the South African government—has announced plans to spend 30 billion rand (\$4.2 billion) over five years on its next-generation network upgrade in an attempt to drive up broadband customers. Telkom also owns 66% of Telkom Media, formed in January 2006 to explore commercial digital opportunities in information, communications and entertainment.

Telkom Media began trials for an Internet protocol TV service—distributing TV/video signals through broadband connections—in April and plans a mid-2008 launch of a raft of services, including music downloads. The company's brand manager of music Julian Von Plato says he is "confident of being able to offer content from all the majors" as downloads across "IPTV, satellite, online and mobile" platforms at launch.

Warner Music Gallo Africa head of business development for digital Tsholo Moraba welcomes Telkom's multiplatform approach at a time when "major mobile players are also either refreshing their music offerings or starting up new [music services]." That activity, he says, shows the telcos' confidence in the development of the South African market.

IFPI figures say digital music accounted for around 2% of the \$154.1 million trade value of music sales in South Africa during 2006; most of that \$2 million was on mobile formats.

Johannesburg-based technology market research company World Wide Worx estimates the country has more than 30 million cell phone subscribers. "Many consumers [will] bypass the online experience and go straight to mobile," managing director Arthur Goldstuck predicts.

Already, U.K.-based mobile music company Omnifone is preparing to roll out "all-you-can-eat" full-track mobile music service MusicStation to Vodacom South Africa network sub-

scribers by November. "With no iTunes store plus low levels of computer ownership and broadband penetration, accessing legal digital music is almost impossible for much of the population," London-based Omnifone CEO Rob Lewis says. "The only digital device virtually all South Africans use every day is a mobile phone."

Vodacom South Africa mobile media content manager Karen Liebenberg reports current month-on-month sales increases on existing services of around 15% for master ringtone/full track downloads and around 20% for ringback tones.

300K

Broadband lines in South Africa, out of a population of 47.4 million

Smaller players also stand to benefit from the new digital market. Cape Town-based indie label Rhythm Records owns a 25% stake in online store rhythmrecords.co.za. The site's co-owner/online content manager Brian Currin reports interest from rural consumers

unhappy with the current long wait for physical product to become available in their area. "Those artists who really work their fan bases see the impact," Currin says, citing as examples rocker Karen Zoid, Afrikaans post-punk act Fokopolisiekar and pop artist Chris Chameleon.

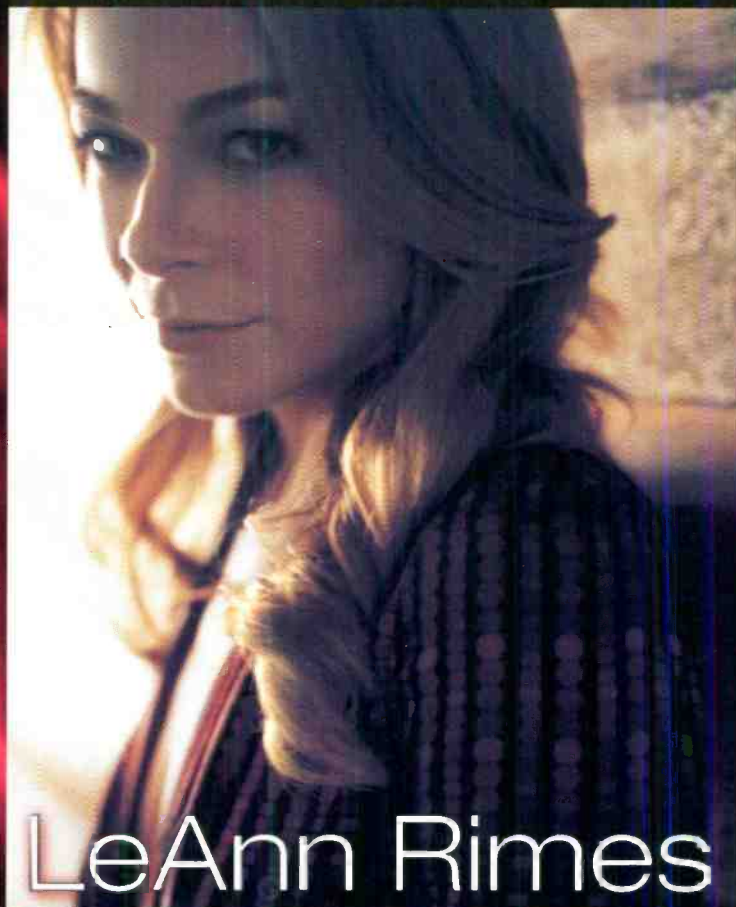
"It's essential to have our music available online," says Alex Fourie of Rhythm-signed prog-rock act Foto Na Dans. "Many record shops wouldn't even consider stocking our CD."

But although Apple declined to comment, sources indicate there are no plans for an imminent iTunes launch. That may be welcome news for brick-and-mortar retailers in one of the world's few markets still enjoying physical sales growth—according to IFPI figures, shipments rose 4.3% to 24.2 million units in 2006.

"We're certainly not at the stage where CDs sales will be dramatically impacted," Goldstuck says. "But the [physical] growth is being driven by consumers switching from tape—the very people that will move to mobile rather than online when they're ready to move into the digital environment."

Additional reporting by Tom Ferguson.

★ ★ ★
★ STARS ★



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GLOBAL BY LARS BRANDLE

MERCURY RISE SLOWED

Klaxons Win Spurs Sales, But Mere Nominations Don't Guarantee Spikes

LONDON—Is the Nationwide Mercury Prize losing its sheen?

Klaxons' unexpected win at the 2007 edition of the U.K. album-of-the-year award (billboard.biz, Sept. 4) generated headlines and industry surprise in near-equal measure. But this year's shortlist failed to generate a substantial summer sales lift for its 12 nominees.

"Being nominated sold no records for us," says London-based Big Life's Tony Beard, who manages Klaxons. "We may [now] sell an extra 20,000-40,000 records. But after being nominated? Fuck all."

The London "nu-rave" quartet's debut album, "Myths of the Near Future" (Rinse/Universal), beat out the likes of Amy Winehouse, Arctic Monkeys and oddsmakers' favorite Bat for Lashes to take the critics' award and its accompanying £20,000 (\$40,000) check at London's Grosvenor House hotel. The ceremony was broadcast live nationally by digital TV channel BBC4 and top 40 station Radio 1, then on Sept. 7 by terrestrial channel BBC2.

Beard's postshow sales prediction

looks safe, as within 24 hours of the band's win, market-leading music retailer HMV reported a 486% chain-wide increase in sales of the set.

Retailers confirm strong post-gala sales for all nominees, but industry execs note the July 17 announcement of this year's more-leftfield-than-usual shortlist generated less media buzz than previously. "The ceremony just seemed to creep up on [the business] this year," says Omar Maskatiya, chart director at London-based Official U.K. Charts Co. (OCC). The Mercury Prize remains "crucially important in an artist development sense," Warner Bros. U.K. managing director Korda Marshall says. And "when it airs on TV, you see the sales pick up. But preshow, there's not been much difference."

HMV music product manager Mel Armstrong confirms an "immediate and beneficial" post-Sept. 4 sales impact for all nominees, but OCC data for July confirms the nominated Klaxons, Arctic Monkeys, New Young Pony Club and the View all actually saw



KLAXONS

sales declines in the week after the shortlist was unveiled.

In 2006, though Arctic Monkeys won, Sheffield, England-based singer/songwriter Richard Hawley was the main artist to benefit from a nomination. Hugely increased media attention saw HMV register a 336% sales rise on Hawley's "Coles Corner" (Mute) in the two months between shortlist announcement and awards show. The OCC says Hawley's album has now sold 95,000 units.

This year, Bat for Lashes' "Fur and Gold" (Echo) and Fionn Regan's "The End of History" (Lost Highway) were the main left-of-center nominees to accrue media interest, although hefty

sales spikes failed to result until after the ceremony.

Broadcaster Jo Whiley, who fronted BBC TV coverage of the event, says that a nomination is not a sales guarantee, but adds: "Certainly, more people now know about Bat for Lashes than six months ago."

Sales of "Fur and Gold" leapt 185% in the 24 hours after Bat for Lashes performed at the gala, guaranteeing the album its first top 75 chart entry Sept. 9.

"A lot of people were hearing about the record after it was nominated and there's been some great coverage in the newspapers," bandleader Natasha Khan says. That reporting included

a lengthy piece in national newspaper the Guardian on the Saturday before the ceremony. "We wouldn't have had that kind of coverage otherwise," Khan says, "because it's not really a radio record."

A winner in 2003 with his debut album "Boy in Da Corner," rapper Dizzee Rascal was nominated again this year for his third album, "Maths + English" (XL). "First time around," he recalls, "it blew my mind to win."

But while acknowledging that a nomination boosts exposure and "might help sales sometimes," Rascal adds, "In truth, my second [non-nominated] album, 'Showtime,' sold the same as my first." ■■■

GLOBAL NEWSLINE

>>>FRENCH MARKET SLUMPS

The wholesale value of the French market fell 17% to €317.8 million (\$438.37 million) in the first six months of 2007, according to labels body SNEP. Local repertoire accounted for 69.1% of value, although SNEP says the actual number of album releases by domestic artists dropped 37% compared with the same period in 2006. Digital sales rose 13.7% to €23 million (\$31.72 million), with downloads accounting for €9.4 million (\$12.96 million) and ringtone sales representing €6.4 million (\$8.82 million). Revenue from streaming and subscription services represented 4% of digital sales, which SNEP director general Hervé Rony says is "the first time that they have reached a significant level." SNEP has called for government to take immediate measures to help the industry sustain its investments in local repertoire, most notably by pressing the European Commission to approve the extension of a tax credit scheme to help labels invest in new talent. —Aymeric Pichevin

>>>UNIVERSAL LAUNCHES GERMAN ARTIST AGENCY

Universal Music Germany has launched a new division, Universal Music Artist Agency, offering businesses and event organizers access to Universal-signed artists. UMAA will advise clients on the choice of artists suited to be linked with

a particular brand, product or event, then check availability and establish contact with the acts. "More and more companies are approaching us to put them in touch with artists," Berlin-based Universal Music Germany president/CEO Frank Briegmann says. "The agency will fulfill that need." The new division is headed by artist manager Holger Kurschat as managing director, reporting to Briegmann. Kurschat continues to manage Universal-signed German pop vocalist Jeanette Biedermann. —Wolfgang Spahr

>>>SALES UP AT HMV

Entertainment retail giant HMV Group is claiming a positive turn in its fortunes. Total sales value for the 18 weeks ending Sept. 1 were up 12.2%, with comparable-store revenue up 5.8% over the same period. DVD and computer game sales drove growth at HMV U.K. and Ireland locations, where sales value was up 12.5% for the period, and comparable-store sales up 9.6%. The company claims sales at HMV.com—recently revamped as part of a company-wide review instigated by group CEO Simon Fox—were up 100% from the same period last year. The figures, contained in a Sept. 6 trading update, do not include figures from the recently sold HMV Japan. HMV's international businesses, consisting of HMV Canada and seven stores in Hong Kong and Singapore, reported a 1.6% decline in



HMV's 'next generation' store

comparable-store sales during the period. HMV did not break out profit or debt figures. As part of Fox's review, the U.K.-based company opened its first "next generation" store Sept. 7 in Dudley, near Birmingham. —Lars Brandle

>>>AUSSIE MARKET DOWN

Recorded-music sales in Australia fell 13.6% in trade value to \$185.9 million Australian (\$153.5 million) during the first half of 2007, despite continuing strong sales of domestic repertoire and digital music. According to Australian Recording Industry Assn. figures, combined digital and physical sales totaled 36.6 million units, up 11.2%. Physical-sales volumes totaled 20.7 million units, down 15.7% from 24.6 million in the first six months of 2006; value fell 17.3% to \$167.8 million Australian (\$138.6 million). Digital sales, including downloads and ringtones, rose 89.7% in vol-

ume to 15.9 million units; digital value rose 47.5% to \$18.1 million Australian (\$149.57 million). Domestic repertoire accounted for 34.8% of sales in the Top 100 albums chart for the period, up from 31.8%. —Christie Eliezer

>>>PIAS BUYS INTO INDIE MOBILE

Brussels-based independent music group PIAS is acquiring a 50% stake in U.K. mobile music marketing/distribution agency Indie Mobile for an undisclosed sum that PIAS says calls

a "significant investment." PIAS says the partners will pool their know-how to craft a one-stop, international mobile service for independent labels and artists. Brighton, England-based Indie Mobile will continue to be headed by managing director Seth Jackson. He says the involvement of PIAS positions Indie Mobile as a conduit better able to serve the 400-plus indie labels it represents. "The deal will allow us to do what we already do, just better and on a larger scale," he says. "We're hugely excited by the first-class resources and fabulous roster that [the] PIAS group provides." The group's businesses include PIAS Recordings and Wall of Sound, the label that established such acts as Royksopp, Propellerheads and Les Rythmes Digitales. —Lars Brandle

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The X Factor

With Its Playlist Reigned In, U.K. Modern Rock Station Expands Regionally

LONDON—Tastemaking modern rock station Xfm is celebrating its 10th anniversary with an expansion into new regional licenses, a series of celebration concerts—and a controversial scheme to ditch DJs during the day.

Xfm's 1997 launch as a London-only FM service was marred when it hit the airwaves the day after Princess Diana died. The station initially struggled for listeners and advertisers, prompting shareholders to sell out to radio group Capital in May 1998. But Xfm is now owned by radio conglomerate GCap, formed after Capital merged with GWR in 2004. And the latest Radio Joint Audience Research (RAJAR) figures show a record total weekly reach of 1.19 million listeners.

"We've shaped the current musical landscape of guitar bands," says managing director Nick Davidson, who notes that Xfm's 10th-anniversary shows will feature the Fratellis, Stereophonics, Kaiser Chiefs and CSS. "I'm sure the people who launched Xfm would be very proud of what we've done."

Whether they would recognize it as the alternative niche station they launched, however, is less certain. Xfm's daytime playlist unashamedly concentrates on the hit guitar bands of the day, while an evening playlist showcases new artists and less mainstream releases.

"Much as we admire the pioneers of the station, the way in which it was programmed was alternative in the extreme," Manchester, England-based Xfm network head of music Mike Walsh says. Even so, Walsh still rigorously checks acts for "authenticity."

"It would be easy to play Mika or Newton Faulkner," he says. "But, as potentially useful as those artists may be to help us shake hands with a new set of mainstream listeners, we'd be disrupting our core values."

Instead, Xfm is growing its audience with new regional services, with Davidson targeting 1.4 million listeners by 2009. Additional FM services in Manchester (launched in March 2006) and Scotland (where GCap's existing Beat 106 station was rebranded in January 2006), plus the rise of digital audio broadcasting have given the network near-national coverage; in November, a new franchise is due to launch in South Wales.

But Xfm Scotland's audience was down 13% year on year in second-quarter 2007, according to RAJAR, while the Manchester station has just a 1.5% share of the region,

eclipsed by BBC Radio Manchester (5.5%), Galaxy Manchester (5.8%) and Key 103 (7.7%). Xfm "missed a big opportunity," Radio Manchester DJ Terry Christian says. "The problem is, their playlist is put together down in London, so you get a lot of music for students." Davidson admits Manchester is "a tough nut to crack," but adds: "There's a really big music scene there that's untapped and [DJs like] Clint Boon are proving big tastemakers for that scene."

Since May, however, there's no longer room for such influential DJs in daytime. Between 10 a.m. and 4 p.m., listener dedications and computer-generated track announcements now replace traditional DJ links as part of the "Xu" network pro-



Xfm's 10th-anniversary shows will feature such bands as CSS and THE FRATELLIS (inset).

gramming policy.

Leading independent plugger Rob Lynch of Airplayer, which represents acts including Kaiser Chiefs and Arctic Monkeys, says that, like many in the industry, he was initially "dubious" about the move.

"My first worry was my acts would get less rotation," he says, "but that doesn't seem to have happened. But it's more difficult to get a strong relationship with a new band without someone enthusing on-air."

Walsh says the move, not reflected in the latest RAJAR figures, was introduced to "reflect social networking culture" and has doubled interactivity through text messages, phone calls and the Xfm Web site. He and Davidson shrug off industry criticism.

"We don't program our stations for the trade press," Walsh says. "We've done it to engage our listeners, and it feels good." ■

Additional reporting by Richard Smirke.

KOCH Entertainment 20th Anniversary!



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MOBILE BY ANTONY BRUNO

Hello? It's Radio Calling

Stations Getting Big Response For Text-Message Promotions

It's happened to everyone.

You're cruising in your car, cranking the tunes, when the radio DJ announces a promotion awarding tickets for a sold-out show to the first fan that correctly answers some obscure trivia question.

Answer in hand, you call in, only to get a busy signal—again, again and again.

Soon, that scenario will be as antiquated as dial knobs on TVs. Radio stations nationwide slowly are incorporating mobile text-messaging systems that let listeners respond to promotional campaigns, request songs and interact with advertisers from the keypad of their mobile phone. For radio station operators, it's not only an evolution in how they communicate with their listeners, it's adding new revenue to the bottom line.

Active rock WRAT Monmouth-Ocean, N.J., first tested the text-messaging waters this past Memorial Day weekend with a rather mild trial. At 6:30 a.m., the DJ offered a prize to the ninth person to text in using a new short code the station acquired from technology partner Gold Mobile. Within an hour, 400 messages came in.

"We didn't have to spell it out for them," says WRAT director of interactive marketing Billy Clanton, who admitted to being skeptical at first. "Once I saw how quickly they adopted it, that opened my eyes a bit."

Since then, the Greater Media station has made text messaging a standard point of communication with its listeners, something radio research and consulting firm

Jacobs Media encourages others to do as well. The company conducted a survey of rock radio listeners this spring that found 76% of those who own a mobile phone use texting services. Of them, 44% text

messaging services to about 90 radio stations, says text campaigns on the whole get about a 40% response rate, which increases to 70% when a prize is offered. HipCricket and Gold Mobile pro-

sponsors access to their text-messaging system as a means to push coupons or other information directly to listeners as a way of responding to on-air ads. For instance, WRAT did a campaign with a local grocery store chain that offered discounts on certain products to listeners who responded to the ad via their mobile phone.

Advertisers could always register a text-message short code and conduct their own mobile campaigns, but it's an expensive proposition. Short codes cost between \$500 and \$1,000 per month to register, plus a \$1,500 initial setup fee, not to mention the costs associated with hiring a company to conduct the campaign.

Instead, radio stations with their own system simply let advertisers use the same short-code number used for their other promotions, but with a different keyword unique to the advertiser. The station can charge more for on-air ads that utilize the service, while paying little extra in return.

"We've had sponsors coming to us asking specifically for texting campaigns a year ago, and we didn't have it," Clanton says. "It's great for us because we end up owning the capability and the advertiser still has to go through us."

Clanton can't quantify exactly how much the texting capability has contributed to his bottom line, but says interactive advertising revenue represents about 20% of the station's income. He credits a large part of that figure to the text-messaging capabilities.

Neither radio stations nor the companies providing the text-messaging technology can predict where the format will go from here. The radio and mobile industries are at their earliest stage of convergence, but all agree that more innovation is on the near horizon.

"Whatever I tell you today will have changed by tomorrow," Braiker says. "It's really a business that is moving that quickly."



message at least weekly—a 25% increase over the 2006 study—while 32% text daily.

The firm also found that the vast majority of these users (68%) are not only open, but willing, to communicate with radio stations via text messaging.

"It seemed to be the way technology is going," Clanton says. "Radio is a relationship medium. Texting, and mobile in general, is a way to communicate with listeners right there in their pocket and keep that relationship going strong outside of just the radio station."

HipCricket, a company that provides text-

vide the back-end technology and the short-code numbers, and also work with radio stations regularly to implement custom campaigns, all for a monthly fee.

The goal is to eventually develop a text-messaging database where the station can send alerts to listeners updating them about new promotions, playlists and other methods to get the audience to listen longer.

"By staying better-connected with your current base and being able to get them to listen longer, that drives your time spent listening, and that becomes a very critical factor to increasing your ratings," HipCricket CEO Ivan Braiker says.

However, that's still a slow-going effort. The Jacobs Media study found only 17% of listeners would opt in to receive text-message alerts from a radio station. WRAT has signed up about 3,000 listeners to its text-message database, which is only about 3% of its total base.

So radio stations have focused more heavily on text messaging as a benefit to advertisers. Stations can offer



LIGHTS, CAMERA, ACTION!

Want to star in your own video? The miVdo fx from B2 hopes to help. The device comes equipped with special recording and editing features that let users record music while filming, as well as clip, edit and finalize their work all without using a PC. Simply jack in an iPod or other audio source and start lip-synching. It also comes with 18 visual effects, 32 MB of memory and an SD expansion slot, 4x digital zoom and a 1.5 inch LCD display.

The device will ship in time for the holidays at a suggested price of \$150.

—Antony Bruno

BITS & BRIEFS

COMPOSER CONCEIVED

NexTune introduced its new Composer feature, which integrates with the iTunes jukebox software to let users publish their iTunes playlists to its Internet-based music network. The online playlist sharing service lets users create their own music Web sites that include music recommendations, photos and commentary. Other NexTune members can then download the playlist into their own iTunes program, providing they already own the same songs. If not, the service IDs which songs are missing so the user can sample and purchase them from iTunes.

ROAD GAME

MTV and Harmonix launched a nationwide tour in support of their upcoming video-game "Rock Band." The 24-city trek will allow attendees to preview the game in advance of its launch later this

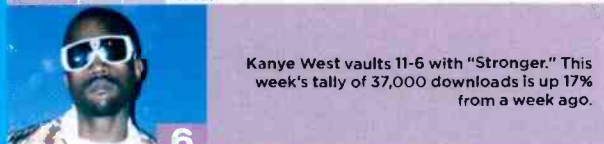
year. "Rock Band" allows gamers to play different instruments—guitar, bass, drums and vocals—to form a virtual band and play along to the many prepackaged songs. Attendees will also have the chance to participate in a "Rock Off" audition for the chance to appear on MTV's "TRL" show and open for a yet-to-be-named act during the official "Rock Band" launch.

PANDORA'S BOXED

HP will begin embedding the Pandora Internet radio service to future laptop and desktop computers. The Pandora application will be available via either the Windows start menu or a bookmark in Internet Explorer. Pandora is a free, customizable Internet radio service that allows users to build entire streams (or "stations") by entering in their favorite artist and allowing the service to create a playlist of similar-sounding acts.

HOT RINGMASTERS™ SEP 22 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	8	#1 CRANK THAT (SOULJA BOY)	SOULJA BOY
2	3	5	BED	J. HOLIDAY
3	4	17	SHAWTY	PLIES FEATURING T-PAIN
4	2	16	A BAY BAY	HURRICANE CHRIS
5	5	10	LET IT GO	KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM
6	11	8	STRONGER	KANYE WEST
7	6	5	BEAUTIFUL GIRLS	SEAN KINGSTON
8	7	16	BIG GIRLS DON'T CRY	FERGIE
9	8	37	ROCK STAR	NICKELBACK
10	9	5	I GET MONEY	50 CENT



Kanye West vaults 11-6 with "Stronger." This week's tally of 37,000 downloads is up 17% from a week ago.

11	12	11	THE WAY I ARE	TIMBALAND FEATURING KERI HILSON
12	10	16	BARTENDER	T-PAIN FEATURING AKON
13	17	1	HOOD FIGGA	GORILLA ZOE
14	13	8	CYCLONE	BABY BASH FEATURING T-PAIN
15	15	12	LEAN LIKE A CHOLO	DOWN A.K.A. KILD
16	14	20	PARTY LIKE A ROCKSTAR	SHOP BOYZ
17	20	1	CAN'T TELL ME NOTHING	KANYE WEST
18	16	9	CAN'T LEAVE 'EM ALONE	CIARA FEATURING 50 CENT
19	22	1	SORRY, BLAME IT ON ME	AKON
20	30	4	AYO TECHNOLOGY	50 CENT FEATURING JUSTIN TIMBERLAKE & TIMBALAND

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



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6 QUESTIONS

with AARON GROSKY
by RAY WADDELL

Control Room has produced and delivered high-quality productions of some 80 concerts via TV, broadband and wireless platforms. On July 7, Control Room produced the largest entertainment event in history, Live Earth, and the company recently inked a deal with MyNetworkTV for the weekly TV show "Control Room Presents," which beginning in October will present high-definition concert performances from major artists at venues from around the world. Aaron Grosky is the newly appointed president of the company.

What's the post-mortem on Live Earth?

We achieved exactly what we wanted to, which was massive amounts of awareness. Now what it comes down to is, how do we keep it going and make sure that we live up to the promise that this wasn't just a one-time, one-day event that the next day disappears, rather than kick off a two-year-plus campaign.

How did the partnership with MyNetworkTV come about?

Through being very active in the marketplace, we are constantly sifting through and seeking new opportunities, and MyNetworkTV was one of the most interesting opportunities that came about. It gives us the opportunity to expand our television reach to a national audience through a network television partner that broadcasts every week in prime time over-the-air through 75-plus affiliates into 90 million homes. I think we both saw opportunities to support each other's end goal, which is to create and bring to audiences amazing music content on a regular basis.

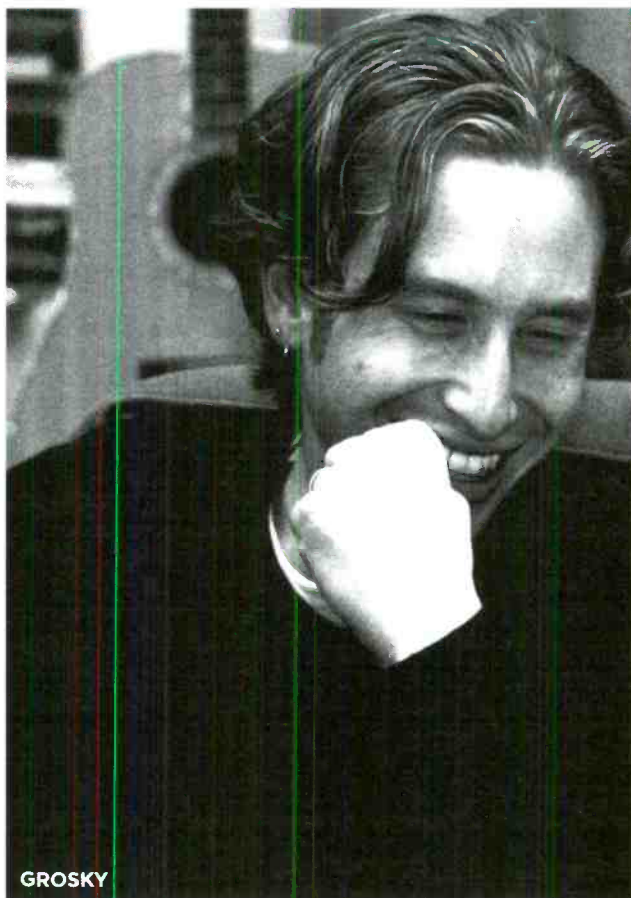
How has Control Room Presents been received by the artist community?

They definitely have seen the value. When you look at network TV now, there is no home for live music programming, no home for really live music or music programming period. What this presented as we see it is really an opportunity to showcase what this world is coming to when it comes to new music and an artist's ability to perform it live. We all know that the road is the most important place for an artist to be able to establish themselves, and the ability for an audience to see them creates demand to buy product.

What has Control Room learned about digital delivery from doing 80 shows?

What we've learned is you have to give the best experience once they're there, which means the highest bit-rate and coding, the biggest back-end you could possibly provide because nobody wants to have a stuttered experience. It means to have intuitive navigation so that once you're there you know exactly how to get to

with lower-quality content and poor viewing experiences that turn an audience off and keep an audience from being receptive to something before they even have a chance to enjoy it. However, as we look out there now, there isn't really that much in terms of high-quality programming online, on television, radio and wireless that has the approach and spends the kind of money that we spend.



where you're going, exactly what it is you can do and how you can do it and really how to take this and deliver it globally and localize the content so that it is relevant in the United States as it is in Japan and it is in Norway.

Is there a saturation point with too much delivery of music content in too many places?

You could saturate a market by going into and filling it

What's the next level for Control Room?

First of all, you want to hone and perfect what it is you do, and with our recent announcement with MyNetworkTV, with our ongoing relationship with MSN, with a new partnership that will happen shortly on another platform, and with our total reach, what you're going to look at is deepening the experience around our content. ...

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Making The Brand

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Young And Classic

Josh Stone Performance Gives Chanel Campaign A Fresh Edge

In the new spot for Chanel's Coco Mademoiselle fragrance, **Keira Knightley** plays a modern-day **Coco Chanel**. The actress is first seen replacing a man's shirt she's wearing with a red dress. In a mischievous mood, she makes her way to the Musée d'Art Moderne in Paris, before ending up at Place Vendôme. Like Coco Chanel, Knightley's spirit remains strong and daring throughout—with a cheeky hint of irreverence.

These sensual visuals are accompanied by the sounds of Grammy Award winner **Joss Stone** singing "L-O-V-E," a song made famous by **Nat "King" Cole** in the mid-'60s.

The spot marks the first time that Chanel has used a younger, of-the-moment singer in one of its worldwide campaigns, and as such, it's an object lesson in how to seamlessly inject a classic brand with a youthful edge. It's also timed to help directly boost Stone's exposure. Stone's **Raphael Saadiq**-produced "L-O-V-E" will be available Sept. 17 at iTunes—the same day 30- and 60-second versions of the ad debut in select local markets. The national launch is set for one week later.

The commercial—lensed by **Joe Wright** (who directed the 2005 film "Pride & Prejudice") and created in-house by **Jacques Helleu**—will also play at chanel.com.

In the past, Chanel has licensed **Nina Simone's** "My Baby Just Cares for Me," **the Ink Spots'** "I Don't Want to Set the World On Fire" and **Chrissie Hynde's** "State of Independence." Stone recorded the song at the request of Chanel, global CEO

Maureen Chiquet says. "Joss' voice is reminiscent of the great queens of soul with an original and contemporary sound," Chiquet says. "When she sings 'L-O-V-E,' you hear a vocal declaration of love in the largest sense of the word. In the 'short film,' the song blends beautifully as Keira expresses her love of her freedom and independence."

"I get lots of offers from brands and turn down most of them," the self-managed Stone says. "With Chanel, I like that I get to play 'pretend,' and that the ad is more like a short film. The campaign feels posh, which I'm not. But every once in a while, it's nice to play dress-up."

Sure, that's one reason why Stone agreed to record the soulful chestnut for Chanel. Another is the global reach of a worldwide campaign. "Yes, I want to make people aware of me and my music," she says. "Like the work I did with Gap, which was one day of my life, this campaign has the potential to put me in front of new audiences."

Initially, Stone's label, Virgin Records, was not too keen on having its artist cover a classic—especially since she wrote/co-wrote all the songs on her latest album, "Introducing Joss Stone." But, Capitol Music Group COO **Jeff Kempler** says, "Coco is a classy and ubiquitous brand. We'd like such words to someday describe Joss."

"The level of media exposure this campaign will bring is huge," he says, since it "gets her in front of millions of people around the world." According to Kempler, "L-O-V-E" as well as Stone's



STONE

duet with **Angelique Kidjo** (a remake of the **Rolling Stones'** "Gimme Shelter") are included on a deluxe edition of "Introducing Joss Stone," due internationally in time for the holidays.

Virgin will do its part to make viewers aware of who is singing: There will be viral leaks to fan sites and YouTube, Google ad buys, an iTunes program to raise awareness. Beyond that, Kempler says all options are open. "The TV ad is in the driver's seat and will determine what we do with the song, and how we grow it."

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THOMAS RABBSCH

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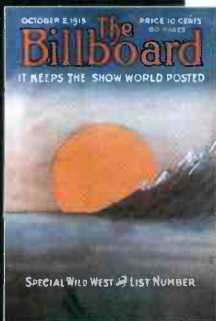
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Sen. Edward Kennedy & Rep. Marsha Blackburn

They're on opposite sides of the political spectrum, but these two politicians are united in their efforts to protect intellectual property and keep an open dialogue with the industry.

During its annual Grammys on the Hill event earlier this month, the Recording Academy honored Sen. Edward Kennedy and Rep. Marsha Blackburn for their legislative support of the arts and music creators.

Kennedy is the second most senior member of the Senate, elected in 1962 to finish the term of his brother, John F. Kennedy, after he was elected president in 1960. Since then, Kennedy has been re-elected to serve his state of Massachusetts for seven full terms.

As chairman of the Health, Education, Labor and Pensions Committee, Kennedy fights for improving the nation's schools and arts education. He is also the most senior Democrat on the Judiciary Committee, serving under chairman Patrick Leahy, D-Vt. Since music is an industry built upon intellectual-property rights that fall under the Judiciary Committee's jurisdiction, Kennedy's influence makes him a strong ally for the business side as well as the creative side of the industry.

Blackburn was elected in 2002 to represent Tennessee's 7th District, which includes a portion of metropolitan Nashville and the suburbs of Memphis. As a pianist who also once taught ukulele lessons, the Republican congresswoman has strong ties to some of the top songwriters and performers.

She founded the Congressional Songwriters Caucus in 2003 to ensure that the creative community has access to representatives on Capitol Hill. The caucus focuses on the protection of intellectual property and tax policy.

Blackburn serves on the Energy and Commerce Committee and its Subcommittee on Commerce, Trade and Consumer Protection. This Subcommittee deals with interstate and foreign commerce, including trade matters and Federal Trade Commission practices.

Do you see any specific priorities within the Judiciary Committee for the music industry in the next year?

Kennedy: I'm sure the committee will continue to act on the problem of piracy in the creative community. Our priority has always been to see that creative artists find realistic support for their work in our legal system. We need to strike the right balance between encouraging artistic innovation and protecting the legitimate financial interests in that creativity.

What are the chances of artists eventually securing a performance right for recordings broadcast over terrestrial radio?

Blackburn: We are working on that one. We're getting different groups to the table and having them hash it out. I think we have to keep the focus on end use. The day has come when everyone is well-advised to stop talking specific technology and [instead] talk end use—to begin to look at how the consumer would use a product. If you are going to

have a delivery system that people and companies can avail themselves of, that contains and uses a library [of music] for others to use, you need to compensate the creator of that work. You have to have a bigger pie [of royalties]. They can't pay the songwriter less.

Local broadcasters are influential in their communities, especially during an election year. When you return to Tennessee and broadcasters say they don't want to spend more money, what can you say to them?

Blackburn: Look at the changes of technologies. There are going to be opportunities for [broadcasters]. You go back and look at what happened when AM radio had FM coming [and] at television with the advent of cable. People survive because they have a product that the American public wants. We've got this product that the entire world wants. We are the world's leading producer of quality entertainment product, and it behooves us to develop an understanding of how best to protect that.

What can the music industry realistically expect from Russia and China in terms of intellectual-property rights protection or enforcement in the next 12 months, given the efforts of the U.S. government to date?

Kennedy: It's impossible to predict the direction that Russia and China will take on intellectual property in the coming year, but they're certainly on notice that we're increasingly concerned over their lax approach.

You're a pianist from Tennessee, so you've been around the music industry. When you speak to your colleagues on the Hill, what is the biggest challenge to gain their support for music industry issues?

Blackburn: One of the biggest challenges—and also a wonderful opportunity—is having them realize that intellectual-property issues are private-property issues, constitutional issues. So many times we have a tendency to think of music and the creative arts as the joy and the spice of life. I always say [to read the U.S. Constitution], article 1, sec-



tion 8 [which gives Congress the right to provide copyright protection for the arts]. Also, we're supposed to protect against piracy on the high seas, but today those pirates are on the high waves. It is a challenge to have them realize that just as a widget needs to be protected or a publication or an automobile, the same goes for our creative work.

What is the general perception of the music industry by members of Congress?

Blackburn: Many times people assume that everyone involved in film, television and music are big companies and very wealthy. Having colleagues come to Tennessee and introducing them to our industries in Memphis and Nashville is something I truly enjoy doing. When they drive down Music Row, they're surprised that many of [the businesses] are in converted homes. When they see the grips, gaffers, keyboard artists, engineers, studio owners and equipment guys, they have a different insight.

Is there something that the music industry trade groups could do better on Capitol Hill?

Blackburn: I think they do a good job because they're consistent in talking about what they do as a commodity, as a sector in the U.S. economy. I think that's wise.

Do you have a sense that Congress realizes that intellectual property needs to be protected?

Blackburn: Every single day people become more aware. Part of that is due to the good work, consistent education and awareness that [entertainment-related congressional] caucuses build, and groups coming onto Capitol Hill, taking the time to sit down and tell you what they've got—intellectual property.

What are your most recent international dealings in connection with intellectual-property issues?

Blackburn: I was in Europe over the Memorial Day break [with other representatives on the House Energy and Commerce Committee], which was energy-focused. We met with some of our European allies. They mentioned their work on energy issues with China, which wants to protect its intellectual-property rights in energy technologies. [China wants its energy technology to be the international standard rather than the current Western technology standard.]

When I work on educating and building awareness on IP issues, [discussing energy issues] provides me with an opportunity to expand [that work to protect music]. We have to be very diligent to use this as an opportunity to work with China. ...

We are the world's leading producer of quality entertainment product, and it behooves us to develop an understanding of how best to protect that.

—REP. MARSHA BLACKBURN





She's Delivered
30-Plus Years Of
Hits, And Success
In Film, TV And
Fashion. Her
Influence On A
New Generation
Is Clear, With
A Song From
Her Upcoming
Duets Album
Already Charting.

It's Easy To
See Why
REBA McENTIRE
is Billboard's
**WOMAN OF
THE YEAR.**

BY KEN TUCKER
PHOTOGRAPH BY
MARC BAPTISTE

2007
Woman
Of The
Year

REBA

Sitting in the kitchen of a bungalow at the Beverly Hills Hotel, Reba McEntire is comfortable—comfortable to talk about her successful and long-running multimedia career, comfortable to talk about her upcoming album of duets and comfortable in her jeans. That's “her jeans” as in the jeans she designs and wears, not the jeans she owns, although on this early September afternoon they are one and the same. ~

The dark blue, slim-fitting jeans with a slightly flared leg are part of her Reba clothing line, which she launched in 2005 with Dillard's department stores. And while we're here to discuss her successful balance of career and family life, and her new duets album—on Sept. 18 she will

release "Reba Duets," featuring Kenny Chesney, Kelly Clarkson, Justin Timberlake, Don Henley and other A-listers—it's clear she is as passionate for design as she is for music, acting and family.

Indeed, McEntire has a lot of passions. Whether it was her highly choreographed shows replete with multiple costume changes, or her 2001 foray onto Broadway as Annie Oakley in "Annie Get Your Gun," or her "aw, shucks" job as frequent host of the Academy of Country Music Awards, or her six-year role as single mom Reba Hart on Twentieth Century Fox-produced "Reba" that finally came to a close in February, McEntire's career has spanned many peaks.

Fashion is only one of the most current, but in McEntire's rise to mastering that world lies a key to understanding her career. "It was a quick education," McEntire says. "All my life I'd worn hand-me-downs. When I was in 'Annie Get Your Gun' in 2001 I went to one of those fashion shows and a reporter [asked me], 'Who's your favorite designer?' I said, 'Levi?' Now I can spout off the designers. I know who's hot and who's had trouble and who's had a comeback and how they turned their business around and why."

Humility, and hard work: Through the years the Oklahoma-born McEntire has transformed herself from a rodeo rider to a singer to an entertainer to an actress and to a star of stage and screen, all the while anchoring her multifaceted career with her music and her family (see story, page 31). One does not attain single-name status in the music world by happenstance. It takes hard focus, consistency and, oh, hits. Just ask Dolly, Madonna and Cher.

At 52, McEntire's career spans 31 years. Her first Mercury single, "I Don't Want to Be a One Night Stand," peaked at No. 88 in 1976. And today, McEntire is right back in familiar territory: atop the charts (see graphic, below). The first single from her upcoming album, a duet with Clarkson on the latter's 2006 AC hit "Because of You," recently peaked at No. 2 on Billboard's Hot Country Songs chart.

SMART PAIRINGS

While recorded in Nashville and Los Angeles earlier this year, McEntire says she started calling her duet partners more than a year ago. The idea for the album came from her husband and manager Narvel Blackstock. "We wanted to do something special because this is the last album on this MCA contract," she says. "I'm not saying it's the last album I'll do for MCA, it's just the last album on this contract."

A duets album means more work, McEntire says. "It was harder because of the scheduling, getting people to do it, finding people who could take time to do it. I asked all my buddies and they said, 'Yeah.' A few couldn't do it because of scheduling and I understood that, but I'm thrilled to death at the folks that said yes."

The song selection process was a mix of suggestions by McEntire, input from her duet partners and, in some cases, songs that were specifically written for the project. Brooks & Dunn's Ronnie Dunn, for example, agreed to record with her only if the two could co-write the song together. The resulting "Does the Wind Still Blow in Oklahoma" fits the fellow Okies to a "T."

Fellow Oklahoman Vince Gill, who has twice before sung duets with McEntire—1990's "Oklahoma



A sneak peek: REBA McENTIRE, left, and KELLY CLARKSON, center, discuss their hit remake on 'Oprah,' scheduled to air Sept. 19.

In Her Words

Reba McEntire is more than a superstar country artist. She is a successful businesswoman, actress and, for the last few years, a clothing and bedding designer. Billboard asked her to weigh in on a variety of topics.

ON HOSTING AWARDS SHOWS

"I like it, it's interesting, it's great publicity. You're out in front of millions of people, instead of just going out and singing a song for the awards show or being fortunate enough to be up for an award. You're there onstage, you're showing personality. It's great coverage, and I do enjoy doing it."

ON TV

"Right now, sitcoms are very slow. Everybody is into the reality shows. So we're biding our time. My philosophy is, when the timing is right, it will work out. I put that in God's hands."



ON MOVIES

"After I did [1990 cult classic] 'Tremors' I didn't know if I wanted to do films anymore. They're a pain in the butt. There's something to consistency and chronological order and all those things that I like because of my life—I don't get it very often with the consistency part—but that's why I loved the TV show so much. You're in the same place every day, your schedule is the same every week."

Swing" and 1993's "It's Your Call"—also guests and contributed a song, "These Broken Hearts."

Rascal Flatts' Jay DeMarcus, Joe Don Rooney and Gary LeVox wrote and recorded "Faith in Love" for the record. Meanwhile, Carole King joins McEntire on "Everyday People," a song about looking out for your fellow man that McEntire says reminds her of her association with Habitat for Humanity.

Of Timberlake, who co-wrote a song for the project and actually co-produced the track with McEntire, she says, "He's a Memphis boy, and he loves country music. He's very down to earth and so talented and versatile."

The Clarkson duet was not what the pair had originally recorded for the project. Rehearsing for a CMT "Crossroads" special, Blackstock noticed a spark between the two on Clarkson's song. "Narvel came up to the stage and said, 'Reba, you've got to record this for the duet project,'" McEntire recalls. "I talked to Kelly and she said, 'Right on. Let's do it.' So we went back into the studio and recorded it."

McEntire says she's not sure what the next single from the album will be. "We've got to find what their release dates are on their singles," she says of her partners. "Everybody's got a career that's going strong. It's a very touchy situation sometimes, but I'm very flattered that they sing along with me. I'm very grateful."

McEntire says singing with another person comes naturally. "When I was growing up I was part of the Singing McEntires, with my older brother Pake and my little sister Suzie. I'm very comfortable singing with people. I'd rather sing harmony than lead. It's just a lot of fun to be collaborative and see what you can do together."

Producer Tony Brown, who hasn't worked on a full-blown album with McEntire since "Read My Mind" in 1994, was happily reminded about what it's like to work with her. "I had forgotten how great she is in the studio. If every artist came as prepared as she does, it'd be so much easier," he says. "She's a great singer and a stylist. When you hear Reba's voice, you know exactly who it is."

And while he works with a number of other acts, including superstar George Strait, Brown says going back in the studio reminded him of her talent. "I had taken for granted how good she really is. She's actually gotten better, and her voice is in great shape."

Her talent forced her duet partners to bring their "A" game. "They had to pony up and do it on the spot," Brown says. When Don Henley stepped into the vocal booth with McEntire to record "Break Each Other's Hearts Again, he said, 'Hey, guys, I'm used to doing my part after everybody leaves. This is kind of a new thing for me,'" Brown recalls. "But you know what? He did it. Everybody just stepped in there and enjoyed it."

Brown says the artists were clearly thrilled to be recording with her. "I started noticing how much each artist admires Reba and the influence she's had on people in this business," he says. "It was fun watching the respect on their faces."

The versatile McEntire loves the challenge of having lots of balls in the air. "If I just go singing songs that I've been singing for 30 years and doing concerts, I do get a little bored. I like to mix it up; it's good for the concerts, it's good for the TV show when I'm doing different things. I come back to that next challenge or

Chart-Toppers

Reba McEntire has had so many hits, listing only her No. 1 singles on the Hot Country Songs chart and her top 10 albums on the Top Country Albums chart became somewhat a matter of pragmatism: Her 77 top 40 singles, for example, would have filled a page.

NO. 1 SINGLES

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Can't Even Get The Blues"	75	10/2/1982	1	1/8/1983	22	Mercury
"You're The First Time I've Thought About Leaving"	58	2/5/1983	1	4/30/1983	21	Mercury
"How Blue"	62	10/13/1984	1	1/19/1985	23	MCA
"Somebody Should Leave"	58	2/16/1985	1	5/11/1985	22	MCA
"Whoever's In New England"	63	2/22/1986	1	5/31/1986	23	MCA
"Little Rock"	56	6/28/1986	1	9/13/1986	19	MCA
"What Am I Gonna Do About You"	54	10/11/1986	1	1/17/1987	22	MCA
"One Promise Too Late"	50	5/23/1987	1	8/8/1987	21	MCA
"The Last One To Know"	53	9/19/1987	1	12/12/1987	22	MCA
"Love Will Find Its Way To You"	53	1/23/1988	1	4/2/1988	20	MCA
"I Know How He Feels"	59	9/10/1988	1	12/3/1988	22	MCA
"New Fool At An Old Game"	63	12/24/1988	1	3/25/1989	21	MCA
"Cathy's Clown"	47	5/13/1989	1	7/29/1989	19	MCA
"You Lie"	83	8/18/1990	1	11/3/1990	20	MCA
"For My Broken Heart"	64	10/12/1991	1 (2 weeks)	12/7/1991	20	MCA
"Is There Life Out There"	54	1/25/1992	1 (2)	3/28/1992	20	MCA
"The Heart Won't Lie" (Reba McEntire & Vince Gill)	51	2/20/1993	1 (2)	4/10/1993	20	MCA
"Does He Love You" (with Linda Davis)	59	8/28/1993	1	11/6/1993	20	MCA
"The Heart Is A Lonely Hunter"	58	2/18/1995	1	4/15/1995	20	MCA
"How Was I To Know"	71	12/28/1996	1	3/29/1997	20	MCA Nashville
"If You See Him/If You See Her" (Reba/Brooks & Dunn)	32	5/2/1998	1 (2)	6/27/1998	20	MCA Nashville/Arista Nashville
"Somebody"	55	1/17/2004	1	8/7/2004	32	MCA Nashville

SOURCE: Hot Country Songs through the chart dated Sept. 22.

TOP 10 ALBUMS

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL	SOUNDSCAN SALES
"Whoever's In New England"	62	3/8/1986	1	5/24/1986	75	MCA	—
"What Am I Gonna Do About You"	36	10/25/1986	1 (3 weeks)	1/24/1987	53	MCA	—
"Greatest Hits"	39	5/16/1987	2	8/15/1987	130	MCA	—
"The Last One To Know"	38	10/3/1987	3	12/5/1987	51	MCA	—
"Reba"	20	5/21/1988	1 (8)	6/11/1988	74	MCA	—
"Sweet Sixteen"	17	5/27/1989	1 (13)	6/24/1989	62	MCA	—
"Reba Live"	37	9/30/1989	2	10/28/1989	161	MCA	—
"Rumor Has It"	17	9/29/1990	2	10/20/1990	131	MCA	—
"For My Broken Heart"	4	10/19/1991	3	11/2/1991	113	MCA	2,597,000
"It's Your Call"	5	1/2/1993	1	5/22/1993	83	MCA	2,198,000
"Greatest Hits Volume Two"	3	10/16/1993	1	1/22/1994	170	MCA Nashville	3,634,000
"Read My Mind"	2	5/14/1994	2	5/14/1994	115	MCA	2,263,000
"Starting Over"	1	10/21/1995	1 (2)	10/21/1995	54	MCA Nashville	1,447,000
"What If It's You"	2	11/23/1996	1	11/30/1996	79	MCA Nashville	1,282,000
"If You See Him"	2	6/20/1998	2	6/20/1998	68	MCA Nashville	969,000
"Secret Of Giving: A Christmas Collection"	66	10/9/1999	10	12/11/1999	17	MCA Nashville/UMGN	441,000
"So Good Together"	5	12/11/1999	5	12/11/1999	90	MCA Nashville	947,000
"Greatest Hits Volume III—I'm A Survivor"	1	11/10/2001	1	11/10/2001	79	MCA Nashville/UMGN	705,000
"Room To Breathe"	4	12/6/2003	4	12/6/2003	104	MCA Nashville/UMGN	875,000
"Reba: #1's"	3	12/10/2005	3	12/10/2005	91	MCA Nashville/UMGN	867,000

SOURCE: Top Country Albums through the chart dated Sept. 22. Sales through the week ending Sept. 2. NOTE: SoundScan was established in 1991, so only those albums released since then have their sales figures listed.

after that next challenge more refreshed and excited about doing what I'm doing."

Brown saw McEntire's renewed vigor firsthand. "She sounds like an artist going for it," he says. "She didn't sound like she was phoning it in. She really blew me away with her vocals. A lot of the vocals we used came from the track vocals and that doesn't happen very often these days."

CROSSOVER APPEAL

Universal Music Group Nashville executive VP of sales, marketing and new media Ben Kline says the nature of the project offers plenty of marketing options. "The beauty of this album is that you have the star power of Reba, and she is one of the biggest artists in the format, and add to that you have duet partners that are the biggest artists in their respective formats. We'll take full advantage of the star power on this project."

Without getting into details, Kline says the album will be marketed beyond the country core. "It would be doing a disservice if we didn't alert the Justin Timberlake and Kelly Clarkson fans about this record as we remind the Reba and core country fans about it."

"It doesn't change what you do," Kline adds. "It might shift around where you go on television, it might shift around where you go to print, it might shift around more pop mainstream Web advertising, and that's absolutely what we've done."

Because of McEntire's TV show and other pop culture forays, Kline says she "lives outside of the country core. This is a woman that had a wildly successful sitcom that played to more than just middle America."

McEntire has contributed greatly to the marketing process, Kline says. "She does everything we ask of her, which is pretty amazing, because she doesn't have to. She loves the process, she loves making music, and she loves talking about it."

And talk she will. McEntire will appear on "Oprah" Sept. 19, the day after her album streets, and she'll hit ABC's "Good Morning America" and "The View" on Sept. 20. Then come appearances on CNN's "Larry King Live" Sept. 24 and NBC's "The Tonight Show With Jay Leno" one night later.

Meanwhile, McEntire and her team also have strong ideas, according to Kline. "They did a successful television show, they have a much broader understanding of the American consumer. Aside from a recording career and touring career and stage and screen, she has a clothing line that is very successful with Dillard's, has a successful involvement with Habitat for Humanity. I'd be kind of a fool if I didn't listen to what they had to say."

Kline says the response from retail has been "phenomenal. This is a record that's going to surprise people... and we have lofty expectations to begin with."

For the first time in three years, McEntire is nominated for female vocalist of the year at the Country Music Assn. Awards in November. In June, she performed at her first CMA Music Festival since 1996. "She was hands down one of the biggest successes we had at the Music Festival this year," CMA COO Tammy Genovese says. "I consider Reba the queen. She has reinvented herself in so many ways and that gives us all a goal and motivation to do the very best we can."

Big Machine Records president/CEO Scott Borchetta, who worked with McEntire during two stints at MCA, says he learned early on that McEntire knows how to do it right. "When I went to MCA in 1991, I didn't know it at the time, but I learned later that I was really going to 'Reba school.' With Reba and Narvel, every detail has been discussed, addressed, improved and continues to be discussed, addressed and improved."

Borchetta says that 30-plus years into her career, "Reba still has that incredible drive that very few oth-

Reba's Tips For Women In Business

No matter how you slice it, Reba McEntire is a successful businesswoman. Whether it's recording, touring, acting or designing clothing, she works hard to do things the right way and she has succeeded. In the spirit of our upcoming Women in Music event, Billboard offers these 10 lessons learned from McEntire's career for women in the business. But really, what follows is great advice for anyone.

Challenge yourself: The versatile McEntire loves having lots of balls in the air. "If I just go sing songs that I've been singing for 30 years, I do get a little bored. I like to mix it up; it's good for the concerts, it's good for the TV show when I'm doing different things. I come back to that next challenge or after that next challenge more refreshed and excited about doing what I'm doing."

Keep your options open: "Reba Duets" is McEntire's last album on her current contract with MCA, and she'll wait and see how it does before she makes a decision about continuing with the label. "If it's a huge success, that could determine where we go, what we do, if we stay," she says. "We really haven't talked that much about what we're going to do after this contract."

Reinvent yourself: McEntire's career has lasted because she's been willing to change with the times and stretch to various platforms. Radio consultant Jaye Albright calls her "a wonderful example for any brand manager who wants to learn how to masterfully ride the inevitable product life cycle in the marketplace."

Country Music Assn. COO Tammy Genovese agrees. "She has reinvented herself in so many ways and that gives us all a goal and motivation to do the very best we can."

ON FASHION

[On whether she meets with Dillard's] "I let the designer do the talking, but I'm there. If my name is on it, I want to be there to see what's going on. If they say, 'I don't like bed No. 3, my people will look at me and I'll say, 'That's my favorite. I'm going to fight you on that one.'"

ON ACTING OPPORTUNITIES

"I'm open to projects in television or movies or on Broadway. I'm looking for great scripts and great material [the way] I've always looked for great songs. That's the No. 1 thing."

—KT and ABY

Work with good people . . . "I don't work with buttholes or egotistical people. I have no time for that. I surround myself with nice, great people who have wonderful attitudes. I'm like Willie Nelson: negative people are like a cancer. You just don't need them in your life."

And then listen to them: The duet with Kelly Clarkson that recently became a top five single was not the song the pair had originally recorded for the project. While rehearsing for a CMT "Crossroads" special, McEntire's husband and manager Narvel Blackstock noticed a spark between the two on Clarkson's song. "Narvel came up to the stage and said, 'Reba, you've got to record this for the duet project,'" McEntire recalls. "I talked to Kelly and she said, 'Right on. Let's do it.' So we went back into the studio and recorded it."

Know your target audience: When McEntire began designing clothes for Dillard's department stores, she took what she knew from her touring career and refined it. "I've seen people from 2 to 82 come to my concerts," she says. "I'm seeing younger ladies buying my clothes. We're skewing now to where all ages can wear it, but I'd say 35 and up is the most popular."

Plan ahead: Once McEntire decided to record an album of duets, she started calling potential partners six months before she went in the studio.

Big Machine Records president/CEO Scott Borchetta, who worked with McEntire during two stints at MCA, says McEntire and Blackstock work hard to get it right. "When I went to MCA in 1991, I didn't know it at the time, but I learned later that I was really going to 'Reba school.' With Reba and Narvel, every de-

tail has been discussed, addressed, improved and continues to be discussed, addressed and improved.

"You will always see Reba in everything that I do, when I do it right," he adds.

Balance is key: McEntire, who in the past few years has juggled family, a TV show, a clothing line, recording and touring, among other things, credits Blackstock with striking a balance. "Narvel is great at time management, the scheduling, making sure we have plenty of time for vacations and family. That relieves the stress that you have to deal with when you are working so hard."

Know your priorities: Soon after McEntire had her now-17-year-old son Shelby, he came on the road with her. "I took him every chance I could. I had to leave him a lot, but the times that I did have with Shelby, that was quality time. Now Shelby is probably going to be a part of the music business. He chose the music business for his internship in school. He is very involved with my business and on our tour; he helps tear down and set up the show."

McEntire's parents are her inspiration for incorporating health and happiness into her life. "I work on those two things as hard as I do my career. For the family to be able to spend as much time together as possible and still have a very lucrative or successful career, I think that's the meaning of success."

Learn from role models: "I take pointers and notes from Barbara Mandrell. She always had the elaborate stage and the costumes and dancers, so I learned from her. If anybody took any notes from me, that's great."

—Ken Tucker, with additional reporting by Ayala Ben-Yehuda

ers have, let alone to continue to display. When you look at Reba, the Rolling Stones, David Bowie, Madonna—the icons of popular music—one of the remarkable things that they all share is an awareness and an innate sense of when to not only take risk, but create risk and challenge their audience to expand their experience. Great artists get bored with repetition, it's a continuing transformation."

Radio consultant Jaye Albright says McEntire is a master of inclusion. She makes "us feel like partners in her success and many ventures," Albright says. "Reba is tireless in her commitment to communicating and sustaining her relationship with radio and fans, while always producing awesome music and selecting terrific songs."

Brand marketers could take a tip from McEntire, Albright says. "Reba's ability to keep reinventing herself over and over, while extending the platforms on which her prodigious talent shines so brightly and engage us all is not just impressive, but is also a wonderful example for any brand manager who wants to learn how to masterfully ride the inevitable product life cycle in the marketplace."

Meanwhile McEntire, who has been doing dates at fairs and festivals this summer, and also did three nights at the Hollywood Bowl with a performance of "South Pacific," is mum about a full-blown tour.

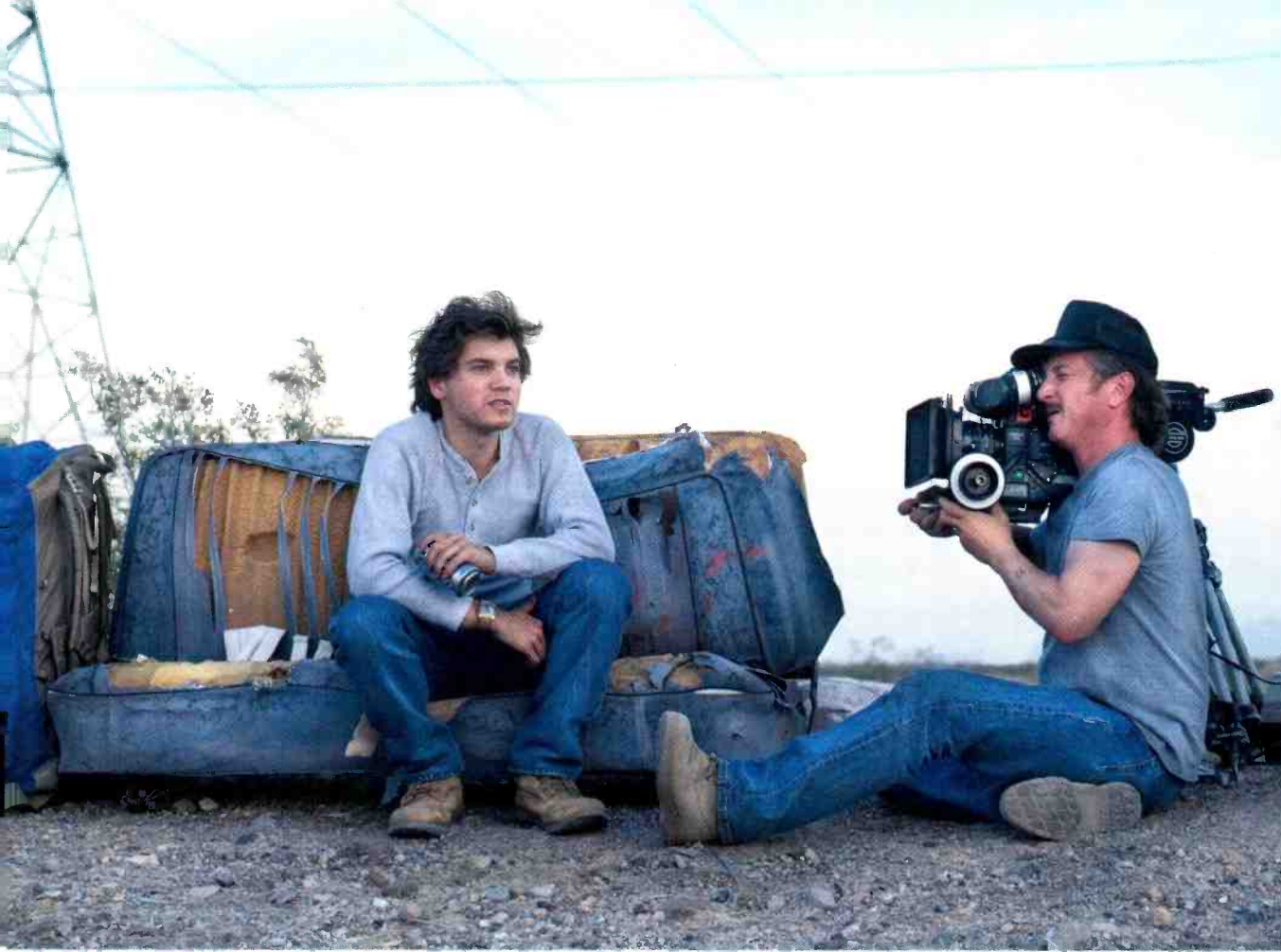
"Maybe next year," she says. "We're just waiting to see what's going to happen, because I really don't know yet. Anything is a possibility."

Regarding her future with MCA, McEntire won't say much either. "We're not in negotiations with anybody about a future project because this one's going to last awhile. We're very, very excited about the release of the album, and we're concentrating on it right now. If it's a huge success, that could determine where we go, what we do, if we stay. We really haven't talked that much about what we're going to do after this contract."

Whatever her next steps turn out to be, they likely won't disappoint her key constituency: her fans. "The career I've had for the last 31 years has been very sane. There's no drama. There's no egos. We're there for one reason: to entertain those people out there who bought a ticket with their hard-earned money. We're there to perform. We have a job."

Additional reporting by Ayala Ben-Yehuda.

Billboard's annual Women in Music awards and presentation will occur at a private breakfast Oct. 5 in New York. Watch for the Oct. 13 issue for an in-depth look at those honored.

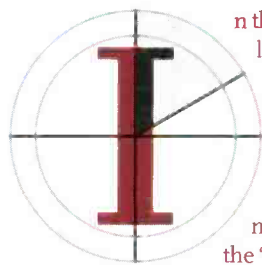


Left: Director SEAN PENN (right, with 'Into the Wild' star EMILE HIRSCH) sought out friend Eddie Vedder to pen the film's soundtrack. Above: Sondre Lerche spent time on the 'Dan in Real Life' set with, from left, STEVE CARELL, JULIETTE BINOCHÉ and DANE COOK while writing the score. Below: GLEN HANSARD (with acoustic guitar) and MARKETA IRGLOVA (on keyboard) star in and wrote songs for the surprise hit 'Once.'



One Man, One

Years Ago, Simon & Garfunkel And Prince Set The Model For Single-Artist Movie Soundtracks. Now, A New Crop Of Films Is Employing A Solitary Voice To Bring The On-Screen Action To Life BY MICHAEL PAOLETTA



In the hit 2004 film "Garden State," Natalie Portman promises Zach Braff that the Shins will change his life. According to Sub Pop licensing VP Jen Czeisler, there's no question the Shins' inclusion on Epic's "Garden State" soundtrack did just that for the Portland, Ore.-based indie rock act. ¶ "That was definitely a turning point," Czeisler says. "Sometimes you license something to a soundtrack and you don't really see an effect on sales. In this case, sales of 'Oh, Inverted World'—a record that at that time was already 3 or 4 years old—went through the roof." According to Nielsen SoundScan, "Oh, Inverted World" has sold 530,000 copies, while the "Garden State" soundtrack has sold 1.3 million. ¶ Now, Czeisler says, music supervision and licensing seem to be moving one step beyond the "Garden State" model when it comes to championing the individual artist: the single-act soundtrack.

"There is certainly a simplicity to embracing one artist and bringing them in early," Walt Disney Studios president of music and soundtracks Mitchell Leib says. "You only have to give one person access to the director and the set. It makes the communication much simpler for creating a body of work."

Indeed, in the years since "Garden State," an increasing number of film directors have begun tapping a single artist to provide the soundtracks for their movies—a likely byproduct, some music supervisors say, of the way the Shins' music became inextricably linked to that project. This fall, three films are hitting theaters accompanied by single-artist soundtracks: "Into the Wild," with original songs by Pearl Jam frontman Eddie Vedder; "Dan in Real Life," with songs by Norwegian popster Sondre Lerche; and "The Hottest State," which features an expansive cast of musicians performing songs by Jesse Harris. They arrive on the heels of "Once," the Irish street musical built around the music of Frames frontman Glen Hansard.

It's a trend that's beneficial to musicians and filmmakers, parties involved on both sides say. "Hottest State" director Ethan Hawke "felt that if everything was by one composer, it'd provide a thorough continuity in the film, even if the songs are sung by different performers," says Harris, who adds that he imagined his material functioning "almost like a Greek chorus" in Hawke's movie. Matt Shay, VP of A&R and marketing at RCA Music Group (whose J Records releases the "Into the Wild" soundtrack Sept. 18), points out that a film placement can bring an artist attention it might

otherwise take years to cultivate. As Epic marketing VP Scott Carter says, "Garden State" was almost like an hour-and-a-half-long commercial for the soundtrack.

Braff, who also directed "Garden State," was an early champion of the Shins and was responsible for weaving the band into the film's plot. And with all these films, the directors were acknowledged fans of the given artist. That combination turns into a "creative partnership," says Shay, who notes that Vedder and "Into the Wild" director Sean Penn "have such a long-standing friendship that they're in it to help each other as much as they are to help the film or the record."

20th Century Fox president of music Robert Kraft sounds a note of caution by noting that marketing and promotion of a soundtrack featuring an artist signed to a different label isn't always a dream. (Though Fox Searchlight released "Once," Sony Music Group's Columbia issued the soundtrack.) "When the movie company and the soundtrack company are two absolutely different entities, you hope that you work together," he says. "But, frankly, the road has never diverged faster these days." Kraft calls "High School Musical" the ideal situation: The film "is made by the same entertainment company that releases the record," so they "go hand-in-hand into the marketplace."

Here, Billboard takes a closer look at how the soundtracks to "Into the Wild," "Dan in Real Life," "The Hottest State" and "Once" came to life, and what the companies behind them are doing to get the word out.

THE RIGHT VOICE

"INTO THE WILD" (Paramount Vantage and River Road Entertainment): Although he's recorded a handful of soundtrack exclusives in the past, Pearl Jam's Vedder had never delved head-long into writing multiple pieces strictly for a film before "Into the Wild," which Penn adapted from Jon Krakauer's 1996 nonfiction book of the same name. "It is not a move on Eddie's part to do soundtracks," J Records VP of marketing Mark Flaherty says. "He was moved by the content of the film, which called for his musicianship. It is a project that found him."



VEDDER

Penn says, "It was during the shooting of the film that Vedder's voice as singer and songwriter came to mind as the right voice for this movie. Within a month of his accepting the request, these great and moving songs poured out of him." In downtime from Pearl Jam activity, Vedder wound up writing nine original songs for "Wild" and for the most part played all the instruments on the recordings.

The contemplative, acoustic-driven music is a perfect match for the intense narrative on screen, which tracks a recent college graduate's tragic cross-country journey to the Alaskan wilderness. Two tracks are covers: first single "Hard Sun," which features vocals by former Sleater-Kinney principal Corin Tucker and debuts this week at No. 29 on R&R's Triple A chart; and "Society," which was written by Penn's friend Jerry Hannan.

Vedder's superstar stature gave J an easy fan base to target. On Sept. 4, pearljam.com began a soundtrack presale with a limited-edition T-shirt, and the site is giving away a trip to the Sept. 18 Los Angeles premiere. The album is also helping launch Starbucks' digital download card program (Billboard, Sept. 1), in conjunction with iTunes. To give the film an extra boost, Vedder made a surprise appearance Sept. 10 during the film's premiere at the Toronto International Film Festival.

JESSE HARRIS, left, composed the soundtrack to 'The Hottest State' and appears in the film as part of CATALINA SANDINO MORENO's character's band.



e Soundtrack

SPREADING THE WORD

"ONCE" (Fox Searchlight): The little film that could, which has been in theaters since May 16, has earned more than \$8 million at the box office. But its male star, Glen Hansard of veteran Irish band the Frames, almost didn't appear in the movie at all.

Director John Carney had already chosen to use Hansard's songs in "Once" before casting, but after the intended star dropped out, he turned to the singer/songwriter, who previously appeared in the film "The Commitments," to fill the role. "I actually recommended Damien Rice," Hansard recalls. "But John said, 'Then I'd have to use his songs, and I really like these ones I've already chosen.'" A few days later, Carney had an epiphany. "It's as plain as the nose on my face that you should be the guy in this film," he told Hansard, who reluctantly agreed.

Hansard plays a busker in the movie, which also stars his bandmate in the Swell Season, Czech singer/pianist Marketa Irglova. The Frames are superstars at home but little-known in the United States, but thanks to strong word-of-mouth, Columbia's "Once" soundtrack has sold 127,000 U.S. copies, according to Nielsen SoundScan, five times that of any Frames record. "If people like the music enough to want to hear it again, they'll draw a line between me and the band," he says. "All they have to do is Google my name and the Frames come up."

Hansard and Irglova recently launched a seven-city tour that included appearances on "The Tonight Show With Jay Leno" and a live performance on Nic Harcourt's influential KCRW Los Angeles radio show, "Morning Becomes Eclectic," and Hansard has taken to playing the soundtrack's "Falling Slowly" solo acoustic during the Frames' ongoing North American tour. With "Once" having exceeded everyone's expectations, could another film be in the works? "John's talking about making another one at some point, called 'Twice,'" Hansard says. "Then the third one would be called 'Three Times a Lady.'"



HANSARD

ON THE SET

"DAN IN REAL LIFE" (Touchstone Pictures): Norwegian singer/songwriter Sondre Lerche wrote and/or produced the songs on the Capitol Music Group soundtrack to this film starring Steve Carell, which opens Oct. 26. (The album is due Oct. 2 via Capitol Music Group.) Director Peter Hedges says he listened to 500 different artists while in preproduction for the movie but found himself continually drawn to Lerche's music.

"Having never done this before, it was a big risk on the director's part," Lerche says. But "it seems to have worked out well for both of us." For Lerche, writing music for a film allowed him to "step outside of my own character and perspective. With a film, you are one small part of a much larger process that involves telling characters' stories on the screen."

According to Walt Disney Studios' Leib, a key to the process was the New York-based Lerche being able to easily visit the Rhode Island set. "He could hang out and watch Peter direct and rewrite scenes right then and there. That carried back to the recording studio and when he went back to his hotel with the acoustic guitar," he says. Besides Lerche's originals, which include a duet with singer/songwriter Regina Spektor on the song "Hell No," the soundtrack also includes Lerche's cover of Pete Townshend's "Let My Love Open the Door," a previously released take on Elvis Costello's "Human Hands" and Capitol labelmate A Fine Frenzy's version of the Peggy Lee classic "Fever."

The final product, Leib says, wound up being a "rarity" in the soundtrack world: "When we got into postproduction, we never had a stitch of music in this movie that was not Sondre's original score, original song or his existing three or four masters. This movie feels the way it does because of the creative process that began with the hiring of this single voice. That is an amazing, amazing thing."



LERCHE

SOUNDTRACK SYNERGY

"THE HOTTEST STATE" (THINKFilm): Jesse Harris says he is writing music specifically for a film like "The Hottest State," adapted from Ethan Hawke's 10-year-old novel, because it offers additional ways to be creative. Additionally, "with the way the music industry is today, films offer new opportunities to get my music heard—and the potential is there to reach new fans."

On the album, released Aug. 24 via Hickory, the Black Keys, Willie Nelson, Norah Jones and others supply the vocals. Somewhat in the vein of "Once," the main character in "State" falls in love with a female singer/songwriter and follows her across North America. Hawke gave Harris the screenplay, said it needed music "and to please read it and if I was interested to let him know," Harris says. "He said, 'You can do a little bit or a lot—it's up to you.' So I read the script and said, 'I'll do as much as you'll let me do.'"

The marketing for "State" points to a symbiotic relationship among film studio (THINKFilm), record label (RED-distributed Hickory) and book publishing company (Vintage/Random House). The cover artwork of the soundtrack and the reissued trade paperback features the same image as the film studio's movie poster. THINKFilm also provides the soundtrack with a plug on the poster, says Kim Kaiman, president of Strategic Marketing and Management, the marketing consultant to Sony/ATV Music Publishing, which owns Hickory Records.

Leading up to the film's Aug. 24 release, the studio and label seeded film and music bloggers with video and music snippets to create online awareness. As the movie opens in more theaters in late September/early October, Hawke and Harris will hit the road together, with Hawke reading from his book and Harris performing songs from the film. And those purchasing the reissued book receive two free music downloads of songs not on the soundtrack.



HARRIS

Additional reporting by Jonathan Cohen, Gary Graff and Mikael Wood.

VEDDER: LARRY BUSACCA/WIREIMAGE.COM; HANSARD: RAY TAMARRA/GETTY IMAGES; LERCHE: MEGAN GAYNES/GETTY IMAGES; HARRIS: GEORGE PIMENTEL/WIREIMAGE.COM

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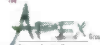
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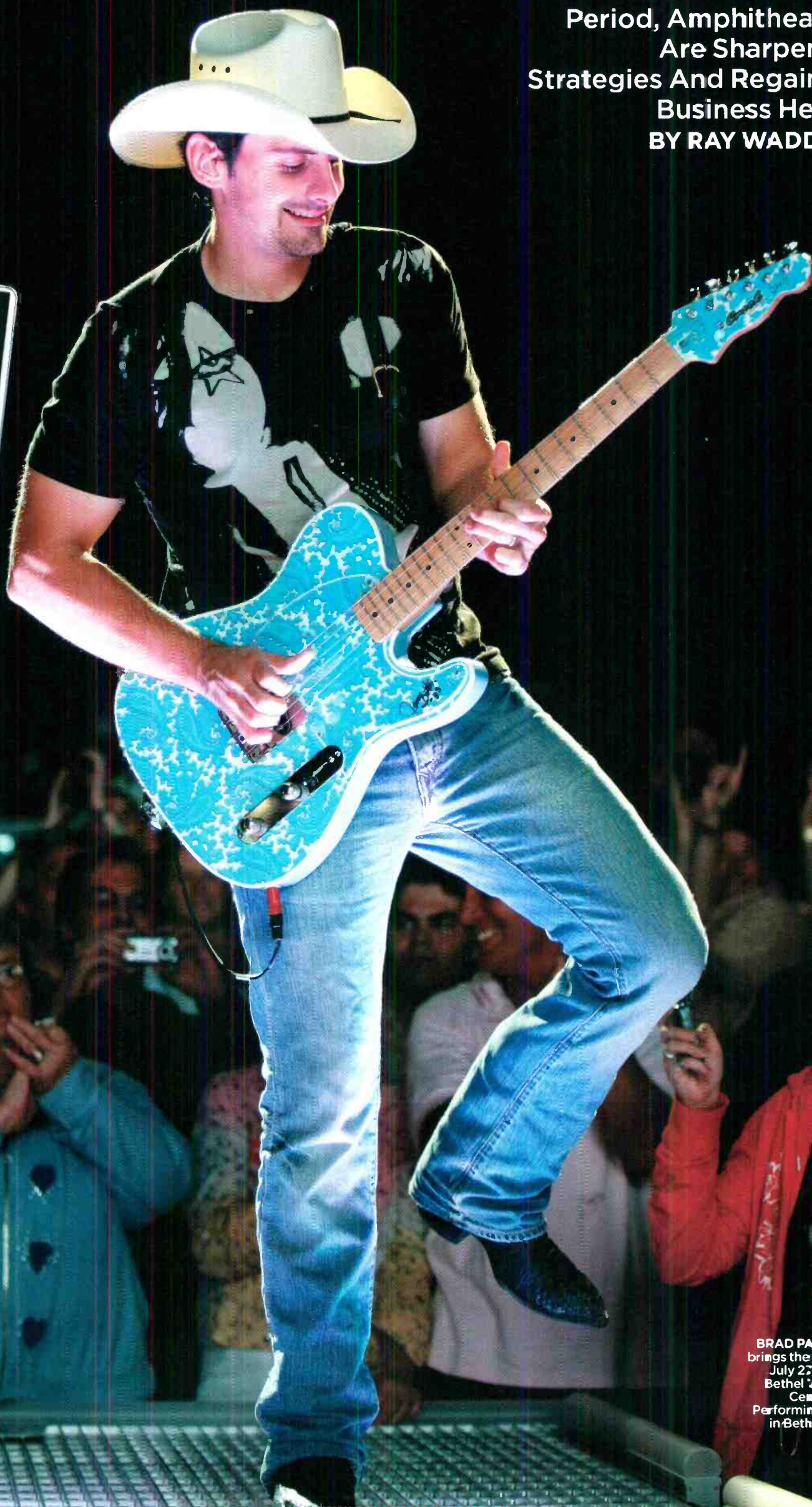


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AMPHITHEATERS



Left: GWEN STEFANI prances with her Harajuku girls at Walnut Creek in Raleigh, N.C.; AMY LEE of Evanescence, above, belts it out at the Verizon Wireless Amphitheater in Bonner Springs, Kan.



Amphitheaters have taken a number of negative shots in recent years, ranging from saturating the market by buying anything that moves to, perhaps most hurtfully, damaging the concert experience for consumers. ■ But efforts by Live Nation, owner/operator of the overwhelming majority of North American sheds, to make these venues profitable and more customer-friendly seem to have led to a bit of a resurgence among these outdoor music venues. ■ “We’re really pleased with the amphitheater season,” says Jason Garner, president of North American music for Live Nation. “In a year where show count was lighter than last year, we really have seen a quality summer come together.” ■ Garner says most amphitheaters are averaging 20-22 shows this summer, compared with the turn of the millennium when it was not uncommon for even a smaller-market shed to host 30 or more shows. In those days, before Live Nation CEO Michael Rapino’s regime, the booking strategy seemed to be more about market control than prudent talent buying, and many in the industry felt that the approach harmed the overall concert business. ■ “In the past there may have been a bit of, ‘Let’s put everything in the amphitheaters’ approach,” Garner says. “This year we started out with the mentality that a lot of things that sell under 7,000 tickets don’t belong in the amphitheaters. We really focused on trying to find the right venue for each act.”

continued on >>p38

STEFANI: COOKIE ROSENBERG/RETNA; LEE: JASON SQUIRES/WIREIMAGE.COM

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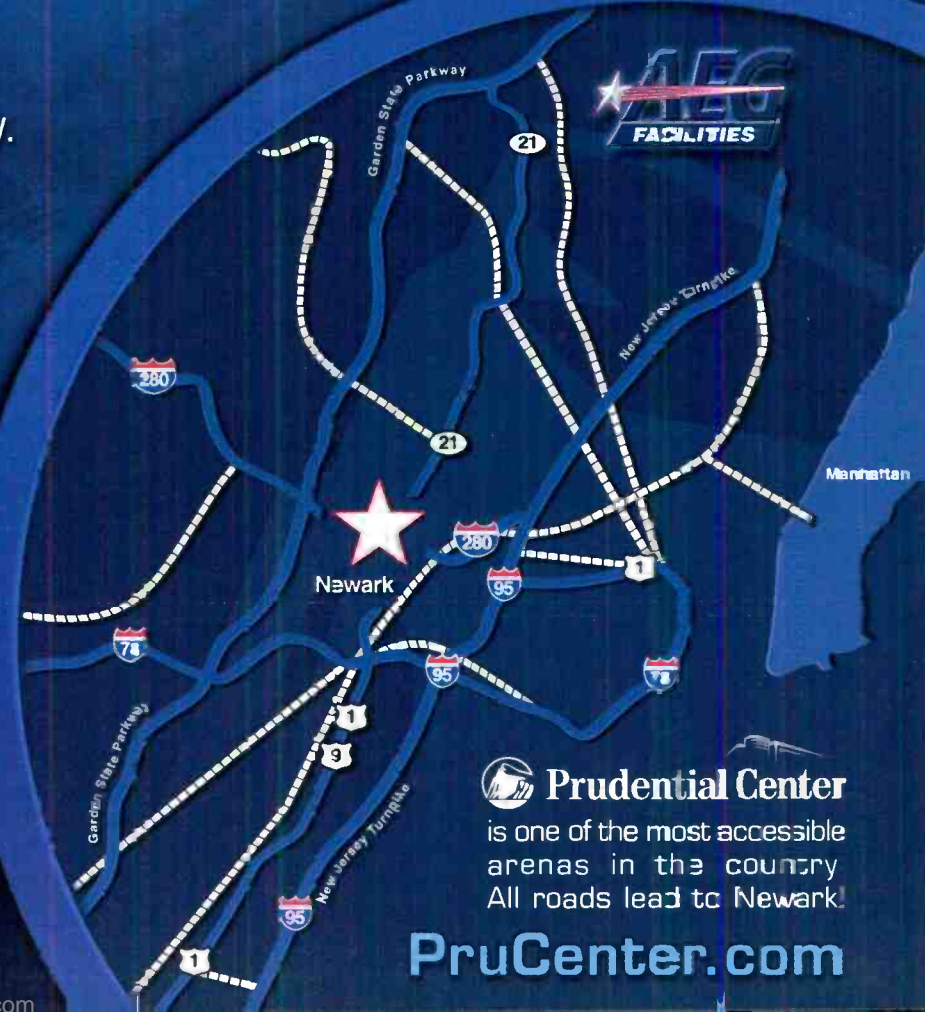
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from >>p36

As a result, Live Nation maintains that profitability is up for the sheds. The company's second-quarter earnings report says it reduced the number of amphitheater events with fewer than 7,500 attendees by 47 from Q2 2006 while improving concessions revenue and reducing costs.

"It sounds simple but we really set out this year to try to book great shows, to buy those shows at the right price and then to produce them in the most efficient way possible," Garner says. "The combination of those three things—the absolutely tremendous artists we've had in the amphitheaters this year, the way that our team went out and acquired those shows and then the incredible job our operations, production and marketing staff have done in producing them—has really led to a season that we're proud of."

PRICE AND PROMOTION

Live Nation indeed seems to have focused on providing value to fans, and not just for the lower tier of artists it books. The physical nature of sheds, with one-third reserved seats and two-thirds general-admission lawn, lends itself to pricing promotions. The biggest such promotion in summer '07 was the four-pack, which admits four fans for the price of three.

"We really went out and tried to get [the four-pack] activated on as many shows as possible, from the lesser-caliber acts all the way up to the 'A' acts," Garner says. "In some cases it was an act selling out on 18 shows, and on the five shows where the market was not quite as strong we'd offer the four-pack."

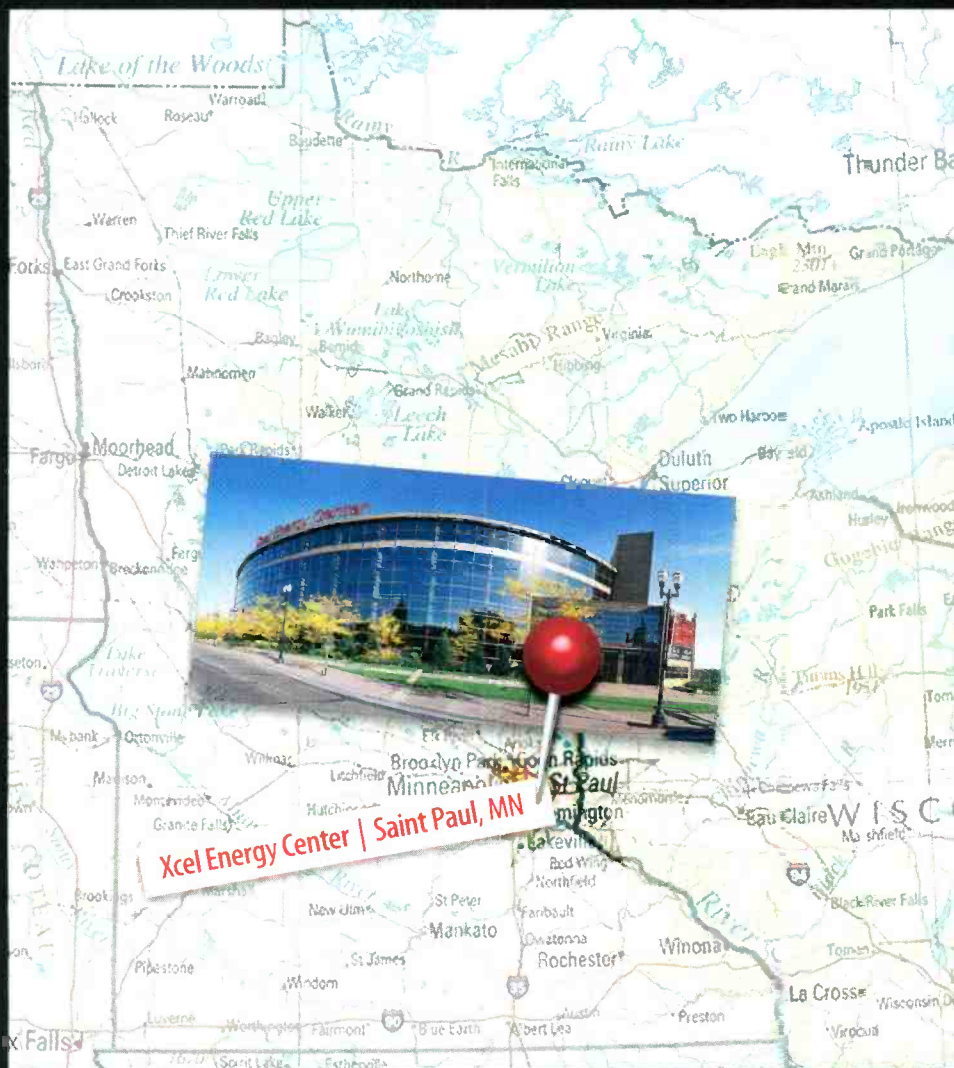
Artists seem to **continued on >>p40**



DAVE MATTHEWS BAND onstage and on the video monitors Aug. 28 at Verizon in Bonner Springs, Kan.

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from >>p38
 have bought in. According to Garner, the four-pack or some other deep discount on lawn tickets was implemented on about 75% of Live Nation's shed concerts this summer. Going into an event with a price promotion instead of instituting

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"HANNAH MONTANA"/ MILEY CYRUS,
 October-December (North America) —RW



a "fire sale" or papering the house when a show is not selling well is largely considered to be much healthier for business.

"The fire sale is a result of improper pricing to begin with," Garner says. "We tried to sit with artists, managers and agents and say, 'Let's come up with the right pricing now and offer the consumer an incentive to bring friends.'"

It is no secret, just based on surface economics, that arenas produce higher grosses than amphitheaters because a full manifest of reserved seats holds more value to consumers, in most cases.

But Garner says artists are amenable to price promotions in amphitheaters because "the No. 1 thing every act wants to see is a full house, so when you can present to them a pricing strategy that not only delivers the gross dollars the act wants to see but also helps ensure the house will be full or fuller, well, the stats speak for themselves," Garner says.

"Seventy-five percent of the shows have participated either in a value-priced lawn ticket or a four-pack. That's a pretty amazing level of cooperation from the artist community."

COOKIES ARE DONE

It also seems the days of the world's largest promoter buying 40 tours and slapping them in 40-plus amphitheaters are gone, with more market autonomy being the rule of the day.

"Every market is different, every artist is different, and we've really tried this year to take a local-market approach to each one of our amphitheaters and [find out] what's the pricing strategy or promotion that works best in this market, and within that market to look at each show and come up with innovative ideas for each individual show," Garner says.

That means empowering the local offices. "We have a great central support team, both in

marketing operations and data analysis, but the decisions are made locally," Garner says. "We try to provide the local presidents, promoters, marketers and promotions people with a great amount of data and tools and support from the central office, but allow them the flexibility to implement in a way that best suits the local market."

Asked if local presidents have the option to pass on a national **continued on >>p42**

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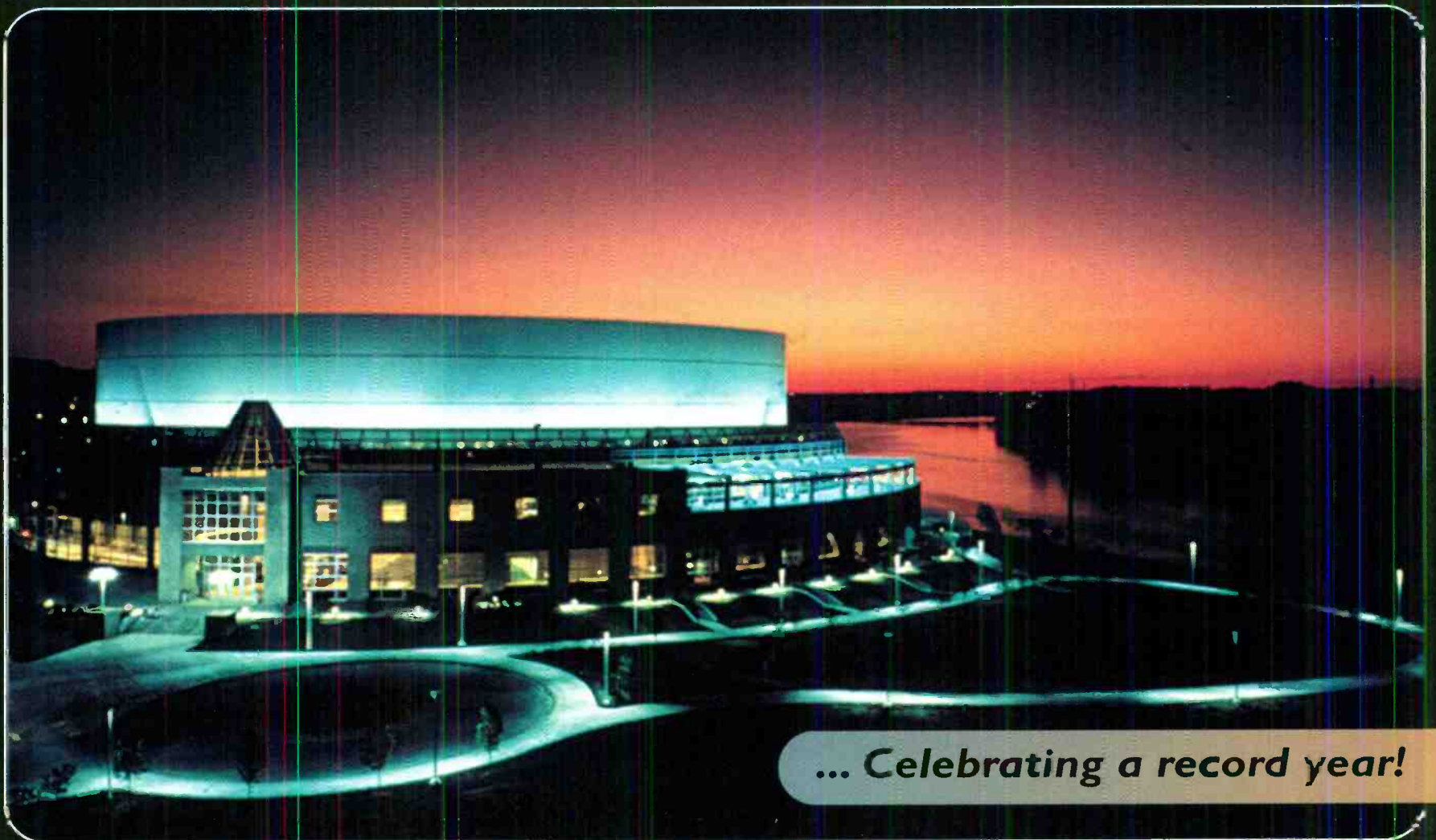
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from >>p40 Live Nation tour, Garner says, "Every deal is different, but we operate from the premise that we have the best promoter team in the world and we're blessed to be able to manage guys who were founders of this business and guys who have rich, deep histories of success in relationships with artists. The last thing you want to do is not utilize those relationships and those talents to the utmost ability of the guys."

In summer '07, Garner says the breakdown of shed concerts is 40% national Live Nation tours versus 60% locally booked shows. That's a far cry from previous Live Nation incarnations Clear Channel Entertainment and SFX Entertainment, when the breakdown could be more like 80% nationally booked tours vs. 20% local.

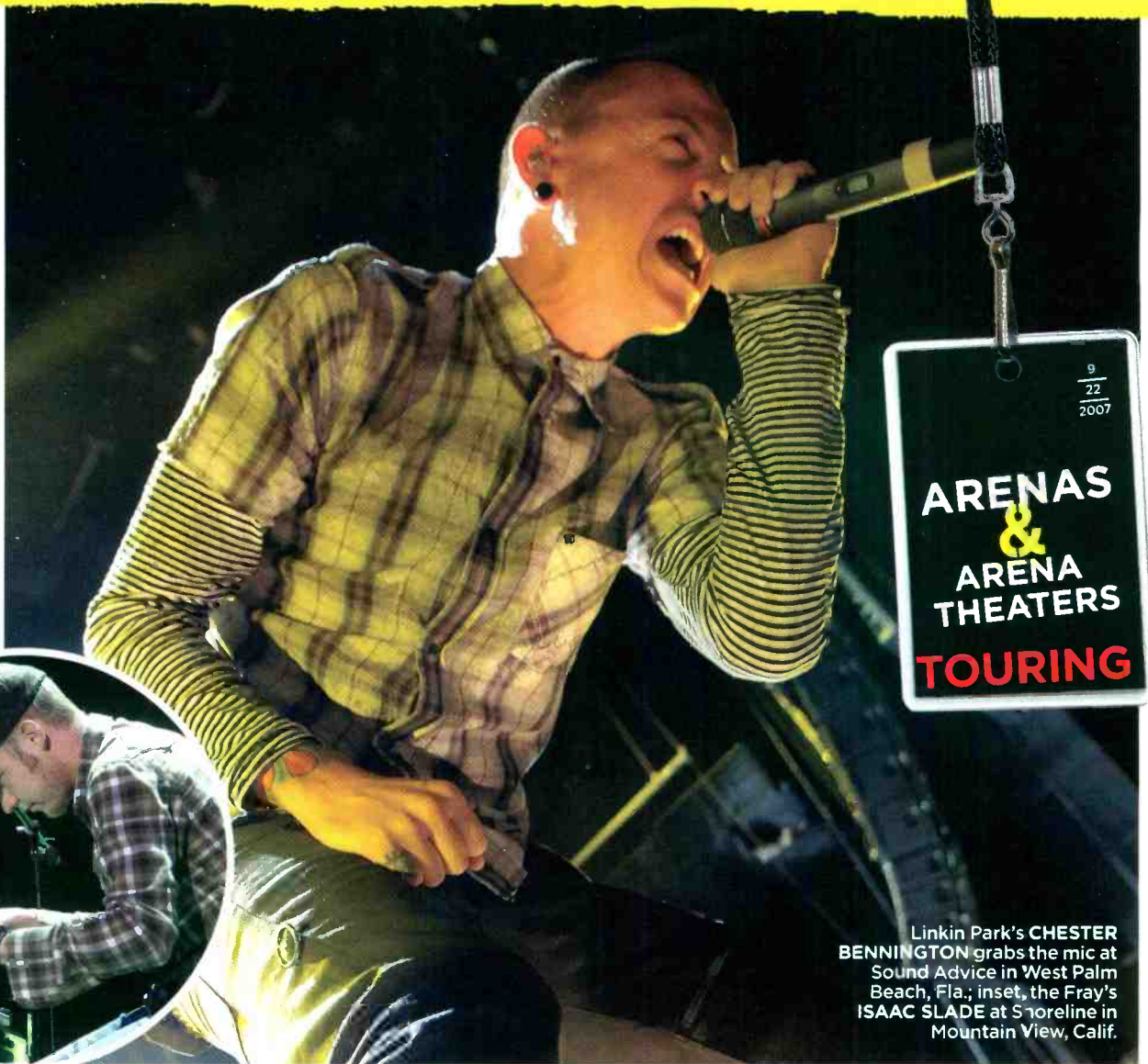
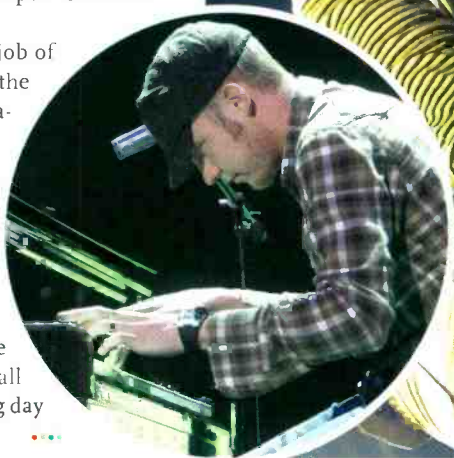
WHAT'S WORKING

Garner cites Kenny Chesney, Brad Paisley, Gwen Stefani, Rascal Flatts, John Mayer, Rush, Def Leppard, Dave Matthews Band, Jimmy Buffett, Toby Keith, Nickelback and the Fray as highlights of the 2007 amphitheater season.

"We're very happy with Brad Paisley's breakout year. This guy's a bona fide superstar who is going out and filling venues night after night this summer," Garner says. "The festival shows have all been great, from Family Values to Warped to Linkin Park Projekt Revolution to Ozzfest."

The Live Nation talent buyers did a good job of "weeding out the shows that didn't belong in the amphitheaters and booking a really solid season of winners," Garner says. It helps that Live Nation has also focused on building a deeper portfolio of venues that give artists more options of where to play.

"We get labeled 'the amphitheater company' because we own a bunch of them," Garner says. "This year in North America we're going to do 9,000 shows, and only 1,000 of those will be amphitheater shows. It really is a small percentage of shows that our guys are booking day in and day out."



Linkin Park's **CHESTER BENNINGTON** grabs the mic at Sound Advice in West Palm Beach, Fla.; inset, the Fray's **ISAAC SLADE** at Shoreline in Mountain View, Calif.

BENNINGTON: JEFF DALY/FILMMAGIC.COM; SLADE: JOHN MEDINA/WIREIMAGE.COM

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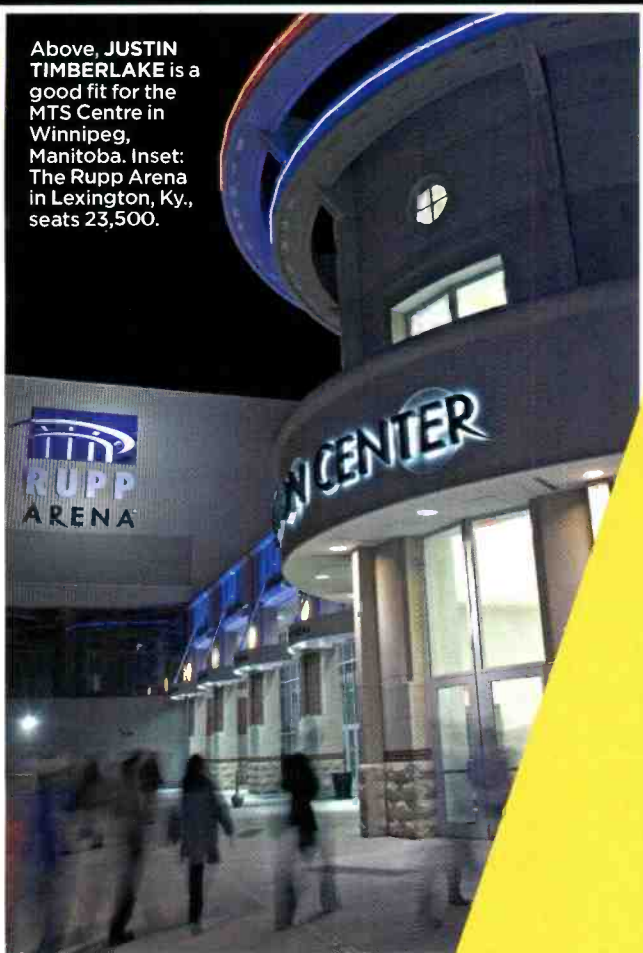




VENUE COALITION'S HELPING HAND

Smaller-Market Venues Join Forces To Fill Calendars

Above, JUSTIN TIMBERLAKE is a good fit for the MTS Centre in Winnipeg, Manitoba. Inset: The Rupp Arena in Lexington, Ky., seats 23,500.



For arenas not located in one of the 40-50 major North American markets, attracting quality content and avoiding dark nights can be a challenge. ■ Even so, there are plenty of quality arenas in smaller markets that are willing to take a risk on shows and offer marketing assistance. ■ The Venue Coalition, a consortium of 30 arenas in the United States and Canada, strives to keep these venues on the radar of agents and promoters. ■ “Every venue of every size wants the same things: more content and fewer dark nights,” says veteran promoter Jeff Apregan, president of Apregan Group and co-founder of the Venue Coalition. “We’ve seen people try to get a group of small or midsized market arenas together, and it never got traction. So we really felt there was a need for these venues to have some representation to try and help them book some incremental events.”

The coalition began in 2005 as the brainchild of Apregan, his partner Gilles Paquin and Kevin Donnelly, VP of the MTS Centre in Winnipeg, Manitoba. “Really it was just a conversation about how there was a need to try and help find content to play some of these smaller markets that don’t always get shows,” says Apregan, who also serves in a similar capacity with the Gridiron Stadium Network.

Andrew Prince is VP of operations for the Venue Coalition. He says venue members are not required

to take a financial risk on shows, but that helps.

“Really, the main requirement is an interest in sharing information and working with peers to collectively identify shows that are out there, to give them the best possible chance at securing content,” he says.

“We have venues that have the latitude to take on risks and produce shows, **continued on >>p46**



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JEFF APREGAN of the Apregan Group is a co-founder of the Venue Coalition.

from >>p44 and we have venues that aren't able to do that but are able to either co-promote shows or provide promoters with protection," Apregan says. "The primary function [of the coalition] is to identify opportunities that are either good for everybody or good for certain members. That, of course, is on a case-by-case basis, based on market, routing and different situations."

There is no strict capacity minimum for member buildings, though Apregan says the coalition likes to stay at 5,000 seats and above. Current members range from 4,500 seats at the Greater Vernon (British Columbia) Multiplex to the 23,500-seat Rupp Arena in Lexington, Ky.

Many of these markets are untapped fertile ground. "Some are smaller markets off the radar, and some are markets where certain acts that tour year after year will drive right by four times in a year," Apregan says. "It's really a mix."

All coalition members contribute to a collective marketing fund, or a "cookie jar," as Apregan calls it. Those funds provide for Internet marketing, the Venue Coalition Web site and trade advertising. The coalition is proactive in reaching out to the agent community, Prince says.

"We send [agents] information on a pretty regular basis. We update them and let them know who our newest members are," Prince says. "We sit down with them to identify our markets and our buildings and look at what artists or attractions they have that we can either pitch to the group or take a look at on a market-by-market basis."

Members are interested in everything from one-offs for a single venue to legs of tours to entire tours. "We can fill in gaps on the routing or look at doing a string of dates," Prince says. "The opportunities are endless."

The Venue Coalition successfully worked with promoter Paul Emery to bring Blue Man

Group to coalition buildings in Western Canada, and is now looking at other opportunities for BMG in Eastern Canada and the States.

It can also help an act get another play in during an off date. "Say there's a window of time and we're trying to help the band get from point A to point B, and we have some buildings that may actually be able to promote in-house and do some shows in between markets," Apregan says. "We had a situation where there was a hole in the routing of Pussycat Dolls, who were out supporting Christina Aguilera, and they had an off night going through Canada. We noticed they weren't going to play the Saskatoon [Saskatchewan] market, so we were able to get them to do a headline show at the [Credit Union Centre in Saskatoon] and it turned out to be a big success on a relatively short promotion."

The MTS Centre is the only building that's a member of both ArenaNetwork and the Venue Coalition. "We have a very friendly working relationship with ArenaNetwork," says Apregan, who adds that it's possible the two consortiums could combine efforts on a given project.

"ArenaNetwork has a lot of venues that are cut down to get in that 6,000- to 7,000-seat range, and that might be an opportunity at some point in time where something could play our smaller arenas full house and maybe play cut-down ArenaNetwork arenas as well," Apregan says.

Denny Gann, executive director of the Tyson Events Center in Sioux City, Iowa, sees many benefits to his Venue Coalition membership, primarily "information, routing and reasonable guarantees for acts," he says. "It also keeps our name in front of selected agents and promoters, and provides formats for peer input from [similar] buildings and markets."

—Ray Waddell



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—JEFF APREGAN

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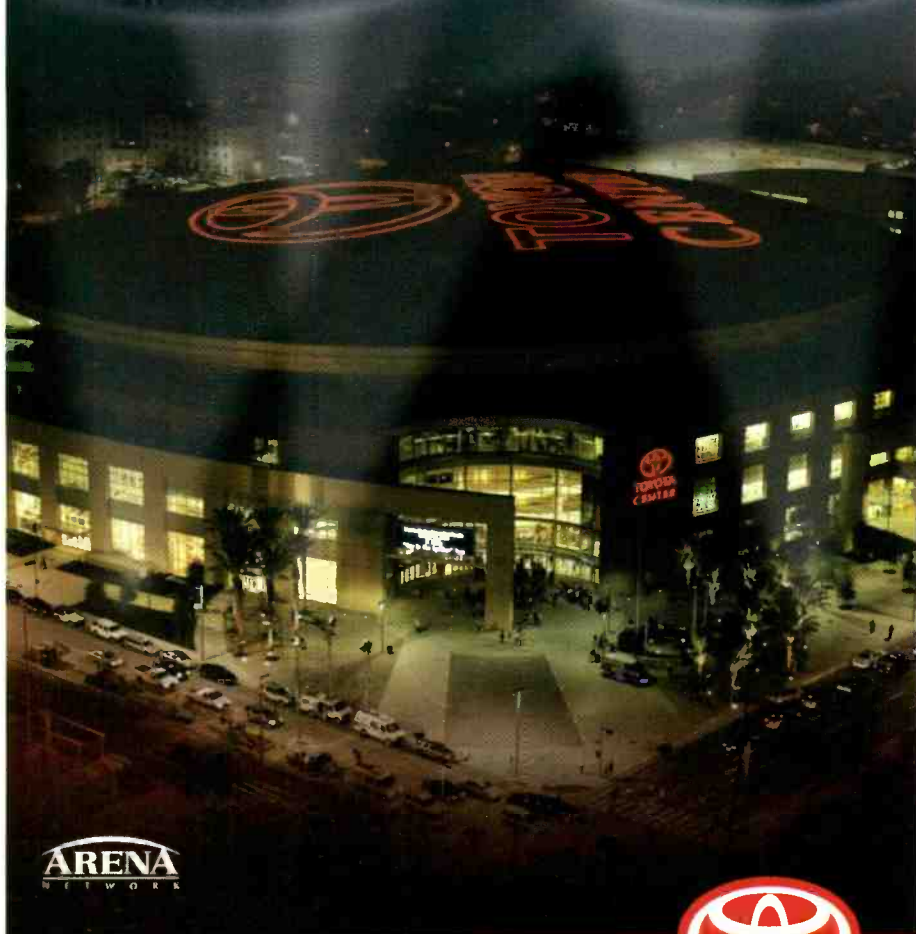
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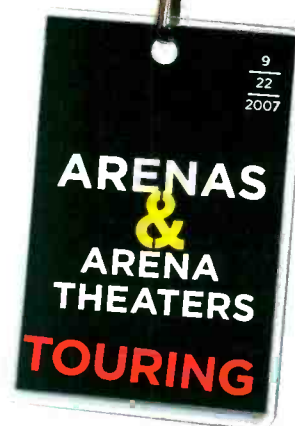

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JAMIE FOXX, here in
Charlotte, N.C., had
great success with his
arena-theater trek.



SCALING DOWN

**Arena Theaters Offer
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BY MITCHELL PETERS



While showcasing his multiple talents during this year's lengthy Unpredictable tour, actor/comedian/singer Jamie Foxx joked and crooned his way into pulling off the most successful arena-theater configuration trek since Bruce Springsteen's Devils & Dust acoustic outing in 2005. ■ Foxx's 57-date tour, produced by Another Planet Entertainment and Bay Area Productions, visited theaters and arenas with full curtain setups from December 2006 through late spring. Ticket prices were approximately \$80, with Foxx doing 35 minutes of comedy followed by more than an hour of music, including his own material and songs from the film "Ray." ■ "To me, that was the perfect arena-theater tour," says Mike Evans, senior VP of sports and entertainment at Philadelphia-based venue management firm SMG, which hosted 17 of Foxx's theater-in-arena performances.

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from >>p48 Another Planet Entertainment CEO Gregg Perloff says the decision to play reduced-capacity arenas was an easy one. "We had to find the venues that made the most sense for somebody doing between 5,500 and 7,500 seats," he says. Foxx "wanted to put on a big show, and we knew how much business we could do but couldn't fit it into a lot of theaters."

The strategy paid off. For arena-theater dates that had better-than-expected ticket sales, the scaled-down setups allowed for expanded seating. "There were many shows where we were good for 3,000-3,500 seats and ended up selling 5,000 or 6,000 seats," Evans says. "We were able to add those seats in a manner that was fair to the public while keeping the intimacy of a reduced-capacity arena."

Perloff says the tour was initially routed for 30 dates but quickly grew. "One of the reasons we extended it is because we kept doing great business," he says, noting that most of the concerts were sellouts. Evans adds that Foxx's arena-theater dates didn't go unnoticed by concert industry observers. "I got more phone calls from agents saying, 'Tell me how this is working. How are they setting up the show?'" Evans recalls.

Foxx isn't the only artist taking advantage of theater-in-arena configurations. The ArenaNetwork, a consortium of 50 arenas that seeks to create live opportunities for mem-

ber venues, has done well with its subgroup, the ArenaNetwork Theatre Group. In 2007 such acts as Celtic Woman, Sugarland and Little Big Town (CMT on Tour), Blue Man Group, Dierks Bentley, Young Jeezy, Poison, Alison Krauss & Union Station and Daddy Yankee, among others, have (or are scheduled to) play

3,000- to 8,000-seat ANTG modes, according to the organization. Past performers have included Springsteen, Trans-Siberian Orchestra, Dolly Parton, Alicia Keys, Matchbox Twenty, Dave Matthews & Tim Reynolds and Sheryl Crow.

ArenaNetwork executive director Brad Parsons says the ANTG, which started five years ago with nine members and now has 31, keeps growing because of a changing touring climate. "There are less attractions these days who can do 15,000 people," Parsons says. "Whereas there are a lot of shows that can do 6,000 people."

Parsons says that two ArenaNetwork members—Washington state's Tacoma Dome and

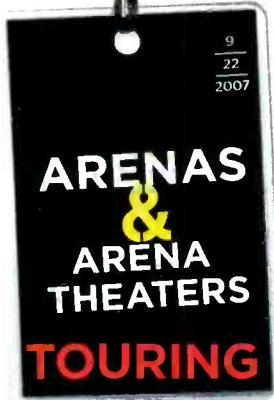
Dallas' American Airlines Center—will install theater configurations in the near future. Tacoma Dome director Rob Henson has already begun construction on a \$4.1 million theater configuration project (3,500-7,000 capacity) that will hopefully give the 23,000-seat facility an edge in the marketplace. "There are a limited amount of acts touring," Henson says. "It's sad to have to pass on a show or not get considered because you can't offer them the configuration they're looking for."

Along with concerts, some ANTG members are using their reduced-capacity settings for other purposes. At the University of Illi-

nois Assembly Hall Star Theatre in Champaign, "we use it from the full perspective of doing national touring shows to touring musicals," director Kevin Ulleststad says. "It can also be utilized for guest lecture speakers and conferences."

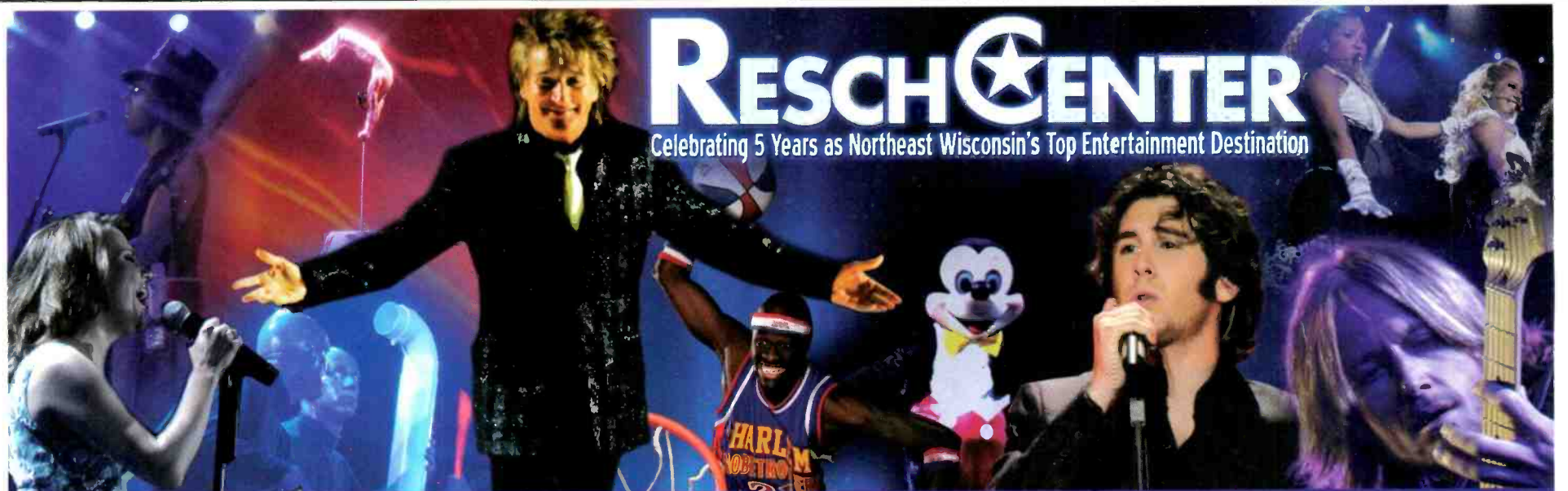
This fall the approximately 3,600- to 5,900-seat theater setup will host productions of "Gypsy," "Annie" and "Hairspray," along with performances from Steven Curtis Chapman and comedian "Weird Al" Yankovic. "This theater configuration allows us to do anything," Ulleststad says. "It opens up the door and expands us, and makes

continued on >>p52



Assembly Hall Star Theatre in Champaign, Ill., thrives with its 3,600- to 5,900-seat option.

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from >>p50 us more of a must-play market—you can put in any size show.”

Since fall 2006, the Assembly Hall Star Theatre has hosted performances from James Blunt, the Nintendo Fusion tour, MercyMe, Taste of Chaos and comedian Carlos Mencia, along with musicals “Rent” and “Jesus Christ Superstar.” During that period, 17 of 27 national touring events at the venue were held in its theater configuration—about 65% of total programming, according to Ulleststad.

“We’ve been doing more of those shows in this theater configuration,” he says. “Some of these shows you obviously wouldn’t put in the capacity of 12,000-14,000.”

One of the main challenges with theater-in-arena setups is convincing artists that they’re not simply playing cut-down facilities. “It’s all of our jobs to get over the misconception about cut-down arenas,” says Tim Ryan, president/CEO of the Honda Center in Anaheim, Calif. “That’s simply not what this was ever meant to be. It’s meant to provide another option for the artists who can sell 6,000-7,000 seats.”

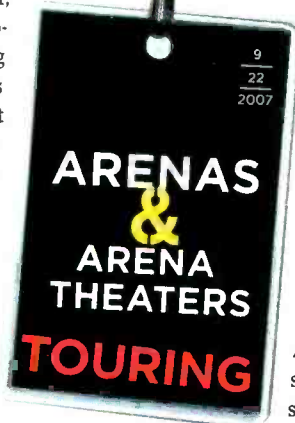
But old perceptions are difficult to overcome. “I think there are a lot of bands that still view it as a half-house versus a theater,” says Bill Reid,

president of Norfolk, Va.-based Rising Tide Productions, which promotes concerts throughout the Southeast. “It’s a challenge.”

As a way to overcome these negative perceptions, Evans suggests giving the theater setups specific names. “If I say ‘Sinatra Theatre,’ everybody knows that’s the theater setup at the BankAtlantic Center” in Sunrise, Fla., he says. “And they run ads under the Sinatra Theatre.”

And while arenas continue to find creative ways to draw theater-sized touring acts for scaled-down capacities, traditional theaters don’t seem to be losing any business. Allan Vella, GM at Atlanta’s 4,600-seat Fox Theatre, says he doesn’t lose shows to the nearby 3,500- to 8,000-seat Theatre at Phillips Arena. “The majority of time the artist is making the decision about what the right play is for them,” Vella says. “A cut-down facility is a cut-down facility and doesn’t have the same intimacy as a traditional theater.”

Vella points to Foxx’s recent outing, which chose to play the Fox instead of an arena theater. Three back-to-back performances grossed \$907,000 and drew nearly 12,000 fans, according to Billboard Boxscore. “That speaks to the artist,” Vella says. Foxx “could’ve played an arena without a problem in this market, but he chose the theater for the environment.”



YOUNG JEEZY at Atlanta’s Fox Theatre, which competes with the nearby Theatre at Phillips Arena.

ROBERT D. COHEN / RETNA

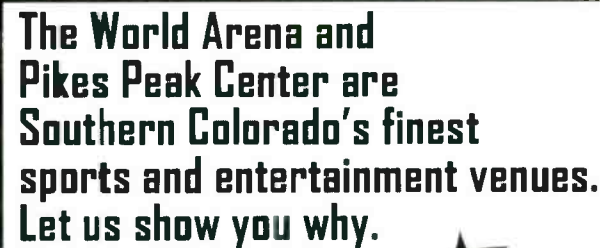
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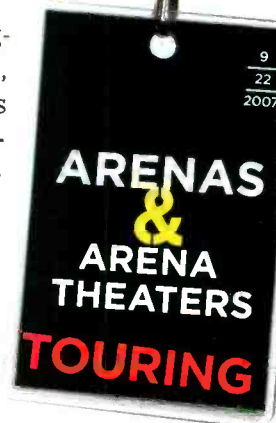
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STRENGTH IN NUMBERS

The ArenaNetwork Consortium
Leverages Business, Info For Members

From Dolly to dinosaurs, the ArenaNetwork is still bringing content to its member arenas. ■ The consortium, now in its eighth year, can point to a wide range of tours and events that it has provided its members, and its efforts seem to be gaining momentum. ■ The ArenaNetwork is a group of major North American arenas working together to increase the volume of business at each of its 50-odd participating venues. The basic goal is to interface with agents to streamline the booking process, keep member arenas on the radar of agents and promoters, and to find unique content.



Arena content bookers are quick to sing the praises of the group. "ArenaNetwork gives us another tool to stay on top of industry happenings and allows us to be 'timely aggressive,'" says Trey Fezell, VP of booking for the Philips Arena in Atlanta. "Being aggressive in pursuing events is worthless if you are late to the party. ArenaNetwork gives us more eyes and ears to be in the loop."

The ArenaNetwork helps a large arena find ways to utilize its space, Fezell says. "Being a large facility sometimes has its disadvantages when you are dealing with shows that will draw less than 10,000 people," he continues. "The work that ArenaNetwork has done in educating our industry on the flexibility for capacities in arenas has been very beneficial. We can do from 1,500 to 20,000 fans and be able to create, in each case, an intimate setting with exceptional acoustics and all the benefits of playing a major venue."

Many arena managers cite information as the key component of ArenaNetwork membership. "The information on who is touring, where they are routing, who is representing

the artist and who is likely to be the promoter has great value to us," says Kevin Twohig, executive director of the Spokane [Wash.] Arena. "I also appreciate having a small, focused group to communicate with on topics specific to arenas who promote events."

Large-market arenas can still use the help in drawing content in an era when many secondary markets boast large, modern venues. "ArenaNetwork is extremely beneficial, even for buildings in major markets," says Doug Hall, VP/GM of the Toyota Center in Houston. "This is a great network of facilities that stays current on trends, deals and upcoming issues. While many buildings use it as a resource for taking risks and booking shows, others use it for information and updates. So it really fits whatever your needs are."

Hall cites Walking With Dinosaurs, the U.S. Gymnastics Tour, the CMT tour with Rascal Flatts, and Dolly Parton as Toyota Center events he can specifically attribute to the ArenaNetwork. "Keep in mind, because of our market size, we do not have to be as aggressive about booking as some other buildings," he adds.



ArenaNetwork is helpful in bringing such acts as RASCAL FLATTS to Houston's Toyota Center.

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A secondary market like Memphis, however, has to be aggressive in booking or risk being passed up by competitive markets and buildings. "The networking and the gathering of information about tours and events is very important in our planning process," says Steve Zito, senior VP of operations at Memphis' FedEx Arena, which will host Walking With Dinosaurs in October.

DINOMATIC

The ArenaNetwork-originated tour that has the industry abuzz is Walking With Dinosaurs—The Live Experience. "In fact, the Dinosaurs show, which originated in Australia, is in the U.S. because of ArenaNetwork," says Twohig, whose building notched a \$1.5 million gross with the show.

ArenaNetwork executive director Brad Parsons worked with producer Bruce McTaggart's Immersion Entertainment to bring Dinosaurs to North America after the innovative show had a sterling run in Australia that drew more than 300,000 people.

The tour is based on the award-winning BBC production "Walking With Dinosaurs," and U.S. audiences are responding. These are, after all, dinosaurs, and responsive dinosaurs at that. "We sold every single ticket for every single show," Twohig says. "It is a spectacular event with spectacular demand."

Walking With Dinosaurs—The Live Experience, produced in the States by McTaggart, is slated for Houston's Toyota Center in April 2008. "This is exactly the type of event that can use the ArenaNetwork group for a win/win," Hall says. "We have a group of facilities that know how to co-promote and market events, and the tour has a great product. They were able to marry the two strengths and put together what looks like is going to be a fantastic U.S. run."

—Ray Waddell



'Walking With Dinosaurs' is an ArenaNetwork tour, here at the Tacoma (Wash.) Dome.

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,719,400 \$999/\$76	ROCK THE BELLS: RAGE AGAINST THE MACHINE & OTHERS AT&T Park, San Francisco, Aug. 18	47,053 sellout	Live Nation, Guerilla Union
2	\$2,625,132 \$62/\$37	DAVE MATTHEWS BAND, THE ROOTS Arlene Valley Music Theatre, East Troy, Wis., Aug. 25-26	61,135 70,048 two shows one sellout	Live Nation
3	\$1,977,957 \$57	RAGE AGAINST THE MACHINE, QUEENS OF THE STONE AGE Arlene Valley Music Theatre, East Troy, Wis., Aug. 24	35,232 35,281	Live Nation
4	\$1,966,608 \$78/\$40	KENNY CHESNEY, SUGARLAND, PAT GREEN H F Buys Amphitheatre, Atlanta, Sept. 7-8	37,697 two sellouts	Live Nation, The Messina Group/AEG Live
5	\$1,635,309 (\$1975,464 Australian) \$85.51	PCWDEFF NGER, SILVERCHAIR, YOUTH GROUP, THE SCARE Acer Arena, Sydney, Sept. 8-9	20,503 2,101 two shows	John Watson Management, Secret Service, Village Sound
6	\$1,256,680 \$125/\$45	JUAN GABRIEL, MARCO ANTONIO SOLÍS Arlene Valley Music Theatre, Rosemont, Ill., Sept. 2	15,339 sellout	Cardenas Marketing Network, Villaron, Roptus
7	\$1,209,979 \$78/\$40	KENNY CHESNEY, SUGARLAND, FAT GREEN New England Dodge Music Center, Hartford, Conn., Sept. 1	24,595 sellout	Live Nation, The Messina Group/AEG Live
8	\$1,068,610 \$115/\$65	MANÁ Dodge Arena, Midland, Texas, Aug. 29	12,175 12,347	Live Nation, in-house, Latino Event & Marketing Services
9	\$1,048,507 \$91.50/\$71.50/ \$51.50	KENNY CHESNEY, SUGARLAND, FAT GREEN Madison Square Garden, New York, Aug. 30	14,069 sellout	The Messina Group/AEG Live
10	\$1,017,120 \$65/\$55	KENNY CHESNEY, SUGARLAND New York State Fair, Syracuse, N.Y., Aug. 31	17,303 sellout	New York State Fair, The Messina Group/AEG Live
11	\$854,515 \$95/\$35	JOSH GROBAN, ANGELO KIDJO EnergySolutions Arena, Salt Lake City, Aug. 28	12,884 sellout	Live Nation, United Concerts, In-house
12	\$817,457 \$172/\$45	JOSH GROBAN, ANGELO KIDJO KeyArena, Seattle, Aug. 18	10,664 sellout	Live Nation, in-house
13	\$805,509 \$99/\$43	JOSH GROBAN, ANGELO KIDJO Honda Center, Anaheim, Calif., Aug. 25	10,781 sellout	Live Nation
14	\$801,299 \$83.65/\$43.65	MANÁ AT&T Center San Antonio, Aug. 31	12,165 12,470	Live Nation, Latino Event & Marketing Services
15	\$790,213 \$75/\$30.50	DEF LEPPARD, STYX, FOREIGNER H F Buys Amphitheatre, Atlanta, Aug. 25	17,681 18,798	Live Nation
16	\$778,573 \$76/\$30.50	PROJEKT REVOLUTION TOUR: LINKIN PARK & OTHERS Tweeter Center at the Waterfront, Camden, N.J., Aug. 25	18,188 23,491	Live Nation
17	\$750,423 \$65/\$40	DAVE MATTHEWS BAND, PETE YORN DTE Energy Music Center, Clarkston, Mich., Aug. 23	16,004 sellout	Live Nation, Palace Sports & Entertainment
18	\$746,590 \$99/\$35	JOSH GROBAN, ANGELO KIDJO Pepsi Center, Denver, Aug. 29	9,999 sellout	Live Nation
19	\$732,847 \$120.75/\$39.75	GIPSY KINGS Greek Theatre, Los Angeles, Aug. 24-25	9,257 10,971 two shows	Niederlander Concerts
20	\$715,806 \$98.75/\$43.25	JOSH GROBAN, ANGELO KIDJO Giant Center Hershey, Pa., Aug. 3	8,667 9,680	Live Nation
21	\$707,228 \$75/\$39.75	DEF LEPPARD, STYX, FOREIGNER Hersheypark Stadium, Hershey, Pa., Aug. 12	13,354 18,244	Live Nation
22	\$703,941 \$76.50	KENNY CHESNEY, SUGARLAND, PAT GREEN Verizon Wireless Music Center, Pelham, Ala., Sept. 6	10,200 sellout	Live Nation, The Messina Group/AEG Live
23	\$696,401 (\$844,624 Australian) \$65.96	SNOW PATROL, SILVER SUN PICKUPS, IAIN ARCHER Acer Arena, Sydney, Sept. 7	11,750 11,988	Frontier Touring
24	\$651,373 \$59/\$20.25	NICKELBACK, PUDDLE OF MUDD, FINGER ELEVEN Verizon Wireless Amphitheater, Maryland Heights, Mo., Aug. 31	20,338 sellout	Live Nation
25	\$635,567 \$90/\$30	JOSH GROBAN, ANGELO KIDJO Qwest Center, Omaha, Neb., Aug. 31	8,659 sellout	Live Nation, in-house
26	\$630,243 \$62/\$37	DAVE MATTHEWS BAND, UMPHREY'S MCGEE Verizon Wireless Amphitheater, Bonner Springs, Kan., Aug. 28	12,791 sellout	Live Nation
27	\$624,612 \$55.50/\$47.50	NICKELBACK, PUDDLE OF MUDD, FINGER ELEVEN New Orleans Arena, New Orleans, Aug. 17	11,771 sellout	The Messina Group/AEG Live, Fastlane Concerts
28	\$614,257 \$76/\$36	PROJEKT REVOLUTION TOUR: LINKIN PARK & OTHERS DTE Energy Music Center, Clarkston, Mich., Aug. 22	13,627 15,274	Live Nation, Palace Sports & Entertainment
29	\$611,821 \$45	STRING CHEESE INCIDENT, SOUND TRIBE SECTOR 9 & OTHERS Hearst Greek Theatre, Berkeley, Calif., July 21-22	14,168 two sellouts	Another Planet Entertainment
30	\$609,443 \$59/\$18.75	NICKELBACK, PUDDLE OF MUDD, FINGER ELEVEN Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 25	18,046 sellout	Live Nation
31	\$607,923 \$70.25/\$30	PROJEKT REVOLUTION TOUR: LINKIN PARK & OTHERS PNC Bank Arts Center, Holmdel, N.J., Aug. 29	14,291 16,996	Live Nation
32	\$602,300 \$97/\$32	RUSH DTE Energy Music Center, Clarkston, Mich., Aug. 28	11,384 13,213	The Next Adventure (A Live Nation Company)
33	\$576,778 \$75/\$25	DEF LEPPARD, STYX, FOREIGNER Ford Amphitheatre, Tampa, Fla., Aug. 24	13,027 19,362	Live Nation
34	\$573,549 \$125/\$25	DEF LEPPARD, STYX, FOREIGNER Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 31	15,920 sellout	Live Nation, in-house
35	\$568,604 \$70/\$24.50	PROJEKT REVOLUTION TOUR: LINKIN PARK & OTHERS Tweeter Center for the Performing Arts, Mansfield, Mass., Aug. 24	13,658 19,900	Live Nation

RAY WADDELL
rwaddell@billboard.com

ON THE ROAD

WRAPPING UP WARPED

Kevin Lyman's Touring Fest Finishes Up A Hot Summer

Think Kevin Lyman has this Warped thing down yet?

The 2007 Vans Warped tour grossed about \$18.6 million and sold 622,467 tickets to 45 shows, according to tour founder/producer Lyman, president of 4fini Productions.

The 13th edition of the Warped tour—the longest-tenured multi-act touring festival on the road—wrapped Aug. 25 at the Home Depot Center in Carson, Calif.

"We had a great summer," Lyman says. "Everyone, with a couple days off, would have been willing to go another couple of months with it. That's what I really walked away with; the bands were genuinely overall kind of bummed that the tour was over."

Lyman says a "well-rounded, diverse lineup" helped drive the success of Warped in 2007. Both the talent budget and the advertising budget were increased by about \$1 million from 2006, when there were five fewer shows, Lyman says—but ticket prices increased by only about 75 cents each. The range was from \$19.99 to \$37 day-of-show, all fees included.

"We had less stages but the quality of the talent was a lot better," Lyman says. "It made it kind of special to be on Warped again."

In years past, Warped had had some dates with as many as 110 bands on the bill. "This year we averaged 70-75 bands," he says. "The kids were not overwhelmed, but there was still a lot going on."

Promoter Seth Hurwitz, talent buyer at the Merriweather Post Pavilion in Columbia, Md., sums up his Warped date nicely. "The vibe from that event comes from the top," Hurwitz says. "There's Kevin Lyman with his smoker backstage and many pounds of pork, happily distributing his proud handiwork to anyone whose face he can put a smile on. He is having a blast, and that kind of attitude trickles down to every last band, employee and, most importantly, the fans."

"My kids, ages 14 and 15, said it was the best show of the year," Hurwitz says. "Not because of any bands, specifically. In fact, they're not even sure exactly why. But I know why. It was because they just had fun. And they had fun because everybody else was having fun."

Lyman says, "It was great to see kids wearing Bad Religion shirts going over to see Killswitch Engage. You could walk around at any given time and find kids who probably came to see a certain band all of a sudden checking out a different genre of music."

Asked who might be the breakout bands from Warped '07, Lyman says, "Paramore went through the roof. Gallows is now getting offers to do a lot great tours. Bayside did very well out there, Boys Like Girls did very well."

The impact of Lyman and Warped on breaking bands and sustaining others via this tour cannot be overstated. Hell, one could make a



Warped tour maestro KEVIN LYMAN enjoys another year.

case that an entire genre has ridden on Warped's back for 13 years. And with an audience that turns over entirely every three years, the Warped tour has—at the very least—turned on thousands and thousands of kids to the concert experience.

For those who'd like to hear the Kevin Lyman world view, he'll be pulling double duty at the fourth annual Billboard Touring Conference & Awards, set for Nov. 14-15 at the Roosevelt Hotel in New York. Lyman will head the punk round-table on Nov. 14 and be part of the "You Oughta Know" panel on Nov. 15, along with Echomusic's Mark Montgomery, Live Nation/MusicToday's Nathan Hubbard, Bon Jovi Management's Paul Korzilius, Signatures Networks' Dell Furano and Bonnaroo's Jonathan Mayers.

LOOK WHO'S CLIMBED HIS WAY TO THE TOP!

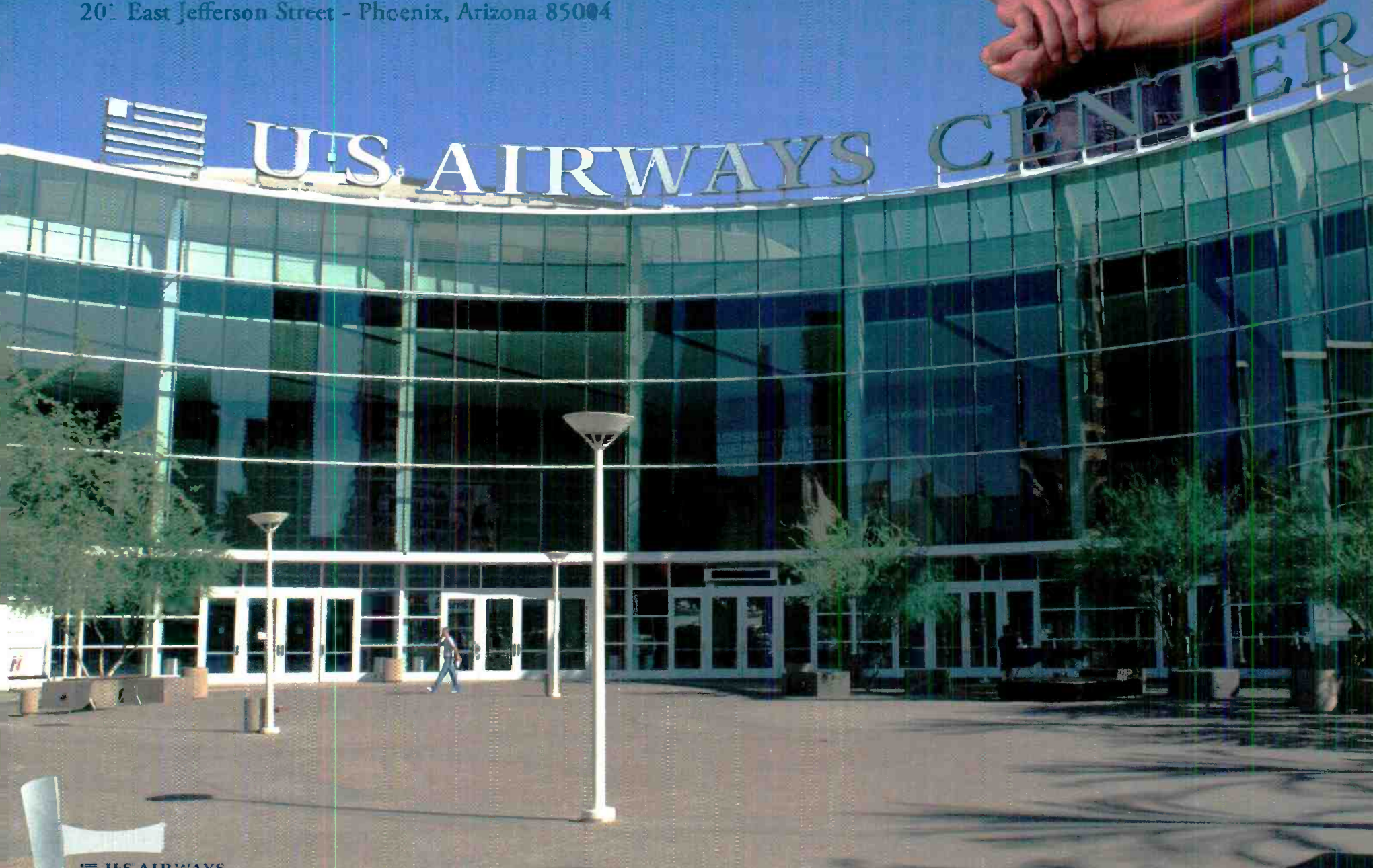
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KANSAS CITY'S NEW DIES



The Sprint Center Brings State- Of-The-Art Entertainment Hub To The Midwest BY MITCHELL PETERS

When the Sprint Center goes live Oct. 13 with a sold-out performance from Elton John, the new Kansas City, Mo.-based arena will take its first step to becoming a must-play destination for live entertainment in the Midwest region. ■ The Sprint Center, part of Kansas City's \$4.5 billion downtown redevelopment project, sits adjacent to the \$850 million Power & Light District. The mixed-use entertainment complex will boast eight blocks of retail, residential and office space, with a completion date set for March 2008. ■ Sprint Center senior VP/GM Brenda Tinnen, a native of Kansas City, has high hopes for the 18,500-seat building, which can accommodate hockey, basketball, concerts, family shows and other special events. "A lot of people who haven't been through Kansas City over the past 30 years are excited to hear that there's a new facility, a new downtown and a new energy here," Tinnen says. "There's such a positive vibe."

So far, from October through December, the Kansas City-owned Sprint Center is scheduled to host concerts from Van Halen, "So You Think You Can Dance," Blue Man Group, High School Musical: The Ice Tour, "Hannah Montana" and Trans-Siberian Orchestra, among others. Future sporting events include the Phillips 66 Big 12 Men's Basketball Championship in 2008 and the NCAA Division I Men's Basketball Championship opening rounds in 2009. It will also be an official regional site for the NCAA Division I Women's Basketball Championships in 2010.

With nearly 2 million people living in the Kansas City metropolitan area and another 8 million located within a four-hour drive, the arena plans to become "the regional

destination," Sprint Center senior VP of business operations Mark Faber says. "When we open the doors in mid-October, we think people will be pleasantly surprised with what they see."

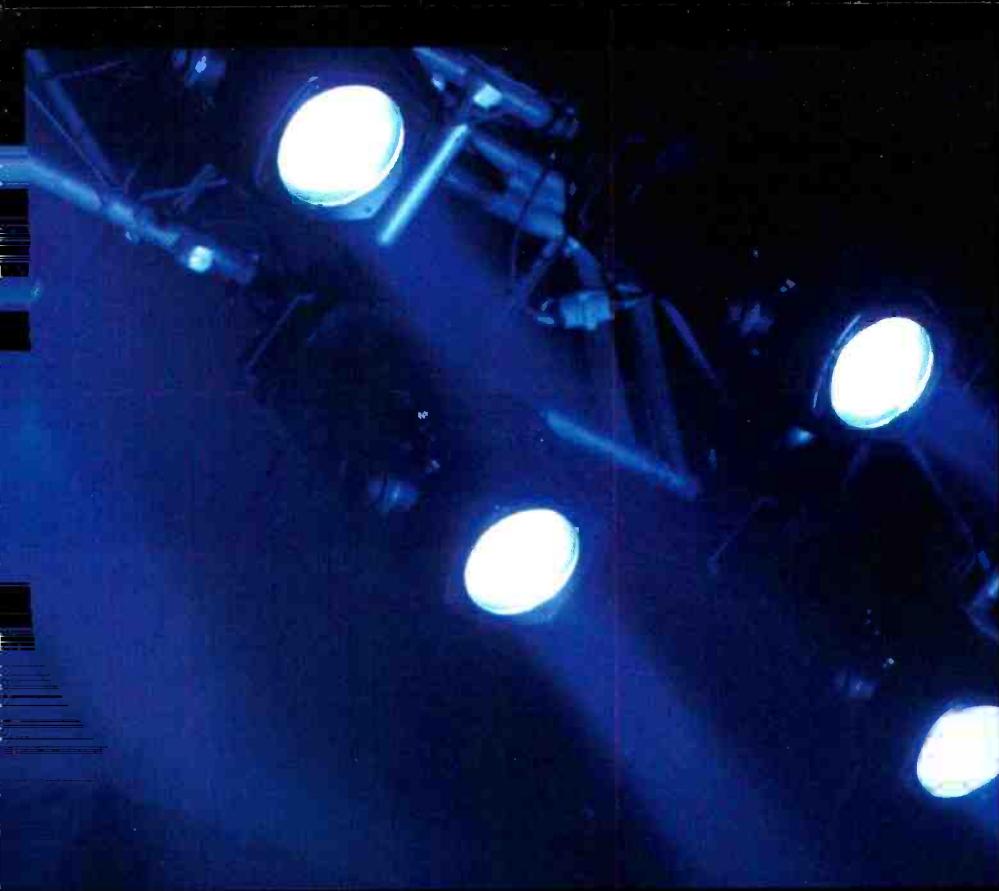
At press time, the arena had approximately 90 events on the books through July 2008, according to Faber. "We project an attendance of a little over 890,000 fans and guests through next July," he says. "We have 21 concerts and 32 family shows booked."

The idea to build a new arena came about three years ago when city representatives felt that the 33-year-old Kemper Arena (situated less than three miles away from Sprint Center) was losing its edge and miss-

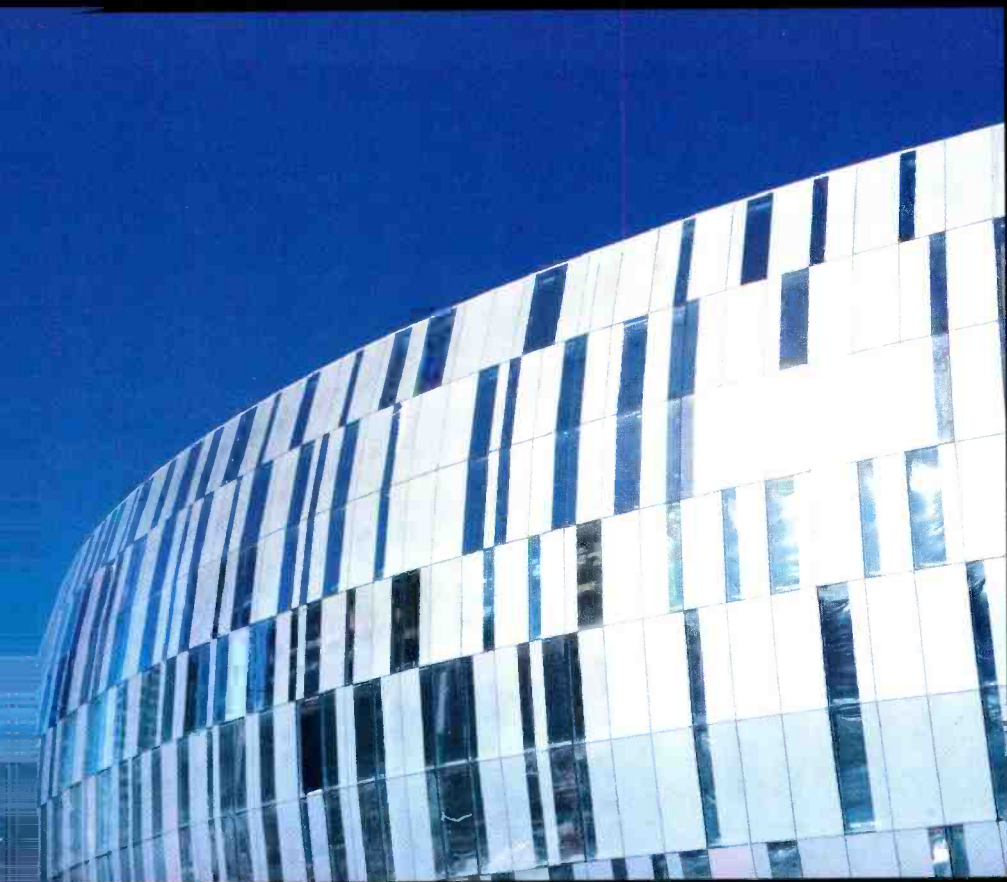
continued on >>p62

Artist's rendering of the Sprint Center exterior, a centerpiece of Kansas City's downtown redevelopment.





Goin' to
Kansas City

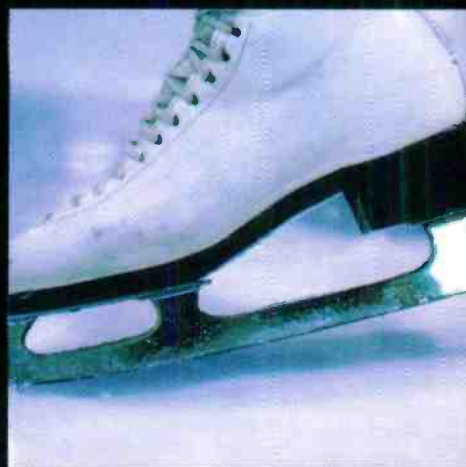




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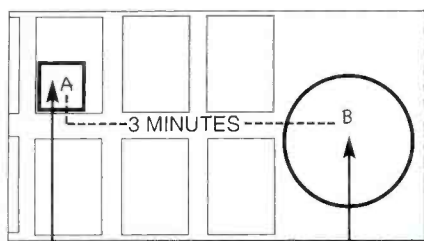
[Go ahead, sing it.]



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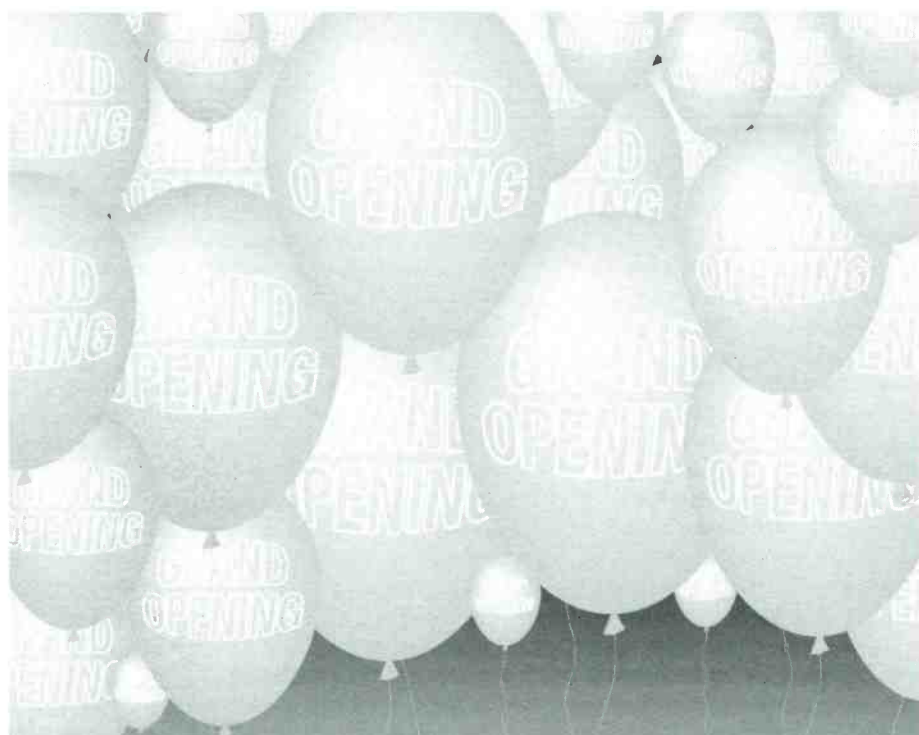
This 213 room boutique hotel is also home to the famous Drum Room Restaurant and Lounge. First opened in 1941, it has hosted such performers as Frank Sinatra, Benny Goodman, Glenn Miller and many more. It is now open daily for lunch and dinner, with Happy Hour from 4:30-6:30 and live entertainment on the weekends.

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from >>p59

ing out on events. "There's been the sentiment for the last 10-15 years that Kemper was getting a little antiquated," Tinnen says. Wayne Cauthen, city manager for Kansas City, adds, "We felt that having a [new] arena downtown would bring the type of vibrancy we wanted."

In May 2004, Kansas City entered an agreement with Los Angeles-based sports/entertainment firm AEG and the National Assn. of Basketball Coaches to develop the \$256 million facility. The City of Kansas City pitched in \$184 million (and up to \$16 million more, if needed), AEG contributed up to \$54 million, and the NABC gave \$10 million, according to Faber.

Although city voters passed a hotel and a car rental tax to fund the Sprint Center in August 2004, citizens were initially apprehensive to greenlight the building. "The fact that we didn't have a [professional sports team] anchor tenant gave people reservations," Cauthen says. "But we felt this was something we needed to do to bring back our downtown."

Faber says the arena's 25-year naming rights deal with Sprint, which has the wireless company paying \$2.5 million annually, gave voters the confidence they needed. "That helped in the initial phases of planning and taking the project to voters, because they knew Sprint would be here long term," Faber says.

Sprint VP of experiential marketing Tom Murphy says there are two reasons the company aligned itself with the venue. "We got involved... because it can be a big marketing impact item and because it will really help change the fortune of downtown Kansas City," Murphy says. "We have our operational headquarters here with about 15,000 employees locally."

Along with signage, Sprint products and technology will have a large presence in the arena. "We went into it with the idea that we can use our technology, products and services to enhance the fan experience," Murphy says.

The company is also tossing around an idea that involves a Global Positioning System technology tie-in with events at the arena. "With your

Above: The 'crystal bowl' exterior, as a work in progress. Inset: Operators are in discussions with the NBA and the NHL for an anchor sports tenant.

phone, you buy tickets to concert 'x' in November. And as you're driving to the Sprint Center, the application on your phone will give you turn-by-turn directions to the venue, tell you where the best place to park is and offer you a preview of what you're going to see that night," he says. "People are going to come to the Sprint Center from all over the place, so the ability to use our technology to get them there is what we have in mind."

In addition to Sprint, the arena wants to secure 12 category-exclusive "founding partners." The facility has locked down eight such partners but announced only four: UMB, Farmland Foods, University of Kansas Hospital and Olivevia. "We're trying to develop relationships with as many Kansas City- or Midwest-based companies as we can," Faber says. "We've had a tremendous amount of support from the business community."

Since its groundbreaking in 2005, Sprint Center has helped generate local business to the downtown area. "There has been a lot of organic development outside of the arena," Cauthen says. "We have a lot of people opening up restaurants and galleries, which will bring additional traffic into the downtown area."

Although Sprint Center has yet to secure an anchor sports tenant, AEG president/CEO Tim Leiweke has ongoing conversations with National Hockey League commissioner Gary Bettman and National Basketball Assn. commissioner David Stern to help further the process, according to **continued on >>p64**



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from >>p62 Faber. "We've always said that it needs to be the right team at the right time," Faber says. "It's either going to be through relocation of an existing franchise that can't make it in their own market, or there has been talk of an expansion team in the NHL. That doesn't mean we're not talking to the NBA."

On a positive note, the Arena Football League's Kansas City Brigade has agreed to a five-year partnership. The Brigade will begin playing at Sprint Center in March, Faber says.

Meanwhile, the Sprint Center's design, referred to as the "Crystal Bowl" by its architects, is a see-through building with 2,204 glass panels and a curtaining system for shading. "If you're on the [upper] concourse and the drapes are up, you can look out over all of downtown Kansas City," Tinnen says. "We have a sort of fieldhouse look."

In an unusual move during the 2004 bidding process, Kansas City-based firms Ellerbe Becket, HOK Sport + Venue + Event, 360 Architecture and Rafael Architects collectively formed the Downtown Arena Design Team in an effort to bid against architect Frank Gehry. "We didn't want to compete against one another and potentially lose the project," says Ben Barnert, a senior principal at HOK. "So we pulled together our resources, went after it and won the project."

Barnert says the DADT's 15 years of combined experience working on various facility projects was a tremendous benefit to Kansas City. "Many of us have worked together or been at the same firm at one point in time, so you learn different things from each organization and different types of projects," he says. Faber agrees, saying, "They were able to devote a great deal of time to the project because Kansas City is where they live. It's one of the reasons why we're on budget and on schedule."

End-stage performances at the Sprint Center can seat approximately 15,000 concertgoers, while NBA events accommodate up to 18,500 fans. NHL games will hold a capacity of 17,300 fans. In addition, the arena is equipped with a movable stage and theatrical draping, allowing for a 7,500- to 10,000-seat theater setup. "It's a very flexible and versatile facility," Tinnen says.

The arena also features six bays for load-in/load-out, which are covered by canopies for weather purposes. A command center with a large glass window overlooks the loading dock. Inside, Daktronics LED technology is featured throughout the building, along with a state-of-the-art rigging system that includes a fall arrest system. The facility also boasts a grid capable of supporting 425,000 pounds and a center-hung scoreboard.

The interior of the Sprint Center features terrazzo floors, numerous locker rooms for NBA, NHL and college basketball and five artist dressing rooms. The arena will not house full-service restaurants, but Tinnen says, "We're fully equipped to do catering of any kind." Levy Restaurants will serve as concessionaire.

The Sprint Center features 72 stadium-style executive suites, stacked on two levels between the lower and upper bowl. "There are 18 on each level and 36 on each side," Faber says. "Our standard suite is 12 fixed seats." Up to 350 memberships to the arena's Founders Club will be sold for a "low, four-figure investment," he adds. Two-thirds of the memberships have already been committed to, giving buyers premium seating and parking, along with access to the VIP arena club.

Another unique aspect of the arena is the NABC's 60,000-square-foot College Basketball Experience, which features the National Collegiate Basketball Hall of Fame and an interactive fan area. The

CBE is connected to the Sprint Center by a common lobby and could be open year-around. "It's not a traditional museum where you walk around and look at various photos or statues," says Faber, who expects a minimum of 150,000 visitors in year one. "It's a total emersion of fans being able to pick up a basketball and play."

As part of its agreement, AEG has a 35-year contract with Kansas City to manage the arena. Although AEG will not exclusively book Sprint Center, the St. Louis regional office for AEG Live, the concert promotion arm of AEG, will assist in one-off bookings at the arena, according to AEG Live senior VP of national booking Larry Vallon. "We're excited about this particular arena," he says. "It's changing the scope of the Midwest and the routing of tours." Along with St. Louis, Vallon notes that tours can be routed from facilities in Tulsa, Okla.; Okla-



The Sprint Center opens Oct. 13 with a concert by ELTON JOHN. The show at the new 18,500-seat arena is already sold out.

homa City; Omaha, Neb.; and Des Moines, Iowa. "They're all routable into Kansas City," he says. Sprint Center "will be a humongous magnet for acts who want to make that run. It hasn't been there in the past."

As far as competition goes, Vallon isn't too concerned. "There are plenty of good promoters around there, and that's what we deal with on a day-to-day basis," he says. "On the other hand, not all promoters have a brand-new arena."

In addition, starting Jan. 1, 2008, AEG will take over management of Kemper Arena and use it in conjunction with Sprint Center. "There are

certain events that belong and will stay in Kemper," Vallon says. "In some instances, there may be a young band that prefers having no seats on the floor . . . that would be another usage for it."

Tinnen, who is booking events alongside Sprint Center director of event services Michael Chalfie, says that simply being a new arena will help keep the calendar full. "People will hear about the building and come and play in it," she says. "When they get here, we want to make sure they have a great experience and see how excited the fans of Kansas City are. Then they'll come back." . . .



'IT WILL REALLY HELP CHANGE THE FORTUNE OF DOWNTOWN KANSAS CITY.'

—TOM MURPHY,
SPRINT VP OF
EXPERIENTIAL MARKETING

SPRINT CENTER TIME LINE

MAY 12, 2004

Los Angeles-based AEG and National Assn. of Basketball Coaches enter an agreement to develop a downtown, 18,500-seat arena in Kansas City, Mo.

JULY 22, 2004

Sprint solidifies 25-year naming rights deal for proposed downtown arena.

AUG. 3, 2004

Kansas City voters pass a hotel/motel and car rental tax to fund \$276 million Sprint Center.

MARCH 28, 2005

Excavation begins.

JUNE 24, 2005

Venue groundbreaking.

AUG. 18, 2005

Downtown Arena Design Team (Ellerbe Becket, HOK Sport + Venue + Event, 360 Architecture and Rafael Architects) present final design.

MARCH 30, 2006

AEG signs 35-year management agreement for Sprint Center with the City of Kansas City.

APRIL 6, 2006

First major elevated concrete deck pour.

OCT. 17, 2006

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SEPTEMBER 2007

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OCT. 10, 2007

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OCT. 13, 2007

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—Mitchell Peters

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Emmylou Harris' wide-ranging retrospective

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How Far They've Come

Matchbox Twenty Strikes A New Creative Flame

High above New York's bustling midtown, not long before waltzing around singing a few lines from Coldplay's "Yellow" to celebrate the sun breaking outside Atlantic's office window, Matchbox Twenty's Rob Thomas proclaims that "these are the most pop-sounding songs we've ever done."

He's describing the six new songs his group just recorded with producer Steve Lillywhite (U2, the Rolling Stones, Talking Heads).

And he's right. The tracks, which will accompany the band's first greatest-hits set, "Exile on Mainstream" (due Oct. 2), are mostly bright and bouncy, perhaps marking a final transition away from Matchbox Twenty's post-grunge roots. They also reflect what Thomas and bandmate Paul Doucette describe as a "fresh start."

"It's like we've closed one chapter and are starting to write another," Doucette says, curled up on the corner suite's couch—suit, sandals and all. Thomas—looking more rock 'n' roll in jeans and a T-shirt—nods in agreement while sucking down a cigarette.

"We don't have to do anything we don't want to do at this point," Thomas says, "so we're only going to make music that gets our juices flowing. It was time to do something different."

The band took its first step in that direction when original rhythm guitarist Adam Gaynor departed in early 2005. "It wasn't done with a phone call or an e-mail," Thomas recalls. "We all sat down and had this incredibly intense talk. It was one of the hardest things we've done."

"But," Doucette interjects, "it was necessary. I'm not sure the band could have gone on if we didn't come to the decision we did. It just wasn't working anymore."

With Gaynor out, Doucette switched from drums to guitar. Then he, Thomas, lead guitarist Kyle Cook and bassist Brian "Pookie" Yale began knocking around song ideas.

"This is the first time we've really written as a group," Thomas says. "On the last album a few of the songs were collaborations, but this time they all were."

Perhaps the biggest change, though, was bringing Lillywhite onboard to lead the recording sessions. "Matt [Serletic, who produced the band's first three albums] is amazing, but we'd done everything we could with the sound we created together," Thomas says.

The band members describe Lillywhite's process as being a lot more "in the moment," with songs captured in a limited number of takes.

"This could easily be the debut album of a band no one's ever heard," Atlantic chairman Craig Kallman says. "For Matchbox



MATCHBOX TWENTY

Twenty to do that so far into their career is a statement about what they're capable of. We had only looked to do a couple of extra songs and the process was so creatively fertile, it just kept expanding."

Atlantic GM/executive VP of marketing and creative media Livia Tortella says that at least three of the six new songs will be singles. "These guys are still writing hits," Tortella says. "That's just what they do."

Indeed. First single "How Far We've Come," an infectious pop stomper, is only the second title this year, following Maroon 5's "Makes Me Wonder," to reach the Adult Top 40 top 10 in just three weeks. Only five other songs in the Nielsen BDS-fed chart's 11-year existence have accomplished the same feat. It is Matchbox Twenty's 11th top 10 at the format; the band trails only Goo Goo Dolls for most Adult Top 40 top 10s. And in total, the band's first three discs have shifted more than 14 million copies domestically, according to Nielsen SoundScan.

"Exile" will be a two-disc set—one for the new songs, one for

the retrospective. A music video interactive limited-edition package will also be available. And iTunes is offering a preorder for the new collection—the first time iTunes has ever done so for a greatest-hits package in the United States.

Tortella promises an "aggressive" TV advertising campaign; in-stores and appearances on "The Tonight Show With Jay Leno," "The Ellen DeGeneres Show," "Jimmy Kimmel Live" and "Today" are set for release week. The band will tour the States from the last week of January until mid-March, with a ticket on-sale slated for Nov. 1. International dates are likely to follow.

The group reveals that a complete album of original material is already in the works and that Lillywhite will remain behind the boards. "We've got a bunch of other songs already done," Thomas says, "but we're not in a rush. We can take our time and still work on solo projects while keeping the band's songwriting process going."

Kallman concurs: "Expect both another Thomas solo album and a Matchbox Twenty full-length in the near future." ...

LATEST BUZZ

>>>TAKE A CHANCE ON CELINE

Celine Dion is already calling "Taking Chances" her favorite English-language album. Due Nov. 13 via Columbia, the set is led by its title track, which is headed to radio imminently. The song was written by Kara DioGuardi and Eurythmics' Dave Stewart and produced by John Shanks. Other collaborators on the disc include former Evanescence guitarist Ben Moody, Kristian Lundin, Anders Bagge, Peer Astrom, Linda Perry, Ne-Yo and Aldo Nova.

—Chuck Taylor

>>>DAVID DIGS DEEPER

Depeche Mode frontman David Gahan will unveil his second solo album, "Hourglass," Oct. 23 via Mute/Virgin. Material was penned with the band's touring drummer Christian Eigner and programmer Andrew Phillipott. "With the use of electronics and technology, you can quickly produce something very different by twisting it around," Gahan says. "It's a lot more difficult to do that when you sit down with a traditional band."

—Jonathan Cohen

>>>JC'S FREE

JC Chasez has cut ties with longtime label Jive Records, which released his lone solo album, 2004's "Schizophrenic." Its follow-up, tentatively titled "Kate," was intended for release by Jive earlier this year but will now appear on a new label to be announced. Of late, Chasez has worked as a songwriter on projects for Backstreet Boys, Sugababes and Leona Lewis.

—Jonathan Cohen

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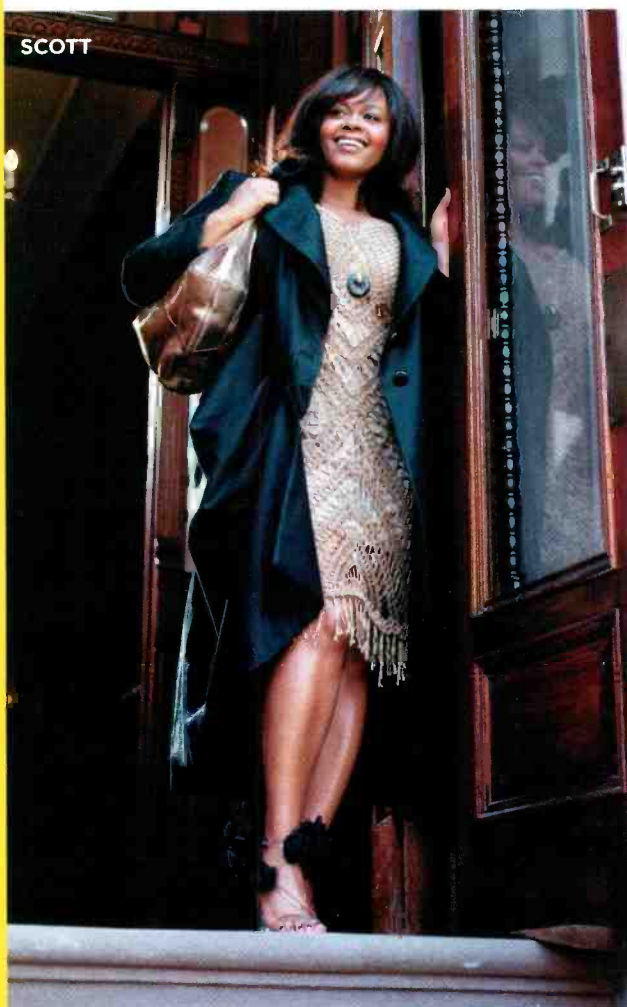
Babygrande Records has signed rapper J.R. Writer to a seven-figure, multi-album deal. Writer will release his first Babygrande album, "Writer's Block 5," Nov. 20. The 23-year-old Harlem MC's 2006 debut album, "History in the Making," was issued by Koch. In addition, TVT has inked Chicago rap duo Dude 'N Nem, whose debut is due next year. The first single is the X-Cel-produced "Watch My Feet."

—Mariel Concepcion



Rhythm & Blues

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SCOTT

Still Jill Scott

Singer/Songwriter Puts Her Whole Life Into Her Acting Career And New Album

One of the more subtle yet effective new-artist marketing campaigns in recent memory involved Hidden Beach Recordings singer/songwriter Jill Scott. The plan was simple: Pique curiosity with a question tied to the title of her 2000 debut—"Who is Jill Scott?"—and build from there. It worked. The hooky tag line and mounting word-of-mouth about her refreshing music and lyrics helped "Who Is Jill Scott? Words & Sounds Vol. 1" ring up double-platinum sales (2.4 million, according to Nielsen SoundScan). It also earned four Grammy Award nods for Scott, including best new artist.

So seven years and three more albums later, who is Jill Scott?

That question will be answered Sept. 25 when Scott's fifth (and third studio) album, "The Real Thing," is released. Edgy single "Hate on Me" provides the first clue. It's Scott's

response to people—including family and friends—jealous of her life and accomplishments. "Hate" is one of several autobiographical tracks on an album marked by honest passion and jazz-inflected R&B/hip-hop reminiscent of her first outing.

A sassier, more nuanced sequel to her last studio album, 2004's "Beautifully Human: Words & Sounds, Vol. 2," Scott's new set finds her on the other side of divorce: a self-described "freer, bolder, gutsier" woman who is dealing with—and enjoying—life.

"I'm still Joyce's daughter, still Blu's granddaughter," Scott says. "Everything that goes on in my life goes into the music."

Her gentle, music-box laugh floats over the phone line from South Africa, where she was in the last days of an 11-week shoot for director Anthony Minghella's ("Cold Mountain") Weinstein Co./

HBO Films project "No. 1 Ladies Detective Agency."

Scott is enjoying her "full-throttle" shift into acting. In addition to the Minghella film, she appeared in the Dakota Fanning film "Hounddog" and has a spot in the forthcoming Tyler Perry/Lions Gate ensemble drama "Why Did I Get Married," co-starring Janet Jackson as well as Tyler Perry.

"Acting isn't about myself," she says. "I'm interested in the whole human experience. Choosing between acting and music would be impossible."

Hidden Beach president Steve McKeever recalls, "At her first audition, Jill said she wanted to sing and act. Given the life-changing experience of filming in South Africa, I know she'll make amazing music out of it."

Learning that the "Agency" shooting schedule would conflict with the label's prerelease promotion plans for "The Real Thing," McKeever filmed videos for "Hate" and the arresting, emotionally raw second single "My Love" in advance. Upon her stateside return, Scott will begin an artist-in-residence series with House of Blues, including a four-night stint at its Los Angeles outpost in October, once again playing up again who Jill Scott is: an engaging live performer.

She'll next fan out to smaller gigs along the Eastern seaboard and do a European tour before moving to larger venues and stadiums at the top of 2008 and into the summer. In between, Scott will be sketching designs for a lingerie line through Ashley Stewart, which she expects to launch in 2008.

A limited-edition deluxe version of "The Real Thing" boasts two bonus tracks, an up-close and personal interview with Scott and five videos (including those for the two new singles and Grammy winner "Cross My Mind"). The standard version carries 15 tracks.

"The music is still very Jill," she says. "Real" is mature; very grown folks stuff: sexy, erotic, angry, cocky, yearning." ●●●

ROCK BY ROBERT THOMPSON

Seeing Stars

Canadian Band Gets A Jump On Album Leak With Digital Release

TORONTO—Stars singer/guitarist Torquil Campbell knew there was a strong chance that within days of turning in the band's fourth album to its label, the music would find its way illegally onto the Internet.

To avoid the seemingly inevitable, Stars and its Toronto-based label Arts & Crafts Records issued the album, "In Our Bedroom After the War," July 10 to North American online retailers, just four days after taking delivery of the finished master (Billboard, July 28). (For other strategies indie labels are using to counter leaks, see The Indies, page 20.)

"A record leaking to the Internet has almost become ubiquitous," Campbell says. "Everyone wants to hear [it] when they know it is out there. We just wanted to do something different—we were looking for a way to allow people to support us if they wanted."

Although the final verdict isn't in, the move appears to

have been a success. Stars sold 78,000 copies of its last album, 2004's "Set Yourself On Fire," across physical and digital formats in the United States and 43,000 in Canada, according to Nielsen SoundScan. "Bedroom" has already sold 12,000 digital copies in the United States, and made iTunes' top 20 most-downloaded albums chart during its first week of release.

Arts & Crafts president Jeff Remedios admits to some trepidation about issuing the record online, but says the band seriously considered the possibility it would leak. "They'd seen it happen to the bands of friends and knew it would happen to them," he says. "For Stars it was about giving their fans the choice to buy the album."

Stars has a "360-degree" deal including publishing and management with Arts & Crafts, which was able to swiftly put the album online without waiting for a string of



MURPHY

Rewriting Murphy's Law

Moloko Alumnus' Music Returns To The Dance Club

Three years after exiting internationally successful U.K. electronica act Moloko, vocalist Róisín Murphy returns to her club roots on her sophomore solo album "Overpowered" (EMI), set for

international release Oct. 15. While 2005 solo debut "Ruby Blue" nodded toward alternative rock/pop, the new set places her firmly back on the dancefloor. EMI U.K. international project manager Caitlin



STARS

approvals. Remedios says the company treated the release like "the soft launch of a restaurant," adding that "this wasn't about pounding our chest and showing what we could do."

Arts & Crafts has beefed up the CD version of "Bedroom," adding a DVD documentary on the band for its Sept. 25 release through EMI in Canada and Caroline in the United States. In Europe it will appear Oct. 1, with continental distribution split between City Slang and Cooperative, while Wichita Recordings handles the United Kingdom.

The online initiative has not been universally welcomed. Humphrey Kadaner, president of market-leading music retailer HMV Canada, says the chain was "disappointed" that

it was "not afforded the opportunity to sell the [new] album in physical form when it first came out digitally." He claims 62% of Canadian sales for "Set Yourself On Fire" were through HMV outlets.

Kadaner admits that HMV has "no quantifiable data" to confirm that albums being available digitally first hurts retail sales, but says, "Our belief is that many core Stars fans may have already purchased the album in digital form during the past two months."

Alistair Mitchell, president of Ontario-based digital music service Puretracks, sees artists issuing their songs digitally ahead of CD release as an inevitable evolution. "When it comes to music, the temporal element

of being in the moment is important. And it's where digital is readymade to deliver."

Remedios says that he's treating the Stars early online release "like a pilot project." "Set Yourself On Fire" was a slow-burning success, heavily supported by Canadian college radio, and Remedios reckons the new set "should debut in the [Canadian] top 10." But, he adds, "if it debuts in the top 25 instead, will that be a failure? We'll just wait and see the results."

Regardless, Campbell insists the band will follow a similar path with future releases. "Ultimately, maybe a few thousand people would have downloaded the album illegally and instead spent \$10 Canadian [\$9.47] and got it legally," he says. "So, it was a win-win situation for us." ●●●



Beatbox

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One-Stop Shopping

New Company Brings Touring, Sponsorships, Distro Under One Roof

"In the superstar space, you can't control the artist; it's less a partnership and more about linking to what they're already doing," Michael Aiken says. "The space below, where the [Tommy] Mottolas and [Creative Artists Agencies] aren't, that's where we play."

That bubbling-under substrata is the home of electronic music artists, and Aiken's company, Spring, is aiming squarely at them. "Dance has always been the bastard child of music," he says.

The new record label is more like a new business model: a single entity that will control its artist's releases, merchandising, touring and sponsorships. After staging the successful BMW Pop-Jazz Live Tour with jazz saxophonist Mike Phillips in 2006, Spring is repeating the formula this year for dance. The Nikon Four-to-the-Floor tour will feature four undiscovered DJs and hit five cities, starting off Sept. 19 in house music capital Chicago.

"I really was attracted to this because it's obvious that the majors are trying to do what Michael is doing, but they have an established business model and will take forever to change," says longtime dance soldier Hosh Gureli, who is consulting with Spring on the tour and hand-picked the participating artists. "He is starting from scratch with the new model in place. There's no impediment to growth, and artists go in knowing what the deal is. It's a huge advantage."

Gureli's chosen quartet of DJ/producers is Exacta, Rami DJ, Joe Maz and Lorne. Each will contribute original tracks to a compilation bearing the name of the tour, set for an early '08 release. "We're looking for a diamond in the rough—the next Mark Ronson, Paul Oakfold or Moby," he says.

Spring is already building new bridges,

bringing on formidable sponsors Nikon and Volvo, which are not known for their support of the dance genre. "Coke told me, 'You speak like no other music property, but you have to be tighter. You're competing against NASCAR here,'" Aiken says.

THE CAT'S MEOW: When Felix Da Housecat was just a kitten, he played first chair clarinet in his Chicago high school's marching band. "I hated it. Right when 'Purple Rain' came out, I quit. I just didn't think it was cool anymore," he says.

His destiny thereafter was definitely more Prince than pompoms. The DJ/producer's 2001 album "Kittenz and Thee Glitz" (Emperor Norton), with its snuff-film soundtrack vibe and chilly Euro cool, kick-started the electro revival, and made Felix a hot property as a touring DJ and remixer. But that was just one phase in a 20-year, genre-hopping career that started in 1987 with acid house club hit "Phantasy Girl."

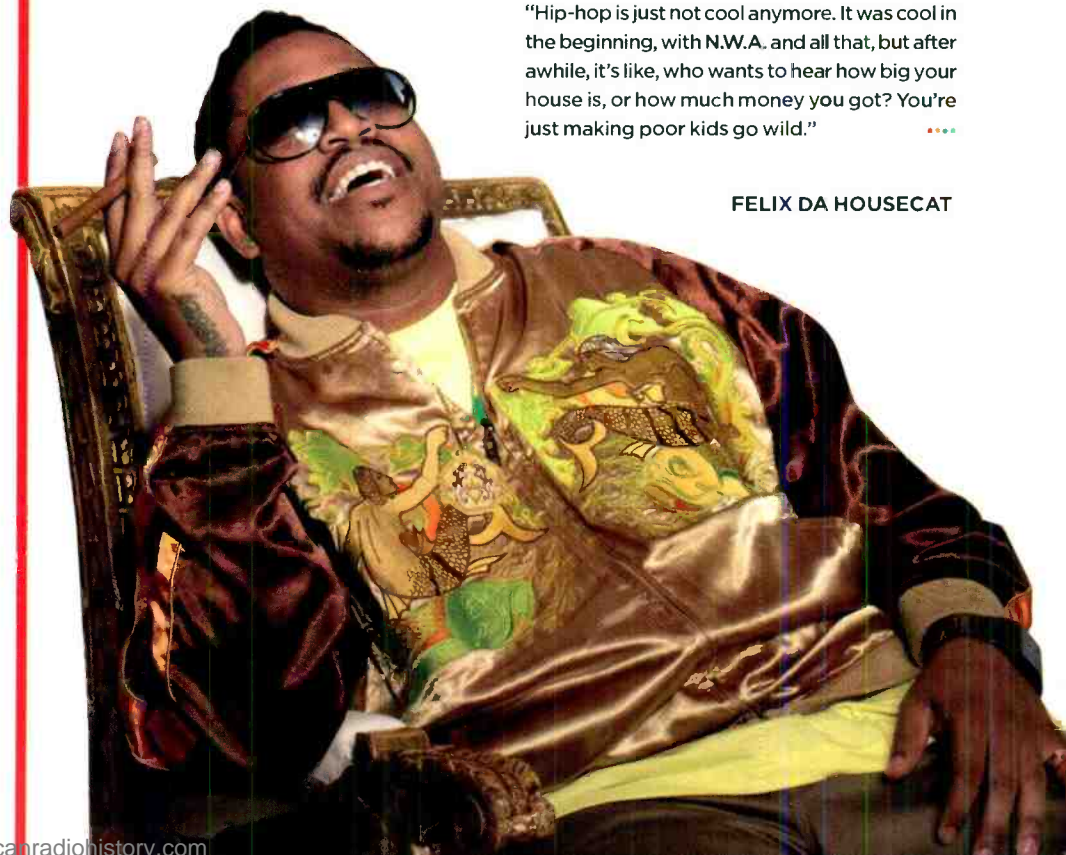
"From the time I was 19 they tried to label me: house, Wild Pitch, tech-house, electro-clash," Felix says. "And the more they labeled me, the more I was like, 'This trend's going to die, [and] I'm not going to die with it.'"

Out Oct. 2, Felix's new album, "Virgo Blaktro & the Movie Disco" (Nettwerk), is "a late-'70s take on electronic disco music," he says. "After 'Kittenz,' my father said, 'You should make a black record, with your black influences.' I laughed at him but it stuck in my head. Black electro: Blaktro."

Felix says the moniker is more about style than race, and points to the shifting cultural tide in music as more proof that color lines are blurring.

"Cool kids are going indie and electronic—that's the new cutting-edge thing," he says. "Hip-hop is just not cool anymore. It was cool in the beginning, with N.W.A. and all that, but after awhile, it's like, who wants to hear how big your house is, or how much money you got? You're just making poor kids go wild." ●●●

FELIX DA HOUSECAT



Global Pulse

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Gibbons says.

"It's pop-dance with an edge," Gibbons adds, "and while our campaigns will initially focus on the dance/specialist market we expect her to cross over to the mainstream very quickly."

The Kylie Minogue audience "is a close fit" for the Chrysalis Music-published Murphy, EMI senior product manager Matt Dixon says. "We released the title track as a [U.K.] single in July to reintroduce [Murphy] to her fan base, and they loved it. 'Overpowered' bridges the gap between Moloko and 'Ruby Blue.'"

EMI is looking at TV to play a key role in Murphy's campaign—in addition to promo videos, several synch deals are being considered. Tracks from "Ruby Blue" appeared in such U.S. shows as "Grey's Anatomy" and "So You Think You Can Dance." "We'll definitely be looking to do some-

thing there once we've worked the U.K. and Europe," Gibbons says. U.S./Japan release dates are not yet firmed up.

Murphy will tour extensively this fall in Europe, booked by ITB. "She's a great live act with a really strong band, so we want her out on the road as much as possible," Gibbons says. —Steve Adams

WAKE-UP CALL: Youssou N'Dour has reprised the collaboration with Neneh Cherry that gave him his biggest international hit with "7 Seconds" in 1994. The Senegalese star, who made his Hollywood acting debut last year in the movie "Amazing Grace," reunites with the Swedish-born R&B singer on "Wake Up (It's Africa Calling)," the lead single from his forthcoming album "Rokku Mi Rokka" (Nonesuch/Warner). The new single, combining traditional African instrumentation, R&B

beats and a rapped vocal from Cherry, drops Oct. 22 in Europe. The album arrives internationally one week later and hits U.S. stores Oct. 30.

N'Dour, signed as a writer to EMI Music Publishing, says, "'7 Seconds' opened so many doors for my music and I've always wanted to sing with Neneh again, but we didn't want to make another '7 Seconds.' This is much more African-sounding, and it's got a strong message that the continent is not just war, poverty and AIDS; we are trying to move forward."

The album is N'Dour's first since 2004's Grammy Award-winning "Egypt" (Nonesuch). Cherry, who splits her time between homes in Sweden and the United Kingdom, is a member of Swedish-based trip-hop act CirKus, which released debut album "Laylow" in 2006 on its own Tent Music label. —Nigel Williamson



Real Talk

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News You Can Use

Allhiphop.com Celebrates Relaunch With Weeklong Event

There are more hip-hop Web sites than I can count, but none quite like the format's originator, allhiphop.com. Partners Chuck "Jigsaw" Creekmur and "Grouchy" Greg Watkins launched the site nine years ago and have since made it the premier destination for hip-hop happenings. In 2003, the pair launched the celebratory and brand re-enforcing "AllHipHop Week," featuring concerts, art shows, discussion panels, showcases and a much-anticipated MC battle. This 2007 event is set for Sept. 15-21 in New York, and the theme is rebirth.

"Rebirth represents so many different things to the hip-hop community," Creekmur says. "No subculture polices itself [and] analyzes itself the way hip-hop does, so we are always evolving and always growing. This rebirth comes in several forms, but it's always positive."

Although they began in divergent fields (Watkins ran his own independent hip-hop label, Oblique Recordings, and Creekmur worked in a bank), the Delaware natives banded together to cover hip-hop's news void.

"I started planning a magazine but I realized that the cost was very expensive," Creekmur says. "I'm a self-starter so I never tried to get funded, and I decided that the Internet was a better fit. Greg also realized that selling his records via the Internet was also more successful—they were already selling MP3s at the time."

At first, allhiphop.com was launched out of necessity.

"There were hip-hop sites but nobody was focused on daily hip-hop news in late 1998," Watkins says.

"So we'd update with something every day, and the site's traffic expanded from there. And with Chuck being the great college-educated writer that he is, he gave allhiphop.com immense credibility."

Aware of branding early on, the pair kept the accentuated exclamation point logo that Creekmur had developed for his magazine, *Tantrum: The Journal of Aggressive Lifestyle*.

In addition to daily updates, the duo also sent out an e-mail news blast. Comically, Creekmur says that now if readers don't get their e-mail, "they will curse you out like nobody's business. It's like if you're trash doesn't get picked up every week, you're going to curse somebody out." And since

Delaware isn't exactly a hip-hop hotbed, the site's popularity eventually gave its founders forced entry into New York's hip-hop industry, which had excluded them before.

"Soon, we began to get an industry-wide level of respect," Watkins says. "We started to get on Russell Simmons' radar. He actually mentioned us in his new book, 'Do You! 12 Laws to Access the Power in You to Achieve Happiness and Success,' saying our site sparked his idea to start the Hip-Hop Summit Action Network."

Allhiphop.com has sparked a lot of other competitive ideas too.

"Some of the journalism industry's technology and reporting changes, like the speed of the news items that are posted, we've caused ourselves," Creekmur says. "Some sites saw our success and consequently it has created a more competitive atmosphere. But we want to make sure that our readership base remains."

Most recently, allhiphop.com relaunched with a more contemporary look.

"Now that we have the relaunch out of the way, we're focusing on making the site more user-friendly," says Watkins, who plans to extend the site's most popular sections, including the rumors, features, lifestyle and technology pages. "We're also launching different brand extensions including mobile and publishing [both music and magazines]."

A TV deal with some "pretty big" partners is also cooking, but Watkins says, "We can't announce our deal just yet."



WATKINS, left, and CREEKMUR



SOULJA BOY

RAP BY HILLARY CROSLY

Ready For Duty

Online Fame Leads Soulja Boy To Radio, Interscope

The out-of-nowhere success of Soulja Boy's debut single, "Crank Dat (Soulja Boy)," has become the latest Internet phenomenon to catch radio and record labels off guard.

The 16-year-old MC, whose real name is DeAndre Way, has racked up 10 million MySpace hits and inspired thousands of

YouTube videos featuring fan interpretations of his "Superman" dance. Initially a viral sensation, "Crank Dat" is No. 4 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 1 on The Billboard Hot 100, and Beyoncé has even incorporated the Superman dance into her stage show.

So as the Oct. 2 release of Soulja Boy's debut, "Soulja Boy Tell 'Em," approaches, ColliPark Music and Interscope must determine how best to capitalize on the online enthusiasm.

"Soulja Boy is the blueprint for the new record business," Interscope co-head of market-



Jazz Notes

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Dancin' With Denson

San Diego Saxophonist Helps Jazz Get Its Funk Back

At its deepest root, jazz intertwines with dance, says **Karl Denson**, the San Diego-based tenor saxophonist/flautist whose new album, "Lunar Orbit," streets Sept. 18 on his own Bobby Ace Records.

"I believe you can play something that's both intellectually stimulating and danceable," says Denson, who within his new keyboard/drum trio format delivers an instrumental powerhouse of grooves. "When I think of the whole history of jazz, and how it developed into funk and hip-hop, I see the strength of its connection to dance."

A thumbnail sketch of the age-old jazz-dance

link is in order. In its genesis, jazz was integral to the success of dancehalls and clubs of ill repute as its rhythms induced people to move their feet—and other body parts. As the music evolved, it inspired dancing with its hot-club rhythms of the '20s and big-band swing of the '30s. Then portents of impending divorce entered.

If the bebop of the '40s, deemed too speedy and crazy for commingling couples, signaled the first note of separation, the cubist rhythms of '60s avant-garde and pyrotechnics of '70s jazz-rock fusion cleared the dancefloors for good—while helping perpetuate jazz album-sale underachievement.

While '80s neoconservatives like **Wynton Marsalis** tried to restore the order of accentuating swing, it wasn't until the '90s underground acid jazz movement of beats, loops, samples and DJ scratching that the dance connect was firmly re-established. One of the pioneer acid-jazz purveyors was **the Greyboy Allstars**, founded in San Diego by **DJ Greyboy** and Denson, who labeled the group's soul-jazz-redux concoction "boogaloo."

"We started coming out of the tunnel of jazz

ing Chris Clancy says. "He's built his phenomenon all on his own."

A year ago, "I was just making songs in my house and putting them online," says Soulja Boy, who was raised by his mother in Atlanta but moved in with his father in Batesville, Miss., during eighth grade.

He began playing around with the audio production program Fruity Loops and uploading original tracks to soundclick.com, where artists rate one another's songs.

"Really I was just playing around, but after I uploaded the first song, I was rated well," he says. "The Soundclick site linked to my MySpace page and my hits started increasing, so I started taking it seriously."

Enter industry vet Mr. ColliPark (Michael Crooms), who was looking for new talent. He heard "Crank Dat" from several music scouts, and though the song in its rawest form hurt his ears, ColliPark eventually gave in, called Soulja Boy and told him to send over some music.

"Then I started asking kids about Soulja Boy and they all knew of him," ColliPark says. "Then my attorney asked his kids but they were already on

the computer looking up... Soulja Boy! So we signed him." ColliPark quickly rerecorded and polished Soulja Boy's songs, all of which he produced himself.

"I gave the record to [Atlanta DJ] Greg Street and the following week it was No. 1 on his countdown," ColliPark says. "Nobody can dictate how far this kid will go because he wasn't even getting club play. It was just kids putting the music on the iPod and saying, 'Oh, my God, Soulja Boy's on the radio.'"

Interscope, which distributes ColliPark Music, wasted no time shipping "Crank Dat" to digital retailers like iTunes, prompting an immediate response from consumers (the cut is No. 1 this week on Billboard's Hot Digital Songs chart). The song's video premiered Aug. 10 on Yahoo Music and has already been named Jam of the Week on MTV2.

The marketing team then prepared Soulja Boy merchandise, including T-shirts and his signature sunglasses with his name written on the lenses, which are sold via souljaboytellem.com. In aim-

ing for the teen market, Clancy says Interscope might do a back-to-school campaign, allowing students to buy the CD, get a free piece of merchandise and bundle it all in a backpack.

To round out the upcoming album, Soulja Boy is working on a duet with Sean Kingston called "Soulja Girl," while the songs "Shoot Out" and "Yahh" are in the running for his second single. And despite the attention the Superman dance has garnered, Soulja Boy is being careful not to become pigeonholed right off the bat.

"The song is great and with the dance it's perfect, but I don't want to be labeled as 'the dancing dude,'" he says. "My song is part of what's going on right now. It's just for teens and kids because we want to have fun."

And with that fan base teed up, Interscope has reason to be excited. "I do expect to sell a lot of records because we've started with a foundation," Clancy says. "It resonates with kids enough to get them off their asses and stand next to the guy in line with the refrigerator to buy a CD." ...

VIDEO: To watch an exclusive Billboard Q&A with Soulja Boy, go to billboard.biz/souljaboy.

having nothing to do with dancing 15 years ago with DJs sampling jazz," Denson says. But he's quick to distance himself from the Marsalis swing mandate. "That mentality is meaningless," he says. "Those guys can't seem to grasp onto what's new."

The Greyboys, which includes keyboardist **Robert Walker**, still sporadically perform (they played Seattle's Bumbershoot festival in early September) and record (the group broke a decadelong fast with the funk-teeming "What Happened to Television?" CD released earlier this year on Sci Fidelity Records). In the midst

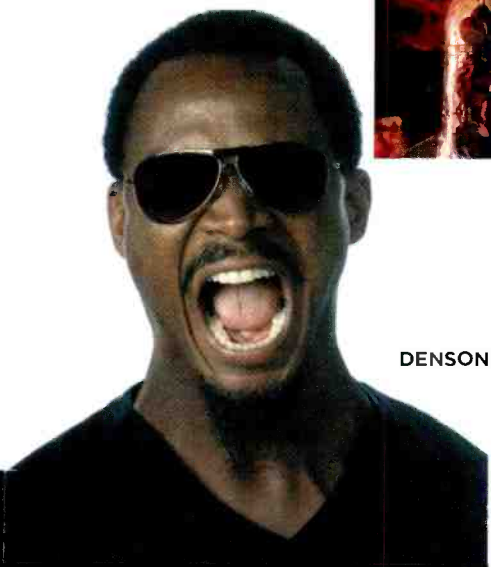
of the Greyboy experience, Denson spun off a successful sextet, **Karl Denson's Tiny Universe**, and for his latest outing, a trio. "I wanted to do something a lot jazzier," the leader says. "It was a challenge writing for such a small group, but I like the setting because I get to play more."

The tunes on "Lunar Orbit" range vibrantly from organ-trio funk to smoother stuff, with ample hip-hop inflections and occasional slashes of psychedelic color. As might be expected, Denson emphasizes the dance focus. "I love beats," he says. "But I also love the jazz tradition. So I'm trying to make what I do be an extension of the things that musicians like **Eddie Harris**, **Lonnie Smith** and **Wayne Shorter** played."

"Lunar Orbit" marks Denson's launch into putting his own records out on Bobby Ace, which is a partnership project with his manager **Jody White** (son of roots singer/songwriter **Tony Joe White**). "I'm finally to a point in my career where I don't want to talk to a record label about what I want to do," Denson says. The CD will be fully serviced by Nashville-based physical and digital distribution service Thirty Tigers, which has an exclusive relationship with Sony BMG's RED. ...



DENSON



6 QUESTIONS

with EMMYLOU HARRIS

by PAUL SEXTON

The distinguished career of Emmylou Harris has been anthologized in various retrospectives, but none as wide-ranging as "Songbird: Rare Tracks and Forgotten Gems," out Sept. 18 in the United States via Rhino.

The package, compiled with Harris' close involvement, is spread across four CDs and one DVD. Eschewing the "greatest hits" approach, it tracks the many creative and collaborative highways and byways taken by one of the most distinctive voices in any genre.

"Songbird" arrives as the 1999 Billboard Century Award winner continues work on her next studio solo album, her first since 2003's "Stumble Into Grace," to follow last year's "All the Roadrunning" collaboration with Mark Knopfler. Harris spoke with Billboard about the "Songbird" collection, life at home in Nashville and her long, varied career as an American original.

Was the new boxed set fundamentally a different undertaking than other packages that have carried your name?

I've had quite a lot of compilations and even boxed sets. There was [1996's three-disc set] "Portraits" as well as "Profile" I and II [1978 and 1984] and "Songs of the West" [1994], so a lot of the more obvious things have been picked over. We tried to [pick] stuff that hadn't been out before. With a couple of exceptions, it's all virginal. It's a different kind of grouping, but I wanted to make sure every album was represented.

Was the timing quite delicate, since you're well advanced with making the new album?

["Songbird"] was supposed to come out last fall. I must have been working on these choices for a couple of years. I took what I thought was going to be a year off—there's no such thing. But I'm not doing any big tours. I go out maybe [one] week in a month with one of three different musical groups I work with, just to pay the rent.

What's life like when you're not out on the road as much?

[I've been] really wanting to stay at home with my mum, and I've gotten involved in dog rescue. I have a little thing called Bonaparte's Retreat, where I rescue dogs from the pound, foster them and find them homes. It's a small operation [and] extremely time-consuming, but I don't regret it at all. For the most part, I've spent the last 30 years on the road, and now I'm

really greedy to have time with my family. I've got one daughter that lives here and another in California. But my brother's family almost all lives here, and they're all having kids, so I'm like a great aunt, with all these wonderful babies around.

You're broadly known as a country artist. Does that classification seem too narrow?

The category of country was something from my heart, when I first set out on the journey and had to go out on my own without Gram [Parsons]. It was country music that put me through that fire in understanding the direction I wanted to go in. Genres and labels can be so deceiving. I do think putting that moniker on me helped me to find myself early on, but it wasn't going to limit me, ever.

How's the new studio record shaping up?

We've got all the tracks. We'll probably get it finished up and mixed in November and December, and it'll come out in April, hopefully. It's a combination of me as an interpreter and me as a writer. I have a few songs on there, a couple of things I wrote with Kate and Anna McGarrigle, then some older songs I went back and looked at.

Any current or future ambitions?

I'm hoping at some point to do some writing for films. It would be good for me because it would force me to sit down and write, and it would be at home. But I'll always go on the road a little bit. I'm too much of a road dog. ...

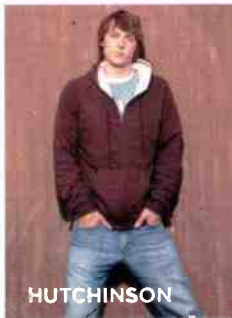
HUTCHINSON POST DEMONSTRATES POWER OF POSITIVE BLOGGING

When September started, Eric Hutchinson was just another unsigned singer/songwriter. He had just self-released a new album called "Sounds Like This," scored some solid opening spots and was getting kind mentions in a few media outlets. Then, as Hutchinson told *billboard.com*, "Perez Hilton changed everything."

Since the gossip blogger, whose site is estimated to receive 3 million unique hits per day, wrote a post praising Hutchinson, his album has been firmly entrenched in iTunes' top 10. This week, according to Nielsen SoundScan, it sold 4,500 copies—97% of them digitally, and the rest through Hutchinson's Web site—and debuted at No. 1 on Billboard's Heatseekers chart, No. 5 on Top Digital Albums and No. 134 on The Billboard 200. Though Hilton has blogged about musicians before, this is the first time he has chosen to feature an unsigned artist.

Now, his manager Dave Morris says, there's a "feeding frenzy": Hutchinson has been approached by a number of labels. But the artist himself is taking a longer-term view. "I'm going to keep touring and work on the new album," he says. "I've been at this a long time, and I don't feel like an overnight success."

HUTCHINSON



—Cortney Harding

POP BY MIKAEL WOOD

Another 'Umbrella'

Controversy Hasn't Put A Dent In Digby's Digital Sales

In the week following the publication of a widely circulated Wall Street Journal article that raised questions about Hollywood Records' role in the development of 24-year-old Marié Digby's grass-roots YouTube following, digital sales of Digby's cover of Rihanna's "Umbrella" jumped up slightly—by 4%, to 5,000 copies, according to Nielsen SoundScan.

Airplay for Digby's version of "Umbrella," almost exclusively on adult top 40, has increased in each of the last five weeks. The song received 132 spins in the most recent tabulated week, compared with 496 spins at the format for Rihanna's version.

On Sept. 11 at Los Angeles' Hotel Café, where the L.A.-based Digby is midway through a monthlong Tuesday night residency, the folk-pop songstress celebrated the release of a four-song digital EP. The disc includes "Umbrella," her version of Linkin Park's "What I've Done" and an original titled "Unfold," which Hollywood senior VP of marketing Ken Bunt says will be the title track to Digby's Tom Rothrock-produced full-length debut, due for release early next year.



DIGBY

Digby—who had previously responded to the Wall Street Journal article on her MySpace page—addressed the controversy in her show, calling the article "hurtful and untrue" and reiterating her position that Hollywood had nothing to do with her decision to upload footage of herself singing "Umbrella" to YouTube. Since it was posted in late May, the video has been viewed more than 1 million times. "I just made the video on a normal day," Digby said at the Hotel Café. "I'm still shocked when I play shows and people show up." After performing "Umbrella," Digby said she felt as though the song had new mean-

ing. (The singer declined to comment directly to Billboard.)

"The plan now is to work 'Umbrella' as a single," Bunt says, "and focus on developing Marié's career." On Sept. 24, MTV's "The Hills" will feature Digby's song "Stupid for You," and she'll open for Matchbox Twenty Oct. 26 at the Wiltern in L.A. "The best thing about this campaign is that it's been totally organic," Bunt says. "That's something everyone always says, but this is one of those times where it's really true. The Wall Street Journal contacted us. We weren't involved until someone wanted to book her. That's when we stepped in." ●●●



WEEN

ROCK BY JONATHAN COHEN

WELL-ROUNDERED

Ween Gets Smooth, Lets New Label Drive Sales

Ween was always one of the more curious major-label signings of the early-'90s alternative rock explosion. After all, the cult favorite Pennsylvania duo preferred to dabble in every genre imaginable (they even made a full-fledged country album in 1996) than attempt to court the favor of radio.

But somehow, Ween remained on Elektra Records for more than a decade before joining Sanctuary for the release of 2003's "Quebec," which has sold 91,000

copies in the United States, according to Nielsen SoundScan.

Now, the group has just inked with Rounder to handle its next project, "La Cucaracha," which arrives Oct. 23. In an odd twist, guitarist Mickey "Dean Ween" Melchiondo grew up following area legend George Thorogood, whose back catalog is handled by Rounder. "Some of those pictures in his Rounder albums are taken at the bar I drink at every single night," he says proudly.

Ween will continue to maintain its own Chocodog label, on which it has released several live albums and efforts by like-minded

bands. But the act didn't consider going DIY for the "La Cucaracha."

"At this stage, we want to make records and let somebody else try and sell them," Melchiondo says. "We didn't have any real specific needs, other than, get the record out in as many stores as you can, and we'll go out and tour hard behind it."

Indeed, Ween will embark on its most extensive roadwork in years beginning Oct. 16 in Bloomington, Ind., first hitting North America and then heading to Europe, Australia and New Zealand.

The shows will feature a wealth of "La Cucaracha" material. "We want to be able to play 80 or 90% of this album onstage," says Melchiondo, who is joined in the band by lifelong friend Aaron "Gene Ween" Freeman. "Because we play a three-hour show, just for my own sanity, I need as many new songs as possible."

Highlights include the back-porch country jam "Learnin' to Love," the gruff, Melchiondo-sung "My Own Bare Hands," the nearly 11-minute rocker "Woman and Man" and "Spirit Walker," a prog-rock homage with Ween's trademark disorienting vocal effects and noises. But the band is most proud of "Your Party," which boasts a guest turn from saxophonist David Sanborn.

"The demo kind of sounded like the Red Hot Chili Peppers or something," Melchiondo says. "But then we decided to go the opposite way—instead of making it nasty, we thought, 'Let's make it smooth.' And when I think of smooth, I think of David Sanborn." ●●●

RADIO LISTENERS MAY WANT LESS OF 'GIMME MORE'

Britney Spears' new single "Gimme More" came roaring out of the gates at CHR/top 40 radio, debuting at No. 25 on Billboard sister publication Radio & Records' format chart for the week ending Sept. 2 and ending Spears with the second-best start of her career. But that was before MTV's Video Music Awards (VMAs).



SPEARS

"Gimme" scored Most Increased Plays at the format its first week out, racking up 1,062 spins. Day by day, the song climbed from 225 plays at CHR/top 40 on Sept. 5 to 269 on Sept. 7.

Then came Spears' awkward and generally panned performance Sept. 9 on the VMAs. The following day, "Gimme" got a jolt, jumping to 336 spins as talk of Spears' VMAs showing made the water cooler rounds. But on Sept. 11, "Gimme" took its first spill at radio, falling to 331 spins. Will Spears' VMAs rendition ultimately undermine any momentum that her first single in three years was building?

A Zomba label rep says radio is getting both negative and positive calls about the song following the telecast, but some programmers expect the latter won't last. "After the hilarious performance at the VMAs, there has been even more buzz about the song," KRQQ Tucson, Ariz., DJ Seth O'Brien says. "But I think this performance will be the running joke of Britney's attempt at a comeback. I bet we will see a drop in interest [in "Gimme"] after a few days." —Susan Visakowitz

THE BILLBOARD REVIEWS

ALBUMS

SOUNDTRACK

EDDIE VEDDER

Music From the Motion

Picture Into the Wild

Producers: Eddie Vedder, Adam Kasper
J Records

Release Date: Sept. 18

▶ In 1990, recent college graduate Christopher McCandless cut off all contact with his family, donated all his money to charity and embarked on an epic cross-country journey that ended with his death two years later in the Alaskan wilderness. His story was first told in a 1996 Jon Krakauer book and is about to hit the big screen in a Sean Penn-directed film with this soundtrack from Pearl Jam's Eddie Vedder. The motivations behind McCandless' journey may have been known only to him, but Vedder effectively conjures the endless possibilities of the open road with sparse, never morose, tracks akin to Pearl Jam's "Thumbing My Way" or "Elderly Woman." Especially appropriate are the bittersweet "End of the Road," the primal "The Wolf" and the finger-picked acoustic instrumental "Tuolumne," which mirror the long stretches of McCandless' quest that were made in complete solitude.—JC

POP

KENNY "BABYFACE" EDMONDS

Playlist

Producer: Kenny "Babyface" Edmonds
Mercury

Release Date: Sept. 18

▶ As one of R&B's most successful producers, Kenny "Babyface" Edmonds has always been more interested in soft sounds than in hot beats, and on "Playlist," the mostly-covers follow-up to 2005's underrated "Grown & Sexy," he draws a line from his work back to the '70s-era lite-rock hits that first inspired him to croon earnestly about the wonders of love and friendship. Sonic sap threatens everything here, but Edmonds usually manages to stave off Hallmark ickiness with an ear-tickling detail or two; dig the tasty Spanish guitar on his version of Jim Croce's "Time in a Bottle" or the gorgeous backing vocals on his reading of James Taylor's "Shower the People." One of the disc's two originals, "Not Going Nowhere," addresses Edmonds' recent divorce in language that's more honest than you might expect.—MW

ROCK

MARK KNOPFLER Kill to Get Crimson

Producers: Mark Knopfler, Guy Fletcher, Chuck Ainlay

JAMES BLUNT

All the Lost Souls

Producer: Tom Rothrock
Custard/Atlantic

Release Date: Sept. 18

James Blunt can do a lot in less than



four minutes. Worldwide 2005 No. 1 "You're Beautiful" (3:33), a love song so plaintive that it worked for anyone in any stage of infatuation, made the shaggy crooner a superstar. On this sophomore effort, Blunt doesn't repeat the feat in a single song, but does something even better: He shows the abandon and confidence of a long-term artist, not just a one-hit wonder. Sounding like John Mayer channeling Jeff Buckley in the middle of Abbey Road, each of Blunt's songs are infused with love, loss and confusion, but are rendered so elegantly that it sounds like he's got everything figured out. He wraps his head around mortality on "I'll Take Everything" (3:05), begs for a moment of relief on "Give Me Love" (3:36) and declares his heartbreak on hit-to-be "I Really Want You" (3:29). There's not a misstep throughout.—KM

Warner Bros.

Release Date: Sept. 18

▶ Lush and lovely, Knopfler's fifth solo record doesn't deviate from the formula set forth on his earlier efforts, proving that he's taken the maxim "if it isn't broken, don't fix it" to heart. Knopfler continues to craft lyrics that provide snapshots of simple, small moments: a dance lesson in a school gym on "Secondary Waltz," an artist craving a new color for a painting on "Let It All Go." While Knopfler has mostly moved away from the type of song he wrote while fronting Dire Straits, "Punish the Monkey" would not be out of place on the band's classic album "Money for Nothing." There's really not a weak track on "Kill to Get Crimson," making Knopfler one of those rare artists who can deliver an album from start to finish.—CH

ROGUE WAVE

Asleep at Heaven's Gate

Producer: Roger Moutenot
Brushfire

Release Date: Sept. 18

▶ Perhaps tired of existing in the shadow of the Shins at Sub Pop, Rogue Wave joins Jack Johnson's Brushfire label for its third and most ambitious release. "Asleep" is notable for its beefed-up instrumentation and an overall darker tone than its predecessors. The chugging opener "Harmonium" denotes this shift in direction, propelled by

pounding piano and clocking in at six-and-a-half minutes. "Ghost" swirls with feedback and a soaring chorus and "Phonytown" is a driving rocker backed by a funky bassline. The album still boasts Rogue Wave's familiar lighter fare, namely the summery hook of "Lake Michigan" and the lo-fi goodness of "Chicago X 12." "Fantasies" offers up Shinsesque "la la las," and the stirring "Missed" is a heartbreaking ballad, as frontman Zach Rogue sings, "I could will you to stay but I guess you made up your mind," before solemnly asking, "So, what's next?"—JM

THE DONNAS

Bitchin'

Producers: The Donnas,

Jay Ruston

Purple Feather Records

Release Date: Sept. 18

▶ If it were 1987, "Bitchin'" would be a major label's wet dream. It'd be supported with big-budget videos played endlessly on "Headbanger's Ball," and with it, the girls would score a key tour with Poison en route to their own headlining jaunt. It being 2007, the girls' awesomely ridiculous Sunset Strip-era gang vocals and hammer-on-laden soloing aren't exactly going to deliver them the keys to Madison Square Garden. While superbly recorded and at times a hoot to crank (largely for the shameless rips of Kiss, Joan Jett and Def Leopard), "Bitchin'" is too light on

hooks. Instead of three or four great potential singles, we get one in "Here for the Party" and a bunch that try really hard but ultimately fail to balance irony, nasty shredding and big choruses—no matter how much us closet metalheads want them to succeed.—WO

SHOUT OUT LOUDS

Our Ill Wills

Producer: Bjorn Yttling

Merge

Release Date: Sept. 17

▶ There's an implied "you can't go home again" when Adam Olenius warns an estranged lover "don't come back to Stockholm no more" on Shout Out Louds' second album. That doesn't apply to the Swedish quintet, however, which clearly draws strength from the Scandinavian home base where it works with producer Bjorn Yttling, who brings in his Peter Bjorn & John bandmate John Eriksson and, on many of these 12 tracks, a full string section to add a kind of lush power to the group's melodic drone. Such tracks as "Tonight I Have to Leave It," "Hard Rain" and the particularly nasty "You Are Dreaming" evoke prime period Cure in their defiant celebration of heartbreak. Sunnier touches include the sprightly African guitar flavor of "South America," and "Normandie," which recalls PB&J's "Young Folks," without the whistling.—GG

NEED TO BREATHE

The Heat

Producers: Need to Breathe,

Rick Beato, Ed Roland

Atlantic/Word Records

Release Date: Aug. 28

▶ Need to Breathe's Atlantic debut, "Daylight," was a gem filled with memorable, well-crafted songs and solid musicianship, and this sophomore set is another great rock album. Brothers Bo and Bear Rhinehart have penned an impressive collection filled with grit and grace. These guys know how to write thoughtful, literate lyrics with ear-grabbing melodies, and Bear has a compelling voice that breathes (pardon the pun) life into the material. Among the album's many highlights are "Restless," "We Could Run Away" and "Streets of Gold." Word Records is distributing this set to Christian retail and tracks like the shimmering "Signatures of the Divine (Yahweh)" should further bolster the band's profile there. But Need to Breathe shouldn't be pigeonholed in any one market. Great songs, well-performed, need to be enjoyed by everyone.—DEP

WORLD

TICKLAH

Ticklah vs. Axelrod

Producer: Ticklah

Easy Star

Release Date: Sept. 18

▶ Mixologist Ticklah (Victor Axelrod) has been

continued on >>p74

REBA McENTIRE

Reba Duets

Producers: Tony Brown, Reba

McEntire, Justin Timberlake,

Dann Huff

MCA Nashville

Release Date: Sept. 18

▶ This wonderfully diverse collection finds Reba McEntire teaming with everyone from Faith Hill to Don Henley to Justin Timberlake and Rascal Flatts. Highlights include the stone country, longing-for-home "Does the Wind Still Blow in Oklahoma," which McEntire co-wrote with fellow Okie and duet partner Ronnie Dunn. The moving "Every Other Weekend," with Kenny Chesney, speaks to the heartbreak of broken families, while a duet with Henley on "Break Each Other's Hearts Again" finds two former lovers hooking up. First single "Because of You" pairs McEntire with Kelly Clarkson on the latter's 2006 hit, and "Everyday People" with Carole King is an uplifting testament to making a difference. The most unexpected cut is McEntire's intertwining with Timberlake on "The Only Promise That Remains"; one could picture the pair singing it at a writer's night somewhere.—KT



KT TUNSTALL

Drastic Fantastic

Producer: Steve Osbourne

Virgin

Release Date: Sept. 18

If KT Tunstall was at all intimidated



by the prospect of following up her platinum 2006 debut, "Eye to the Telescope," it's certainly not audible on the 11 tracks of "Drastic Fantastic." Tunstall crushes the sophomore jinx under the stilleto heels of the white boots she wears on the album cover, delivering a confident and assured set that's fuller and a touch more electric than its predecessor. Tunstall sings at one point that "there's no sense in traveling if we've already been that way," and while "Drastic Fantastic" doesn't reinvent her sound—the hand-clapping first single "Hold On" certainly harks back toward earlier hit "Suddenly I See"—it does move things forward, charging out of the box with the buoyant "Little Favours" and thrusting a defiant, girl-power chin out on "Hopeless" and "I Don't Want You Now." No drastic changes here, but "Fantastic" results nevertheless.—GG

THE BILLBOARD REVIEWS

SINGLES

from >>p73

working some reggae magic in his Brooklyn basement studio. Known for his involvement in projects with Antibalas, Easy Star All-Stars and Lily Allen, Ticklah offers his analog-based meditation on roots reggae on "Ticklah vs. Axelrod." The album is a tasty amalgam of a wild array of influences, anchored by Ticklah's admiration of the work of Lee "Scratch" Perry and King Tubby. Let's talk inventive for a moment—cue up Ticklah's reggae-infused take on Eddie Palmieri's "Si Hecho Palante," then move on to the shadowy track "Two Face" and the haunting vocal arrangement voiced by Tamar-kali. In more of a purely dub mood, note the beautiful intricacies of "Nine Years" and "Nature Loving Dub." Finally, for a vivid roots-reggae flashback, "Pork Eater" is your tune.—PVV

JAZZ

CHRISTIAN SCOTT Anthem

Producers: Christian Scott, Chris Dunn
Concord Jazz

Release Date: Aug. 28

★ Trumpeter Christian Scott's impressive sophomore outing stands mighty as another compelling artistic response to Hurricane Katrina and its aftermath. The Crescent City native, whose family home was obliterated by the floodwaters, colors his melancholic material with murky hues, often opting to blow the dark-toned cornet to emphasize the anguish and sorrow. Unlike his "Unwind That" debut, where Scott danced tunes into motion, here he largely broods on his horns of woe, as on the slowly soulful "Like That,"

graced by his bandmates' muted electric guitar and Rhodes textures. Scott also sounds a clarion call, evident on the finale, "Anthem (Post Diluvial Adaptation)," where he wails in righteous anger with high notes that complement the rap poetry of condemnation by guest Brother J of X-Clan. Even though a sober mood prevails, Scott brightens the picture with the hip-hop inflected "Re:" and the invigorating "The 9."—DO

VITAL REISSUES

EMMYLOU HARRIS

Songbird: Rare Tracks and Forgotten Gems

Producers: various

Rhino

Release Date: Sept 18

★ It has been nearly 40 years since Harris released her first solo album, nearly three dozen since she contributed to Gram Parsons' groundbreaking "Grievous Angel" and three decades since she scored her first Grammy Award. For a 60-year-old artist, Harris has a lot to cover in just four CDs (and one DVD). This Rhino collection takes its first two discs to cover the general, chronological scheme of her career while the latter two explore her most notable and personally treasured country collaborations with Linda Ronstadt/Dolly Parton, George Jones and Waylon Jennings. There are also more contemporary tracks with Beck, Sheryl Crow and Mark Knopfler, among others. With 13 unreleased/rare tracks, serious fans can look forward to some wonderful new songs from this "Songbird," a bountiful, but satisfyingly complete, introduction to one of America's greatest vocalists.—KH

LEGEND & CREDITS

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

CONTRIBUTORS: Jonathan Cohen, Gary Graff, Cortney Harding, Katie Hasty, Kerri Mason, Jill Menze, Wes Orshoski, Dan Ouellette, Charles Perez, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Mikael Wood

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

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

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

POP

JORDIN SPARKS

Tattoo (3:53)

Producer: Stargate

Writers: A. Ghost, I. Dench, M. Eriksen, T. Hermansen

Publishers: various
19/Jive

▶ So many American Idols who won favor with voters because of sheer vocal potency ultimately betray that trust by entering the studio and recording music aiming to fluff up the hip factor—and in the process, hiding their gifts behind junk production and throwaway tracks. How refreshing that season six winner Jordin Sparks kick-starts her career with a genuine showcase of her beautiful voice. Midtempo melodic keeper "Tattoo," about the indelible emotions that remain after a faded relationship, is an ideal fit for a first fall hit, with crisp, mature instrumentation and a vocal that is ironically reminiscent of fellow "AI" hitmaker Kimberley Locke (a supreme compliment). A sling-shot launch that, for once, should live up to "AI" voter expectations. At this stage, the show needs that kind of cred.—CT

MIKA

(Big Girl) You Are Beautiful (4:06)

Producers: Greg Wells, Mika

Writer: Mika

Publishers: Mika Punch/Irving, BMI
Casablanca/Universal Republic

★ On the U.S. charts, Euro superstar Mika's career stalled before it left the starting gate. While debut "Grace Kelly" should have been a No. 1 song, FM programmers were apparently unglued by the unknown. Thanks to more valiant new media, Mika still proved his potential with a sellout state-side tour. Third single "(Big Girl) You Are Beautiful" is already garnering awesome exposure, fronting a playful campaign for ABC-TV hit series "Ugly Betty," complete with customized lyric. Good for Mika, but another hard lesson for FM radio. Its misses are becoming more common, more glaring and making the age-old medium persistently less relevant. Perhaps it's time to let some

youngsters program the nation's top 40s so that deserving artists like Mika shine across all platforms?—CT

COUNTRY

LITTLE BIG TOWN I'm With the Band (3:57)

Producers: Wayne Kirkpatrick, Little Big Town

Writers: K. Fairchild, W. Kirkpatrick, K. Roads, P. Sweet, J. Westbrook

Publishers: various
Equity

▶ There is so much to love about Little Big Town, starting with incredible harmonies, songwriting chops and stellar stage presence. These four guys are proof that an act can bounce around Music Row and struggle for years, then find platinum-selling success—and on an indie label, at that. This single demonstrates why they are so hot. Those gorgeous harmonies make this record an aural feast, and the well-written lyric gives the audience a taste of the gypsy life of a musician from an insider's perspective. Wayne Kirkpatrick's skilled production helps the song swirl and soar. It's an enticing preview to the group's new Equity disc, due this fall.—DEP

ROCK

ANN WILSON

Immigrant Song (3:43)

Producer: Ben Mink

Writers: J. Page, R. Plant
Publishers: WB obo
Superhype Zoë/Rounder

It's natural for Ann Wilson to take a stab at "Immigrant Song," considering her long-professed love for Led Zepelin. And if anyone's got the pipes to blow Robert Plant's caterwaul through the roof, it's Heart's formidable front-woman. So imagine the let-down when, instead of setting off a powerhouse wail, a la "Alone," Wilson settles for subdued "ah-ah-ahs" relegated to the background. The revamped song holds back on Jimmy Page's galloping licks until the

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NELLY

Wadsyaname (4:08)

Producer: Neff-U

Writers: R. Feemstar, C. Haynes, R. Bennett

Publishers: various

Derry/Fo'Reel/Universal Motown

With heavy hitters Kanye West and 50 Cent releasing albums Sept. 11, Nelly also fearlessly enters the fray via his own "Brass Knuckles." With 40 million records sold and a collection of hits brighter than the grill he dons, "Wadsyaname" is another sure-fire hit. With pimp juice flowing, lyrically he hopes to maximize his final hours in the city with an attractive lady. But instead of the typical male approach toward T&A, he plays up the woman's beauty, elegance and career drive. A pleasant surprise for the ladies and definitely a breath of fresh air for a commercial record that packs more content and less dance instruction.—CP



Writers: J. Page, R. Plant

Publishers: WB obo

Superhype

Zoë/Rounder

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finale, where smears of strings, pondering bass, crisp percussion and shakers at least propel the thundering track. Even those who grew up with Zepelin will need a few moments before they recognize it. Distinctly modern, interestingly executed and—while wannabe divas should still bow to Wilson's fierce soprano—vocally puzzling.—CLT

NEW & NOTEWORTHY

THE DOLLYROTS

Because I'm Awesome (3:20)

Producer: Jchn Fields

Writers: The Dollyrots

Publisher: Dollyrots, BMI

Blackheart

Punk-poppers the Dollyrots are gaining momentum via modern millennium tools: branding, baby. When launched in 2002, the song "Feed Me, Pet Me" found its way into an ad for Hewlett Packard. Now signed to Joan Jett's Blackheart Records, the title track from second album "Because I'm Awesome" leads Kohl's back-to-school campaign. Lead singer Kelly Ogden, guitarist/keyboardist Luis Cabezas and drummer Chris Black have plenty of star quality to seduce teens: Imagine Avril with a giggly sense of humor. Lyrically, "Awesome" professes a lengthy laundry list of self-aggrandizing character merits, as a gargantuan cascade of guitars and percussion embrace the frenzied track. A group with gusto on the verge of discovery.—CT

BRITNEY SPEARS

Gimme More (4:13)

Producer: Nate "Danja" Hills

Writers: Danja, K. Hilson, J. Washington, M. Araica

Publisher: not listed

Jive

Given Britney Spears' persistent high profile, it matters little what the former pop princess releases to mark her return to musical pop culture—radio will indulge on curiosity alone. "Gimme More" certainly scratches the itch. Opening spoken line "It's Britney, bitch," followed by a giggle, proves she has the last laugh, no matter how controversial her public behavior during the past year. The uptempo dance track is a cutesy if redundant jam in which the title is repeated no fewer than three dozen times in four minutes. Instantly most added at top 40, Spears is destined for a lofty chart debut. But the question remains: Will her less-than-stellar performance at the MTV Video Music Awards cripple long-term interest in the song and Brit's determination to be a performer instead of a punch line?—CT



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GRL POWER

>> For the first time in almost nine years, a pair of female-fronted tracks stand in the top 10 of the Modern Rock chart. Paramore, above, bullets 7-6, while Flyleaf grows 11-10. In the Oct. 24, 1998, issue, Hole and Garbage held the last such tandem.

JUSTIN'S MOMENT

>> Thanks to the premiere of Justin Timberlake's album sees its best sales week since April and best Billboard 200 rank since the March 17 issue. A 38% spike yields Greatest Gainer honors as his sell climbs 32-10.



CHAO TIME

>> Manu Chao's best Nielsen SoundScan week earns his first career No. 1 on Top Latin Albums and Top World Albums, as well as his first ink on the Billboard 200 (No. 71). The 8,000-copy bow also puts him at No. 7 on Top Independent Albums.

CHART BEAT

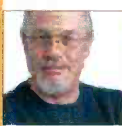
>> What does Soulja Boy, No. 1 on The Billboard Hot 100 with "Crank That (Soulja Boy)," have in common with the Chipmunks, Paul & Paula and Stars on 45—and possibly Human League and Van Halen? The answer is in Chart Beat online, where Fred Bronson also reports on The Billboard 200 return of two solo male artists whose first chart albums debuted in the '60s. The first names are Stevie and Paul, if you want a clue.

>> There is also news on Luciano Pavarotti posthumously collecting the highest-ranked solo album of his career and how far "How Far We've Come" has traveled on the Hot 100 for Matchbox Twenty.

>> Also making chart news: Britney Spears and Rascal Flatts.

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

CHARTS



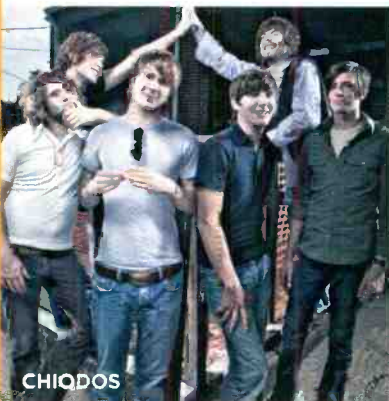
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Holiday Sales Labor; Has Album Flow Improved?

This issue's Billboard 200 is a reminder of Labor Day weeks of the past.

Once upon a time, labels tried to avoid putting out big releases on the Tuesday after a Monday holiday, fearful that the logistics needed to get around the loss of Monday shipping would lead to rampant street-date violations in the preceding



CHIODOS

weekend. In the past few years, record companies put such trepidation aside, as recent Labor Day-week schedules included the likes of Alar Jackson and Anita Baker in 2004 and the Rolling Stones in 2005, while last year's brought Beyoncé, Audioslave and Iron Maiden.

This year? Not so much, as the only bow in the top 10 belongs to rock band

Chiodos, which had previously peaked at No. 164.

The trio of new releases from A-list artists Kanye West, 50 Cent and Kenny Chesney has generated a lot of consumer press interest in the Sept. 11 release date, so that's a positive (see story, page 9). But, one wonders if it might have been better for retail in the long run if one of those three had come to market a week earlier.

And, I'll guarantee that some of the releases that will hit between Sept. 18 and the end of the year would have benefited from chart exposure this slow week would have yielded.

Meanwhile, thank goodness for "High School Musical 2," because without that soundtrack, the top 10 would have looked absolutely dreary.

Remember how freaked out music executives were when the "Dreamgirls" soundtrack scored No. 1 on weeks of fewer than 70,000? Imagine how those same folks would have reacted if the big chart's crown went to an album with a week of fewer than 50,000.

Fact of the matter is, the holidays that symbolically signal the start and end of summer—Memorial Day and Labor Day—are never big weekends for music sales. Couple that natural tendency with

a quiet release schedule, and you end up with Fergie in the runner-up chair with just 49,000 sold for "The Dutchess."

Good for Fergie, by the way, for being able to score her best Billboard 200 week almost a year after the album's release. That's what can happen if an album goes deeper than a couple of hits; she's had four so far, including three No. 1s on The Billboard Hot 100 with another reaching No. 2.

That said, if she had reached the big chart's summit with a number under 50,000, some executives would be in line for major therapy.

Meanwhile, the match of a traditionally slow week and a tepid release slate creates maximum chart heat for Chiodos, which grabs No. 5 with 39,000 sold. Even a week earlier, that same total would have left the band shy of the top 10.

LET IT FLOW: In part because Hastings Entertainment president John Marmaduke and other NARM members clobbered them over the head at the trade group's 2006 convention, when music sellers gathered at NARM's May confab in Chicago, labels fell over each other to brag how each of them was spreading key releases throughout the year.

So, 36 weeks into 2007, have record

companies made good on that pledge? The answer, by a couple of measures, is yes—which might surprise you, since album sales are down by 14.5% this year.

Through the first sales frame of September, we have seen 61 albums by acts that had at least one prior platinum album on their résumés enter the top 10, compared with 57 for the same span of 2006. Likewise, there have been 18 albums that have started at 200,000 or higher thus far in 2007, compared with 17 in last year's corresponding period.

Before you pop open a bottle of the bubbly, here's the downside. There were more half-million-plus starts in the same 2006 window than we've seen this year.

By this time last year five albums had started at 500,000 or more. In chronological order, they were T.I.'s "King" (522,000), Rascal Flatts' "Me and My Gang" (722,000), Tool's "10,000 Days" (563,000), Dixie Chicks' "Taking the Long Way" (526,000) and Beyoncé's "B'Day" (541,000).

There should be two, maybe three more, to include in that group next week, but thus far only two have done so in 2007. Linkin Park's "Minutes to Midnight" began at 623,000, while "High School Musical 2" opened at 615,000.

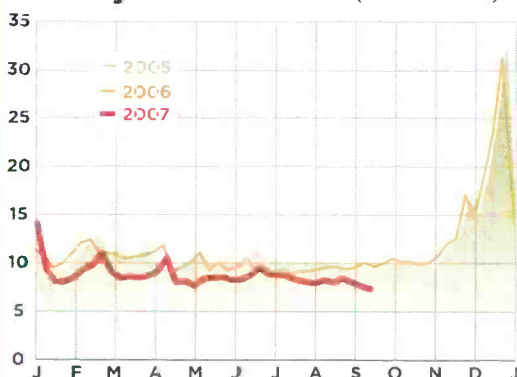
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,359,000	885,000	14,810,000
Last Week	7,652,000	865,000	14,085,000
Change	-3.8%	2.3%	5.1%
This Week Last Year	9,522,000	601,000	10,349,000
Change	-22.7%	47.4%	43.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	363,529,000	310,823,000	-14.5%
Digital Tracks	386,081,000	567,301,000	46.9%
Store Singles	2,788,000	1,637,000	-41.3%
Total	752,398,000	879,761,000	16.9%
Albums w/TEA*	402,137,100	367,553,100	-8.6%

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

ALBUM SALES

'06	363.5 million
'07	310.8 million

SALES BY ALBUM FORMAT

CD	341,691,000	277,348,000	-18.8%
Digital	20,338,000	32,556,000	60.1%
Cassette	868,000	225,000	-74.1%
Other	632,000	694,000	9.8%

For week ending Sept. 9, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2006	2007	CHANGE
Current	222,132,000	185,536,000	-16.5%
Catalog	141,397,000	125,286,000	-11.4%
Deep Catalog	99,273,000	88,434,000	-10.9%

CURRENT ALBUM SALES

'06	222.1 million
'07	185.5 million

CATALOG ALBUM SALES

'06	141.4 million
'07	125.3 million

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 out more than 36 months.

Billboard HOT 100

SEP 22 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BIG GIRLS DON'T CRY	5 WKS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	2	13	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	4	13	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
4	5	13	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
5	7	9	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
6	3	18	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
7	11	7	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
8	6	15	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
9	9	8	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
10	8	16	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
11	12	9	WHO KNEW	PINK (LAFACE/ZOMBA)
12	10	17	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
13	13	17	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
14	16	22	HOME	DAUGHTRY (RCA/RMG)
15	14	23	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
16	17	12	ROCKSTAR	NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)
17	20	8	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
18	15	27	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
19	18	53	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
20	22	13	DO YOU	NE-YO (DEF JAM/DJMG)
21	19	24	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
22	31	5	I GOT MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
23	32	6	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
24	27	8	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
25	26	24	WHEN I SEE U	FANTASIA (J/RMG)

1296 stations, comprised of top 40, adult contemporary, R&B/bip-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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 BIG GIRLS DON'T CRY	3 WKS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
2	2	19	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
3	3	19	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
4	3	24	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
5	3	12	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
6	3	23	HOME	DAUGHTRY (RCA/RMG)	☆
7	8	8	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
8	3	35	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
9	2	10	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
10	11	11	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
11	3	6	OVER YOU	DAUGHTRY (RCA/RMG)	☆
12	3	14	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)	☆
13	10	35	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
14	5	13	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
15	16	8	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
16	13	13	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
17	17	13	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
18	22	6	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
19	21	6	HER EYES	PAT MONAHAN (COLUMBIA)	☆
20	19	16	IF YOU'RE GONNA LEAVE	EMERSON HART (MANHATTAN/CAPITOL)	☆
21	6	6	1973	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
22	20	13	ALL AT ONCE	THE FRAY (EPIC)	☆
23	23	20	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
24	28	7	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
25	27	9	HOLLYWOOD	COLLECTIVE SOUL (EL)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 HOME	4 WKS DAUGHTRY (RCA/RMG)	☆
2	2	11	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
3	3	24	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	☆
4	4	21	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
5	5	54	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
6	6	21	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
7	7	47	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
8	9	13	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/SOUNDJMG)	☆
9	10	9	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
10	8	48	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	☆
11	11	17	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
12	12	22	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
13	13	10	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
14	14	17	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
15	16	3	HOW LONG	EAGLES (ERC)	☆
16	15	25	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	☆
17	19	4	BAND OF GOLD	KIMBERLEY LOCKE (CURB/REPRISE)	☆
18	17	6	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
19	18	16	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
20	21	5	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
21	20	14	EVER PRESENT PAST	PAUL MCCARTNEY (MPL HEARST/CONGCORD)	☆
22	22	3	FIRE AND RAIN	KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)	☆
23	24	6	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
24	23	8	NO ONE IS TO BLAME	KATRINA CARLSON (WITH HOWARD JONES) (KATAPHONIC)	☆
25	25	10	BEST OF ME	CHRISTINE MICHELE (DEF JAM/IDJMG)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	9	#1 CRANK THAT (SOULJA BOY)	2 WKS SOULJA BOY (COLLIPARK/INTERSCOPE)	
2	2	7	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
3	3	1	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	
4	4	14	THE WAY I ARE	TIMBALAND FEAT. KEVIN HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
5	5	20	ROCKSTAR	NICKELBACK (ROADRUNNER)	
6	6	21	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
7	7	6	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
8	8	8	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
9	9	7	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
10	10	15	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
11	11	14	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	
12	12	12	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
13	13	23	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
14	14	2	SO SMALL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
15	15	8	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC UNIVERSAL MOTOWN)	
16	16	14	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
17	17	16	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
18	18	8	WHO KNEW	PINK (LAFACE/ZOMBA)	
19	19	16	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
20	20	5	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	
21	21	7	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
22	22	4	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)	
23	23	9	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
24	24	14	FIRST TIME	LIFEHOUSE (GEFFEN)	
25	25	6	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	54	2	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)	
52	53	4	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	
53	51	20	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
54	52	21	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
55	55	5	IF YOU'RE READING THIS	TIM MCGRAW (CURB)	
56	56	13	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
57	57	1	HEE HEE	DAVE MATTHEWS & TIM REYNOLDS (ATO/RCA/RMG)	
58	58	4	BET ON IT	ZAC EFRON (WALT DISNEY)	
59	59	28	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
60	60	28	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
61	61	52	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
62	62	4	HIP HOP POLICE	CHAMILLIONAIRE (CHAMILLIARY/UNIVERSAL MOTOWN)	
63	63	4	EVERYDAY	ZAC EFRON & VANESSA ANNE HUDGENS (WALT DISNEY)	
64	64	10	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	
65	65	26	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
66	66	2	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
67	67	1	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	
68	68	1	NESSUN DORMA	LUCIANO PAVAROTTI (DECCA)	
69	69	32	GLAMOROUS	FERGIE FEAT. LUACRIS (WILL.I.AM/A&M/INTERSCOPE)	
70	70	8	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	
71	71	2	COFFEE SHOP	YUNG JOC FEAT. GORILLA ZOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
72	72	1	POP BOTTLES	BRIAN FLETCHER (CASH MUSIC/UNIVERSAL MOTOWN)	
73	73	36	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
74	74	4	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
75	75	1	WHEN DID YOUR HEART GO MISSING?	ROONEY (CHERRYTREE/GEFFEN)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	6	#1 THE PRETENDER	4 WKS FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	2	13	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	☆
3	3	16	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
4	4	30	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
5	5	20	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
6	6	10	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
7	7	19	SUPERMASSIVE BLACK HOLE	MUSE (WARNER BROS.)	☆
8	8	13	OIL AND WATER	INCUBUS (IMMORTAL/EPIC)	☆
9	9	23	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
10	10	14	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	☆
11	11	30	ALL THE SAME	SICK PUPPIES (RMR/VIRGIN)	☆
12	12	10	STRAIGHT LINES	SILVERCHAIR (ELEVEN/ILG/ATLANTIC/LAVA)	☆
13	13	4	SO HOTT	KID ROCK (TOP DOG/ATLANTIC)	☆
14	14	34	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	☆
15	15	35	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	☆
16	16	2	BIG CASINO	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	☆
17	17	7	THRASH UNREAL	AGAINST ME! (SIRE/REPRISE)	☆
18	18	28	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
19	19	2	FAKE IT	SEETHER (WIND-UP)	☆
20	20	6	TIME IS RUNNING OUT	PAPA ROACH (EL TONAL/GEFFEN)	☆
21	21	9	STIFF KITTENS	BLAQ AUDIO (TINY EVIL/INTERSCOPE)	☆
22	22	17	TARANTULA	THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE)	☆
23	23	17	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	☆
24	24	11	THE GOOD LEFT UNDONE	RISE AGAINST (GEFFEN)	☆
25	25	16	EVOLUTION	KORN (VIRGIN)	☆

POP 100 Billboard

POP 100 chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes top entries like 'The Way I Are' by Timbaland.

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.

POP 100 AIRPLAY

POP 100 AIRPLAY chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Includes top entries like 'The Way I Are' by Timbaland.

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

HOT SINGLES SALES

HOT SINGLES SALES chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes top entries like 'What Time Is It' by High School Musical 2 Cast.

HITPREDICTOR

HITPREDICTOR table with columns: ARTIST/TITLE/LABEL/SCORE, Chart Rank. Lists predicted hits like 'Hate That I Love You' by Rihanna.

Billboard R&B/HIP-HOP

SEP
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2007

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	1	2	#1 YUNG JOC 2 WKS BLOCK/BAD BOY SOUTH (1571E0*/AG (18.98)	Hustlenomic\$	1	1
2	3	5	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 18E340/AG (18.98)	The Real Testament	2	2
3	2	6	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz	1	1
4	5	6	COMMON G.O.D./Geffen 009302*/GA (13.98)	Finding Forever	1	1
5	4	11	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
6	13	26	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	5	5
7	6	2	TALIB KWELI BLACKSMITH 277244*/WARNER BROS. (13.98)	Eardrum	1	1
8	11	13	CHRISSETTE MICHELE DEF JAM 008774/IOJMG (18.98)	I Am	5	5
9	16	17	GREATEST GAINER JUSTIN TIMBELAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
10	8	1	SWIZZ BEATZ UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man	1	1
11	7	14	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
12	10	5	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12993/SONY MUSIC (18.98)	Sean Kingston	1	1
13	18	49	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/GA (13.98)	The Evolution Of Robin Thicke	1	1
14	17	9	NE-YO DEF JAM 008697*/IOJMG (13.98)	Because Of You	1	1
15	2	43	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	2	2
16	15	12	RIHANNA SRP/DEF JAM 008968*/IOJMG (13.98)	Good Girl Gone Bad	3	3
17	20	13	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best	2	2
18	19	13	FABOLOUS DESERT STORM/DEF JAM 008162*/IOJMG (13.98)	From Nothin' To Somethin'	1	1
19	18	8	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009C55/UMRG (18.98)	NOW 25	2	2
20	19	23	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 0L8594*/IGA (13.98)	Timbaland Presents Shock Value	3	3
21	11	13	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	1	1
22	24	7	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (16.98)	Planet Earth	1	1
23	17	17	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain	1	1
24	22	5	FANTASIA J 78962/RMG (18.98)	Fantasia	1	1
25	24	54	BEYONCE COLUMBIA 90920*/SONY MUSIC (1E.98)	B'Day	3	3
26	30	16	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008733*/IOJMG (10.98)	Cold Summer: The Authorized Mixtape	1	1
27	14	2	LIL MO DRAKEWEB 2 (17.98)	Pain & Paper	1	1
28	10	2	LEDISI VERVE 008909/VG (10.98)	Lost & Found	1	1
29	28	4	WC LENCH MOB 03881 (18.98)	Guilty By Affiliation	1	1
30	33	7	YUNG BERG YUNG BOSS/KOCH/EPIC 10583/SONY MUSIC (8.98)	Almost Famous: The Sexy Lady EP	1	1
31	36	31	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	1	1
32	39	10	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly	1	1
33	32	26	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq	1	1
34	HOT SHOT DEBUT		ICE CUBE PRIORITY 97253/CAPITOL (18.98)	In The Movies	34	34
35	36	26	LLOYD THE INC/UNIVERSAL MOTOWN 008534/UMRG (13.98)	Street Love	2	2
36	37	18	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008209*/IGF (13.98)	Strength & Loyalty	2	2
37	34	25	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	1	1
38	42	12	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality	4	4
39	38	23	PROJECT PAT HYPNOTIZE MINDS 3618 (16.98)	What Cha Starin' At?	23	23
40	40	25	2PAC DEATH ROW 5930 (17.98)	Nu Mixx Klazzics Vol. 2 (Evolution: Duets And Remixes)	8	8
41	44	39	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution	1	1
42	41	2	BEYONCE MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)	Irremplazable (EP)	41	41
43	47	25	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone	4	4
44	48	34	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	1	1
45	0	15	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest	1	1
46	52	43	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	1	1
47	46	20	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me	1	1
48	49	14	CARL THOMAS UMBRELLA 970118/BUNGAL0 (15.98)	So Much Better	4	4
49	46	18	BOBBY VALENTINO DTP/DEF JAM 007226*/IOJMG (13.98)	Special Occasion	1	1
50	49	47	JOHN LEGEND G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
51	55	33	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	1
52	62	32	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 065121*/UMRG (13.98)	Tha Carter II	1	1
53	25	2	RAEKWON PRESENTS ICEWATER ICE H2O 320/BABYGRANDE (17.98)	Polluted Water	25	25
54	72	4	ALI & GIPP DERRTY/UNIVERSAL MOTOWN 007160/UMRG (13.98)	Ali & Gipp Present: Kinfolk	25	25
55	53	4	CHINGO BLING BIG CHILE 123452/ASYLUM (18.98)	They Can't Deport Us All	26	26

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
56	35	2	AESOP ROCK DEFINITIVE JUX 144* (15.98)	None Shall Pass	35	35
57	57	13	EDDIE LEVERT SR. & GERALD LEVERT ATLANTIC 199612/AG (18.98)	Something To Talk About	5	5
58	58	6	KIA SHINE RAP HUSTLAZ/UNIVERSAL MOTOWN 003150/UMRG (13.98)	Due Season	16	16
59	31	2	N.O.R.E. THUGED OUT MILITAINMENT 319/BABYGRANDE (17.98)	Noreality	31	31
60	51	48	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs	1	1
61	60	2	EMILY KING LIFEPRINT/J 85092/RMG (11.98)	East Side Story	30	30
62	64	40	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IOJMG (13.98)	The Inspiration	1	1
63	55	3	STEVIE WONDER UNIVERSAL MOTOWN 009479/UME (13.98)	Number 1's	35	35
64	83	38	PAGE SETTER GUCCI MANE BIG CAT 3080*/TOMMY BOY (18.98)	Hard To Kill	13	13
65	67	13	DMX RUFF RYDERS/DEF JAM 008988/IOJMG (13.98) ⊕	The Definition Of X: Pick Of The Litter	1	1
66	75	16	K-RILEY ARISTAKRAT 01 (12.98)	Incredible: The Life Of Riley	16	16
67	63	6	KEITH MURRAY DEF SQUAD 5858/KOCH (17.98)	Rap-Murr-Phobia (The Fear Of Real Hip-Hop)	1	1
68	66	17	LIL WAYNE AND JUELZ SANTANA STARZ 6303/BCD (14.98)	When The North & South Collide	13	13
69	74	23	J MOSS PAJAM/GOSP0 CENTRIC 87214/ZOMBA (18.98)	V2...	1	1
70	54	45	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007363*/UMRG (13.98)	Like Father, Like Son	1	1
71	71	93	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	2	2
72	NEW	1	DEVIN THE DUDE PRESENTS THE COUGHEE BROTHAZ COUGHEE BROTHAZ 7280 (13.98)	Waitin' Our Turn	1	1
73	70	24	YOUNG BUCK G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World	1	1
74	61	21	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B	1	1
75	82	14	LIL WYTE HYPNOTIZE MINDS 68619/ASYLUM (18.98)	The One And Only	1	1

→ For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	1	3	#1 JOE BONAMASSA 3 WKS J & R ADVENTURES 60283	Sloe Gin	1	1
2	3	37	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	1	1
3	28	5	SOUNDTRACK NEW WEST 6105	Black Snake Moan	1	1
4	5	3	OMAR KENT DYKES & JIMMIE VAUGHAN RUF 1122	On The Jimmy Reed Highway	1	1
5	4	4	ROBBEN FORD CONCORD 230234	Truth	1	1
6	33	6	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	1	1
7	9	7	GARY MOORE EAGLE 20112	Close As You Get	1	1
8	NEW	1	TINSLEY ELLIS ALLIGATOR 4916	Moment Of Truth	1	1
9	10	14	MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON LEGACY/EPIC 07283/SONY BMG	Breakin' It Up, Breakin' It Down	1	1
10	11	11	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83654/TELARC	Power Of The Pontchartrain	1	1
11	7	63	KEB' MO' ONE HAVEN/EPIC 76211/RED INK	Suitcase	1	1
12	NEW	1	JOE BONAMASSA PREMIER ARTISTS 60282/J & R ADVENTURES	You & Me	1	1
13	NEW	1	TOO SLIM AND THE TAILDRAGGERS UNDERWORLD 0013	The Fortune Teller	1	1
14	14	19	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	1	1
15	2	4	CHRIS DUARTE GROUP BLUES BUREAU 2057/SHRAPNEL	Blue Velocity	1	1

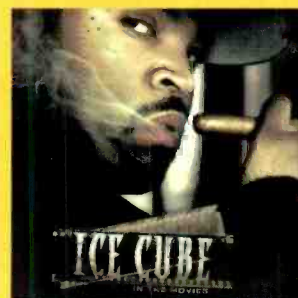
BETWEEN THE BULLETS rgeorge@billboard.com

WAITING FOR KANYE AND 50

This is the calm before the Kanye West/50 Cent storm that will hit Top R&B/Hip-Hop Albums next issue; there are no major bows on this week's chart. The top debut is Ice Cube's compilation of his movie soundtrack singles (No. 34). In the top 10, Plies (3-2) sees a 12% boost, but not enough to move Yung Joc who loses 62% at No. 1.

Amy Winehouse (13-6) has her best increase since June

(up 21%) and Chrisette Michele climbs 11-8 with her third straight gain (up 11%). Justin Timberlake earns the Greatest Gainer tag (16-9, up 33%) after the premiere of his HBO concert special. As for next week's battle, street date violations give 50 Cent an early bow (No. 77) on the 100-position version of Top R&B/Hip-Hop Albums at billboard.biz.



—Raphael George

SEP 22 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
2	3	13	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
3	19		SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
4	4	13	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
5	28		WHEN I SEE U	FANTASIA (J/RMG)	☆
6	26		TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
7	19		DO YOU	NE-YO (DEF JAM/IDJMG)	☆
8	9	25	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
9	8	22	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
10	5	21	NO ONE	ALICIA KEYS (J/RMG)	☆
11	10	12	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
12	11	10	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
13	16	12	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
14	13	20	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
15	23		CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
16	14	45	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
17	12	16	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
18	32		GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
19	20	16	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
20	23	3	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
21	4	24	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC)	☆
22	16		CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
23	22	5	MONEY IN THE BANK	SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆
24	18	21	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
25	11		SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	28	19	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
2	34	7	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
3	24	14	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
4	33	8	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
5	41	4	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)	☆
6	26	21	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
7	40	15	ME	TAMIA (PLUS 1/IMAGE)	☆
8	25	13	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
9	50	3	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
10	29	27	WIPE ME DOWN	LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
11	6	6	HYDROLIC	B5 FEAT. BOB WOW (BAD BOY/ATLANTIC)	☆
12	49	4	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
13	39	46	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
14	32	32	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
15	48	5	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
16	27	13	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
17	9	9	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
18	4	4	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
19	35	22	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
20	44	22	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
21	47	36	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
22	3	5	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
23	43	20	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
24	5	5	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
25	28		LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	25	#1 TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
2	2	22	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	3	28	WHEN I SEE U	FANTASIA (J/RMG)	☆
4	5	16	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
5	49		PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
6	6	10	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
7	7	8	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
8	8	11	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
9	13		ME	TAMIA (PLUS 1/IMAGE)	☆
10	12	25	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
11			IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
12	14	6	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
13	15	11	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
14	9	47	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
15	11	36	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
16	4	5	MY LOVE	JOE (JIVE/ZOMBA)	☆
17			BRUISED BUT NOT BROKEN	JOSS STONE (VIRGIN/CAPITOL)	☆
18	9		BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
19	20	5	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
20	31	2	NO ONE	ALICIA KEYS (J/RMG)	☆
21	23	14	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
22	21	7	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆
23	22	3	WALK IN MY SHOES	EMILY KING (LIFEPRINT/J/RMG)	☆
24	25	5	ONLY ONE U	FANTASIA (J/RMG)	☆
25	24	11	WHAT I GOTTA DO	MACY GRAY (WILL I.AM/GEFFEN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	1	#1 BACK DOWN	BIGG FACE FEAT. S.O.L.O. DA POPE (IV EVA ENTERTAINMENT/FACE2FACE)	☆
2	2	4	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
3			I GET IT IN	CHAOS THIA COMMUNITY SERVA (FAM FIRST)	☆
4			BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)	☆
5	18		BOOM DI BOOM DI	SKULL (YG)	☆
6	3		OOH WEE	AYANNA (ELESE)	☆
7			INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
8	1		SWERVING	TM1 BOYZ (TM1/FACE2FACE)	☆
9	5		GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)	☆
10	15		STRONG ARM	J-MIZZ (T2/STREET PRIDE)	☆
11	39		I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	☆
12	9	10	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
13	14	9	CASH DROP	CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	☆
14	2		LETS GO	REEC (BULLS EYE)	☆
15			ME	TAMIA (PLUS 1/IMAGE)	☆
16			YE AIN'T BOUT DAT	KELZ (NO TYZE/FACE2FACE)	☆
17	7	32	UNTIL YOU COME BACK TO ME	CRYSTAL OOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
18	17	55	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
19	10	19	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
20	19		BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
21			SUPERSTAR	JACOB LATIMORE (CROWN WORLD/FACE2FACE)	☆
22			COME OVER	CHERYL PEPHS RILEY (CPR)	☆
23			GET UP ON IT	EL GRECO FEAT. TERRAH (LEVEL 3)	☆
24			U KNOW U WANT DAT	STINGEE FEAT. DJ DRAMA & DEM FRANCHISE BOYZ (UNKNOWN SUSPECTS)	☆
25			LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
2	5	6	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
3	6	2	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
4	4	13	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
5	2	8	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
6	8	10	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
7	3	18	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
8	9	12	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
9	7	14	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
10	4	4	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
11	11		SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
12	13		BIG GIRLS DON'T CRY	FERGIE (WILL I.AM/A&M/INTERSCOPE)	☆
13			YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
14			AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
15	13	18	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
16	23	5	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
17			WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)	☆
18			I GOT IT FROM MY MAMA	WILL I.AM (WILL I.AM/INTERSCOPE)	☆
19			CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
20			UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
21			ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
22			SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆
23			HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
24			BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
25	26	20	LIKE THIS	MIMS (CAPITOL)	☆

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

JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6) 8
 ALICIA KEYS No One RMG (79.1) 10
 CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.8) 11
 T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (83.3) 13
 UGK FEAT. OUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7) 14
 SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (84.7) 23
 THE-DREAM Shawty Is A 10 IDJMG (80.3) 25
 CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7) 29
 NELLY Wadysaname UNIVERSAL MOTOWN (70.8) 30
 TREY SCNGZ Can't Help But Wait ATLANTIC (75.0) 40
 CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0) 43
 JAGGED EDGE FEAT. ASHANT! Put A Little Umph In It IDJMG (73.4) 51
 MARIO Crying Out For Me RMG (86.3) 58
 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (66.7) 59
 NE-YO Can We Chill IDJMG (73.1) 65
 RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8) -

RHYTHMIC AIRPLAY

KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.9) 3
 BABY BASH FEAT. T-PAIN Cyclone RMG (71.8) 8
 J. HOLIDAY Bed CAPITOL (68.1) 10
 T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (82.3) 13
 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (69.9) 14
 NELLY Wadysaname UNIVERSAL MOTOWN (65.6) 17
 CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.3) 19
 THE-DREAM Shawty Is A 10 IDJMG (71.9) 22
 RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.1) 23
 JUSTIN TIMBERLAKE LoveStoned ZOMBA (83.2) 26
 DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Buck In Here ROCK HILL (70.2) 32
 ELLIOTTE YAMIN Wait For You HICKORY (77.1) 33
 KANYE WEST Can't Tell Me Nothing IDJMG (80.7) 36
 SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (66.5) 38
 NE-YO Can We Chill IDJMG (70.7) -
 CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (75.5) -

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.

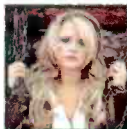
HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CENT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CENT.	PEAK POSITION	
1	3	10	#1 TAKE ME THERE D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts LYRIC STREET	1	1	31	32	8	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE	31	31	
2	2	1	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins CURB	1	1	32	33	12	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN	32	32	
3	6	6	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith SHOW DOG NASHVILLE	3	3	33	34	12	TANGLED UP J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington MERCURY	30	30	
4	5	5	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BROOKS (R. DUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE	1	1	34	35	8	LAST TRAIN RUNNING WE 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls MIDAS/NEW REVOLUTION	34	34	
5	4	2	BECAUSE OF YOU R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson MCA NASHVILLE	1	1	35	42	5	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW	35	35	
6	9	8	ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE	1	1	36	42	4	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE	36	36	
7	7	7	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE	1	1	37	40	8	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE	37	37	
8	1	2	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks PEARL/BIG MACHINE	1	1	38	41	40	I GOT MY GAME ON F. ROGERS (J. JOHNSON, G. G. TEREN III, J. COLLINS)	Trace Adkins CAPITOL NASHVILLE	38	38	
9	11	10	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB	1	1	39	43	3	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION	39	39	
10	14	16	GREATEST GAINER DON'T BLINK B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney BNA	10	10	40	38	39	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Holy CURB	36	36	
11	10	9	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland MERCURY	9	9	41	44	6	BETWEEN RAISIN' HELL AND AMAZING GRACE B. KENNY, J. RICH (W. K. ALPHIN, E. JAMES)	Big & Rich WARNER BROS./WRN	41	41	
12	13	11	SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	11	11	42	52	3	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA	42	42	
13	8	3	NEVER WANTED NOTHING MORE B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney BNA	1	1	43	36	18	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson ARISTA NASHVILLE	28	28	
14	12	12	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	12	12	44	37	16	THIS IS MY LIFE M. WRIGHT, P. VASSAR (P. VASSAR, T. DOUGLAS)	Phil Vassar UNIVERSAL SOUTH	35	35	
15	1	14	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. CALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE	14	14	45	46	4	JOYRIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson UNIVERSAL SOUTH	42	42	
16	17	19	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE	16	16	46	45	12	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. P. THOMPSON, C. JONES)	Clint Black EQUITY	45	45	
17	16	17	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB	16	16	47	HOT SHOT DEBUT 1	1	SHIFTSWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney Duet With George Strait BNA	47	47	
18	19	21	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE	18	18	48	53	60	3	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	48
19	21	20	AIR POWER FAMOUS IN A SMALL TOWN F. JODELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA	19	19	49	4	1	1	ROLLIN' WITH THE FLOW R. RITCHEY (J. HAYS)	Mark Chesnut WALTON CREEK	47	47
20	20	18	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram BIG MACHINE	18	18	50	51	50	1	NOWHERE THAN SOMEWHERE FLYNNVILLE TRAIN, O. BARRIK (C. WISEMAN, B. RODGERS)	Flynnville Train SHOW DOG NASHVILLE	50	50
21	22	14	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans RCA	21	21	51	50	51	11	BAD FOR ME J. STOVER (S. AUSTIN, W. RAMBEAUX)	Danielle Peck BIG MACHINE	46	46
22	23	24	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	22	22	52	49	46	12	GUITAR SLINGER M. KNOX (B. DIPIERO, J. STONE, R. CLAWSON)	Crossin Dixon BROKEN BOW	45	45
23	24	23	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH	23	23	53	56	54	1	READY, SET, DON'T GO F. MOLLIN (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus WALT DISNEY/CDS	47	47
24	25	26	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA	24	24	54	NEW 1	1	1	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET	54	54
25	26	15	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB	25	25	55	55	55	3	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL	55	55
26	28	37	EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban CAPITOL NASHVILLE	26	26	56	54	2	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA	54	54	
27	27	11	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDS (C. MILLS, T. STILLER)	Trisha Yearwood BIG MACHINE	27	27	57	48	45	15	THE ONE IN THE MIDDLE J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns BNA	39	39
28	29	33	HOW LONG EAGLES (J. D. SOUTHER)	Eagles ERC/LOST HIGHWAY/MERCURY	28	28	58	60	59	4	COUNTRY GIRL D. SHEA, C. ROONEY (R. PALMER, S. MAJORS, D. SHEA, S. SANDERS)	Rissi Palmer 1720	18	18
29	30	27	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt CATEGORY 5	27	27	59	58	58	3	GOES DOWN EASY M. WRIGHT, J. WELBANK (T. HAMBRIDGE, D. L. MURPHY, G. NICHOLSON)	Van Zant COLUMBIA	56	56
30	31	29	WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	Pat Green BNA	29	29	60	PRE-RELEASE 1	1	1	TILL WE AIN'T STRANGERS ANYMORE D. HUFF (J. BON JOVI, R. SAMBORA, B. JAMES)	Bon Jovi Featuring LeAnn Rimes MERCURY/ISLAND/IDJMG	57	57

Up 6.9 million impressions, second single from new album cracks top 10 in third chart week. "Just Who I Am: Poets & Pirates" hits album charts next issue.

Country Music Assn. female vocalist of the year nominee crosses Airpower threshold in 25th chart week, draws 15.1 million impressions.

"Idol" finalist opens with second track from self-titled debut set. Single collects 854,000 audience impressions at 27 monitored signals.



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					
FASCAL FLATTS Take Me There LYRIC STREET (86.8)	1	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	15	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	25
TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	3	GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	16	☆ KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	26
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	4	CLAY WALKER Fall ASYLUM-CURB (90.3)	17	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	31
BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	6	JOSH TURNER Firecracker MCA NASHVILLE (88.6)	18	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	32
TIM MCGRAW If You're Reading This CURB (94.8)	9	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	19	BILLY CURRINGTON Tangled Up MERCURY (91.8)	33
KENNY CHESNEY Don't Blink BNA (85.6)	10	JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	20	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	35
SUGARLAND Everyday America MERCURY (78.9)	11	SARA EVANS As If RCA (89.7)	21	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	37
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	12	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	22	TRACE ADKINS I Got My Game On CAPITOL NASHVILLE (84.4)	38
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1) 14	14	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	23	EMERSON DRIVE You Still Own Me MIDAS (86.6)	39
		MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	24	DANIELLE PECK Bad For Me BIG MACHINE (78.3)	51

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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

NO. 1: FLATTS GETS 'THERE' IN RECORD TIME

Rascal Flatts makes its fastest trip to No. 1 on Hot Country Songs with "Take Me There," the lead single from the trio's "Still Feels Good" album, due Sept. 25. The track rises 3-1 in its 10th chart week, topping the 14 weeks it took "What Hurts the Most" to peak in April 2006. The new track is the eighth Rascal Flatts song to lead the list.

After bowing atop the chart last issue, Garth Brooks' "More Than a Memory" takes an expected tumble, falling to No. 8 as first-week



airplay settles back to a more normal level. Where the song goes from here depends on callout research and audience demand.

Still, the seven-spot decline is unusual for Hot Country Songs. "You Win My Love" by Shania Twain in May 1996 was the last No. 1 to make such a precipitous fall when it plunged to No. 10. A little lower on the chart, unsolicited album play hurls a Kenny Chesney/George Strait duet onto the list at No. 47.

—Wade Jessen

SEP 22 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
1	2	1	9	#1 NO LLORES S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Gloria Estefan BURGUNDY / SONY BMG NORTE	1
2	8	6	9	GREATEST GAINER ELLA ME LEVANTO W/R: G. (R. AYALA)	Daddy Yankee EL CARTEL / INTERSCOPE	2
3	1	2	20	DIMELO	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
4	3	3	32	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	3
5	7	32	6	TUYA S. KRYS, J. PENNA (J. PENNA, D. BERMUDEZ)	Jennifer Pena UNIVISION	5
6	6	5	18	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA, C. CISNEROS)	La Arrolladora Banda El Limon DISA / EDIMONSA	2
7	10	7	14	LAGRIMAS DEL CORAZON J.L. TERRAZAS (P.SOSA)	Grupo Montez De Durango DISA	4
8	4	4	14	BASTA YA J. GUILLEN (M.A. SOLIS)	Conjunto Primavera FONOVISA	1
9	11	12	15	A TI SI PUEDO DECIRTE E. PEREZ (J. SAN ROMAN)	El Chapo De Sinaloa DISA	4
10	9	10	17	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
11	16	13	16	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	9
12	13	9	23	TODO CAMBIO M. DOMM, T. MAS (M. DOMM, J.L. ORTEGA)	Camila SONY BMG NORTE	9
13	19	16	14	OJALA PUDIERA BORRARTE F. OLVERA (F. OLVERA)	Mana WARNER LATINA	13
14	5	26	1	UN JUEGO L.D. RIELEROS DEL NORTE, D. VALDIVIA (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	5
15	25	31	6	BASTO R. MUNOZ, R. MARTINEZ (M. MENDOZA)	Intocable EMI TELEVISION	15
16	22	17	10	AYER LA VI NOT LISTED (W.O. LANDRON, M. RIVERA, E. LIND)	Don Omar VI / MACHETE	16
17	14	11	18	POR AMARTE ASI O. URBINA JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	2
18	20	19	12	OLVIDAME TU DUELO (E. PAZ)	Duelo UNIVISION	2
19	17	20	1	TU S. KRYS (JEREMIAS)	Jeremias UNIVERSAL LATINO	17
20	12	8	24	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos MUSART / BALBOA	3
21	15	23	1	MUEVELO C. "CK" MARTINEZ (C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
22	23	22	6	HOY YA ME VOY M. GIL (K. GARCIA)	Kany Garcia SONY BMG NORTE	22
23	28	42	6	TE PIDO QUE TE QUEDES NOT LISTED (NOT LISTED)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDIMONSA	23
24	18	15	14	Y SI TE DIGO J. GAVIRIA A. MUNERA EASTMAN (J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	1
25	29	37	18	LLORARAS LOS MAGNIFICOS (K. VAZQUEZ, J. NIEVES)	R.K.M. & Ken-Y PINA / UNIVERSAL LATINO	9



Guerra's 29th entry on this chart zooms ahead with 28% gain in audience impressions from heavy East Coast airplay.

Shakira enters at No. 48 with her 13th Hot Latin Songs entry and the fourth single from her 2-year-old set "Fijacion Oral Vol. 1."



Timbaland's international multiformat smash crosses over to Hot Latin Songs, entering at No. 50.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
26	34	34	12	YO TE QUIERO EL NASI, NESTY (J.L. MORERA LUNA, L. VEGUILLA MALAVE, V. MARTINEZ, E.F. PADILLA)	Wisn & Yandel WY / MACHETE	23
27	41	46	4	LA TRAVESIA J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	27
28	RE-ENTRY	9	9	ZUN DADA DJ MEMO (G.A.C. PADILLA, R. DIAZ, F.G. ORTIZ TORRES)	Zion BABY/CMG/SRC / UNIVERSAL MOTOWN	28
29	38	24	10	QUIEN T. TORRES, L. LEVIN, D. WARNER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	21
30	24	30	12	CUANDO REGRESAS J.A. MEDINA (M.A. SOLIS)	Patrulla 81 DISA	24
31	26	28	7	MI GENTE NOT LISTED (J. PACHECO)	Marc Anthony SONY BMG NORTE	23
32	35	29	8	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda MACHETE	22
33	31	36	15	ME DUELE AMARTE K. CIBRIAN (T. LEONOR, D. CRUZ SANCHEZ)	Reik SONY BMG NORTE	26
34	30	44	20	QUE ME DES TU CARINO J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	2
35	46	-	2	BEAUTIFUL GIRLS J. ROTEM (J. ROTEM, K. ANDERSON, S. JORDAN, J. LEIBER, M. STOLLER, B.E. KING)	Sean Kingston BELUGA HEIGHTS / EPIC KOCH	35
36	33	-	3	ESTOS CELOS J. SEBASTIAN, J.R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	33
37	27	25	15	MIRAME P. RIVERA (P. DANZA)	Jenni Rivera FONOVISA	19
38	32	33	8	MALDITO AMOR ANDY ANDY (J. REMY NUÑEZ)	Andy Andy EMI TELEVISION	19
39	39	21	9	NUESTRO AMOR ES ASI T. PINEIRO, M. GATEL (R. OLIVERA, A. QUILES)	Magnate VI / MACHETE	21
40	37	35	9	CHUY Y MAURICIO NOT LISTED (J. DINTVEROS)	El Potro De Sinaloa MACHETE	33
41	40	38	12	LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE (N. HERNANDEZ)	Los Tigres Del Norte FONOVISA	27
42	42	27	16	LO MEJOR DE TU VIDA A. POSSE (A. BEIGBEDER CASAS, W. ALEJANDRO)	Alexandre Pires EMI TELEVISION	23
43	HOT SHOT DEBUT	1	1	CARITA DE ANGEL NOT LISTED (NOT LISTED)	Invasion Featuring Angel & Khriz VI / MACHETE	43
44	NEW	1	1	BESAME SIN MIEDO NOT LISTED (NOT LISTED)	RBD VIRGIN / EMI TELEVISION	44
45	43	39	9	UMBRELLA C. STEWART (C. A. STEWART, T. NASH, T. HARRELL, S.C. CARTER)	Rihanna Featuring Jay-Z SRP / DEF JAM / DJJMG	32
46	RE-ENTRY	4	4	POBRE CORAZON M. SANCHEZ (D. VELAZQUEZ)	Divino UNIVISION	45
47	RE-ENTRY	2	2	TRADICIONAL A LO BRAVO ALMONTE (T. CALDERON)	Tego Calderon WARNER LATINA	45
48	NEW	1	1	LAS DE LA INTUICION NOT LISTED (NOT LISTED)	Shakira EPIC / SONY BMG NORTE	48
49	RE-ENTRY	1	1	POR AMARTE PAGUIAR, L. ARRIAGA, J.E. MURGIA	Pepe Aguilar EMI TELEVISION	47
50	NEW	1	1	THE WAY I ARE TIMBALAND, DANJA (T. MULLSLEY, N. HILLS, K.L. HILSON, B. MUHAMMAD, C. NELSON, J. MAULTSBY)	Timbaland Featuring Keri Hilson MUSLEY/BLACKROD/NO / INTERSCOPE	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	HOT SHOT DEBUT	1	1	#1 MANU CHAO BECAUSE 68496 NACIONAL (16.98)	La Radolina	1	1
2	2	3	19	GREATEST GAINER CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	2	2
3	1	1	7	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
4	3	-	2	BEYONCE MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)	Irreemplazable (EP)	3	3
5	4	2	3	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer	2	2
6	8	5	30	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/OVD) ⊕	K.O.B.: Live	2	2
7	7	41	3	LOS TIGRES DEL NORTE FONOVISA 35326 (12.98)	20 Corridos Prohibidos	7	7
8	5	15	11	CHRISTIAN CASTRO UNIVERSAL LATINO 009159 (10.98) ⊕	El Indomable	4	4
9	10	8	23	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idolito	1	1
10	11	6	10	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese!	1	1
11	9	9	17	MARCO ANTONIO SOLIS FONOVISA 353133 (10.98)	La Mejor... Coleccion	3	3
12	13	10	14	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s	10	10
13	6	-	2	TEGO CALDERON WARNER LATINA 285692 (15.98)	El Abayarde Contraataca	6	6
14	12	7	14	DADDY YANKEE EL CARTEL/INTERSCOPE 009937/IGA (13.98)	El Cartel: The Big Boss	1	1
15	14	4	4	MARTINEZ CRUZ PRESENTA LOS SUPER REYES WARNER LATINA 282652 (15.98)	El Regreso De Los Reyes	3	3
16	16	13	10	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	1	1
17	20	17	35	MANA WARNER LATINA 63661 (18.98) ⊕	Amar Es Combatir	2	1
18	15	11	16	HECTOR LAVOE FANIA/EMUSICA 130269 UNIVERSAL LATINO (14.98)	El Cantante: The Originals	1	1
19	18	14	11	BANDA ARKANGEL R-15 DISCOS 605 10591/SONY BMG NORTE (16.98)	La Historia De La Mera Mera	13	13
20	17	12	7	VARIOUS ARTISTS WY 009208/MACHETE (16.98 CD/DVD) ⊕	Los Vaqueros: Wild Wild Mixes	4	4
21	NEW	-	-	LOS CUATES DE SINALOA SONY BMG NORTE 13905 (12.98)	Los Gallos Mas Caros	21	21
22	19	30	8	HECTOR LAVOE FANIA 130144/EMUSICA (19.98)	A Man And His Music	15	15
23	23	20	31	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	20	20
24	21	-	2	EL CHAPO DE SINALOA DISA 729334 (8.98)	15 Autenticos Exitos	21	21
25	25	28	18	TIERRA CALI VENEKUSIC 651210 UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	25	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
26	24	18	11	ALEJANDRO FERNANDEZ SONY BMG NORTE 10111 (16.98)	Viento A Favor	2	2
27	26	21	9	VARIOUS ARTISTS DISA 729316 (5.98)	Linea De Oro: La Abeja Mielpe Y Muchos Exitos Mas...	21	21
28	22	16	6	VARIOUS ARTISTS VI 009207/MACHETE (14.98)	Echo Presenta: Invasion	10	10
29	30	19	11	EL CHAPO DE SINALOA DISA 724118 (12.98)	Te Va A Gustar	3	3
30	28	26	14	ZION BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98)	The Perfect Melody	2	2
31	27	22	8	EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	13	13
32	34	25	10	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353269/UG (10.98)	B.B.T.3	17	17
33	32	34	15	VARIOUS ARTISTS MOCK & ROLL 60201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	2	2
34	29	23	3	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1990 (9.98)	Cruzando Fronteras	28	28
35	36	35	11	MAZDO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	31	31
36	33	29	11	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables	12	12
37	63	-	2	PACE SETTER TIMBIRICHE EMI TELEVISION 04451 (14.98)	25	37	37
38	41	33	69	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	1	1
39	31	24	14	ALEJANDRA GUZMAN DISCOS 605 11622/SONY BMG NORTE (14.98) ⊕	Reina De Corazones: La Historia...	22	22
40	38	31	18	LOS TUCANES DE TLUJANA UNIVISION 311110/UG (10.98)	La Mejor... Coleccion De Corridos	18	18
41	39	27	11	DUELO UNIVISION 311056/UG (12.98)	En Las Manos De Un Angel	4	4
42	35	32	25	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	26	26
43	42	36	39	RBD EMI TELEVISION 75852/VIRGIN (13.98)	Celestial	1	1
44	40	-	2	KINTO SOL UNIVISION 311195/UG (9.98)	15 Rayos	40	40
45	51	46	25	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 353103/UG (10.98)	B.B.T. 2	10	10
46	43	37	48	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98) ⊕	Vencedor	1	1
47	54	54	4	BETO Y SUS CANARIOS DISA 729326 (5.98)	Linea De Oro: No Puedo Olvidarte Y Muchos Exitos Mas	41	41
48	44	38	23	A.B. QUINTANILLA III PRESENTS KUMBA KINGS EMI TELEVISION 90333 (11.98)	Greatest Hits Album Versions	7	7
49	37	-	2	GRUPO MONTEZ DE DURANGO DISA 729334 (8.98)	15 Autenticos Exitos	37	37
50	45	39	36	LUNY TUNES & TAINY MAS FLOW 23001/3 MACHETE (15.98) ⊕	Mas Flow: Los Benjamins	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
51	47	42	96	WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	1	1
52	48	40	11	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD) ⊕	Dueno De Ti... Lo Mejor De El Shaka	20	20
53	46	62	25	JUAN LUIS GUERRA Y 440 EMI TELEVISION 88392 (14.98)	La Llave De Mi Corazon	1	1
54	49	-	2	MYRIAM HERNANDEZ LA CALLE 330064/UG (13.98)	Enamorandome	49	49
55	52	35	43	LOS CADETES DE LINARES BCI LATINO 41260/BCI (6.98)	Las Mas Canonas	33	33
56	60	44	27	JENNI RIVERA FONOVISA 353001/UG (12.98)	Mi Vida Loca	2	2
57	74	-	2	LOS GREYS FONOVISA 352848/UG (5.98)	Linea De Oro: Dos Gotas De Agua Y Muchos Exitos Mas...	57	57
58	RE-ENTRY	31	31	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (11.98)	Reco, Reco Mis Creadores	1	1
59	62	51	46	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772/UG (13.98)	B.B.T.	7	7
60	70	67	38	MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) ⊕	Trozos De Mi Alma 2	1	1
61	57	59	51	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos	11	11
62	53	57	4	KANY GARCIA SONY BMG NORTE 89255 (14.98)	Cualquier Dia	48	48

LATIN

Billboard DANCE

SEP 22 2007

LATIN AIRPLAY POP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
2	3	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
3	2	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
4	6	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
5	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
6	7	TU	JEREMIAS (UNIVERSAL LATINO)
7	5	HOY YA ME VOY	KANY GARCIA (SONY BMG NORTE)
8	9	TUYA	JENNIFER PENA (UNIVISION)
9	8	ME MUERO	LA SA ESTACION (SONY BMG NORTE)
10	13	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
11	11	ME DUELE AMARTE	REIK (SONY BMG NORTE)
12	10	NO LLORES	GLORIA ESTEFAN (BURGUNDY/SONY BMG NORTE)
13	12	Y SI TE DIGO	FANNY LU (UNIVERSAL LATINO)
14	14	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
15	15	LO MEJOR DE TU VIDA	ALEXANDRE PIRES (EMI TELEVISION)

LATIN ALBUMS POP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MANU CHAO	LA RADIOLINA (BECAUSE/NACIONAL)
2	1	CAMILA	TODO CAMBIO (SONY BMG NORTE)
3	2	BEYONCE	IRREMPLAZABLE (EP) (MUSIC WORLD/COLUMBIA/SONY MUSIC)
4	3	RICARDO ARJONA	QUIEN OJO AYER (SONY BMG NORTE)
5	4	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISITA/UG)
6	5	MANA	AMAR ES COMBATIR (WARNER LATINA)
7	6	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
8	15	TIMBIRICHE	25 (EMI TELEVISION)
9	7	ALEJANDRA GUZMAN	REINA DE CORAZONES: LA HISTORIA... (DISCOS 605/SONY BMG NORTE)
10	8	RBD	CELESTIAL (EMI TELEVISION/VIRGIN)
11	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISION)
12	10	MYRIAM HERNANDEZ	ENAMORANDOME (LA CALLE/UG)
13	11	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISITA/UG)
14	11	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)
15	13	MIGUEL BOSE	PAPITO (WARNER LATINA)

RHYTHM™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	2	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
3	5	AYER LA VI	DON OMAR (VI/MACHETE)
4	4	NO TE VEO	CASA DE LEONES (WARNER LATINA)
5	3	LLORARAS	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
6	7	YO TE QUIERO	WISIN & YANDEL (WY/MACHETE)
7	7	NUUESTRO AMOR ES ASI	MAGNATE (VI/MACHETE)
8	8	ZUN DADA	ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
9	10	THE WAY SHE MOVES	ZION FEATURING AKON (BABY/CMG/SRC/UNIVERSAL MOTOWN)
10	9	5 LETRAS	ALEXIS & FIDIO (SONY BMG NORTE)
11	14	SENSACION DEL BLOQUE	DE LA GETTO FEAT. RANDY (CMG/SRC/UNIVERSAL MOTOWN)
12	16	TRADICIONAL A LO BRAVO	TEGO CALDERON (WARNER LATINA)
13	15	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
14	11	SIENSTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISION)
15	12	IMPACTO	DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)

RHYTHM™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	TEGO CALDERON	EL ABAYARDE CONTRATACA (WARNER LATINA)
2	2	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/GA)
3	3	VARIOUS ARTISTS	LOS VAQUEROS: WILD WILD MIXES (WY/MACHETE)
4	4	VARIOUS ARTISTS	ECHO PRESENTA: INVASION (VI/MACHETE)
5	5	ZION	THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMRG)
6	7	DON OMAR	KING OF KINGS (VI/MACHETE)
7	6	KINTO SOL	15 RAYOS (UNIVISION/UG)
8	8	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
9	9	WISIN & YANDEL	PAL MUNDO (MACHETE)
10	13	R.K.M. & KEN-Y	MASTERPIECE: COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
11	11	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
12	10	CASA DE LEONES	LOS LEONES (WARNER LATINA)
13	15	R.K.M. & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
14	14	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
15	12	AKWID	GREATEST EXITOS (UNIVISION/UG)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	4	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
3	5	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
4	1	UN JUEGO	LOS RIELEROS DEL NORTE (FONOVISITA)
5	10	BASTO	INTOCABLE (EMI TELEVISION)
6	3	BASTA YA	CONJUNTO PRIMAVERA (FONOVISITA)
7	8	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
8	8	OLVIDAME TU	DUERO (UNIVISION)
9	7	MIL HERIDAS	QUISILLOS (MUSART/BALBOA)
10	12	TE PIDO QUE TE QUEDES	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
11	9	CUANDO REGRESAS	PATRULLA 81 (DISA)
12	15	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
13	14	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
14	11	MIRAME	JENNI RIVERA (FONOVISITA)
15	16	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	LOS TIGRES DEL NORTE	20 CORRIDOS PROHIBIDOS (FONOVISITA/UG)
2	1	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
3	3	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	4	GRUPO MONTEZ DE DURANGO	AGARRESE! (DISA)
5	5	MARTINEZ CRUZ PRESENTA LOS SUPER REYES	EL REGRESO DE LOS REYES (WARNER LATINA)
6	6	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
7	7	BANDA ARKANGEL R-15	LA HISTORIA DE LA MEHA MERA (DISCOS 605/SONY BMG NORTE)
8	8	LOS CUATES DE SINALOA	LOS GALLOS MAS CAROS (SONY BMG NORTE)
9	9	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA (BCI LATINO/BCI)
10	8	EL CHAPO DE SINALOA	15 AUTENTICOS EXITOS (DISA)
11	10	TIERRA CALI	ENAMORADO DE TI: EDICION ESPECIAL (VENE/MUSIC/UNIVERSAL LATINO)
12	11	BRAZEROS MUSICAL DE DURANGO	LINEA DE ORD: LA ABEJA MIOPE Y MUCHOS EXITOS MAS... (DISA)
13	14	EL CHAPO DE SINALOA	TE VA A GUSTAR (DISA)
14	12	EL TRONO DE MEXICO	FUEGO NUEVO (UNIVERSAL LATINO)
15	16	LOS BUKIS / BRONCO / LOS TEMERARIOS	LOS B.T.3 (FONOVISITA/UG)

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 MAKE IT LAST	DAVE AUDE FEAT. JESSICA SUTTA/AUDACIOUS	26	27	6	ARIZONA BUMP	ROD CARRILLO ROD CARRILLO
2	6	7	LOVE VIBRATIONS	BARBARA TUCKER B STAR/MUSIC PLANT	27	3E	2	POWER IN MY ARMS	PLUMB CURB
3	8	4	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA	28	4E	4	SALALA	ANGELIQUE KIDJO FEAT. PETER DABRIEL STARBUCKS/RAZOR & TIE
4	7	8	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS	29	24	11	FIND A NEW WAY	YOUNG LOVE ISLAND/DJMG
5	1	9	DEEP INTO YOUR SOUL	FRISCIA & LAMBOY NERVOUS	30	4C	2	STRONGER	INEZ SILVER LABEL/TOMMY BOY
6	3	9	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/DJMG	31	1E	14	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS
7	11	7	STAY	SIMPLY RED SIMPLYRED.COM	32	2E	9	POWER OF ATTRACTION	NATALIA UNLEASHED
8	4	11	MY MAN	AMUKA JVM	33	23	12	LIVE, LUV, DANCE	RON PERKOV ARPEE
9	1E	4	WALK AWAY	TONY MORAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS INC.	34	NEW		YOUR LOVE IS MINE	CORINNE BAILEY RAE SAVOY JAZZ WORLD WIDE/SAVOY JAZZ
10	5	11	STEP INTO THE LIGHT	DARREN HAYES POWDERED SUGAR	35	34	5	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND)	MARILYN MANSON INTERSCAPE
11	9	11	LIKE THIS	KELLY ROWLAND FEATURING EVE MUSIC WORLD/COLUMBIA	36	20	15	LOST AND FOUND	CELEBRUM NETWORK
12	1E	5	I'M NOT FEATURING YOU	TAYLOR DAYNE SILVER LABEL/TOMMY BOY	37	NEW		IT'S GOT TO BE LOVE	RACHEL PANAY ACT 2/MUSIC PLANT
13	21	5	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE	38	41	2	TIME WON'T LET ME GO	THE BRAVERY ISLAND/DJMG
14	15	9	GIVE ME DANGER	DANGEROUS MUSE SIRE/WARNER BROS.	39	NEW		STIFF KITTENS	BLACK AUDIO TINY EVIL/INTERSCOPE
15	14	8	THNKS FR TH MMRS	FALL OUT BOY FUELED BY RAMEN/ISLAND/DJMG	40	2E	13	STRANGER	HILARY DUFF HOLLYWOOD
16	10	10	OUTTA MY MIND	ORSHA KAI ACT 2/MUSIC PLANT	41	30	14	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC
17	25	5	BUT BEAUTIFUL	BILLIE HOLIDAY LEGACY/COLUMBIA	42	NEW		WAIT FOR YOU	ELLIOTT YAMIN HICKORY
18	13	9	SHE'S MADONNA	ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN	43	NEW		WHEN DID YOUR HEART GO MISSING?	ROONEY CHERRY/TREE/GEFFEN
19	22	8	EVERYBODY DANCE (CLAP YOUR HANDS)	DEBORAH COX DECO	44	NEW		THE WAY I ARE	TIMBALAND FEAT. KE\$H HILSON MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
20	32	3	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC	45	38	6	LET'S DO IT	NOA TYLO CLIMAX MUSIC ENTERTAINMENT
21	17	13	SO FAR	MIGUEL MIGS SALTED/OM	46	NEW		BE WITH YOU	TAXI DOLL WY/WY/TAXI DOLL.COM
22	NEW		HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC	47	NEW		PIECE OF MY LOVE	DEBBY HOLIDAY NEBULA 9
23	31	4	GIRL, I TOLD YA	VALERIA INTERSCOPE	48	NEW		D.A.N.C.E.	JUSTICE ED BANGER/BECAUSE/VICE
24	12	13	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY	49	NEW		EVERYTIME IT RAINS	SEAN ENSIGN SEAN ENSIGN
25	29	5	EVOLUTION	KORN VIRGIN	50	NEW		WHAT I WANT	BOB SINCLAR PRESENTS FIREBALL YELLOW/SILVER LABEL/TOMMY BOY

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	3	#1 M.I.A.	KALA XL/INTERSCOPE 009659*/UGA	
2	2	4	BLAQK AUDIO	CXCCELLS TINY EVIL/INTERSCOPE 009512/IGA	
3	NEW		DJ SKRIBBLE	THRIVEMIX 04 THRIVE/DANCE 90766/THRIVE	
4	3	4	PAUL VAN DYK	IN BETWEEN MUTE 9364*	
5	6	9	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
6	4	4	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52373/MADACY	
7	5	3	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWORKS	
8	7	3	ARCHITECTURE IN HELSINKI	PLACES LIKE THIS POLY/VINYL 139*	
9	9	2	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
10	8	3	JUSTICE	CROSS ED BANGER/BECAUSE 24892/VICE	
11	11	1	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
12	10	3	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SPC/MUTE/REPRISE 44255/WARNER BROS.	
13	17	25	LCD SOUNDSYSTEM	SOUND OF SILVERS DFA 85114/CAPITOL	
14	14	8	BJORK	VOLTA ELEKTRA/ATLANTIC 135868/AG	
15	12	5	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
16	15	3	KASKADE	BRING THE NIGHT ULTRA 1567	
17	16	6	JOHNNY BUDZ & CATO K	ULTRA.WEEKEND 3 ULTRA 1532	
18	22	7	JOHNNY VICIOUS	THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90760/THRIVE	
19	18	1	JUNIOR SENIOR	HEY HEY MY MY YO YO CRUNCHY FROG 10927/RYKO/DISC	
20	NEW		JUST JACK	OVERTONES TVT 2960	
21	19	3	BILLIE HOLIDAY	REMEMO & REIMAGINED LEGACY/COLUMBIA 85088/SONY MUSIC	
22	13	3	KMFDM	TOHUVABOHU KMFDM 500/METROPOLIS	
23	23	6	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. J5480*	
24	24	3	JOHNNY VICIOUS	THRIVEMIX PRESENTS: TRANCE ANTHEMS 2 THRIVEDANCE 90770/THRIVE	
25	NEW		THE RIDDLER & TREVOR SIMPSON	ULTRA.DANCE 08 ULTRA 1485	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / NUMBER / PROMOTION LABEL)
1	1	6	#1 LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
2	4	9	LOVE IS GONE	DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
3	2	13	FEELS LIKE HOME	MECK FEATURING DINO YOSH TOSH/DEEP DISH
4	7	7	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
5	5	9	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/DJMG
6	6	8	STOP ME	MARK RONSON FEAT. DANIEL MURRIWEATHER ALLI/O/RCA/RMG
7	8	5	THE WAY I ARE	TIMBALAND FEAT. KE\$H HILSON MOSLEY/BLACKGROUND/INTERSCOPE
8	17	17	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/DJMG
9	12	12	STRANGER	HILARY DUFF HOLLYWOOD
10	9	22	PUT 'EM UP	EDUIN ROBBINS
11	13	5	AGAIN	KIM LEONI ROBBINS
12	14	7	CARRY ME AWAY	CHRIS LAKE FEATURING EMMF HEWITT NERVOUS
13	11	14	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
14	12	5	THNKS FR TH MMRS	FALL OUT BOY FUELED BY RAMEN/ISLAND/DJMG
15	18	17	GLAMOROUS	FERGIE FEATURING LUDACRIS WILL.I.A.M./A&M/INTERSCOPE
16	NEW		GET DOWN	TODD TERRY STRICTLY RHYTHM
17	19	16	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
18	15	18	FEEL TOGETHER	BEN MACKLIN FEATURING TIGER LILY NERVOUS
19	23	3	I WANT YOUR SOUL	ARMANDO VAN HELDEN ULTRA
20	21	4	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
21	18	4	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS
22	24	3	ELECTROPOP	JUPTIER RISING CHIME
23	20	15	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC
24	25	3	WAIT FOR YOU	ELLIOTT YAMIN HICKORY
25	NEW		HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC

HITS OF THE WORLD THE Billboard

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JAPAN		SINGLES	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)	SEPTEMBER 11, 2007
1	NEW	HAPPINESS (FIRST LTD VERSION) ARASHI J-STORM	
2	2	BEAUTIFUL WORLD/KISS & CRY HIKARU UTADA EMI	
3	NEW	HAPPINESS ARASHI J-STORM	
4	4	KAZE NO UTA O KIKASETE KEISUKE KUWATA VICTOR	
5	1	MY HEART DRAWS A DREAM L'ARC EN CIEL KIOON	
6	NEW	CLAP & LOVE/WHY (FIRST VERSION) AYAKA WARNER	
7	5	LIFE MIKA NAKASHIMA SONY	
8	NEW	DAIDAI CHATMONCHY KIOON	
9	3	TOKI NO KAKERA/24KARATS TYPE EX (CD/DVD) EXILE AVEV TRAX	
10	6	LIFETIME RESPECT ONNA HEN RSP SONY	

FRANCE		SINGLES	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	SEPTEMBER 11, 2007
1	1	GARCON KDXIE AZ	
2	3	THE WAY I ARE TIMBALAND FT. KERI HILSON INTERSCOPE	
3	2	MOI...LOLITA JULIEN DORE JIVE	
4	4	4 MOTS SUR UN PIANO PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA	
5	NEW	KAMATE ORA MATE MUSIC ONE	
6	NEW	PARCE QUON SAIT JAMAIS CHRISTOPHE MAE WARNER	
7	5	LOVE TODAY MIKA CASABLANCA/ISLAND	
8	6	LE HEROS DUN AUTRE VICTORIA MUSIC ONE	
9	7	DOUBLE JE CHRISTOPHE WILLEME VOGUE	
10	12	LES PIRATES REBE LILLY HEBAN	

ITALY		SINGLES	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	SEPTEMBER 10, 2007
1	1	VASCO EXTENDED PLAY VASCO ROSSI CAPITOL	
2	NEW	1973 JAMES BLUNT ATLANTIC/CUSTARD	
3	3	THE SINGLES COLLECTION TOUR EDITION VASCO ROSSI CAPITOL	
4	6	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM	
5	2	UN POSTO TRANQUILLO LA DIFFERENZA UNIVERSO	
6	4	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND	
7	5	WHEN YOU'RE GONE AVRIL LAVIGNE RCA	
8	7	DOMO MIA TAZENDA RADIORAMA	
9	NEW	GLORIOUS NATALIE IMBRUGLIA RCA	
10	18	MONSOON TOKIO HOTEL ISLAND	

SWITZERLAND		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	SEPTEMBER 11, 2007
1	1	1973 JAMES BLUNT ATLANTIC/CUSTARD	
2	3	VAYAMOS COMPANEROS MARQUESS WARNER	
3	4	BIG GIRLS DON'T CRY FERGIE WILL I AM A&M/INTERSCOPE	
NEW	NEW	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE	
2	2	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM	

ALBUMS		
1	NEW	MANU CHAO LA RADIOLINA BECAUSE
2	NEW	BUSHIDO 7 ERSGUTERJU
3	1	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN
4	2	GENTLEMAN ANOTHER INTENSITY FOUR
5	5	AMY WINEHOUSE BACK TO BLACK ISLAND

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	SEPTEMBER 9, 2007
1	1	BEAUTIFUL GIRL SEAN KINGSTON BELUGA HEIGHTS/EPIC	
2	3	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
3	2	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM	
4	10	1973 JAMES BLUNT ATLANTIC/CUSTARD	
5	64	SEXY! NO NO NO GIRLS ALOUD FASCINATION POLYDOR	
6	5	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM	
7	4	WITH EVERY HEARTBEAT KLEERUP WITH ROBYN VIRGIN	
8	11	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE POLYDOR	
9	19	SHE'S SO LOVELY SCOUTING FOR GIRLS EPIC	
10	6	THE WAY I ARE TIMBALAND FT. KERI HILSON INTERSCOPE	

AUSTRALIA		SINGLES	
THIS WEEK	LAST WEEK	(ARIA)	SEPTEMBER 9, 2007
1	1	BIG GIRLS DON'T CRY FERGIE A&M	
2	2	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM	
NEW	NEW	LOUD SHANNON NOLL SONY BMG	
4	NEW	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM	
5	3	DANCE FLOOR ANTHEM GOOD CHARLOTTE EPIC/DAYLIGHT	
6	9	THNKS FR TH MMRS FALL OUT BOY MERCURY	
7	5	CAN'T TOUCH IT RICKI-LEE PUBLIC OPINION	
8	4	LOVE TODAY MIKA CASABLANCA/ISLAND	
9	6	WHEN YOU'RE GONE AVRIL LAVIGNE RCA	
10	NEW	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE	

SPAIN		SINGLES	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	SEPTEMBER 12, 2007
1	1	AMARANTH NIGHTWISH SPINEFARM	
2	16	THE SHOW MUST GO ON INNOCENCE BLANCO Y NEGRO	
3	2	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
4	NEW	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE FT. ZEISSA BLANCO Y NEGRO	
5	8	EL CEMENTRIO DE MIS SUENOS FANGORIA D.R.D.	
6	3	LOS RAPEROS NUNCA NUEREN SHOTTA BOA	
7	5	LEOPARDO NO VIAJA LEOPARDO NO VIAJA D.R.D.	
8	NEW	MICROMANIA TATA GOLOSA BLANCO Y NEGRO	
9	4	SHINE ON ME QUIS & FERRAN FT. TIKARO J MATINEE/HOUSE WORKS	
10	9	AL FINAL DE LA PALMERA RAFA GONZALEZ-SERNA UNIVERSAL	

FINLAND		SINGLES	
THIS WEEK	LAST WEEK	(YLE)	SEPTEMBER 12, 2007
1	1	AMARANTH NIGHTWISH SPINEFARM	
2	19	ROSEGARDEN JS 16 VIP RECORDS	
NEW	NEW	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM	
4	NEW	CLOTHES OFF! GYM CLASS HEROES DECA/DANCE/FULLED BY RAMEN/ATLANTIC/LAVA	
5	NEW	BIG GIRL (YOU ARE BEAUTIFUL) MIKA CASABLANCA/ISLAND	

ALBUMS		
1	NEW	EPPU NORMAALI SYVAAN PAAHAN AKUN TEHDASTUUTANTO/POKO
2	NEW	CMX TALVIKUNINGAS HERODES
3	1	YO VALTAKUNTA POKO
4	2	ANNA ABREU ANNA ABREU RCA
5	4	TOPI SORSAKOSKI & AGENTS RENEGADES EMI

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	SEPTEMBER 11, 2007
1	1	HAMMA! CULCHA CANDELA URBAN	
2	2	1973 JAMES BLUNT ATLANTIC	
3	NEW	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE	
4	3	VOM SELBEN STERN ICH + ICH POLYDOR	
5	4	PRISON BREAK ANTHEM AZAD URBAN	
6	5	THE WAY I ARE TIMBALAND FT. KERI HILSON INTERSCOPE	
7	6	THE QUESTION IS WHAT IS THE QUESTION SCOOTER SHEFFIELD	
8	7	ALLES VERLOREN BUSHIDO ERSGUTERJU	
9	9	BIG GIRLS DON'T CRY FERGIE WILL I AM A&M/INTERSCOPE	
10	10	VAYAMOS COMPANEROS MARQUESS WARNER	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	SEPTEMBER 22, 2007
1	1	THE WAY I ARE TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
2	4	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL	
3	2	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD/UNIVERSAL	
4	3	BIG GIRLS DON'T CRY FERGIE WILL I AM A&M/INTERSCOPE/UNIVERSAL	
5	5	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY BMG	
6	6	LOVESTONED JUSTIN TIMBERLAKE JIVE/SONY BMG	
7	58	HOW FAR WE'VE COME MATCHBOX TWENTY MELISMA/ATLANTIC/WARNER	
8	7	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM/UNIVERSAL	
9	11	WAKE UP CALL MAROON 5 A&M/OCTONE/UNIVERSAL	
10	8	MONEY HONEY STATE OF SHOCK CORDOVA BAY	

MEXICO		ALBUMS	
THIS WEEK	LAST WEEK	(BIMSA)	SEPTEMBER 11, 2007
1	1	TIMBRICHE T25 EMI TELEVISION	
2	8	RICARDO ARJONA QUIEN DUD AYER SONY BMG	
3	2	ALEJANDRO FERNANDEZ VIENTO A FAVOR SONY BMG	
4	4	MIGUEL BOSE PAPITO WARNER	
5	5	CAMILA TODO CAMBIO SONY BMG	
6	NEW	VARIOUS ARTISTS SECTOR BEAT 100.9 VOL. 5 WARNER/MAS	
7	3	LOLA ERASE UNA VEZ EMI TELEVISION	
8	9	YAHIR RECUERDOS WARNER	
9	7	VARIOUS ARTISTS 31 MINUTOS EMI	
10	NEW	EDITH MARQUEZ MEMORIAS DEL CORAZON EMI	

POLAND		ALBUMS	
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO)	SEPTEMBER 7, 2007
1	2	ROZNI WYKONAWCY RMF FM NAJLEPSZA MUZYKA NO IMPREZE IZABELIN	
2	1	DODA DIAMOND BITCH IZABELIN	
3	4	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM	
4	3	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA POD SLONCEN PDMATDN	
5	NEW	IRA LONDYN 8:15 QL	
6	5	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA PO POLSKU IZABELIN	
7	6	NELLY FURTADO LOOSE MOSLEY/GEFFEN	
8	8	VARIOUS ARTISTS ISTEN BEST DISCO... EVER! EMI	
9	7	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE	
10	12	AYO JOYFUL POLYDOR	

EURO		DIGITAL TRACKS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 22, 2007
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	8	AYO TECHNOLOGY (EXPLICIT VERSION) 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE	
6	5	BIG GIRLS DON'T CRY FERGIE WILL I AM A&M/INTERSCOPE	
7	10	HAMMA! CULCHA CANDELA HOMEGROUND/STYLEHEADS	
8	NEW	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE	
9	6	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM	
10	7	THE WAY I ARE TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
NEW	NEW	SEXY! NO NO NO... GIRLS ALOUD POLYDOR	
12	14	THE WAY I ARE (RADIO EDIT) TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
13	RE	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM	
RE	RE	UMBRELLA (ALBUM VERSION) RIHANNA FT. JAY-Z SRP/DEF JAM	
15	17	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
16	13	SHE'S SO LOVELY SCOUTING FOR GIRLS EPIC	
17	18	THE PRETENDER FOO FIGHTERS HDOSWELL/RCA	
18	16	FOUNDATIONS KATE NASH FICTION/POLYDOR	
19	RE	VOM SELBEN STERN ICH + ICH POLYDOR	
20	NEW	WAKE UP CALL MAROON 5 A&M/OCTONE/INTERSCOPE	

WALLONIA		SINGLES	
THIS WEEK	LAST WEEK	(ULTRATOP/GFK)	SEPTEMBER 12, 2007
1	7	MOI...LOLITA JULIEN DORE VOGUE	
2	2	THE WAY I ARE TIMBALAND FT. KERI HILSON INTERSCOPE	
3	1	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND	
4	3	DOUBLE JE CHRISTOPHE WILLEME VOGUE	
5	4	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM	

ALBUMS		
1	NEW	VANESSA PARADIS DIVINITYLLE UNIVERSAL
2	12	MANU CHAO LA RADIOLINA BECAUSE
3	1	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
4	3	GREGORY LEMARCHAL LA VOIX DUN ANGE MERCURY
5	2	ELVIS PRESLEY THE ESSENTIAL ELVIS PRESLEY RCA

HUNGARY		SINGLES	
THIS WEEK	LAST WEEK	(MAHASZ)	SEPTEMBER 7, 2007
1	2	MINDEN MOST KERDCDIK EL AKOS FEHER SLYOM	
2	NEW	CAN'T LET GO KIRALY LINDA KING	
3	1	AMARANTH NIGHTWISH SPINEFARM	
4	5	THE QUESTION IS WHAT IS THE QUESTION SCOOTER SHEFFIELD	
5	4	VALAHOL LETRAY AKOS & ZSEDENYI ADRIENN MAGNEOTON	

ALBUMS		
1	2	PINOKKIO MAGIKUS PINOKKIO EMI
2	1	BERECZKI ZOLTAN & SZINETAR DORA MUSICAL DUETT EMI
3	3	VARADI ROMA CAFE ISTEN HOZOTT A CSALABAN SONY BMG
4	4	NELLY FURTADO LOOSE MOSLEY/GEFFEN
5	6	SOUNDTRACK CSINIBABA - KISPAL E A BORZ BOUVARD & PECUCHE

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. SEPTEMBER 12, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
2	2	1973	JAMES BLUNT ATLANTIC/CUSTARD
3	3	BEAUTIFUL GIRL	SEAN KINGSTON BELUGA HEIGHTS/EPIC
4	28	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE/SHAD 4/AFTERMATH
5	9	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD
6	5	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM
7	4	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
8	8	GARCON	KOXXIE AZ
9	6	BIG GIRLS DON'T CRY	FERGIE WILL I.A.M./A&M/INTERSCOPE
10	10	HAMMA!	CULCHA CANDELA URBAN
11	11	MOI...LOLITA	JULIEH DORE JIVE
13	7	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
14	12	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
14	15	4 MOTS SUR UN PIANO	PATRICK FIORI JEAN-JACQUES GOLDMAN RCA
15	13	VOM SELBEN STERN	ICH + ICH POLYDOR

ALBUMS

SEPTEMBER 12, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	MANU CHAO	LA RADIOLINA BECAUSE
2	2	AMY WINEHOUSE	BACK TO BLACK ISLAND
3	1	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
4	4	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
5	NEW	HARD-FI	ONCE UPON A TIME IN THE WEST NECESSARY/ATLANTIC
6	NEW	BUSHIDO	7 ERSQU'ERJU
7	5	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
8	6	BEN HARPER AND THE INNOCENT CRIMINALS	LIFELINE VIRGIN
9	3	ELVIS PRESLEY	THE KING RCA
10	NEW	ANNETT LOUISAN	DAS OPTIMALE LEBEN 195 MUSIC
11	NEW	PLAIN WHITE T'S	EVERY SECOND COUNTS HOLLYWOOD
12	10	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER EROS
13	12	BEFOUR	ALL 4 ONE EDEL
14	11	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
15	NEW	VANESSA PARADIS	DIVINYDILLE UNIVERSAL

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. SEPTEMBER 12, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	1973	JAMES BLUNT CUSTARD/ATLANTIC
2	4	BIG GIRLS DON'T CRY	FERGIE WILL I.A.M./A&M/INTERSCOPE
3	7	BEAUTIFUL GIRLS	SEAN KINGSTON SONY BMG
4	3	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
5	5	LOVESTONED/I THINK SHE KNOWS INTERLUDE	JUSTIN TIMBERLAKE
6	2	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR
7	6	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
8	8	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
9	9	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
10	10	HOW TO SAVE A LIFE	THE FRAY EPIC
11	11	D.A.N.C.E	JUSTICE BECAUSE
12	13	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD
13	12	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND
14	16	HOLD ON	KT TUNSTALL RELENTLESS
15	21	WAKE UP CALL	MARCOON 5 A&M/INTERSCOPE

SALES DATA
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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	2	#1 CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY
2	2	72	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
3	HOT SHOT DEBUT		ISRAEL & NEW BREED	A DEEPER LEVEL LIVE INTEGRITY 4220/PROVIDENT-INTEGRITY
4	6	89	GREATEST GAINER FLYLEAF	FLYLEAF A&M/OCTONE 650005/AGA
5	NEW		HILLSONG	SAVIOUR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY
9	5		THIRD DAY	CHRONOLOGY, VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY
10	29		TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG
11	4	2	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090
12	2		SHANE & SHANE	PAGES INPOP 1403/EMI CMG
10	7	2	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	AMAZING GRACE GAITHER MUSIC GROUP 2725/EMI CMG
11	8	2	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	HOW GREAT THOU ART GAITHER MUSIC GROUP 2726/EMI CMG
12	12	6	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG
13	7		BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB
14	15	30	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG
15	14	80	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
16	21	73	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG
17	49		VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG
18	17	23	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG
19	22	49	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY
20	3	2	CAEDMON'S CALL	OVER DRESSED INO 4244/PROVIDENT-INTEGRITY
21	20	8	TODD AGNEW	BETTER QUESTIONS ARDENT/INO/COLUMBIA 2547/PROVIDENT-INTEGRITY
22	26	58	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY
23	24	27	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTTEE/CAPITOL 0592/EMI CMG
24	30	14	JON MCLAUGHLIN	INDIANA ISLAND 008882/EMI CMG
25	11	2	NEEDTOBREATHE	THE HEAT ATLANTIC 236924/WORD-CURB

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	27	45	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG
27	23	33	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY
28	25	8	CHRIS RICE	WHAT A HEART IS BEATING FOR EB + FLO/INO 4215/PROVIDENT-INTEGRITY
29	28	16	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY
30	31	24	THIRD DAY	CHRONOLOGY, VOLUME ONE: 1996-2006 ESSENTIAL 10838/PROVIDENT-INTEGRITY
31	29	18	RUSH OF FOOLS	HUSH OF FOOLS MIDAS 0150/EMI CMG
32	RE-ENTRY		MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY
33	34	23	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY
34	35	54	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582
35	38	14	AARON SHUST	WHISPERED AND SHOUTED BRASH 0033/WORD-CLRB
36	45	23	FAMILY FORCE 5	BUSINESS UP FRONT, PARTY IN THE BACK MAVERICK/M/WJ VS STEREOGOTEE 9139/EMI CMG
37	41	29	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG
38	39	101	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
39	36	45	NEWSBOYS	GO INPOP 1383/EMI CMG
40	40		ELEVENTYSEVEN	GALACTIC CONQUEST FLICKER 10855/PROVIDENT-INTEGRITY
41	49	27	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10822/PROVIDENT-INTEGRITY
42	16	2	ROBBIE SEAY BAND	GIVE YOURSELF AWAY SPARROW 3869/EMI CMG
43	48	27	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WOFO-CURB
44	RE-ENTRY		VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY, TIME LIFE 19804/PROVIDENT-INTEGRITY
45	37	4	AS CITIES BURN	COME NOW SLEEP TOOTH & NAIL 2908/EMI CMG
46	46	8	MXPX	SECRET WEAPON TOOTH & NAIL 0117/EMI CMG
47	RE-ENTRY		OVER ASHES	BEGIN AGAIN TAG 00100
48	42	37	SWITCHFOOT	DHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG
49	40	11	DISCIPL	SCARS REMAIN SRE/INO 4084/PROVIDENT-INTEGRITY
50	47	37	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	HOT SHOT DEBUT		#1 ISRAEL & NEW BREED	A DEEPER LEVEL LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC
2	1	10	MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA
3	NEW		THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOTHING BUT WORSHIP TYS/COT/NEW LIFE/VERITY 10028/ZOMBA
4	NEW		LEE WILLIAMS AND THE SPIRITUAL QO'S	SO MUCH TO BE THANKFUL FOR MCG 7056
5	29	30	GREATEST GAINER DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET CUBET WATER/VERITY 08333/ZOMBA
6	4	32	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA
7	5	22	THE CLARK SISTERS	LIVE...ONE LAST TIME EMI GOSPEL 81094
8	NEW		BEVERLY CRAWFORD	LIVE IN LOS ANGELES JDI 1271
9	6	18	VARIOUS ARTISTS	WOW GOSPEL #13: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08764/ZOMBA
10	7	87	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301
11	2		MYRON BUTLER & LEVI	STRONGER EMI GOSPEL 83642
12	8	23	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA
13	9	102	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA
14	3	2	THE CANTON SPIRITUALS	DRIVEN VERITY 10029/ZOMBA
15	68		TYE TRIBBETT & G.A.	VICTORY LIVE INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC
16	18	14	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA
17	13	18	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG
18	12	9	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029
19	15	57	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT
20	17	14	VARIOUS ARTISTS	GOTTA HAVE GOSPEL: WORSHIP INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 02886/SONY MUSIC
21	21	23	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.
22	23	44	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT
23	31		BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506
24	31	14	JONATHAN BUTLER	BRAND NEW DAY MARANATHA! 971902
25	22	44	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	28	13	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71261/ZOMBA
27	25	2	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO
28	16	20	MAVIS STAPLES	WELL NEVER TURN BACK ANTI- 86830/EPITAPH
29	24	1	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYS/COT 984159/TASEIS
30	31	70	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86549/WARNER BROS.
31	19	1	GEORGIA MASS CHOIR	TELL IT SAVOY 7130/MALACO
32	20		JOANN ROSARIO	JOYOUS SALVATION F HAMMOND/VERITY 08065/ZOMBA
33	26	11	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA
34	39	99	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC
35	37	41	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA
36	36	43	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347
37	NEW		VARIOUS ARTISTS	TOP 25 GOSPEL PRAISE & WORSHIP SONGS MARANATHA/WORD-CURB 971898/WARNER BROS.
38	32	2-	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 34547
39	27	50	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!
40	35	2	VARIOUS ARTISTS	HIP HOPE HITS 2008 GOTEE 90118
41	44	72	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505
42	NEW		116 CLIQUE	AMPED (EP) REACH 8037
43	34	2E	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS MOM/JEG 5987/KOCH
44	10	3	PASTOR RUDOLPH MCKISSICK JR. AND THE WORD & WORSHIP MASS CHOIR	INTIMATE WORSHIP EMTRD GOSPEL 31518
45	40	4	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA
46	38	11	TRIN-I-TEE 5:7	HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY/GOSPO CENTRIC 11291/SONY BMG
47	48	4E	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA
48	45	25	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE, THE KENYA EXPERIENCE DEXTERITY SJUNDE 103420/RHINO
49	RE-ENTRY		THE MCLURKIN PROJECT	WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA
50	47	65	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81305/ZOMBA

CHARTS LEGEND

See below for complete legend information.

SEP 22 2007 ALBUMS

SALES DATA COMPILED BY nielsen SoundScan

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.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PADE BETTER 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. (C) 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. (DVD) DVD single available. (V) Vinyl Maxi-Single available. (VS) Vinyl single available. (CD) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ☐ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT.
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	
1	1	CHIODOS	BONE PALACE BALLET EQUAL VISION 141 (15.98)	
2	1	SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	
3	NEW	EVERY TIME I DIE	THE BIG DIRTY FERRET 085 (15.98) (C)	
4	2	AS I LAY DYING	AN OCEAN BETWEEN US METAL BLADE 14632 (13.98)	
5	25	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
6	4	TRAVIS TRITT	THE STORM CATEGORY 5 500103 (18.98)	
7	NEW	MANU CHAO	LA RADIOLINA NACIONAL 68496 (16.98)	
8	8	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
9	10	GREATEST GAINER	SOUNDTRACK ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
10	6	SCARY KIDS SCARING KIDS	SCARY KIDS SCARING KIDS IMMORTAL 60039 (14.98)	
11	9	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
12	3	KOTTONMOUTH KINGS	CLOUD NINE SUBURBAN NOIZE 79 (18.98)	
13	7	THE NEW PORNOGRAPHERS	CHALLENGERS MATADOR 770* (15.98)	
14	15	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) (C)	
15	12	SPOON	GA GA GA GA MERGE 295* (15.98)	
16	18	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
17	NEW	ERIC HUTCHINSON	SOUNDS LIKE THIS LET'S BREAK RECORDS 0158 (9.98)	
18	14	FLIGHT OF THE CONCHORDS	THE DISTANT FUTURE (EP) SUB POP 746 (4.98)	
19	NEW	LUCIANO PAVAROTTI	LUCIANO PAVAROTTI: THE GREATEST TENOR OF ALL TIME MADACY SPECIAL PRODUCTS 52385/MADACY (13.98 CD/DVD) (C)	
20	17	SIXX: AM	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
21	21	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
22	NEW	TED NUGENT	LOVE GRENADE EAGLE 20119 (13.98)	
23	16	AIDEN	CONVICTION VICTORY 349 (15.98)	
24	19	THE DEVIL WEARS PRADA	PLAQUES RISE 51* (13.98)	
25	20	MINUS THE BEAR	PLANET OF ICE SUICIDE SQUEEZE 065* (15.98)	
26	NEW	DJ SKRIBBLE	THRIVEMIX 04 THRIVEDANCE 90766/THRIVE (19.98)	
27	25	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
28	23	2PAC	NU MIXX KLAZZIC VOL. 2 (EVOLUTION: DUETS AND REMIXES) DEATH ROW 5930 (17.98)	
29	11	LIL' MO	PAIN & PAPER DRAKEWEB 2 (17.98)	
30	31	VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
31	22	DROWNING POOL	FULL CIRCLE ELEVEN SEVEN 140 (15.98)	
32	NEW	VARIOUS ARTISTS	BAM MARGERIA PRESENTS VIVA LA BANDS VOLUME TWO FILTHY NOTE 086/FERRET (15.98 CD/DVD) (C)	
33	28	SILVERSTEIN	ARRIVALS & DEPARTURES VICTORY 350 (16.98)	
34	36	OKKERVIL RIVER	THE STAGE NAMES JAG JAGUWAR 110* (15.98)	
35	NEW	SLIGHTLY STOOPID	CHRONCHITIS STOOPID 01* (15.98)	
36	35	THE COUNTDOWN SINGERS	FOREVER 80S MADACY SPECIAL PRODUCTS 52381/MADACY (13.98)	
37	40	JOE BONAMASSA	SLOE GIN J & R ADVENTURES 60283 (17.98)	
38	37	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98) (C)	
39	NEW	LEE WILLIAMS AND THE SPIRITUAL QC'S	SO MUCH TO BE THANKFUL FOR MCG 7056 (11.98)	
40	41	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
41	NEW	EMERSON DRIVE	COUNTRYFIED MONTAGE 90088/MIDAS (13.98)	
42	RE-ENTRY	MARK RONSON	VERSION ALLI DO 10031*/RCA (13.98)	
43	38	SILVERCHAIR	YOUNG MODERN ELEVEN: 255548/EAST WEST (13.98) (C)	
44	50	PETER BJORN AND JOHN	WRITER'S BLOCK ALMOST GOLD 902* (12.98)	
45	46	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
46	RE-ENTRY	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE (16.98)	
47	26	RICK BRAUN & RICHARD ELLIOT	R N R ARTIZEN 10016 (16.98)	
48	49	SILVERSUN PICKUPS	CARNAVAS DANGEROUS 009* (11.98)	
49	RE-ENTRY	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	
50	RE-ENTRY	RED	END OF SILENCE ESSENTIAL 10807 (12.98)	

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 chart's 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.

TASTEMAKERS™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	
1	1	BEN HARPER & THE INNOCENT CRIMINALS	LIFELINE VIRGIN 93365 (C)	
2	3	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
3	5	RILIO KILEY	UNDER THE BLACKLIGHT WARNER BROS. 189372	
4	NEW	CHIODOS	BONE PALACE BALLET EQUAL VISION 141	
5	4	TALIB KWELI	EARDRUM BLACKSMITH 277244*/WARNER BROS.	
6	2	AESOP ROCK	NONE SHALL PASS DEFINITIVE JUX 144*	
7	NEW	MANU CHAO	LA RADIOLINA NACIONAL 68496	
8	3	THE NEW PORNOGRAPHERS	CHALLENGERS MATADOR 770*	
9	5	UGK	UNDERGROUND KINGZ UGK/JIVE 02633/ZOMBA (C)	
10	NEW	EVERY TIME I DIE	THE BIG DIRTY FERRET 085 (C)	
11	7	YUNG JOC	HUSTLEONICS BLOCK/BAO BOY SOUTH 157180*/AG	
12	RE-ENTRY	PLIES	THE REAL TESTAMENT BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG	
13	14	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG	
14	11	COMMON	FINDING FOREVER G.O.O.D./GEPFFEN 009382*/IGA	
15	9	LYLE LOVETT AND HIS LARGE BAND	IT'S NOT BIG IT'S LARGE CURB/LOST HIGHWAY 008968/UMGN (C)	

TOP WORLD™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	
1	NEW	MANU CHAO	LA RADIOLINA BECAUSE 68495*/NACIONAL	
2	1	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (C)	
3	3	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
4	2	LOREENA MCKENITT	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459*/VG (C)	
5	11	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
6	5	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
7	6	ANOUSHKA SHANKAR/KARSH KALE	BREATHING UNDER WATER MANHATTAN 09539/BLG	
8	8	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920*/VG	
9	7	ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967/RAZOR & TIE	
10	10	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
11	12	VARIOUS ARTISTS	PUTUMAYO PRESENTS: WORLD HITS PUTUMAYO 267	
12	NEW	THE BARLEY BOYS	NO MORE SHENANIGANS! WILDLIFE 9508	
13	9	ZAP MAMA	SUPERMOON HEADS UP 3132	
14	11	CIRQUE DU SOLEIL	CORTED CIRQUE DU SOLEIL 25 (C)	
15	13	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129*/SIX DEG7EES	

TOP MID-LINE CLASSICAL ALBUMS		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	FROM: .biz
THIS WEEK	LAST WEEK	#1	WEEKS ON CHART	
1	6	THE BEST: FAREWELL TOUR	LUCIANO PAVAROTTI (DECCA/UNIVERSAL CLASSICS GROUP)	
2	8	THE BEST OF LUCIANO PAVAROTTI: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION	LUCIANO PAVAROTTI (DECCA/UMI)	
3	12	THE BEST OF THE THREE TENORS: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION	PAVAROTTI/CARRERAS/DOMINGO (DECCA/UMI)	
4	1	BABY EINSTEIN: BABY BACH	THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	
5	2	BABY EINSTEIN: BABY MOZART	THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	
6	5	FOR LOVERS ONLY: THE ROMANTIC PAVAROTTI	LUCIANO PAVAROTTI (DECCA/UNIVERSAL CLASSICS GROUP)	
7	64	TENORS ON TOUR	CARRERAS-DOMINGO-PAVAROTTI (SONY CLASSICAL/SONY MUSIC)	
8	4	THE ESSENTIAL YO-YO MA	YO-YO MA (SONY CLASSICAL/SONY BMG MASTERWORKS)	
9	302	MOZART FOR YOUR MIND	VARIOUS ARTISTS (PHILIPS/UNIVERSAL CLASSICS GROUP)	
10	1	PUCCINI: TURANDOT (HIGHLIGHTS)	PAVAROTTI/SUTHERLAND-CABALLE AND THE LONDON PHILHARMONIC ORCHESTRA (DECCA/UNIVERSAL CLASSICS GROUP)	
11	267	BABY EINSTEIN: BABY BEETHOVEN	THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	
12	5	THE #1 OPERA ALBUM	VARIOUS ARTISTS (DECCA/UNIVERSAL CLASSICS GROUP)	
13	1	GALA CONCERT AT ALBERT HALL	LUCIANO PAVAROTTI (DECCA/UNIVERSAL CLASSICS GROUP)	
14	1	THE ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS (RCA VICTOR)	
15	7	THE GREAT RECORDINGS	BEVERLY SILLS (DG/UNIVERSAL CLASSICS GROUP)	

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	3	#1 TRAPPED IN THE CLOSET: CHAPTERS 13-22 <small>JIVE/ZOMBA VIDEO/SONY BMG VIDEO 711332 (19.98 DVD)</small>	R. Kelly	
2	4	4	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 2 1978-1991 <small>VH-1 CLASSICS 00108 (34.98 DVD)</small>	Kiss	
3	NEW		LIVE IN GLASGOW <small>EAGLE VISION/EAGLE ROCK 30214 (14.93 DVD)</small>	Paul Rodgers	
4	9	4	LIVE AT RADIO CITY <small>ATO/RCA/SONY BMG VIDEO 13101 (21.98 DVD)</small>	Dave Matthews And Tim Reynolds	
5	3		AMAZING GRACE <small>SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44773 (19.98 DVD)</small>	Bill & Gloria Gaither	
6	2	2	LIVE FROM RADIO CITY MUSIC HALL <small>RHINO HOME VIDEO/WARNER MUSIC VIS ON 243708 (19.98 DVD)</small>	Heaven & Hell	
7	5		HOW GREAT THOU ART <small>SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44775 (19.98 DVD)</small>	Bill & Gloria Gaither	
8	7	146	GREATEST HITS <small>WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)</small>	Creed	
9	6	2	EVERY SECOND COUNTS: DELUXE EDITION <small>FEARLESS/HOLLYWOOD/UNIVERSAL MUS C & VIDEO DIST. 0008 3 (19.98 CD/DVD)</small>	Plain White T's	
10	12	117	FAREWELL I TOUR: LIVE FROM MELBOURNE <small>RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)</small>	Eagles	
11	7	2	NIGHTS FROM THE ALHAMBRA <small>QUINLAN ROAD/VERVE/UNIVERSAL MUSIC & VIDEO DIST. 009454 (27.98 CD/DVD)</small>	Loreena McKennitt	
12	11	52	ELVIS: ALOHA FROM HAWAII <small>RCA/SONY BMG VIDEO 70507 (19.98 DVD)</small>	Elvis Presley	
13	10	53	ELVIS: '68 COMEBACK SPECIAL <small>RCA/SONY BMG VIDEO 70505 (19.98 DVD)</small>	Elvis Presley	
14	13	92	PAST, PRESENT & FUTURE <small>GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 8.98 CD/DVD)</small>	Rob Zombie	
15	NEW		RADIO CITY MUSIC HALL: LIVE IN NEW YORK <small>DENON/WARNER MUSIC VISION 17658 (19.98 DVD)</small>	Andre Rieu	
16	NEW		EN LA PLAZA DE TOROS MEXICO <small>SONY BMG NORTE/SONY BMG VIDEO 713338 (14.98 DVD)</small>	Ana Gabriel	
17	15	37	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 <small>HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)</small>	The Temptations	
18	17	185	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS <small>ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (19.98 CD/DVD)</small>	Pantera	
19	16	27	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT <small>SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)</small>	Elvis Presley	
20	20	32	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND <small>MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)</small>	Celtic Woman	
21	19	237	PULSE <small>COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54 71 (24.98 DVD)</small>	Pink Floyd	
22	14	3	U.F.O.S AT THE ZOO: THE LEGENDARY CONCERT IN OKLAHOMA CITY <small>WARNER BROS./WARNER MUSIC VISION 44437 (19.98)</small>	The Flaming Lips	
23	25	11	SWEAT HOTEL LIVE <small>SHOUT! FACTORY/SONY BMG VIDEO 6310-1 (14.98 DVD)</small>	Keith Sweat	
24	33	14	UNDER THE DESERT SKY <small>SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)</small>	Andrea Bocelli	
25	24	24	ROCKET MAN: NUMBER ONES <small>CHRONICLES/ROCKET/ISLAND/MERCURY/UMI/UNIVERSAL MUSIC & VIDEO DIST. 008660 (13.98 CD/DVD)</small>	Elton John	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	9	#1 CAN'T TELL ME NOTHING <small>1 WK KANYE WEST ROC-A-FELLA/DEF JAM/JMG</small>	Kanye West
2	1	3	CRANK THAT (SOULJA BOY) <small>SOULJA BOY COLLIPARK/INTERSCOPE</small>	Soulja Boy
3	2	6	LET IT GO <small>KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL' KIM IMAW/GEFFEN</small>	Keyshia Cole
4	4	8	YOU KNOW WHAT IT IS <small>T.I. FEATURING WYCLEF JEAN GRAND HUSTLE/ATLANTIC</small>	T.I.
5	NEW		1973 <small>JAMES BLUNT CUSTARD/ATLANTIC</small>	James Blunt
6	7	5	I GET MONEY <small>50 CENT SHADY/AFTERMATH/INTERSCOPE</small>	50 Cent
7	6	6	BED <small>J. HOLIDAY MUSIC LINE/CAPITOL</small>	J. Holiday
8	9	10	STRONGER <small>KANYE WEST ROC-A-FELLA/DEF JAM/JMG</small>	Kanye West
9	8	11	SHAWTY <small>PLIES FEATURING T-PAIN SLIP-N-SLIDE/ATLANTIC</small>	Plies
10	NEW		MONEY IN THE BANK <small>SWIZZ BEATZ UNIVERSAL MOTOWN</small>	Swizz Beatz
11	RE-ENTRY		PROMISE RING <small>TIFFANY EVANS FEATURING CIARA COLUMBIA</small>	Tiffany Evans
12	11	2	THE PRETENDER <small>FOO FIGHTERS ROSWELL/RCA/RMG</small>	Foo Fighters
13	1	4	WHEN YOU'RE GONE <small>AVRIL LAVIGNE RCA/RMG</small>	Avril Lavigne
14	18	3	DO IT <small>NELLY FURTADO MOSLEY/GEFFEN</small>	Nelly Furtado
15	NEW		ROCKSTAR <small>NICKELBACK ROADRUNNER/ATLANTIC/LAVA</small>	Nickelback
16	12	5	HIP HOP POLICE <small>CHAMILLIONAIRE FEAT. SLICK RICK CHAMILLIARY/UNIVERSAL MOTOWN</small>	Chamillionaire
17	10		SEXY LADY <small>YUNG BERT FEATURING JUNIOR YUNG BOSS/EPIC/KDCH</small>	Yung Bert
18	17	5	SHUT UP AND DRIVE <small>RIHANNA SRP/DEF JAM/JMG</small>	Rihanna
19	21	8	CAN'T LEAVE 'EM ALONE <small>CIARA FEATURING 50 CENT LAFACE/ZOMBA</small>	Ciara
20	10	4	STOP ME <small>MARK RONSON FEAT. DANIEL MERRIWEATHER ALLIHO/RCA/RMG</small>	Mark Ronson
21	RE-ENTRY		WALL TO WALL <small>CHRIS BROWN JIVE/ZOMBA</small>	Chris Brown
22	NEW		WAKE UP CALL <small>MAROON 5 A&M/OCTONE/INTERSCOPE</small>	Maroon 5
23	NEW		BIG GIRLS DON'T CRY <small>FERGIE WILL.I.AM/A&M/INTERSCOPE</small>	Fergie
24	15	5	THE WAY I ARE <small>TIMBALAND FEAT. NERD HILSON MOSLEY/BLACKGROUND/INTERSCOPE</small>	Timbaland
25	NEW		WHO KNEW <small>PINK LAFACE/ZOMBA</small>	Pink

VIDEO MONITOR

THIS WEEK	ARTIST TITLE
1	CHRIS BROWN, WALL TO WALL
2	RIHANNA, SHUT UP AND DRIVE
3	NELLY FURTADO, DO IT
4	MARK RONSON FEAT. DANIEL MERRIWEATHER, STOP ME
5	JUSTIN TIMBERLAKE, LOVESTONED
6	FALL OUT BOY, THE TAKE OVER, THE BREAKS OVER
7	GYM CLASS HEROES, CLOTHES OFF!
8	KANYE WEST, STRONGER
9	LINKIN PARK, BLEED IT OUT
10	AVRIL LAVIGNE, WHEN YOU'RE GONE

THIS WEEK	ARTIST TITLE
1	KANYE WEST, CAN'T TELL ME NOTHING
2	SOULJA BOY, CRANK THAT (SOULJA BOY)
3	PLIES FEAT. T-PAIN, SHAWTY
4	50 CENT, I GET MONEY
5	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL' KIM, LET IT GO
6	T.I. FEAT. WYCLEF JEAN, YOU KNOW WHAT IT IS
7	J. HOLIDAY, BED
8	TIFFANY EVANS FEAT. CIARA, PROMISE RING
9	SWIZZ BEATZ, MONEY IN THE BANK
10	CIARA FEAT. 50 CENT, CAN'T LEAVE 'EM ALONE

THIS WEEK	ARTIST TITLE
1	VAN ZANT, GOES DOWN EASY
2	FLYNNVILLE TRAIN, NOWHERE THAN SOMEWHERE
3	TRISHA YEARWOOD, HEAVEN, HEARTACHE AND THE POWER OF LOVE
4	KATIE ARMIGER, 17 IN ABILENE
5	TOBY KEITH, LOVE ME IF YOU CAN
6	DANIELLE PECK, BAD FOR ME
7	BROOKS & DUNN, PROUD OF THE HOUSE WE BUILT
8	MONTGOMERY GENTRY, WHAT DO YA THINK ABOUT THAT
9	LITTLE BIG TOWN, I'M WITH THE BAND
10	SARAH JOHNS, THE ONE IN THE MIDDLE

LAUNCH PAD

SEP
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2007

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT		#1 ERIC HUTCHINSON <small>LET'S BREAK RECORDS 0158 (9.98)</small>	Sounds Like This	
2	1	5	FLIGHT OF THE CONCHORDS <small>SUB POP 746 (4.98)</small>	The Distant Future (EP)	
3	NEW		DJ SKRIBBLE <small>THRIVEDANCE 90766/THRIVE (19.98)</small>	ThriveMix 04	
4	16	3	JOE BONAMASSA <small>J & R ADVENTURES 60283 (17.98)</small>	Sloe Gin	
5	10	74	BULLET FOR MY VALENTINE <small>TRUSTKILL 74 (13.98)</small>	The Poison	
6	30	36	EMERSON DRIVE <small>MONTAGE 90088/MIDAS (13.98)</small>	Countrified	
7	49	9	GREATEST GAINER MARK RONSON <small>ALLIHO 10031*/RCA (13.93)</small>	Version	
8	3	2	SARAH JOHNS <small>BNA 09636/SBN (11.98)</small>	{Big Love In A Small Town}	
9	20	31	PETER BJORN AND JOHN <small>ALMOSTGOLD 002* (12.98)</small>	Writer's Block	
10	NEW		LOS CUATES DE SINALOA <small>SONY BMG NORTE 13905 (12.98)</small>	Lcs Gallos Mas Caros	
11	24	24	LOS HUMILDES VS. LA MIGRA <small>BCI LATINO 41593/BCI (6.98)</small>	Los Humildes Vs. La Migra	
12	8	3	CARIBOU <small>MERGE 308* (15.98)</small>	Andorra	
13	13		PAUL VAN DYK <small>MUTE 9364* (15.98)</small>	In Between	
14	31	9	GOGOL BORDELLO <small>SIDEONEDUMMY 1334* (13.98)</small>	Super Taranta!	
15	15		CHINGO BLING <small>BIG CHILE 123452/ASYLUM (18.98)</small>	They Can't Deport Us All	
16	32	13	TIERRA CALI <small>VENEMUSIC 653210/UNIVERSAL LATINO (13.95 CD/DVD)</small>	Enamorado De Ti: Edicion Especial	
17	21		WITHIN TEMPTATION <small>ROADRUNNER 618021 (11.98)</small>	The Heart Of Everything	
18	4	2	HORSE THE BAND <small>PLUTO/COMBAT 4228/KOCH (13.98)</small>	A Natural Death	
19	26		FIVE FINGER DEATH PUNCH <small>FIRM 70116 (12.98)</small>	The Way Of The Fist	
20	2	2	NEEDTOBREATHE <small>ATLANTIC 236924/AG (13.98)</small>	The Heat	
21	35	97	IMOGEN HEAP <small>RCA VICTOR 72532 (11.98)</small>	Speak For Yourself	
22	5	2	KIRK WHALUM <small>RENDEZVOUS 51322 (17.98)</small>	Roundtrip	
23	29	23	SICK PUPPIES <small>RMR 89752/VIRGIN (12.98)</small>	Dressed Up As Life	
24	33	6	EL TRONO DE MEXICO <small>UNIVERSAL LATINO 009532 (11.98)</small>	Fuego Nuevo	
25	23		LORI MCKENNA <small>STYLESOIC/WARNER BROS. (NASHVILLE) 44239/WRN (13.98)</small>	Unglamorous	
26	22	27	LEELAND <small>ESSENTIAL 10812 (13.98)</small>	Sound Of Melodies	
27	17	8	MAZIZO MUSICAL <small>UNIVISION 311180/UG (5.98)</small>	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
28	7	2	THE LAST GOODNIGHT <small>VIRGIN 03896 (12.98)</small>	Poison Kiss	
29	NEW		TIMBIRICHE <small>EMI TELEVISION 04451 (14.98)</small>	25	
30	36	6	ALEJANDRA GUZMAN <small>DISCOS 605 11622/SONY BMG NORTE (14.98)</small>	Reina De Corazones: La Historia...	
31	1	2	MADLIB <small>STONES THROW 2177 (15.98)</small>	Beat Konducta Vol. 3-4: India	
32	NEW		JOSHUA BELL <small>SONY CLASSICAL 88060/SONY BMG MASTERWORKS (18.98)</small>	Corigliano: The Red Violin Concerto	
33			LIARS <small>MUTE 9368 (15.98)</small>	Liars	
34	28	3	GALACTIC <small>ANTI- 86889/EPITAPH (16.98)</small>	From The Corner To The Block	
35	6	25	LOS TERRIBLES DEL NORTE <small>FREDDIE 1969 (9.98)</small>	30 Corridos: Historias Nortenas	
36	10	11	MADINA LAKE <small>ROADRUNNER 618085 (11.98)</small>	From Them, Through Us, To You	
37	43	38	COLD WAR KIDS <small>DOWNTOWN 70009 (13.98)</small>	Robbers & Cowards	
38	25	2	THE SUBDUDES <small>BACK PORCH 88708/BLG (17.98)</small>	Street Symphony	
39	44		GRACE POTTER AND THE NOCTURNALS <small>RAGGED COMPANY 000385/HOLLYWOOD (11.98)</small>	This Is Somewhere	
40	48	2	ANOUSHKA SHANKAR/KARSH KALE <small>MANHATTAN 09539/BLG (17.98)</small>	Breathing Under Water	
41	38	3	ARCHITECTURE IN HELSINKI <small>POLYVINYL 139* (13.98)</small>	Places Like This	
42	18	2	EMILY KING <small>LIFEPRINT/J 85092/RMG (11.98)</small>	East Side Story	
43	50	2	KINTO SOL <small>UNIVISION 311195/UG (9.98)</small>	15 Rayos	
44	RE-ENTRY		OVER THE RHINE <small>GREAT SPECKLED OOG 101* (15.98)</small>	The Trumpet Child	
45	NEW		SIMONE DINNERSTEIN <small>TELARC 80692 (17.98)</small>	Bach: Goldberg Variations	
46	NEW		IMPENDING DOOM <small>FACEDOWN 064 (12.98)</small>	Nailel Dead Risen	
47	RE-ENTRY		JUSTICE <small>ED BANGER/BECAUSE 24892/VICE (13.98)</small>	Cross	
48	13	4	DROP DEAD, GORGEOUS <small>SURETONE 009607 (12.98)</small>	Worse Than A Fairy Tale	
49	RE-ENTRY		FAMILY FORCE 5 <small>MAVERICK/MONO VS STEREO/GOTEE 49462/WARNER BROS. (13.98)</small>	Business Up Front/Party In The Back	
50	RE-ENTRY		SERGIO VEGA <small>SONY BMG NORTE 10261 (16.98 CD/DVD)</small>	Dueno De Ti... Lo Mejor De El Shaka	

THIS WEEK ON: **BREAKING & ENTERING**
Classical pianist Simone Dinnerstein tickled the ivories all the way to the No. 1 spot on last issue's Top Classical Albums chart. This week her debut solo album, "Bach: Goldberg Variations," enters Top Heatseekers at No. 45. 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 #33 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.

SONGS & TRACKS



SEP
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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.

4 IN THE MORNING (Haraoku Lover Music, ASCAP/Prairie Ship Music, ASCAP/H100 96, POP 90)

A

ALL MY FRIENDS SAY (Munah Music Corporation, BMI/House Of Full Circle, BMI/Full Circle, BMI/Black In The Saddle, ASCAP/Groovy Pumpy Music, ASCAP) CS 7, H100 63
ALRIGHT (Blue Toes Music Publishing/Design, ASCAP/Unice Buddies Music, ASCAP) RBH 62
ANGEL (Chaka Khan, ASCAP/Il Brands Music Works, ASCAP/Minneapolis Guys Music, ASCAP/EMI April, ASCAP) HL, RBH 47
ANOTHER AGAIN (John Legend Publishing, BMI/Cherry River, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Homeschool Publishing, BMI/Tempo Paga Music, BMI/Kama Sutra Music, BMI), HL, RBH 61
ANOTHER SIDE OF YOU (Dimensional Songs Of The Knoll, BMI/EMI Blackwood, BMI/WCCB, BMI), HL, CS 2, POP 2

B

APOLIGIZE (Virginia Beach, ASCAP/WB Music, ASCAP/Midnight Miracles Music, ASCAP/Sony/ATV Tunes, ASCAP, HL/WB, H100 52, POP 32)
AS IF (Careers-BMG Music Publishing, BMI/Gingerdog Songs, BMI/Raylene Music, ASCAP/WB Music, ASCAP/John Shanks Music, ASCAP), WB, CS 21
AYER LA VI (Crown P, BMI/Sebastian, BMI) 16
AY TECHNOLOGY (60 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahndz Musik, SESAC/WB Music, SESAC/Tennant Music, ASCAP/Zomba Enterprises, ASCAP), HL/WB, H100 19, POP 20, RBH 58

B

BABY (Soul Insurance, BMI/Careers-BMG Music Publishing, BMI/Camp Co-T Publishing, ASCAP/Mayfield, BMI/Todd Mayfield Publishing, BMI), WB, RBH 27
BABY DONT GO (I. Bracco, ASCAP/EMI April, ASCAP/Chantay Cyrinne Music, ASCAP/NappyPub, BMI/Zomba Songs, BMI/Universal Music Corporation, ASCAP), HL/WB, H100 68, RBH 54
BACK DOWN (Michael D. Danielson Publishing, ASCAP) RBH 40
BAF FOR ME (Magic Mustang, BMI/Oven Music, BMI) CS 5

B

BARTENDER (Zomba Songs, BMI/Nappy Pub Publishing, BMI/Famous, ASCAP/Beylall Music, ASCAP), HL/WB, H100 5, POP 12, RBH 17
BASTA YA (C/smg, SESAC) LT 8
BAY (Lil' Flip, BMI) H100 67, POP 91, RBH 32
A BAY BAY (Polo Grounds Songs, BMI/EMI Blackwood, BMI), HL, H100 15, POP 27, RBH 44
BEAUTIFUL GIRLS (Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Eyes Above Water, ASCAP/Belega Heights Music, BMI/Fredmyaabeaz, ASCAP/Alma Music, ASCAP/Sony/ATV Songs, BMI), HL/WB, H100 8, LT 35, POP 13, RBH 41

B

BECAUSE OF YOU (EMI April, ASCAP/Smiley Songs, ASCAP/Dwight Frye Music, BMI/Smiles Like Metal, SOCAN/EMI Blackwood, BMI), HL/WB, CS 5, H100 51
BECAUSE OF YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WB, POP 61
BED (2062 Music Publishing, ASCAP/UL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP), HL/WB, H100 11, POP 48, RBH 11
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Music, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100 3

B

BESAME SIN MIEDO (Not Listed) LT 44
BET ON IT (Walt Disney, ASCAP) POP 72
BETWEEN RAISING HELL AND AMAZING GRACE (Big Love Music, BMI/Cara Vincent And Associates, BMI) CS 4
BIG GIRLS DON'T CRY (Headphone Junkie Publishing, ASCAP/Gad Songs, ASCAP) H100 3, POP 3
BIG THINGS POPPIN' (OO IT) (Crown Club Publishing, BMI/Warner-Lamerlane Publishing, BMI/Heads To The West, BMI), WB, H100 67, POP 91, RBH 32

B

BLED IT OUT (Zomba Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Panckey Cakes, BMI), WB, H100 65, POP 60
BLOCK PARTY (Sony/ATV Tunes, ASCAP/Lite Print, ASCAP/EMI Publishing, ASCAP/Screen Gems-EMI, BMI), HL, RBH 89
BOOM! DI BOOM! (YG Entertainment, ASCAP/EMI April, ASCAP/Mighty Mystic Music, ASCAP), HL, RBH 89
BOSS STATUS (Avenue Publishing, ASCAP) RBH 85
BRUISED BUT NOT BROKEN (Realsongs, ASCAP) RBH 88

B

BUBBLY (Cocomarie Music, BMI/Dancing Squirrel, ASCAP/INAFI Music, ASCAP), WB, H100 21, POP 26
BUY U A DRINK (SHAWTY SNAPPI) (Nappy Boy Publishing, BMI/Bea Music, BMI/Granny Man Publishing, BMI/Mekhi Music, BMI/Basement Funk Soul, ASCAP), WB, H100 27, POP 19, RBH 39

C

CANT HELP BUT WAIT (Chrysalis Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL, RBH 40
CANT LEAVE 'EM ALONE (Universal Music Corporation, ASCAP/Royalty Rights, ASCAP/LisaStevan Daniels Productions, ASCAP/EMI April, ASCAP/Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/ASCAP/EMI April, ASCAP), HL, H100 42, RBH 11
CANT TELL ME NOTHING (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Toompstone Publishing, BMI), HL, H100 57, POP 63, RBH 22
CAN U BELIEVE I LIKE Em (Theke, ASCAP/EMI April, ASCAP/Buy Kidd Music, BMI), HL, H100 99, RBH 15
CAN WE CHILL (Super Sayin Publishing, BMI/Zomba Songs, BMI/E. Hudson Music, BMI/Warner-Lamerlane Publishing, BMI), WB, RBH 43

C

CARITA DE ANGEL (Not Listed) LT 63
CARISH DROP (Cocca Free Records, ASCAP/Boss Up Music, BMI) RBH 98
CHUY Y MAURICIO (Arpa, BMI) LT 40
CLOTHES OFF! (Epicentric Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music, BMI) H100 191, ASCAP/Reptilian, BMI/EMI Blackwood, BMI/WB Music, ASCAP/Warner-Lamerlane Publishing, BMI), HL, WB, H100 86, POP 56
COFFEE SHOP (Granny Man Publishing, BMI/Maik-Mekhi Music, BMI/Alonzo Mathis Publishing/Design, BMI/2062 Music Publishing, ASCAP/WB Music, ASCAP/Unice Buddies Music, ASCAP/Phoneline, BMI/Patrick Richard Music, BMI/Warner-Chappell, BMI), WB, POP 87

C

COUNTRY GIRL (Coni Titani, BMI/Dan Shea, BMI/May 5 Music, BMI/1720 Music, BMI/Sony/ATV Tree, BMI/Lazarek, BMI/Ways Out, BMI), CS 58
CRANK THAT (GOLJA BOY) (Element 9 Recordings, ASCAP/Croomstular Music, BMI) H100 1, POP 4, RBH 4
CRYING OUT FOR ME (My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Pretty Girls & Big Love Score, BMI), HL, H100 9
CUANDO REGRESAS (Cisma, SESAC) LT 30
CUPIO SHUFFLE (The Only Cupid Publishing, ASCAP/Artist Publishing Group West, ASCAP/Top Quai-ty, BMI), H100 82, POP 86, RBH 21
CYCLONE (Latino Velvet, BMI/Songs Of Universal, BMI/Lit Jazz Music Publishing, BMI/EMI Blackwood, BMI/ASCAP/NappyPub, BMI/Zomba Songs, BMI/Careers-BMG Music, BMI/Swizze Music, BMI/EMI Blackwood, BMI), HL/WB, H100 28, POP 36

D

DE TI EXCLUSIVO (Editora Arpa Musical, BMI) LT 6
DJ DONT (Songs Of Universal, BMI/Divided, BMI/Ramart, BMI/Nay Publishing Company, BMI/Warner-Lamerlane Publishing, BMI), HL/WB, RBH 45
DO IT (Nelstar Publishing, ASCAP/Virginia Beach,

ASCAP/WB Music, ASCAP/Danjahndz Musik, SESAC), WB, POP 64
DO IT WELL (Write 2 Live, ASCAP/EMI April, ASCAP/Ludacris Universal Publishing, ASCAP/Stone Island Music, BMI), HL, POP 74
DONT BLINK (Sony/ATV Tree, BMI/WB Music, ASCAP/Marisa Dream, ASCAP), HL/WB, CS 10, H100 70
DO YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/Jojo Beats, ASCAP/The Allen Boy Publishing, ASCAP), WB, H100 41, RBH 13
DO YOU KNOW? (THE PING PONG SONG)/DIMELO (Team S Dot Publishing, BMI/Hico Music, BMI/Dolanare Publishing, BMI/Songs Of Universal, BMI/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 95, LT 3
DUFFLE BAG BOY (Dolla Boy Publishing, ASCAP/ITy Eggs Music, ASCAP/Young Money Publishing, BMI/Warner-Lamerlane Publishing, BMI/Star Statz Music, BMI), WB, RBH 20

E

EASY (Danjahndz Musik, SESAC/WB Music, SESAC) H100 14, Music, BMI/Moronta Publishing, ASCAP/Cheek-A-Milly Publishing, ASCAP/WB Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Women Mack, BMI/Warner-Lamerlane Publishing, BMI), HL/WB, H100 90, POP 53
ELA HE (Cohen Gray, ASCAP) POP 73
EL ME LEVANTO (Los Cangris, ASCAP) LT 2
ESTOS CELOS (Juliana Musical, BMI) LT 36
EVERYBODY (Ch. Boy, ASCAP/Babble On Songs, BMI/Third Tree Music, BMI), WB, CS 26
EVERYDAY (Walt Disney, ASCAP) POP 79
EVERYDAY AMERICA (Jennifer Nettles, ASCAP/Dirkent, BMI/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS 11, H100 77
EVERYTHING (The Last Man Standing, SOCAN/Warner-Chappell, SOCAN/Urban Zehn Music, BMI/Sony/ATV Songs, BMI/Songs Of Universal, BMI/Almost October Songs, BMI), HL/WB, H100 73, POP 80
EVERYTHING'S MAGIC (Good In Bed Music, ASCAP/Universal Music Corporation, ASCAP), HL, POP 92

F

FABULOUS (Walt Disney, ASCAP) POP 68
FACE LIKE (High 4 Life Publishing, ASCAP) RBH 76
FALL (Knox, ASCAP/Still Working For The Woman, ASCAP/CG Alliance, ASCAP/Dimensional Songs Of The Knoll, BMI/VE Ticket, BMI/Ally Country Music, BMI/Cherry River, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 17, H100 94
FAMOUS IN A SMALL TOWN (Sony/ATV Songs, BMI/Vashville Star, BMI/Watsky, ASCAP), HL, CS 19
FIRECRACKER (International Dog Music, BMI/Traveler Arkansas, BMI/Com Country, BMI/Josh Turner's Publishing/Design, ASCAP) CS 18

F

FIRST TIME (G-Chilis, BMI/Jeseth Music, BMI) H100 29, POP 24
FRECKY GURL (Street Certified Publishing, BMI/Cybernetic Music, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WB, POP 61
FREE AND EASY (DOWN THE ROAD I GO) (Home With The Arradio, BMI/Big White Tracks, ASCAP) CS 14, H100 70
FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 42

G

GET IT SHAWTY (J Lack Music, ASCAP/J Pat Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/IR/IV Music, ASCAP/Shmooh Music, BMI/Young Goldie, BMI/Warner-Lamerlane Publishing, BMI), HL/WB, POP 52
GET ME BODIED (B-Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Yoga Flares Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Angela Beyla, ASCAP/EMI April, ASCAP/Solange HMF, ASCAP/Music World, ASCAP/Monz Horta, SESAC), HL, H100 89, RBH 18

G

GIMME MORE (WB Music, SESAC/Danjahndz Musik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Keynote Music, ASCAP/Marcelita Arica Publishing/Design, ASCAP), HL, H100 85, POP 41
GIRLFRIEND (Avali Lavigne, SOCAN/Almo Music, ASCAP/Gasz Money Publishing, ASCAP/Kobalt Music Publishing, ASCAP), HL, POP 44
GOES DOWN EASY (EMI April, ASCAP/Sarache), ASCAP/DiD Desperados, ASCAP/NZD, ASCAP/Carol Tenner And Associates, BMI/Sony/ATV Cross Keys, ASCAP/Gary Nicholson, ASCAP), HL, CS 59

G

GOOD LIFE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Toompstone Publishing, BMI/Nappy-Pub, BMI/Zomba Songs, BMI/John Legend Publishing, BMI/Cherry River, BMI/YellowRock Road, ASCAP/Cherry Lane, ASCAP/Frasman, BMI/Warner-Lamerlane Publishing, BMI), CLM/HL/WB, RBH 63
GOOD THINGS (StreetRich Music, BMI/May Diets Starts Tomorrow, BMI/Songs Of Universal, BMI/Jason Lyric, SESAC/Reach Global Tunes, SESAC) Str. Im Stoned, ASCAP/Keynote Music, ASCAP), HL, RBH 60
GOTTA GO MY OWN WAY (Walt Disney, ASCAP) POP 79, H100 85, POP 41

G

THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMI/Reptilian Music, BMI/EMI April, ASCAP), HL, H100 89, RBH 43
GUJAR SINGER (Sony/ATV Tree, BMI/Love Monkey, BMI/Breaking New Ground Publishing, BMI/New Extreme Songs, BMI/Cuts Of Cedar, BMI/Cedar Music, BMI), HL, CS 52

H

THE HAND CLAP (Building 2 Music, BMI/Phunky Dawg, BMI/Go Live Publishing, ASCAP/PMMH Music, ASCAP/2 Girls & A Boy, ASCAP/An What Music, BMI/Croomstular Music, BMI) RBH 66
HATE ON ME (Ablack Productions, ASCAP/McKie Beats, ASCAP) RBH 57
HATE THAT I LOVE YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WB, H100 78, POP 43
HEARTBREAKER (Bank 1176 Music, ASCAP/And Me, ASCAP/Demis Hot Songs, ASCAP/F Duz It, BMI/Antio-nio Doulos Monk, ASCAP/Black Fountain Publishing, ASCAP/BMG Music, ASCAP/Underdogs West Songs, ASCAP/Inng, BMI/Anthony Nance Musik, ASCAP/EMI April, ASCAP), HL/WB, H100 99
HEAVEN, HEARTACHE AND THE POWER OF LOVE (MXC Music, ASCAP/Still Working For The Woman, ASCAP/IC/5, BMI/Ensign Music, BMI/Fine Like Wine Score, BMI), HL, H100 9

H

HEY THERE DELILAH (So Happy Publishing, ASCAP/WB Music, ASCAP/Barmore Music, ASCAP), WB, H100 7, POP 6
HIP HOP POLICE (Charmilliant Camp Music, ASCAP/Universal Music Corporation, ASCAP/Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Black Rock Music, BMI), HL, POP 78
HOLD ON (Ricka Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, H100 100, POP 63
HOMIE (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI), WB, H100 31, POP 38
HOOO FIGGA (Alonzo Mathis Publishing/Design/Ear-Brain Music, ASCAP/EMI April, ASCAP), HL, H100 72, RBH 19
HOW 'BOUT THEM COWGIRLS (Sony/ATV Tree, BMI/Lavende, Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagibaux Songs, BMI), HL/WB, CS 16, H100 97

HOW DO I BREATHE (Sony/ATV Songs, BMI/EMI April, ASCAP/Stellar Songs, ASCAP), HL, RBH 48
HOW FAR WE'VE COME (I Rule Music, BMI/EMI April, ASCAP/Ludacris Panic Music, BMI/Grand Line Music, ASCAP/Prove Shift, BMI), H100 12, POP 14
HOW LONG (EMI April, ASCAP/WB Music, ASCAP), HL/WB, CS 28
HOY YA ME VOY (WB Music, ASCAP) LT 22
HYDROLIC (62 Lavalent Music, ASCAP/Majored Publishing, BMI/ASCAP/Melvin Watson Publishing, ASCAP/Street Lanes Publishing, ASCAP/WB Music, ASCAP/Heartz Music, SESAC/Shago, SESAC/Carlos Hassan Publishing, BMI), WB, RBH 36

I

I DONT DANCE (Walt Disney, ASCAP) POP 93
I DONT WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BMI/The Madden Brothers Publishing, BMI/High Speed Chase, ASCAP), HL, H100 88, POP 49
I HAVE MY WAY (EMI Music Publishing UK, SESAC/Foray Music, SESAC/Christelle Michele Music, SESAC/Four Kings Production Inc., SESAC/Slankin Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Black Lion, ASCAP/Underdog East, BMI/Virginia), HL, RBH 28
IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Selena Gomez, ASCAP/Water Music Publishing, ASCAP), HL, RBH 46
IF YOU'RE READING THIS (Sony/ATV Tree, BMI/Le Des Autuers, ASCAP/Bucky And Clyde, ASCAP), HL, CS 9, H100 46, POP 71

IF YOU'RE READING THIS (Sony/ATV Tree, BMI/Le Des Autuers, ASCAP/Bucky And Clyde, ASCAP), HL, CS 9, H100 46, POP 71
IGOT IT FROM MY MAMA (W.I.I. am Music, BMI/Cherry Lane, ASCAP/Partners Music, ASCAP), CLM, H100 33, POP 27
IGOT MY GAME ON (EMI Blackwood, BMI/Big Gassed Hittes, BMI/Howe Full Of Circle Music, BMI/Sev Tractor, BMI/Cal IV Entertainment, BMI), HL, CS 38
ILIKE (Music From The Roots, BMI/Phenomenal Woman, BMI/Partners Publishing, BMI), RBH 94
IM SO HOOD (J. Khalid, BMI/NappyPub, BMI/Zomba Songs, BMI/First N Gold, BMI/Warner-Lamerlane Publishing, BMI) 4 Buns Lit At Once, BMI/A. Laner Publishing/Design, ASCAP/Trac N-Field Entertainment, BMI/Notre Dame Songs, ASCAP/EMI April, WB, RBH 50

IM WITH THE BAND (Warner-Lamerlane Publishing, BMI/Sell The Cow, BMI/Lower One, BMI/WB Music, ASCAP/Lower Two, ASCAP/BLA, ASCAP), WB, CS 48
INCONSOLABLE (Right Bank Music, ASCAP/Lily Makes Music, ASCAP/Hotties Music, ASCAP/Universal-PolyGram International, ASCAP/Angelo Music, ASCAP), HL, POP 66
I NEED YOU (Careers-BMG Music Publishing, BMI/Nerovivo Warm Music, BMI/Famous, ASCAP/Ed Lucille Songs, ASCAP), HL/WB, POP 99
INSIDE (The Write Real Music, BMI) RBH 90
IT'S PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Tenise Publishing, BMI/Music Resources, BMI/We Dont Play Even When We Be Playin, ASCAP/Mosquito Pass, ASCAP/Whys We Music, ASCAP/Jobete Music, ASCAP), HL/WB, H100 81, RBH 19

J

IT'S GOOD TO BE US (Cal IV Songs, ASCAP/BergBrain, ASCAP/3 Ring Circus, BMI/Music Of Windswept, ASCAP) CS 54
JOYRIDE (Sony/ATV Tree, BMI/Chaylvin, BMI/EMI April, ASCAP/Bresly Music, ASCAP/Multisongs BMG, SESAC/Aaru Music, SESAC), HL, CS 45
JUST MIGHT HAVE HER RADIO ON (Hope-N-Cal, BMI/First Tomlinson Songs, BMI/Groove Publishing, SESAC) CS 22

J

KISS KISS (Songs Of Universal, BMI/Culture Beyond Ur Publishing, BMI/Zomba Songs, BMI/Nappy-Pub, BMI), HL/WB, RBH 43
LAGRIMAS DEL CORAZON (Edimonsa, ASCAP/Siem-Ediciones), BMI) LT 41
LAS DE LA INTUICION (Not Listed) LT 48
LAST TRAIN RUNNING (One Mad King Publishing, ASCAP/Frank Myers Music, BMI/Sixteen Stars, BMI) CS 59
LA TRAVESIA (El Conuco, BMI/Redomi, BMI) LT 27
LAUGHED UNTIL WE CRIED (EMI April, ASCAP/DiDitn' Have To Be Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 35
LEAVE A ONE (Mistaka Music, BMI/Flossy, ASCAP), HL, POP 66, POP 63

K

LEAVING TONIGHT (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sounds Of Da Red Drum, ASCAP/IC/5, BMI/Gravy Music, ASCAP/Jobete Music, ASCAP), WB, RBH 67
LET IT GO (The Write Real Music, ASCAP/BMG Songs, ASCAP/Music Corporation, ASCAP/EMI April, ASCAP/Cainon's Land Music Publishing, ASCAP/Notori-ous K I M, BMI/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Mlume, BMI), HL/WB, H100 10, POP 40, RBH 24
LETS GO (REAR PUBLISHING) (ASCAP/Outrealm Musik Publishing, ASCAP) RBH 99
LIKE A BOY (Universal Music Corporation, ASCAP/Royal-ty Rights, ASCAP/Booleggers Stop, ASCAP/Univer-sal-PolyGram International Tunes, SESAC/Jahque Joints, BMI/More Than Rhythms Music, BMI/Lit Ninja Time-Beats, BMI/Amberlit, ASCAP) CS 15, H100 84
LORARAS (Mater, ASCAP/Sony/ATV Discos, ASCAP) LT 20

L

LE MEJOR DE TU VIDA (EMI Blackwood, BMI) LT 42
LET DOWN (I Like Em Thicke, ASCAP/Dos-Genes Music, ASCAP) RBH 38
LOVE ME YOU CAN (Blondie Loud Shirt Industries, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP/Walierin, ASCAP) CS 3, H100 53
LOVESTONED (Tenman Tunes, ASCAP/Zomba Enter-prises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Lamerlane Publishing, BMI/Danjahndz Musik, BMI/WB Music, SESAC/Warner, SESAC), WB, H100 20, POP 8

L

MAKE ME BETTER (J. Bracco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/EMI April, ASCAP/No Question Entertainment, ASCAP), HL/WB, H100 13, POP 15, RBH 9
MAKES ME WONDER (Careers-BMG Music Publishing, BMI/February Twenty Second, BMI), WB, H100 30, POP 29

M

MAKEYOUHAPPY (Souchild, ASCAP/Universal Music Corporation, ASCAP/Wet Ink Red Music, ASCAP/EMI April, ASCAP), HL, RBH 83
MIDTAMOR (I. Bracco, ASCAP) LT 38
ME (Shinji Shap, ASCAP/Almo Music, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 29
MEASURE OF A MAN (Universal-PolyGram International, ASCAP/Sunker Songs, ASCAP/Passing Star, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/No Such Music, SOCAN), HL, CS 20
ME DUELE AMARTE (LeCova Music Publishing, BMI/VJ & N, ASCAP) LT 33
ME LOVE (WB Music, ASCAP), WB, H100 16, POP 11
MEN BU THE DRINKS (GIRLS CALL THE SHOTS) (Marlight Music, SESAC/Multisongs BMG, ASCAP/Wylen, SESAC/Georrie Publishing, SESAC/Calton Enterprises, SESAC) CS 40
MI CORAZONITO (Premium Latin, ASCAP) LT 4
M I GENTE (Fania, BMI) LT 31
M I HERIDAS (Arpa, BMI) LT 20
MIRAME (W B M Music, ASCAP) LT 37
MISERY BUSINESS (WB Music, ASCAP & Father, I Just Want To Show Myself, ASCAP/Justis Music, ASCAP), WB, H100 75, POP 54
MONEY IN THE BANK (Swizze, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Mayhezy Music, BMI/Carlisle Young Music, ASCAP/God Heat Entertainment, SESAC/Universal-Songs Of PolyGram International, BMI/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Big Pappa Music, ASCAP/Beak Louche Publishing, ASCAP/JaeWon Publishing, ASCAP/Panolis Publishing, ASCAP/Notorious K I M, BMI/Undeas Music, BMI/Warner-Lamerlane Publishing, BMI/Denc Angellethe Music, BMI/EMI Blackwood, BMI/Sa-Vette Music, BMI/Unichappell Music, BMI/Maybys Music, BMI/Mary, ASCAP/Drappell & ASCAP/Excuse-Moi Music, ASCAP/BMG Songs, ASCAP/R & R Records, ASCAP/Sony/ATV Tunes, ASCAP), HL/WB, H100 87, RBH 23

MORE THAN A MEMORY (Mike Curb Music, BMI/House Of Moraine, BMI/Sweet Hysteria Music, ASCAP/Jacobson, ASCAP/Fortune Favors The Bold, ASCAP) CS 8, H100 74
MUEVELO (Ensign Music, BMI/C. K. Jontz, BMI/Whooop-It-Down, BMI) LT 21
MY DRINK N MY 2 STEP (Larsyn, ASCAP/Swizze Beats, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Entertainment Music, BMI), HL, RBH 30
MY GIRL GOTTA BEST FRIEND (Lafay Music Publishing, ASCAP/Gimme Some Hot Sauce, ASCAP/The Royal-ty Network, ASCAP/J. Hot Lyrics, ASCAP) RBH 77
MY LOVE (RBM Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonime South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/The Deans' List, SESAC/December First Publishing Group, SESAC/Cartridge, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL/WB, RBH 72

M

NEVER AGAIN (Smiley Songs, ASCAP/EMI April, ASCAP/Jimmy Messer Music, ASCAP/WB Music, ASCAP), WB, H100 82
NEVER TOO LATE (EMI April/Canada, SOCAN/3 Dads Records, BMI/EMI Blackwood, BMI/Sony/ATV Tree, POP 76
NEVER WANTED NOTHING MORE (Sony/ATV Tree, BMI/EMI April, ASCAP/New Sea Hilly, ASCAP/Son Of A Mine, Songs, ASCAP), HL, CS 13, H100 55, POP 96
NOBODY'S PERFECT (Walt Disney, ASCAP) POP 100
NO LLORES (Foreign Import, BMI), WB, LT 1
NO ONE (The Write Real Music, BMI/EMI April, ASCAP/EMI April, BMI/Daniel, ASCAP/D, ASCAP/D, Hany Productions, ASCAP), HL, H100 71, RBH 10
NO TE VEO (Leon Blanco, BMI/EMI Blackwood, BMI/Las Leonidas Music Publishing, ASCAP/Sandunguro Music Publishing), BMI) LT 10

N

NOTHING BETTER TO DO (Curb Songs, ASCAP/Lucky In Love, ASCAP/Lorely Post Society Publishing, ASCAP/Kobalt Music Publishing, ASCAP/Grey Ink Music, ASCAP/Fran'Am Music Administration, ASCAP), WB, CS 25
NOWHERE THAN SOMEWHERE (Big Loud Shirt Indus-tries, ASCAP/Sorabier, ASCAP/Carnival, ASCAP) CS 17, H100 25, POP 37
NUESTRO AMOR ES ASI (Magante Music Publishing, ASCAP/Sebastian Publishing, ASCAP/King Publishing, ASCAP) LT 39

N

OJALA PUDIERA BORRARTE (Tulum, ASCAP) LT 13
OLVIDAHO TU (Arpa, BMI) LT 18
THE ONE IN THE MIDDLE (WB Music, ASCAP/Sony/ATV Cross Keys, ASCAP/This Is Hit, ASCAP/Magic Mustang, BMI/New Junk Music, ASCAP), HL, H100 85, POP 57
ONLINE (EMI April, ASCAP/New Sea Gayle, ASCAP/DiDitn' Have To Be Music, ASCAP), HL, CS 6, H100 44, POP 95
ONLY ONE (WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonime South, SESAC/Tabulous Music, ASCAP/Hico Sound, ASCAP/Music Of Windswept, ASCAP/Ezekiel International Music, BMI/Virginia Beach, BMI/Warner-Lamerlane Publishing, BMI/Booleggers Stop, ASCAP/Universal Music Corp., ASCAP/Jahque Joints, SESAC/Universal-PolyGram International Tunes, SESAC), HL/WB, RBH 56
OOH YES (Bearing Publishing, ASCAP/Notting Hill Music, BMI), RBH 87

O

OUR SONG (Sony/ATV Tree, BMI/Taylor Swift Music, BMI), HL, CS 36
OVER YOU (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI/High Buck Publishing, BMI/EMI Blackwood, BMI), HL/WB, H100 38, POP 22
PARALYZER (Finger Eleven, SOCAN/Reinfield, ASCAP), WB, H100 43, POP 42
PARTY LIKE A ROCKSTAR (Preciate That Music, BMI/Carsal And Miv Publishing, ASCAP/Peaches Child-ren Publishing, ASCAP/EMI April, ASCAP), HL, H100 36, POP 35
PAZ EN ESTE AMOR (Not Listed) LT 32
THE PEOPLE (Universal Music Corporation, ASCAP/senimless, BMI/Phase Gimme My Publishing, BMI/EMI Blackwood, BMI/Brouha, ASCAP/VTV Music, ASCAP), HL, RBH 91
PICTURES OF YOU (Blue Ladder, BMI/Stay Beautiful Songs, BMI/Zomba Songs, BMI/Enconn Entertainment, BMI/The Last Unadmitted, BMI), WB, POP 94
PLAYERS PRAYER (Pretty Girls & Big Love Songs, BMI/EMI April, BMI) RBH 79
PLEASE DONT GO (Bank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Nonal-lis-tic, ASCAP/Notting Hill, ASCAP), HL, RBH 16
POBRE CORAZON (Onnid Music Publishing, BMI) LT 46
POP BOTTLES (Young Money Publishing, BMI/Warner-Lamerlane Publishing, BMI/Soram Sound, BMI/Maddie Music, ASCAP), WB, POP 89

O

POP LOCK & DROP IT (Huey Records Music, ASCAP/Dandre Smith, ASCAP/Del'HiZ Musik, ASCAP/Notting Hill Music, BMI/EMI April, ASCAP/Almo Music, ASCAP/Upper Clazminz Music, ASCAP/4 Jeff N End Publishing, ASCAP), HL, POP 85
POR AMARTE (San Angel, ASCAP) LT 49
POR AMARTE ASI (WB Music, ASCAP/Eranti, ASCAP) LT 17
POTENTIAL BREAKUP SONG (Half Heart Music, BMI/Sev'n Summits, BMI/Antonia Songs, ASCAP/In The Mouth Of The Wolf, BMI) H100 60, POP 47
THE PRETENDER (M.J. Twelve, BMI/Love The Punk

Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Flying Earform, BMI), HL, H100 64, POP 69

PROMISE RING (Ezekiel International Music, BMI/Chris-topher Math

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All For You/ **Sister Hazel** /Universal

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My Maria/ **Brooks & Dunn** /Arista Nashville

500,000 SPINS

Irreplaceable / Irreemplazable/ **Beyonce** /Music World/Columbia

Live Like You Were Dying/ **Tim McGraw** /Curb

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Carrying Your Love With Me/ **George Strait** /MCA

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Holiday/ **Green Day** /Reprise

Hollaback Girl/ **Gwen Stefani** /Interscope

Where Is The Love/ **Black Eyed Peas** /A&M

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Buy U A Drank (Shawty Snappin')/ **T-Pain Feat. Yung Joc** /Konvict/Nappy Boy/Jive/Zomba

Don't Matter/ **Akon** /Konvict/Upfront/SRC/Universal Motown

I Love This Bar/ **Toby Keith** /Dreamworks

Money Maker/ **Ludacris Feat. Pharrell** /DTP/Def Jam/IDJMG

Only In America/ **Brooks & Dunn** /Arista Nashville

200,000 SPINS

Beautiful Girls/ **Sean Kingston** /Beluga Heights/Epic/Koch

Big Girls Don't Cry/ **Fergie** /Will.I.Am/A&M/Interscope

Face Down/ **Red Jumpsuit Apparatus** /Virgin

Falls On Me/ **Fuel** /Epic

Hey There Delilah/ **Plain White T's** /Fearless/Hollywood

Home/ **Daughtry** /RCA/RMG

Party Like A Rockstar/ **Shop Boyz** /OrDack/Universal Republic

Summer Love/ **Justin Timberlake** /Jive/Zomba

Switch/ **Will Smith** /Interscope

100,000 SPINS

A Bay Bay/ **Hurricane Chris** /Polo Grounds/J/RMG

Bartender/ **T-Pain Feat. Akon** /Konvict/Nappy Boy/Jive/Zomba

Breath/ **Breaking Benjamin** /Hollywood

I Told You So/ **Keith Urban** /Capitol Nashville

It Is You/ **Newsboys** /Sparrow/EMI CMG

Johnny Cash/ **Jason Aldean** /Broken Bow

Life Is A Highway/ **Rascal Flatts** /Walt Disney/Lyric Street

Make Me Better/ **Fabulous Feat. Ne-Yo** /Desert Storm/Def Jam/IDJMG

Perfect Situation/ **Weezer** /Geffen

Teardrops On My Guitar/ **Taylor Swift** /Big Machine

Tell Me Baby/ **Red Hot Chili Peppers** /Warner Bros.

The Memory Remains/ **Metallica** /Elektra/Atlantic

The Way I Are/ **Timbaland Feat. Kerl Gibson** /Mosley/Blackground/Interscope

These Are My People/ **Rodney Atkins** /Curb

Thks Fr Th Mmrs/ **Fall Out Boy** /Fueled By Ramen/Island/IDJMG

Vicarious/ **Tool** /Tool Dissection/Volcano/Zomba

Wait For You/ **Elliott Yamin** /History

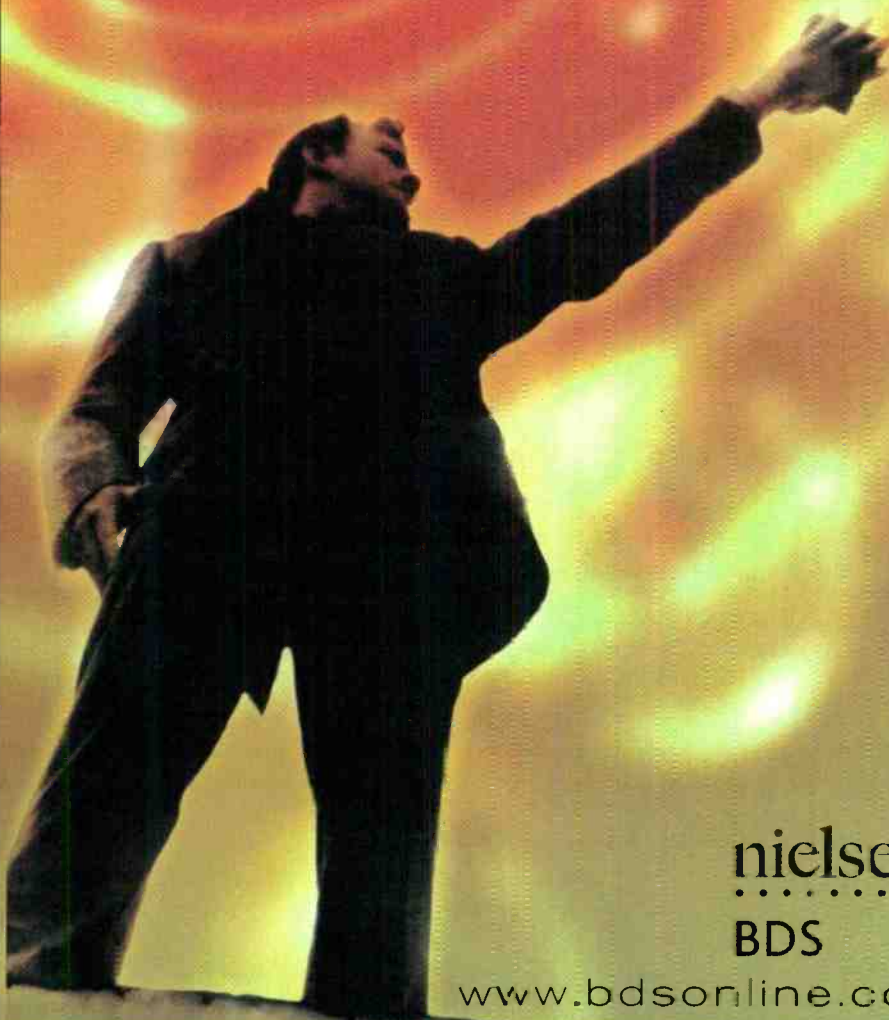
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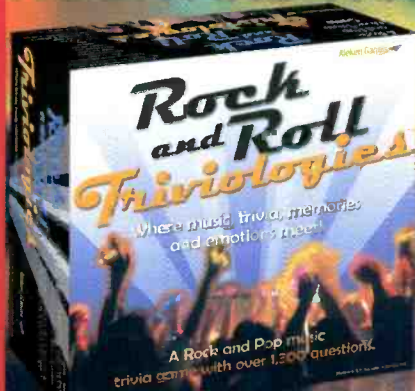
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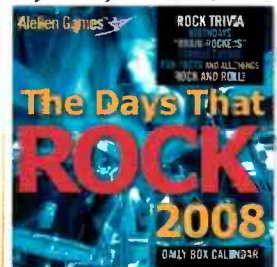


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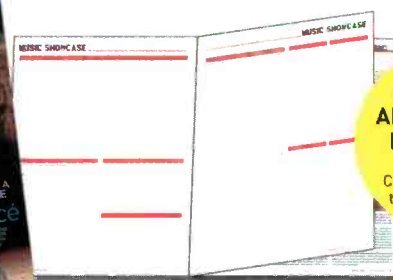
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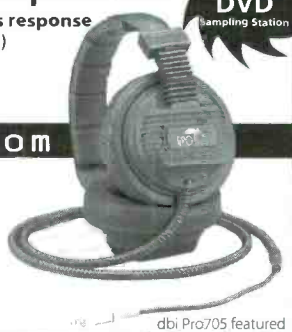
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RECORD COMPANIES: Provident Label Group names **Matt Ingle** national promotions manager. He was a freelance music journalist.

Sony BMG Music Entertainment's Commercial Music Group names **Malti Raisinghani** VP of business operations and special projects. She was VP of finance for the project management office of Sony BMG.

PUBLISHING: Classical music publisher Boosey & Hawkes promotes **Ken Krasner** to director of media licensing. He was manager of synchronization.

Cherry Lane Music Publishing in New York elevates **Steve Cauchi** to manager of catalog administration. He was team leader.



TOURING: AEG names **Steve Eckerson** GM of the 11,000-seat Citizens Business Bank Arena in Ontario, Calif. He was director of event sales and operations at Qwest Field in Seattle.

The Los Angeles Philharmonic Assn. promotes **Johanna Rees** to senior program manager and **Laura Connelly** to director of presentations. Rees was program manager of presentations and special concerts, and Connelly was program manager of jazz and world music.

RETAIL: Bertelsmann names **Fernando Carro** CEO of its Direct Group, as part of a reorganization of the division, which comprises book clubs, music clubs and e-commerce. Carro, who has held executive positions at Direct Group, will oversee the division's European and Asian operations.

DIGITAL: The European Digital Media Assn. names **Andrew Cecil** president and **Paloma Castro** secretary/acting VP. Cecil serves as head of public policy at Yahoo Europe, and Castro is director of public affairs at eBay.

RADIO: Country Radio Broadcasters names **Kristen Dotson** director of creative services. She most recently held a position in graphic design at Nashville-based Data Concepts.

Dial Global ups **Eileen Decker** to president of sales. She was executive VP/director of sales.

—Edited by Mitchell Peters

GOODWORKS

DREAM A LITTLE DREAM

Usher, Ludacris, Wyclef Jean and Talib Kweli have joined a formidable lineup that also features Stevie Wonder, Aretha Franklin, Carlos Santana, John Legend and Garth Brooks for the Viacom-sponsored Dream Concert Sept. 18 at New York's Radio City Music Hall. Proceeds will benefit the building of the Martin Luther King Jr. National Memorial in Washington, D.C. The King Jr. National Memorial Project Foundation has already raised \$82 million of the \$100 million needed to erect the memorial.

THEY SHOOT, THEY SCORE

As part of the festivities surrounding this year's VH1 Hip-Hop Honors, an "old school vs. new school" basketball game is set for Oct. 7 on the Brooklyn campus of Long Island University. Common, Lyfe Jennings, Mims, DJ Envy, DJ Unk, CL Smooth, Mathew Knowles, Saigon and Fatman Scoop are among the acts and executives set to hit the hardwood for the event, which will raise funds for the Madison Square Boys and Girls Club. Tickets are \$10 and available via Ticketmaster.

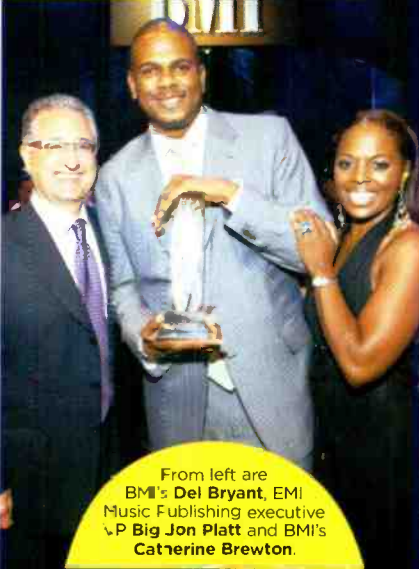
BACKBEAT



BMI's Del Bryant, left, and Catherine Brewton flank Joseph "Rev. Run" Simmons.



Joseph "Rev. Run" Simmons, left, is presented with the BMI Icon bucket from Sean "Diddy" Combs, center, and BMI's Del Bryant. PHOTO: COURTESY OF AR-OLD TUR-IER, WIREIMAGE.COM



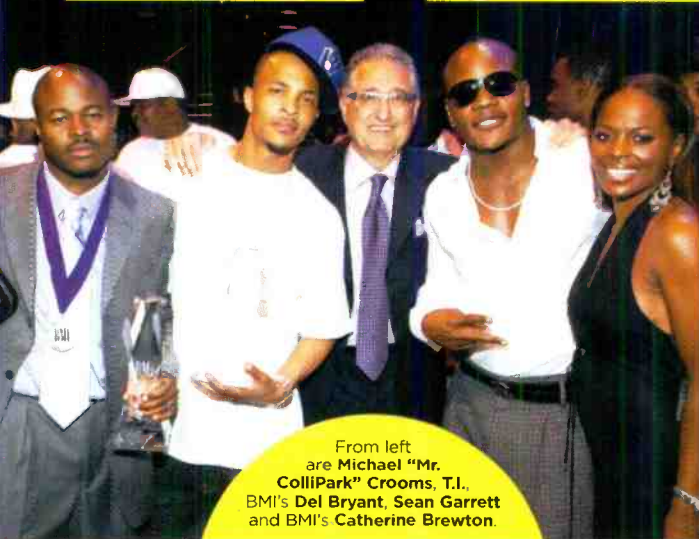
From left are BMI's Del Bryant, EMI Music Publishing executive VP Big Jon Platt and BMI's Catherine Brewton.

BMI URBAN AWARDS

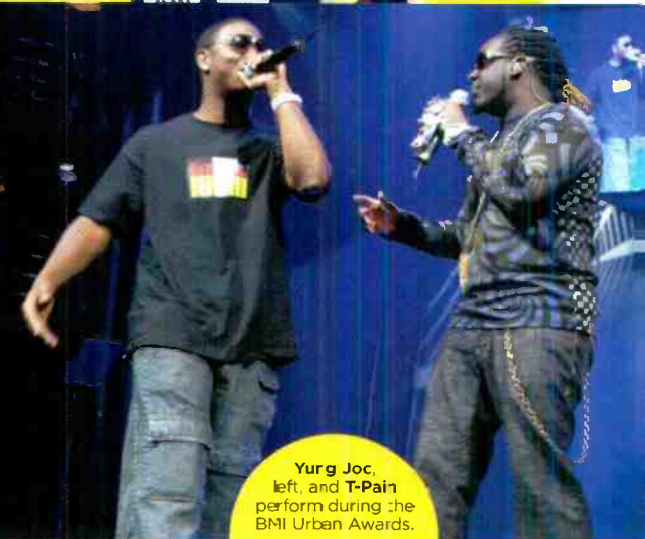
BMI saluted the world's premier R&B, rap and hip-hop songwriters, producers and publishers at its Urban Awards, held Sept. 10 at the Zumanity Theatre at the New York-New York Hotel and Casino in Las Vegas. Hosted by BMI president/CEO Del Bryant and VP of writer/publisher relations for Atlanta Catherine Brewton, the gala attracted an impressive gathering of music's biggest stars and hippest trendsetters. T.I., Ne-Yo and Michael "Mr. ColliPark" Crooms each earned songwriter of the year titles. "Check on It" secured song of the year honors for co-writers Slim Thug and Sean Garrett, and a special presentation recognized legendary MC Joseph "Rev. Run" Simmons of Run-D.M.C. as the newest BMI Icon. The night's other big winners included Pharrell Williams, who earned producer of the year; EMI Music Publishing, named urban publisher of the year; and T-Pain's "I'm N Luv (Wit a Strippe)," which nabbed the urban ringtone award. Billboard executives were also on hand to give out awards to the BMI songs that reached the top spot on the magazine's urban charts during the past year. PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM, EXCEPT WHERE NOTED



Producer Polow Da Don, left, with BMI's Catherine Brewton.



From left are Michael "Mr. ColliPark" Crooms, T.I., BMI's Del Bryant, Sean Garrett and BMI's Catherine Brewton.



Yung Joc, left, and T-Pain perform during the BMI Urban Awards.

INSIDE TRACK

PEN IS MIGHTIER

Sean "the Pen" Garrett may be in the studio with Usher ("We've been working in Canada and he's in great spirits"), Mary J Blige, Whitney Houston and Jennifer Hudson, but he's equally excited about jetting to Europe this week to finish his own album, on which the songwriter/producer will sing. "Nobody believes that [I'm singing]," he tells *Track* with a laugh. "I can't wait for people to hear my album. I've been taking time to sculpture my little arms and get my sexy on... it's game time." The album will be released before year's end through Interscope on his Bet I Pennec It Music label. He's planning to develop new artists through his label as well, having signed two

other acts he's keeping under wraps for now. "I'm not trying to oversign and have too many artists," Garrett says. "I just want to take my time and put great music out."

LIFE IS 'BEAUTIFUL'

In the wake of his hot collaboration with newcomer Sean Kingston ("Beautiful Girls"), songwriter/producer Jonathan "JR" Rotem is busy developing his Beluga Heights label and working on a reality show. "I'm about to sign two more acts to the label," says Rotem, who declined to divulge the acts' identities as "it's not official yet. I'm also developing a reality show based on me and the growing of the label. Sean's record has

been a really big thing for me. It's a different kind of feeling when it's your artist and you've put a lot of your blood, sweat and tears into it. To see that project come successful is really fulfilling."

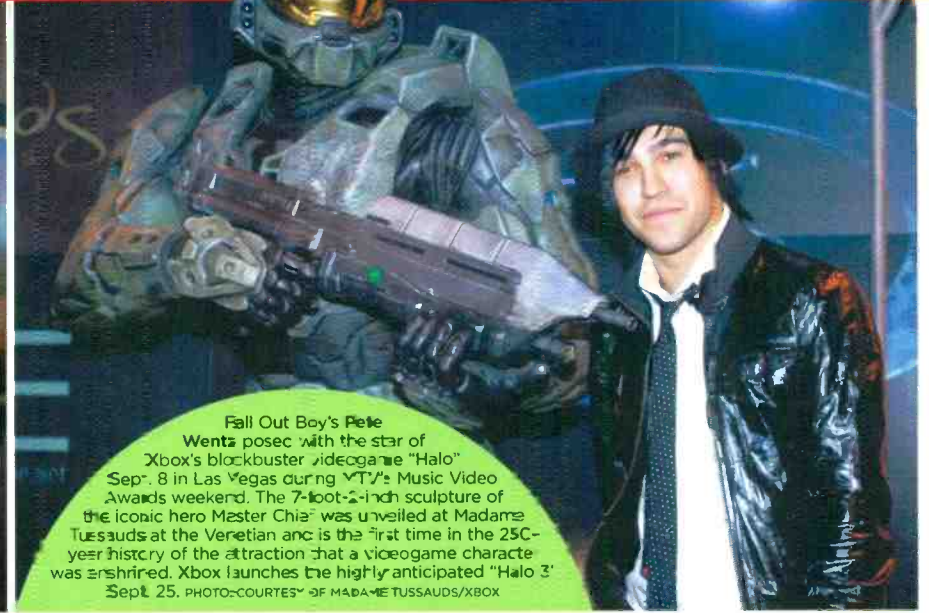


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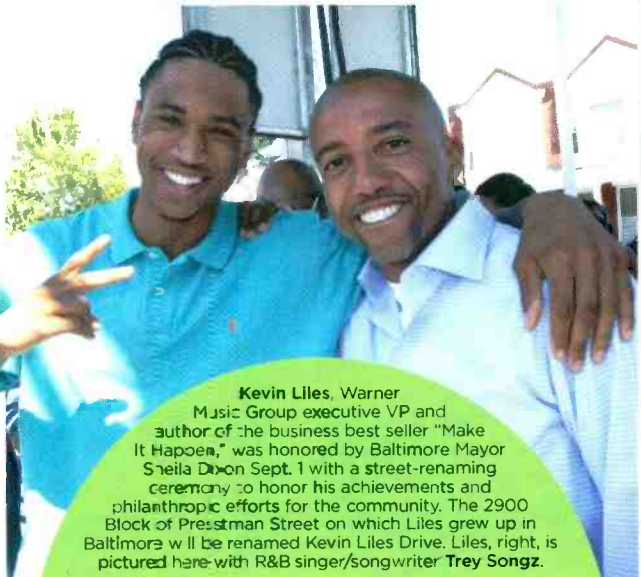
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MTV Video Music Award winners Gym Class Heroes celebrate after their win with cocktails at the Belvedere Sky Villa at the Palms during the VMAs. From left are band members **Eric Roberts**, **Travis McCoy**, **Matt McGinley** and **Disashi Lumumba-Kasongo**. PHOTO: COURTESY OF GETTY IMAGES



Fall Out Boy's Pete Wentz poses with the star of Xbox's blockbuster videogame "Halo" Sept. 8 in Las Vegas during MTV's Music Video Awards weekend. The 7-foot-2-inch sculpture of the iconic hero Master Chief was unveiled at Madame Tussauds at the Venetian and is the first time in the 250-year history of the attraction that a videogame character was enshrined. Xbox launches the highly anticipated "Halo 3" Sept. 25. PHOTO: COURTESY OF MADAME TUSSAUDS/XBOX



Kevin Liles, Warner Music Group executive VP and author of the business best seller "Make It Happen," was honored by Baltimore Mayor Sheila Dixon Sept. 1 with a street-renaming ceremony to honor his achievements and philanthropic efforts for the community. The 2900 Block of Presstman Street on which Liles grew up in Baltimore will be renamed Kevin Liles Drive. Liles, right, is pictured here with R&B singer/songwriter **Trey Songz**.



Entertainment titans gathered for an intimate screening of "Into the Wild," directed by **Sean Penn**, Sept. 5 at Paramount's screening room in Times Square. Inspired by the true story of Christopher McCandless, Pear Jam frontman **Eddie Vedder** wrote and performed music for the feature-film adaptation (see story, page 32) of Jon Krakauer's best-selling literary work "Into the Wild." The soundtrack will be released Sept. 18 through J Records. From left are BMG Label Group chairman/CEO **Clive Davis**, Vedder **Roger Waters**, MTV Networks president of network development **John Sykes** and Penn. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM

INSIDE TRACK

PRACTICE MAKES 'PERFECT'

Singer/songwriter and Timbaland protégé Keri Hilson (featured on the producer's R&B/pop crossover hit "The Way I Are"), says her Mosely Music Group solo debut album, "In a Perfect World," is coming soon. "That's all I can say. Nothing is printed in stone just yet. We're wrapping up the album [and] getting final touches on it from Timbaland and Polow Da Don," she tells Track. Noting that she is one of the writers of Britney Spears' comeback track "Gimme More," Hilson says it feels good to be on the other side after 10 years of penning songs. "I knew that if the right situation came my way, I would definitely take it," she says of releasing her own music. "It's really humbling to know that people like my voice. It's a weird transition, but I like it."



The Last of the Breed tour featuring country music icons **Ray Price**, **Merle Haggard** and **Willie Nelson** made a stop Aug. 29 at the Bethel Woods Center for the Arts in Bethel, N.Y. Built on the site of the original Woodstock Music Festival, the venue is in its second season. It presented Nelson with a plaque to commemorate the performance. Nelson, left, is pictured here with **Alan Gerry**, founder/chairman of the venue and the Gerry Foundation. PHOTO: COURTESY OF KEVIN FERUSO/BETHEL WOODS CENTER FOR THE ARTS



Recording Academy president/CEO **Nell Portnow**, left, and Recording Academy chairman of the board **Jimmy Jam**, right, flank honorees **Quincy Jones** and Sen. **Ted Kennedy**, D-Mass., at the annual Grammys on the Hill gala held Sept. 5 at the Willard InterContinental in Washington, D.C. The event honors government officials and music makers for their contributions to improving the music community.



The Country Music Hall of Fame played the fitting host for the celebration feting **Garth Brooks'** latest record-breaking accomplishment. The superstar's "More Than a Memory" debuted at No. 1—the first country music single to do so. Brooks encouraged songwriters **Lee Brice**, **Billy Montana** and **Kyle Jacobs** to take center stage, while ASCAP and EMI joined forces to do a sc toast Big Machine Records, producer **Allen Reynolds** and the entire crew "ve tear" behind the song's red-letter success. From left are EMI VP of writer/publisher relations for Nashville **Jody Williams**, Montana, Brooks, ASCAP senior VP **Cinnie Bradley**, Brice and Jacobs. PHOTO: COURTESY OF STEVE LEWIS



HILSON, left, and **POLOW DA DON**

HILSON AND DA DON: MOSES ROBINSON/WIREIMAGE.COM

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