

Billboard

EXCLUSIVES
MTV > P.5 Garth Brooks > P.8
Gamble & Huff
> P.6

ELVIS ON VIAGRA
(Fans Get Excited)
SP.17

CHART HEAT
Common, Korn,
Kingston, Chesney
> P.50



FOO FIGHTERS

Why Their New Album May Put Them In An Elite Class Of Rockers > P.24

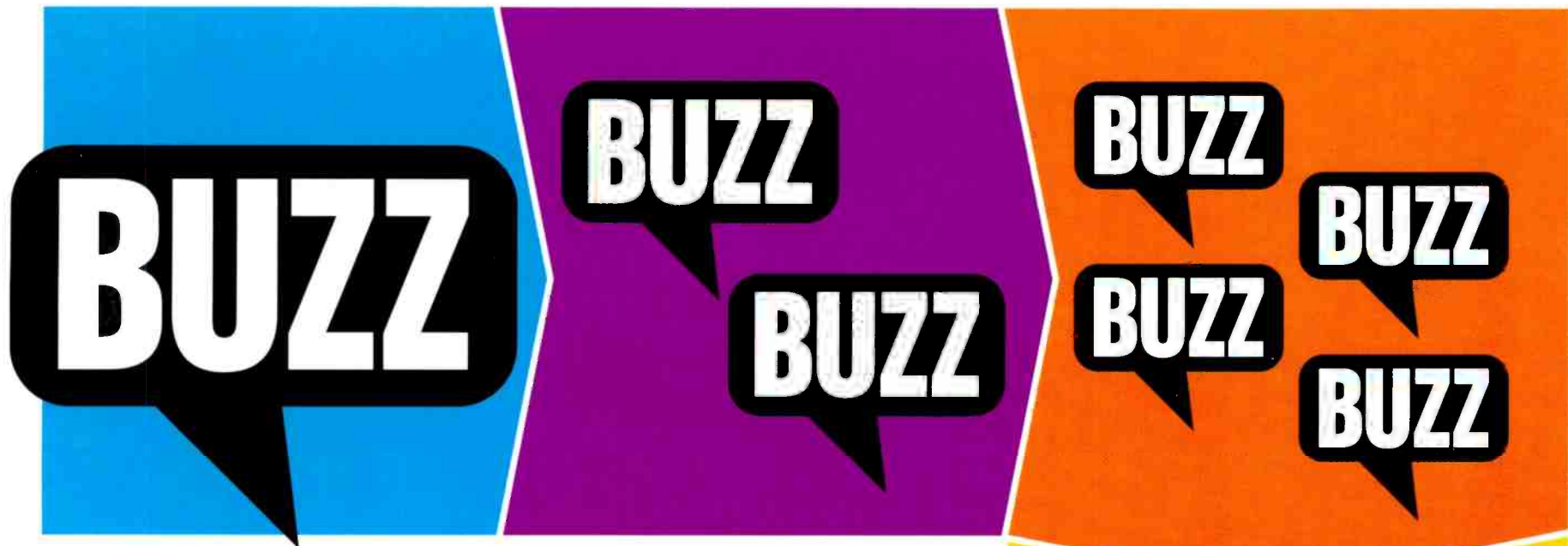
FOCUS: JAPAN

Digital Saves The Day > P.35
Billboard Goes Clubbing > P.31

PLUS SpiralFrog Reviewed
Carrie Underwood /// Barry Manilow
Digital Music For The Geriatric Set?

EM'S BARNEY WRAGG
THE MP3 MAN SPEAKS
> P.22

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No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	50	COMMON / FINDING FOREVER	
TOP BLUEGRASS	58	OLD CROW MEDICINE SHOW / BIG IRON WORLD	
TOP CLASSICAL	63	YO-YO MA THE SILK ROAD ENSEMBLE... / NEW IMPOSSIBILITIES	
TOP CLASSICAL CROSSOVER	63	JOSH GROBAN / AWAKE	
TOP COUNTRY	58	TAYLOR SWIFT / TAYLOR SWIFT	
TOP DIGITAL	64	SOUNDTRACK / HAIRSPRAY	
TOP ELECTRONIC	61	THE CHEMICAL BROTHERS / WE ARE THE NIGHT	
TOP HEATSEEKERS	65	A FINE FRENZY / ONE CELL IN THE SEA	
TOP INTERNET	64	KIDZ BOP KIDS / KIDZ BOP 12	
TOP JAZZ	63	MICHAEL BUBLE / CALL ME IRRESPONSIBLE	
TOP CONTEMPORARY JAZZ	63	SOULIVE / NO PLACE LIKE SOUL	
TOP LATIN	60	MARC ANTHONY / EL CANTANTE (SOUNDTRACK)	
TOP POP CATALOG	64	MICHAEL BUBLE / IT'S TIME	
TOP R&B/HIP-HOP	55	COMMON / FINDING FOREVER	
TOP REGGAE	55	COLLIE BUDDZ / COLLIE BUDDZ	
SINGLES		PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	53	DAUGHTRY / HOME	
ADULT TOP 40	53	DAUGHTRY / HOME	
HOT COUNTRY	59	KENNY CHESNEY / NEVER WANTED NOTHING MORE	
HOT DANCE CLUB PLAY	61	HILARY DUFF / STRANGER	
HOT DANCE AIRPLAY	61	MAROON 5 / MAKES ME WONDER	
HOT DIGITAL SONGS	53	SEAN KINGSTON / BEAUTIFUL GIRLS	
HOT 100	52	SEAN KINGSTON / BEAUTIFUL GIRLS	
HOT 100 AIRPLAY	53	FERGIE / BIG GIRLS DON'T CRY	
HOT SINGLES SALES	54	HIGH SCHOOL MUSICAL 2 CAST / WHAT TIME IS IT	
HOT LATIN SONGS	60	CONJUNTO PRIMAVERA / BASTA YA	
MODERN ROCK	53	THE WHITE STRIPES / ICKY THUMP	
POP 100	54	SEAN KINGSTON / BEAUTIFUL GIRLS	
POP 100 AIRPLAY	54	FERGIE / BIG GIRLS DON'T CRY	
HOT R&B/HIP-HOP	57	FANTASIA / WHEN I SEE U	
HOT R&B/HIP-HOP AIRPLAY	56	FANTASIA / WHEN I SEE U	
R&B/HIP-HOP SINGLES SALES	56	BEYONCE / GET ME BODIED	
R&B/ADULT	56	MUSIQ SOULCHILD / TEACHME	
RHYTHMIC	56	T-PAIN FEATURING AKON / BARTENDER	
VIDEOS		PAGE	TITLE
TOP DVD SALES	65	ZODIAC	
TOP TV DVD SALES	65	STARGATE SG-1: THE COMPLETE 10TH SEASON	
VIDEO RENTALS	65	THE NUMBER 23	
GAME RENTALS	65	PS2: TRANSFORMERS: THE GAME	
THIS WEEK ON .biz			ARTIST / TITLE
TOP BLUES	#1	SOUNDTRACK / BLACK SNAKE MOAN	
TOP CHRISTIAN	#1	MANDISA / TRUE BEAUTY	
TOP GOSPEL	#1	MARVIN SAPP / THIRSTY	
TOP INDEPENDENT	#1	SOUNDTRACK / HAIRSPRAY	
HOT RINGMASTERS	#1	SEAN KINGSTON / BEAUTIFUL GIRLS	
TASTEMAKERS	#1	COMMON / FINDING FOREVER	
TOP WORLD	#1	ISRAEL "IZ" KAMAKAWIWO'OLE / WONDERFUL WORLD	
TOP MUSIC VIDEO SALES	#1	CREED / GREATEST HITS	
TOP VIDEO CLIPS	#1	PILES FEATURING T-PAIN / SHAWTY	

CONTENTS

VOLUME 119, NO. 33



UPFRONT

5 A BAND A WEEK
MTV's 52/52 campaign shines all-encompassing spotlight on established and unsigned acts.

10 Global

12 On The Road

13 Touring

14 Latin

15 Retail Track

16 Digital Entertainment

17 Making The Brand

18 Garage Rock

20 The Publishers Place

22 Q&A: Barney Wragg

FEATURES

COVER STORY

24 ROCK STEADY For five albums, Foo Fighters have been a model of consistency. What's in store for their most ambitious album yet?

27 A DAY IN THE LIFE OF CHRIS HICKS A publisher, a label executive, a manager and more, Hicks may also be a model for tomorrow's biz.

31 LIVE! FROM TOKYO Billboard and Hanshin open clubs in Japan as part of a comprehensive licensing deal.

35 JAPAN'S NEW DIGITAL EQUATION New revenue channels offset sales downturn.

MUSIC

41 PUTTIN' ON THE HITS Manilow covers '70s favorites, own songs on third "Greatest" album.

42 Higher Ground

43 Rhythm & Blues

44 Nashville Scene, Global Pulse

45 Classical Score

47 Reviews

IN EVERY ISSUE

4 Opinion

49 Over The Counter

49 Market Watch

50 Charts

67 Marketplace

68 Mileposts

69 Executive Turntable, Backbeat, Inside Track

ON THE COVER: Foo Fighters illustration by Sean McCabe. PHOTOGRAPH BY DANIEL BOUD. PHOTO ILLUSTRATION REFERENCE: NICK VALINOTE/FILMMAGIC.COM

360 DEGREES OF BILLBOARD

HOME FRONT

Events

DANCE

Billboard's Dance Music Summit is returning to Las Vegas, with Vegas Music Experience—one week of nighttime events featuring the world's best DJs, hot nightclubs and concerts—plus pool parties. More at billboardevents.com.

REGIONAL MEXICAN

Three-day summit features Jenni Rivera, the Billboard Q&A and Premios Premmusa presented by Promotores Unidos with performances by Diana Reyes, Pablo Montero, Alacranes and others. More at billboardevents.com.

MOBILE ENTERTAINMENT LIVE

The official conference of CTIA-The Wireless Assn. features interactive interviews, an exhibit floor, networking opportunities and a performance by Josh Kelley at the Bash. More at billboardevents.com.

Blogs

JADED INSIDER

Who rocked at Lollapalooza? Patti Smith played an extra set for little kids, Iggy & the Stooges invited fans onstage and Pearl Jam closed the three-day Chicago fest to a backdrop of fireworks. More at jadedinsider.com.

Branded For Success

McDonald's, Others Reveal Agency World Clout When It Comes To Music

BY PETER NICHOLSON

The music industry has no one to blame but itself for the continuing downward spiral it finds itself in. It used to be the voice of popular culture until it killed radio and independent records, which essentially wiped out the dreams of garage bands, coffee-bar-playing single acts, state fair sensations, small-town favorites, Sunset Boulevard dreamers,

because it discounted the importance of the brand's stature in popular culture. As I said before, in many cases, not just with McDonald's, the brand's position in pop culture is more powerful than the music or the artist. So the right brand and music in partnership would provide better and faster exposure for the music and the brand.

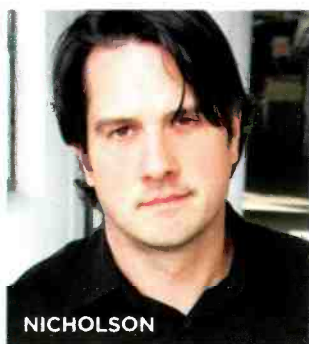
The old cliché that the artist "sold out" doesn't apply in this situation, because it

and not be constrained by the barriers erected by the music labels. The smart independent labels realize this. They know that in an era where exposure is king, a smart partner, like an advertising agency, must understand audience and culture and grasp unique and relevant ways to converse with them.

That's the science. What that partner also needs is the mojo that makes pop culture salivate for more. This kind of partnership fosters and protects the band's brand and doesn't ask it to alter its persona a la "selling out," because good agencies understand brands (bands) only succeed based on the truth of the brand. Again, this is an unfamiliar concept to the artists, because the perception about advertising is that it manipulates and bends the truth. In my career, I have always been in search of the truth behind a brand because it created the best communication, causing a visceral reaction in popular culture.

I will end on my bias as to why an ad agency makes for a great partner if you are an independent band: creatives. Most agency creatives are artists at heart. And in some agencies, they actually get to be more artist than marketer. Creatives spend a lot of time making ideas that take on a bit of their own personality. So the work becomes personal and not commercial. Or, as I like to say, a lot of care has gone into the work. The creatives share the same understanding that any artist has: your work is precious and it is personal and must always be respected. ♦♦♦

Peter Nicholson is partner/chief creative officer at Deutsch New York.



NICHOLSON

A brand's position in popular culture can be more powerful than that of music or a band.

cabaret throwbacks and the indie poster children—basically anyone with talent.

The music industry gave up supporting these types of bands because they fell in love with a formula for monetary success that did not include real emerging artists. By not providing these artists with the support and exposure that their talents deserved, the industry ended up alienating audiences, killing its credibility and losing the pulse of popular culture. This may sound dramatic, but from my point of view, it sums up the outcome to date.

However, the pulse of pop culture isn't dead; it's very much alive and being nurtured in advertising agencies (wait for obligatory laugh and chuckle). Seriously, advertising has always been in touch with popular culture, but now, more than ever, advertising agencies have become more in tune with the beat of pop culture and how that applies to the brands. And, all brands have a role in popular culture. Some have niche roles; others have a broader, more significant reach.

I recently read that McDonald's is sponsoring a 10-city concert tour to be played exclusively in the restaurants' parking lots. This tour is breaking the traditional role of music sponsorship, because McDonald's is managing and producing the tour. McDonald's is using its vast popularity and its ability to connect directly to fans of the emerging artist to provide the exposure the artist needs to succeed—a partnership, so to speak. And yes, McDonald's is a pop culture icon unto itself, but up until now, most of its association with music was done in the traditional relationship with the music industry, where music was the starlet and sponsorship was the groupie that got a prime photo op to flaunt around.

That old model always annoyed me

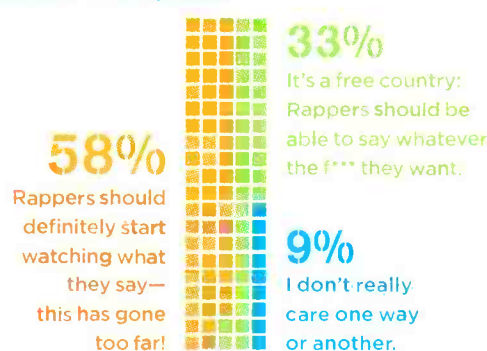
is a harmonious relationship that is built on the truth of popular culture's perception of the music and the brand. The music is cool. The brand is cool. And both can become part of the DNA of how a person defines him- or herself. Now, the brand doesn't become a trend and the music won't be a one-hit wonder. I don't know if the agency handling McDonald's had anything to do with this, but it is a great example of the rules being broken, in any case.

The formulas and rules on how to gain exposure and become part of popular culture are forever changing. These are exciting times. The Internet has created the democratization of distribution and allowed independent music to resurface

FEEDBACK

BILLBOARD.COM POLL

McDonald's vetoed Twista for his lyrics, and everyone from Chamillionaire to Barack Obama has been talking about the surplus of "N" words, sexism and violence in hip-hop lyrics. Do you think rappers should curb the explicit language?



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CARRIE FORWARD
New Underwood single makes high chart debut



BROOKS NOT DONE
Garth readies new release, possible shows



ROAD REUNION
Soda Stereo plans Latin-American tour



SCREEN SOLNDS
Andres Levin redefines Latin music in film



ALL SHOOK UP
Does Elton-themed Viagra ad cross line?

6

8

13

14

17

>>> SECOND PAYOLA SUIT FILED AGAINST UNIVISION

A second lawsuit alleging a payola scheme by Univision Music has been filed against the record company, the Los Angeles Times reports. The \$10 million lawsuit by Los Angeles' Platino Records, which has a distribution deal with Univision, accuses the recording giant of driving down Platino's sales by not promoting the smaller label's music.

>>> WMG POSTS Q3 LOSS

Warner Music Group on Aug. 7 posted a quarterly loss that was greater than expected by analysts as the company contends with rapidly dropping music sales. The net loss widened to \$17 million, or 12 cents per share, compared with a loss of \$14 million, or 10 cents per share, for the same quarter a year ago. Revenue declined 2% to \$804 million during the period, falling short of Wall Street's average expectation of \$832.2 million.

>>> UMG BUYS STAKE IN LOUD

Universal Music Group acquired a stake in the operator of social networking Web site Loud.com, according to reports. The company did not disclose the size of its equity investment in the Web site. The ad-supported site allows hip-hop fans to upload their own raps and compete for a record deal with SRC Records, a Universal-distributed label.

UP FRONT

TELEVISION BY MICHAEL PAOLETTA

A BAND A WEEK

MTV's 52/52 Campaign Shines All-Encompassing Spotlight On Established And Unsigned Acts

BILLBOARD EXCLUSIVE

Unsigned New York trio Team Facelift—consisting of Fat Jew, Machine and Fonda—was featured in several colorful, in-your-face on-air promotional spots on MTV in early August. But these weren't sporadically placed appearances: The band—with its frat-house antics, cheeky humor and Fat Jew's out-to-there hair gloriously intact—showed up in more than 11 hours of teases geared toward such MTV shows as "The Hills," "The Real World: Sydney" and "My Super Sweet 16."

Equal parts rap, goth and hard house, Team Facelift is the first of 52 acts to be spotlighted in MTV's new 52/52 campaign, which showcases one act per week in all of MTV's on-air promos, Billboard has learned—and which extends to MTV's online and wireless platforms.

For the week of Aug. 6, Team Facelift was also MTV.com's artist of the week. With 52/52, MTV gives all of its on-air promo time to one act for a given week—followed by long tail opportunities online as participating acts are archived, along with exclusive content, for up to one year.

"MTV is giving us the opportunity to reach a demographic we can't reach on our own," Fat Jew says. "Cool 20-somethings in the U.S. may have heard of us, but a 15-year-old girl in Ne-

braska has likely not heard of us. But that's changing."

The week preceding Team Facelift's debut on MTV, the trio's four songs had been collectively streamed 100 times on its MySpace page. On Aug. 7, one day after 52/52 launched, this number jumped to 4,000, according to Fonda.

That's the sort of effect that 52/52 mastermind Tina Exarhos, MTV executive VP of marketing and multiplatform creative, and her team are aiming for. "Do I expect to break a band every week?" Exarhos asks. "No, that's not the goal. We want to expose music in new, rich ways to the viewer."

"We're always looking to grow and evolve with our audience—and to adapt to how they're listening to music," says Amy Doyle, senior VP of music and talent at MTV. "And today, our audience is savvier than ever."

At press time, MTV was in the process of scheduling artists—the signed and unsigned—for upcoming 52/52 campaigns. For the week of Aug. 13, Paramore will take the 52/52 spotlight. Also confirmed are Rodrigo y Gabriela (for the week of Aug. 20), Nelly Furtado (Aug. 27), Mark Ronson (Sept. 3), Kanye West (Sept. 10), Oh My God (Sept. 17) and Foo Fighters (Sept. 24).



TEAM FACELIFT is the first act to be spotlighted in MTV's 52/52 campaign. **RODRIGO Y GABRIELA** (inset, left) and **PARAMORE** are scheduled for coming weeks.

Lou Robinson, senior VP of video promotion and artist development at RCA Music Group, calls 52/52 a boon for artist development. "MTV is taking chances by not just featuring the tried and true, but unsigned acts," he says. "How would they otherwise get this kind of exposure?"

In the 52/52 model, each featured artist collaborates with MTV on creative direction. The act is filmed, appears and is identified in numerous weekly spots, ranging from performance footage and comedy skits to interviews and behind-the-scenes downtime. The spots range from 15 to 60 seconds.

While the Team Facelift

promos reflect the trio's in-your-face humor, Rodrigo y Gabriela's spots go in the opposite direction, with the act offering its own version of a guitar tutorial, while sitting on apple boxes in a winery. Paramore, meanwhile, was filmed at a campground in Queens, N.Y., and treated the spots as a mini-TV series.

Because each 52/52 featured artist will be the "face" of MTV promo for any given week, the artist must be able to "deliver" 11 hours of airtime. "We want to make a credible play fueled by the act's music and person-

ality," MTV senior VP of on-air promotion Eevin Mackall says. "We're not forcing them to do any business for us that they wouldn't necessarily want to do."

To illustrate, Mackall points to the members of Team Facelift, who he says were willing and able to talk about the different programs in the promos because they are fans of the shows. Conversely, "Rod and Cab were not really down for any of that," Mackall says. "And that was fine. We told them 'We want this to be about you. This is your time to express yourself.'"

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>>> BEYONCÉ, TIMBERLAKE LEAD VMA NODS

With seven each, Beyoncé and Justin Timberlake lead the nominations for the 2007 MTV Video Music Awards, to be handed out Sept. 9 in Las Vegas. Other top nominees include Kanye West and Rihanna with five and Amy Winehouse with three. Timbaland will serve as the musical director for the event at the Palms Casino Resort. Performances are confirmed from Winehouse, Rihanna, and Foo Fighters, among others.

>>> MORE JOIN YOUTUBE SUIT

Several copyright holders are joining a class action infringement suit against YouTube, including the National Music Publishers' Assn., investigative journalist Robert Tur and the United Kingdom's Rugby Football League. The suit, filed by music publisher Bourne Co. and the Football Assn. Premier League in May, seeks to stop the "unauthorized and uncompensated use" of the creative and other copyrighted works of the league and publisher, as well as the works of other copyright holders that would qualify as part of the suit.

>>> VIRGIN TO HOST LATIN IN-STORE TOUR

Virgin Megastores will host its first series of in-store performances by emerging Latin artists with its Musica y Pasion tour in November. The Pinker Tones, an electronic group from Spain on Nacional Records, will headline the trek, which hits Virgin Megastores in San Francisco, Los Angeles, Phoenix, New York and Orlando, Fla. Additional performers are yet to be announced for the two-week tour, which kicks off the week of Nov. 5. The shows are free.

UPFRONT

LICENSING BY MICHAEL PAOLETTA

BILLBOARD EXCLUSIVE

Soul Mates

Sony BMG Licenses Gamble And Huff Catalog

Sony BMG Music Entertainment has licensed the complete catalog of music from Philadelphia International Records, the label founded by Kenny Gamble and Leon Huff in 1971, Billboard has learned. This marks the first time that the entire PIR catalog—which includes hits by MFSB, Patti LaBelle, the O'Jays, Billy Paul and others—is under one roof.

Under the terms of the multiyear arrangement, Sony BMG Music Entertainment's Commercial Music Group and Legacy Recordings will issue physical and digital recordings of PIR material. The deal also extends to ringtones (another PIR first), PDA applications, synch licenses and branded entertainment.

This ambitious partnership launches in Oc-

tober with two double-disc compilations, "The Essential Lou Rawls" and "The Essential Teddy Pendergrass." Additionally, 50 digital releases (original albums and collections) will be ready for download by the end of the year.

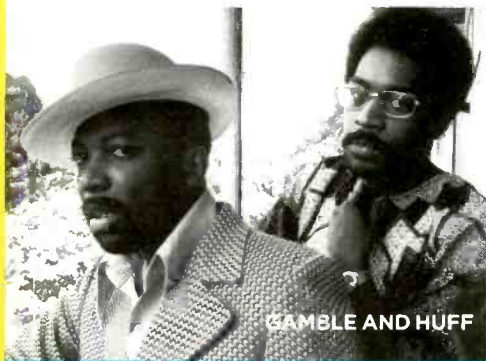
Some previously unreleased recordings, including a live set from Patti LaBelle and a Phyllis Hyman album, will also make their commercial debuts in the future.

"The sounds of American pop music history," Sony BMG Music Entertainment president John Ingrassia says.

In past years, the PIR repertoire was split between Epic/CBS and EMI. Now that it's "back together again, we can promote and market it on a global level," Huff says.

Between synch licenses, sampling and reissues, the catalog has received a tremendous amount of exposure over the years, Gamble says. "Now it's time to build upon that and grow the PIR brand."

In Sony BMG, PIR appears to have found the right partner to do precisely that. "The scope of the PIR catalog becomes our entire platform," Legacy Recordings GM Adam Block says. "We can conceive of, with Kenny and Leon, virtually anything. There are no restrictions, as we have access to all the pieces."



GAMBLE AND HUFF

CHARTS BY KEN TUCKER

Carrie Carries On

New Underwood Single Sets Chart Record

The rapidly rising star of Carrie Underwood is shining a little brighter this week as she becomes the highest-debuting female artist on Hot Country Songs since the chart expanded from 30 to 50 positions in January 1964. (The chart currently carries 60 positions.)

Underwood's "So Small," the first single from her as-yet-untitled Oct. 23 sophomore release, debuts at No. 20.

Underwood's introduction to the music world came two years ago when she won the 2005 season of "American Idol." Since then she has scored three multiweek No. 1 country singles: "Jesus, Take the Wheel," "Wasted" and "Before He Cheats." Another single, "Don't Forget to Remember Me," reached No. 2.

Chris Huff, music director for country outlets KSCS and KTYS Dallas, which played Underwood's song 31 and 45 times, respectively, in the first week of its release, says that such significant airplay is usually reserved for established superstars. "It usually takes an album or two of solid hits before you reach the kind of critical mass with the audience that Carrie reached with a

single or two," he says. "When you think about where Kenny Chesney and Rascal Flatts and Keith Urban were on their second album, this is really phenomenal."

Country KMP5 Seattle spun "So Small" 37 times between July 30 and Aug. 5, making it one of the most-played songs on the station. PD Becky Brenner says the rapid support is warranted for two reasons. "Carrie Underwood is an American Idol in more ways than one. She is the people's choice. They have a vested interest in her success, and they want to know what she is up to. When a brand-new song by a superstar is not available anywhere else but on the radio, we want credit for being the first to bring it to the people."

The song, which is about investing time and energy into things that aren't really important, was co-written by Underwood with Luke Laird and Hillary Lindsey.

Underwood's first album, "Some Hearts" (Arista/Arista Nashville), has sold 5.8 million copies, according to Nielsen SoundScan.



UNDERWOOD



U2'S 'Pride (In the Name of Love)' takes less than a minute to download on SpiralFrog.

DIGITAL BY ANTONY BRUNO

JUMP START

SpiralFrog Takes The Beta Leap

Ad-supported free digital music service SpiralFrog is leaping closer to going live.

The company has initiated a private beta launch in Canada and the United States, inviting select media and other outlets to test the service and provide feedback.

The move puts to rest many questions about the company's viability. When original CEO Robin Kent and a number of directors left in the spring, rampant speculation suggested the service would never see the light of day.

SpiralFrog founder Joe Mohen says he expects to emerge from the private beta for a public launch by the end of the summer. However, the company has missed launch dates before. An initial launch date last December was pushed to this spring.

Based on the features of the beta site, however, it's clear SpiralFrog has kept busy in the meantime. But while many music industry analysts and insiders express optimism at the potential for ad-supported free music, it's far too early to declare this frog a prince.

Selection: The service has close to 770,000 tracks available, with more than 3,500 music videos, that users can stream or download free of charge. Competing fee-based services like Rhapsody or iTunes have catalogs with more than 2.5 million songs. SpiralFrog's video library, however, is on par, despite having fewer licensing deals.

Functionality: The service requires users to download a

small software package prior to using, but is fully accessible via an Internet browser. It's not like iTunes, which is a separate application. Downloads take place relatively quickly, with U2's "Pride (In the Name of Love)" finishing in less than a minute and its high-resolution video in about 90 seconds. Users can also e-mail selections to friends, regardless of whether they're members.

Ads: The ad-supported aspects of the service, at least for now, are relatively unobtrusive. Users are not forced to watch an ad as their song or video downloads, but rather can continue to browse and sample other music while they wait. But ads are very prevalent on the site, with "The Simpsons Movie" and the U.S. Navy taking center stage.

DRM: All music and video acquired on the site is protected in Windows Media Audio digital rights management, meaning it cannot play on the iPod. Users' computers must be running either Windows XP or Vista, and use Windows Media Player v. 9 or older.

Partnerships: Its only major label deal is with Universal Music Group, and the company will need others on-board quickly to make an immediate impact. Other deals include EMI Music Publishing, BMI, SESAC, Canadian publishing society SOCAN and various independent label deals with such companies as Koch and aggregator the Orchard.

>>> \$1.5 BILLION
JUDGMENT
AGAINST
MICROSOFT
TOSSED

A U.S. judge dismissed a \$1.5 billion judgment against Microsoft for allegedly infringing on Alcatel-Lucent's patent for MP3 technology. Microsoft originally licensed the MP3 technology from a company called Fraunhofer, which Alcatel-Lucent later acquired. The company then sued Microsoft, claiming the technology was subsequently improved without Microsoft paying additional fees. The judge reversed the verdict, saying the jury's decision was wrong.

>>> GODTUBE
LAUNCHES

GodTube.com, a Christian-themed site with a layout and concept similar to that of popular Web innovator YouTube, has officially launched. Now in its beta form, GodTube features a variety of content ranging from sermons to music videos. Company executives say details of an upcoming music talent contest via the site in September are being worked out.

>>> DYNAMIC
PRICING SERVICE
SECURES
FUNDING

Digital music service Amie Street—which uses dynamic pricing to determine how much each song costs, based on its popularity—closed a first-round funding series that includes such big-name investors as Amazon. The exact amount of the investment was not disclosed.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Susan Butler, Jonathan Cohen, Mitchell Peters and Charles Riley.

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UPFRONT

COUNTRY BY ED CHRISTMAN, RAY WADDELL and KEN TUCKER

What He's Doing Now

Garth Brooks To Return To Retail, Radio, Maybe The Stage

The Garth Brooks juggernaut is setting the table for a new release. And this time, Billboard has learned, you won't find it only at Wal-Mart.

After exclusively selling his music through that big-box merchant for the last two years, Brooks will once again make it available to all retailers. But in a surprise move, his Pearl Records imprint will apparently be self-distributed.

Meanwhile, speculation regarding a live performance aspect to Brooks' resurfacing has been centered around an extended run in one market.

According to retail sources, the country star will issue a three-disc boxed set, "The Ultimate Garth Brooks," that will street either Nov. 6 or 13. The set will contain a 34-track, two-CD greatest hits retrospective with four new songs, and a DVD with videos, many of them recently filmed, for all tracks on the CDs. In addition, Brooks is rereleasing his catalog titles, some of which have been on moratorium at general retail since 1998.

Nashville-based Big Machine Records is involved with promoting the new cuts to radio; the first single is expected in September. One of the new cuts is reportedly a remake of Huey Lewis' 1982 hit "Workin' for a Livin'," on which Lewis plays harmonica.

Programmers from across the country, who have been given few details, have been invited to an Aug. 17-

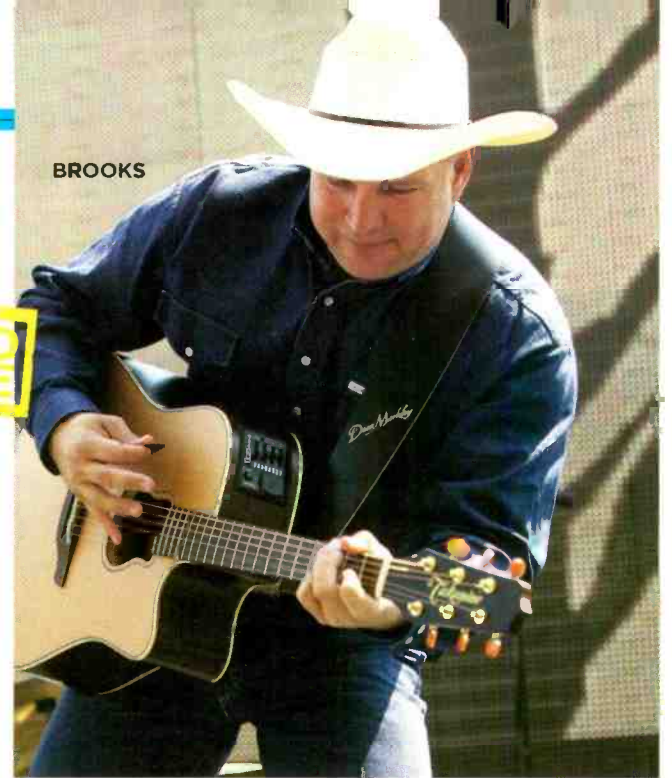
18 event in Nashville. Brooks has also scheduled an Aug. 18 press conference there.

Two-year-old Big Machine, headed by veteran promotion man Scott Borchetta, recently signed Brooks' wife, Trisha Yearwood, and is working her new single, "Heaven, Heartache and the Power of Love," to radio. Borchetta declined to comment to Billboard. (Disney's Nashville-based Lyric Street Records promoted three singles to radio from Brooks' Wal-Mart set.)

In an interesting move, the new box will carry a \$12 wholesale cost, the typical major label wholesale price of a front-line single-disc album, while catalog titles will carry a \$7.85 wholesale cost, sources say.

In 2005, Brooks split from Capitol Records and left with ownership of his catalog. Later that year, he issued a "Limited Series" boxed set exclusively through Wal-Mart, which contained three of his prior albums, a previously unreleased DVD and a disc of never-before-heard songs. In early 2006, Brooks rereleased his catalog exclusively at Wal-Mart and then, in time for Christmas 2006, he issued "The Entertainer," a five-disc DVD package, solely at the giant merchant.

It remains to be seen how retail will react to the new releases after being cut out of the loop on Brooks product for so long, says one merchant who is still



BROOKS

BILLBOARD
EXCLUSIVE

considering whether to stock the artist's albums. On the live front, standing offers from promoters have apparently been on the table for Brooks since his retirement in 2000.

Last time out, Brooks shattered country touring records with an outing centered around his 1998 Capitol release "Sevens." The three-year extravaganza grossed more than \$105 million (country's first \$100 million run) and drew close to 5.5 million people. Notably, Brooks charged a relatively paltry \$20 per ticket when he likely could have demanded three times that amount.

Since retiring, Brooks has made sporadic live appearances, including a Hurricane Katrina benefit, a Grand Ole Opry appearance in 2005 and a more recent performance at a Live Earth concert in Washington, D.C. He previously said he would not embark on a full-blown tour until his youngest daughter graduates from high school in 2015.

INDIES BY SUSAN VISAKOWITZ

INTRODUCING INDIE

ADA Spearheads Compilation For 'Casual Buyers'

A compilation comprising 15 of the most prominent acts in indie rock—the opening salvo in what the Alternative Distribution Alliance, which spearheaded the project, hopes will be an ongoing, biannual series—is now being aimed at major and indie retail accounts, say Vice Records manager Adam Shore and ADA head of sales Michael Black. But indie stores may not be making it a priority.

"This Is Next Volume 1"—set for release Aug. 21 on Vice, and including such acts as the Shins, Spoon and Clap Your Hands Say Yeah—is geared toward introducing to a mainstream audience bands that "don't get a lot of support at radio or other mainstream

outlets," Shore says.

The project was dreamed up two years ago following the unexpected success of the indie-heavy "Garden State" film soundtrack, which featured several ADA-family bands. Using the consistently strong-selling "Now! That's What I Call Music" pop-hit compilations as a model, ADA aims to have each release in the series A&R'd and marketed by a different ADA-distributed label, with a goal of reaching "beyond the

core album consumer and toward the casual buyer," according to ADA's promo materials.

In April, Shore told Entertainment Weekly that the focus for "This Is Next" would be "Wal-Marts, big-box stores, red states and TV advertising." He now says, though, that "we want all record stores to carry it. It's attractive to large mass-merchant retailers because it can introduce their audience to new artists, but it's a great tool for indie retail, too."

But Eric Levin, owner of Atlanta's indie Criminal Records and head of the Alliance of Independent Media Stores, says he hasn't even discussed positioning strategy for the album with AIMS' 29 member stores because there's still no "firm plan" in place with Vice and ADA. "We have a lot of fourth-quarter initiatives that are important to us, so while this is huge for Vice and ADA, it's just another one of our projects."

Further, Levin believes most of the songs on "This Is Next" are already in the hands of his store's consumers. "I maybe would have loved to see this two

years ago. But at least it gives us a chance to end-cap our catalog, which we'll have at great prices."

"I would bet not even the most hardcore indie consumer has heard all 15 of these artists," Shore counters. "This is an unprecedented gathering of artists from some of the greatest indie labels that have ever existed."

TV advertising remains a major component of the marketing campaign. "We're in a partnership with MTV2 on this, so most of the consumer advertising will be through MTV," Black says. In addition to traditional spots, MTV2's alternative music show "Subterranean" will dedicate an episode to the collection, and banners will run across several MTV-related Web sites.

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



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GLOBAL BY PAUL SEXTON

Singles Growing Unsteady

Longer Chart Stays For U.K. Hits Don't Result In More Sales

LONDON—Rihanna's recent record-breaking stay at the top of the U.K. singles chart might suggest the glory days of the format have returned. But behind the celebration there is more evidence that the days of multiplatinum chart-toppers are over.

In late July, "Umbrella" (Def Jam/Universal) became the United Kingdom's longest-running No. 1 in 13 years with a 10th week at the top. It did so with total sales of just 354,000, of which chart compiler the Official U.K. Charts Co. (OCC) says 29% were physical.

The tally pales when compared with Gnarl Barkley's "Crazy." After that track's ninth and final week at the U.K. peak in spring 2006, its sales were 660,000, compared with Rihanna's 332,000 at that stage.

"It's been decades since singles have been a reliable revenue stream," EMI Records U.K. director of national accounts Derek Allen says. "They've always been, and will continue to be, an integral part of an overall marketing strategy, whether it's a clarion call [for] an established artist's new album or the launch of a new act."

U.K. singles sales across all formats continued their upswing in the first half of 2007, improving 29% year on year, according to trade body the BPI. Individual downloads have soared 49.9% year on year to 36.4 million units, and accounted for 89.4% of all U.K. singles sales, compared with 63% during 2006. The digital boom means that individual track

RIHANNA'S 'Umbrella,' with 10 weeks at the top, was the United Kingdom's longest-running No. 1 single in 13 years.



sales now reach way beyond the chart. Between January and June, songs in the top 40 accounted for only 12.6% of digital track sales.

While the figures show more people are downloading more tracks than ever, the digital net is cast so widely that some observers are wondering how—if a song can be No. 1 for 10 weeks without even reaching gold certification (400,000 shipments)—the singles market can remain viable.

'We would still like a shorter release window between download and physical.'

—PAUL QUIRK, QUIRKS RECORDS

Mercury head of radio Mark Rankin says the speed of modern music consumption is undermining physical singles.

"The consumer wants things quicker," he says. "They don't want to be dictated to, to wait for a specific date to buy the physical product."

With the introduction this year of digital sales data, songs tend to be staying on the chart longer. In late July 2004, before the eligibility of digital sales, that week's top 20 singles had spent an average of 3.75 weeks

on the chart. For the same period this year, it was 4.25 weeks.

"The slower chart is a good thing," says Paul Quirk, co-owner of independent store Quirks Records in Ormskirk, Lancashire, and co-chairman of retail trade body ERA. "But we would still like a shorter release window between download and physical. Many retailers aren't happy about download-only singles, as they make them seem ridiculous in the eyes of the customer, who expects everything they hear to be available."

Allen says, "We've always made decisions about singles formats on a case-by-case basis. The digital market hasn't changed that. Physical formats may no longer be appropriate for some releases. In others, 7-inch vinyl may be the most critical element."

The continuing decline of the CD singles sector recently prompted members of the OCC board to lobby for a change in the physical release date from Monday to Friday.

"We're not convinced the Friday release date will in any way reinvigorate the physical singles market," Allen says. "It creates huge logistical headaches for retail, not to mention replenishment and excess inventory issues."

But Quirk is more positive.

"It would add impetus to weekend buying," he says. "If we do nothing, physical single sales will continue to diminish. I would prefer to try everything, and then at least we can say there was no stone left unturned." ■■■

GLOBAL NEWSLINE

>>>EMI REVENUE DOWN 5.1%

Just days after it was acquired by private equity firm Terra Firma, EMI Group said its first-quarter revenue shrank by 5.1% at constant currency, compared with the corresponding period last year. The decline, covering the 18-week period to Aug. 6, reflected "the tough market conditions experienced in the recorded music market," EMI said in a statement.

The company's recorded music division—home to Robbie Williams, Norah Jones and Corinne Bailey Rae—was responsible for the shortfall, with EMI Music revenue plummeting by 13.4%.

The statement also blamed "EMI's light release schedule when the restructuring program was being implemented." On the flip side, EMI Music Publishing revenue improved 11.9%, partly as a result of litigation settlements.

EMI's digital revenue continues to shine, the company added. —Lars Brandle

>>>JACK WHITE PRODUCTIONS FOUNDER SPLITS

Composer/producer Jack White has parted ways with the German music company he founded, Jack White Productions, following a dispute.

White was dismissed after making a "massive breach of trust," JWP chairman Thomas Stein says. "We have knowledge that Jack White has been building up a parallel business, which is in direct competition with the business of JWP."

White has exited as managing director of JWP's White Records in Berlin, and his consulting agreement has been terminated. He rejects the accusations as untrue and is threatening to sue for damages.

White founded JWP in 1998. Listed on the Frankfurt stock exchange, JWP claimed revenue in 2006 of €11.5 million (\$15.9 million). —Wolfgang Spahr

>>>AUSSIE AIR HEADS SOUTH

The Australian Independent Record Labels Assn. (AIR) is relocating its Brisbane headquarters of three years to Melbourne, effective Sept. 3.

"It's a strategic decision by the board to be where the indie power brokers are," AIR CEO Stuart Watters says. "Melbourne has a number of burgeoning indie businesses who are clearly going to be major players down the track, so it makes sense."

Watters and chart manager Dominic Fagan will move south with the association. Label services manager Stephen Foster and communications manager Raynee Dewar remain in Brisbane as consultants.

AIR represents the interests of 350 Australian labels and 5,000 domestic acts. The trade body has renewed its partnership with drinks manufacturer V Energy for its Australian Independent Music Chart and is producing the Australian Independent Label Summit Oct. 3-5 in Brisbane. —Christie Eliezer

>>>MAJORS SELECT SENA

The four music majors have appointed Dutch collecting society SENA to advise them in the collection of public performance income in Italy.

Public performance royalties in Italy are currently collected by Società Consortile Fonografici, an organization set up in 2000.

SCF generated €32.5 million (\$44.5 million) for labels in Italy last year.

"IFPI for some years promoted the idea of twinning and sharing good practices among the record industry societies," says London-based Lauri Rechart, an IFPI consultant. "This project is a natural continuation to that and the cooperation will benefit equally all the societies involved in it."

Should SENA's consultancy role be successful, the major labels are said to be considering a similar move in Spain.

—Mark Worden

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

Australian clubgoers such as these at Melbourne's Metro Club could soon be paying more for a night out.

THE PARTY'S OVER

Australian Nightclubs Rage At Soaring Licensing Rate

MELBOURNE—Australian nightclub owners are warning of imminent meltdown in the sector, after the Copyright Tribunal approved a massive hike in licensing costs for sound recordings.

The Tribunal increased the rate nightclubs will pay to the Phonographic Performance Co. of Australia (PPCA), from 7 cents Australian (6 cents) to \$1.05 Australian (90 cents) per person per night of operation (billboard.biz, July 11). Dance parties (large, rave-type events usually held in warehouses) will be hit even harder, with the rate rocketing from 20 cents Australian (17 cents) to \$3.07 Australian (\$2.60).

"We're just halfway through this fight," says Bill Healy, director of rational affairs at the Australian Hotels Assn., which represents 1,600 nightclubs nationwide. The AHA has launched a Federal Court appeal against the new rates, with the case due to be heard in late September.

"What worries us the most is that the fee applies to the capacity of the venue, not the number of people who attend," Healy says. "That is grossly unfair. Some nights a venue can be just half capacity, but still have to pay the full fee."

Healy says the nightclub sector pays \$1.4 million Australian (\$1.2 million) per year to the PPCA at the current rate—an amount that could potentially increase to as much as \$15 million Australian (\$12.9 million) under the new system. According to the AHA, nightclubs that pay an average \$30,000-\$40,000 Australian (\$26,000-\$34,000) will now have to stump up an extra \$100,000-\$200,000 Australian (\$86,000-\$172,000) each.

"People will go out of business or close down their venues on certain nights," says Kevin Attwood, owner of the Exchange Hotel in Sydney.

"We could see discos and dance nights disappear from suburban and regional areas," says Anthony Ball, chief executive of Sydney-based nightclubs representative body Clubs Australia.

Conrad Palmer, GM of Brisbane's the Empire, warns that costs may be passed on to

the consumer.

"We charge \$10 [Australian (\$8.60)] at the door," he says. "Will people pay more? If they do, presumably they'll cut down on what they spend inside."

"Music is integral to their operations, yet it becomes valueless when they have to pay a bit more," PPCA chief executive Stephen Peach says. "We're asked to believe this is the difference between a profitable, successful nightclub and one about to close its doors. That defies all rational analysis."

Lindy Morrison, former drummer with Australian alternative act the Go-Betweens and musicians' representative on the PPCA board, agrees. "For too long Australian musicians have been subsidizing businesses like nightclubs," she says. "Musicians are the lowest income earners in the rock industry, most of them are non-composers, and this income is an important way to augment their earnings."

The PPCA estimates artists currently receiving \$200-\$300 Australian (\$170-\$260) each per year will now get \$2,000-\$3,000 Australian (\$1,700-\$2,600) annually.

"No one is retiring to the south of France on that," Peach says.

The nightclub sector is now hoping for a lifeline from the Australian Consumer and Competition Commission, which is investigating, at the PPCA's invitation, whether the PPCA's jurisdiction might be anti-competitive. The ACCC's decision, due in a few months, will shape the clubs and raves' strategy, potentially clearing the way for them to bypass the PPCA and negotiate rates directly with single record companies. Other options include spinning non-copyright-protected tracks only.

"That seems a bit fanciful," Peach says. "Nightclubs and DJs play what punters want to hear and gets them into clubs. It is not determined by some list of which tracks are deemed playable."

But Attwood remains defiant. "If the charges do go through, we'll stop playing Australian tracks," he says. "If the Australian music industry tries to push us out of business, then we'll retaliate."



MORRISON



PEACH

AN AUDIENCE OF ONE. WHAT A CROWD.

Hello Dave on tour for Armed Forces Entertainment in Southwest Asia



"We were on tour for Armed Forces Entertainment in Kuwait last year and I noticed an Air Force kid in the mess tent eating alone and keeping to himself. We wound up sitting next to him and struck up a conversation. It was a bit one-sided at first, but when he realized we were a band from back home, he perked up. We told him we were playing that night and his expression changed. "I have to get on a plane in three hours to go back to Afghanistan. I'm on a two-day leave." He wasn't going to be able to see the show, so we invited him to our soundcheck. We played the longest soundcheck ever. By the time we finished, that kid was grinning from ear to ear. "This is the first time I've felt this good in months," he said as he grabbed his gear and headed to the flight line.

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

— Mike Himebaugh -Hello Dave

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



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On The Road

RAY WADDELL rwaddell@billboard.com

Food For Thought

Buyout Will Help SMG Focus On Concessions Business

If American Capital Strategies' \$631 million acquisition of Philadelphia-based private facility management firm SMG means anything, it's that SMG will now be more aggressive in the food and beverage arena.

American Capital bought out primary stakeholders Aramark (itself a hugely successful concessionaire) and the Pritzker family of Hyatt Corp. fame in acquiring SMG.

That food and the concessions business would be a focus for SMG going forward was evident with a stop by the SMG booth at the recent International Assn. of Assembly Managers conference and trade show in Salt Lake City. Chefs from the company's Savor... Catering by SMG concessionaire division were dishing out some pretty tasty barbecue, smoked salmon, cheese and what I'm told was some quality wine.

other promoters and producing tours, one-offs and legs of tours by acts including **Jamie Foxx**, **Tool** and **Joe Walsh** this summer. SMG also produced and bought talent for the California Mid-State Fair in Paso Robles, which this year included **Aerosmith**, **Rascal Flatts**, **Stevie Nicks**, **Bob Dylan**, **Martina McBride**, **Dierks Bentley**, **Godsmack**, **Chris Botti** and **Daughtry**. In addition, SMG has national booking deals with Bentley, **Blue Man Group**, the **Wiggles** and comic **Carlos Mencia**.

In terms of growth, the major-market North American facility business is pretty mature, with most major markets boasting modern arenas a decade or less old. Secondaries are catching up as well, and the international facility market is booming. "Secondary markets and alternative venues are where we see our growth in the U.S.,"



'The American Capital guys are really smart and really friendly with all the SMG management team and are eager to see SMG go to the next level.' —WES WESTLEY, SMG



I'm more of a beer guy, myself.

SMG was founded in 1977 with the management of its first facility, the Louisiana Superdome in New Orleans. Through a series of acquisitions and mergers, the company grew to manage convention centers, exhibition halls and trade centers, arenas, stadiums, performing arts centers, theaters and specific-use venues worldwide. In a rare sitdown, **Wes Westley**, SMG president/CEO since 1994, talked with On the Road about the acquisition and life with American Capital.

Calling Aramark "really good owners," Westley says of the American Capital deal, "This really breathes some fresh air into SMG. The American Capital guys are really smart and really friendly with all the [SMG] management team, not just me, and are eager to see SMG go to the next level."

Westley says that in the past, SMG had non-compete restrictions with Hyatt and Aramark that allowed the company only to handle food service in accounts that SMG managed. "We had 54 accounts we did food service in, but most people don't know that because we were very quiet about it, for obvious reasons," Westley says. "We do about \$150 million in food a year at SMG. And with American Capital taking over and Aramark and Hyatt parting ownership, we're free of all restrictions, so we're going to try to grow the company strategically in other ways."

Under the direction of senior VP of sports and entertainment **Mike Evans**, SMG has been proactive in the touring world, partnering with

Westley says. "Internationally, we've branched out into Latin America, and **John Sutherland**, who runs our European division, has identified a lot of key markets over there."

Asked if clients and the industry would be able to see a difference in how SMG operates under new ownership, Westley says SMG will be "totally transparent. American Capital is really hands off. They're more of an investor, with a portfolio of over 100 companies. Really, there's no change in management—we just have a new owner that is providing us capital and encouraging growth."

Westley admits it had been stressful running such a far-flung company while it was for sale and speculation was rampant. Industry scuttlebutt had a lot of companies kicking SMG's tires, including mega promoters Live Nation and AEG Live. "I read a lot in the press, which I kind of chuckled at because there were a lot of rumors and speculation by people, all of it wrong," he says. "American Capital was the winner, but it was not a one-horse race by any stretch of the imagination."

A \$631 million price tag indeed seems to be a vote of confidence in what SMG has accomplished. "For me personally and I think for all of us, it was a real endorsement for all of the hard work we've been doing over the last few years," Westley says. "In business it all comes down to money, right? This was someone voting with money, not just talking about it." ♦♦♦

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,860,806 (€3,412,702) \$134.07/ \$123.76/\$113.44/\$96.43	GENESIS Twickenham Stadium, London, July 8	54,279 sellout	Live Nation-U.K.
2	\$6,415,610 \$250/\$50	THE POLICE, THE FRATELLIS, FICTION PLANE Giants Stadium, East Rutherford, N.J., Aug. 5	55,247 sellout	The Next Adventure (A Live Nation Company)
3	\$6,030,676 (€4,426,758) \$110.69/ \$89.92/\$76.08/\$69.17	GENESIS Olympiastadion, Munich, July 10	68,951 sellout	Peter Rieger Konzertagentur
4	\$5,659,310 (€2,814,714) \$134.07/ \$123.78/\$113.47	GENESIS Old Trafford, Manchester, England, July 7	45,066 sellout	Live Nation-U.K.
5	\$5,071,146 (€3,736,978) \$110.69/ \$89.92/\$76.08/\$66.42	GENESIS Olympiastadion, Berlin, July 3	57,434 65,000	Peter Rieger Konzertagentur
6	\$4,753,610 \$250/\$50	THE POLICE, FICTION PLANE Madison Square Garden, New York, Aug. 1, 3	37,487 two sellouts	The Next Adventure (A Live Nation Company)
7	\$4,593,809 (€3,409,341) \$138.40/ \$124.56/\$103.80/\$62.26	GENESIS Parc Des Princes, Paris, June 30	49,606 sellout	Alain Lahana-Le Rat Des Villes
8	\$4,208,021 (€3,130,684) \$110.69/ \$89.92/\$76.08/\$69.17	GENESIS Gottlieb-Daimler-Stadion, Stuttgart, Germany, June 28	50,736 sellout	Peter Rieger Konzertagentur
9	\$4,009,938 (€2,945,179) \$103.79/ \$89.92/\$69.17	GENESIS Zentralstadion, Leipzig, Germany, July 4	46,676 sellout	Peter Rieger Konzertagentur
10	\$3,819,127 (€2,821,380) \$81.66/ \$80.27/\$73.35/\$62.28	GENESIS Amsterdam Arena, Amsterdam, July 7	52,622 sellout	Mojo Concerts, Rob Trommelen
11	\$3,610,047 (€2,651,471) \$117.61/ \$96.85/\$76.08/\$69.17	GENESIS Commerzbank-Arena, Frankfurt, July 5	44,040 sellout	Peter Rieger Konzertagentur
12	\$3,318,015 \$225/\$50	THE POLICE, FICTION PLANE Rentschler Field, East Hartford, Conn., July 31	32,450 sellout	The Next Adventure (A Live Nation Company)
13	\$2,736,643 (€1,990,196) \$124.56/ \$103.80/\$89.96/\$62.28	GENESIS Stade de Gerland, Lyon, France, July 12	30,830 40,000	Alain Lahana-Le Rat Des Villes
14	\$2,073,220 (13,781,040 krona) \$119.60/\$67.70	ROD STEWART Stockholm Stadium, Stockholm, July 20	21,596 sellout	EMA Telstar, Live Nation
15	\$2,004,067 \$77/\$39	KENNY CHESNEY, SUGARLAND, PAT GREEN Walnut Creek Amphitheatre, Raleigh, N.C., Aug. 3-4	40,067 two sellouts	Live Nation, The Messina Group/AEG Live
16	\$1,546,490 \$125/\$55	MICHAEL BUBLÉ, JANN ARDEN Radio City Music Hall, New York, July 31-Aug. 2	17,863 three sellouts	MSG Entertainment, Beaver Productions
17	\$1,437,338 \$131.25/\$71.66	TIM MCGRAW & FAITH HILL MGM Grand Garden, Las Vegas, Aug. 4	13,736 sellout	Live Nation
18	\$1,208,958 \$94.90/\$70.90/ \$35.15	TIM MCGRAW & FAITH HILL Jobing.com Arena, Glendale, Ariz., Aug. 3	12,848 16,624	Live Nation
19	\$1,192,242 \$93.75/\$69.75/ \$53.75/\$30	TIM MCGRAW & FAITH HILL Pepsi Center, Denver, July 31	13,922 15,748	Live Nation
20	\$1,041,441 \$77/\$39	KENNY CHESNEY, SUGARLAND, PAT GREEN Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 2	18,817 sellout	Live Nation, The Messina Group/AEG Live
21	\$959,146 (€696,012) \$117.14/\$48.23	ROD STEWART Color Line Arena, Hamburg, July 18	11,098 sellout	Peter Rieger Konzertagentur
22	\$922,675 \$125/\$50	RUSH MGM Grand Garden, Las Vegas, July 28	10,002 11,034	The Next Adventure (A Live Nation Company)
23	\$914,952 \$98/\$75	JOSH GROBAN Atlantic City Boardwalk Hall, Atlantic City, N.J., July 21	10,200 sellout	Live Nation
24	\$883,229 \$70/\$18.75	PROJEKT REVOLUTION: LINKIN PARK & OTHERS Hyundai Pavilion at Glen Helen, Devore, Calif., July 28	20,399 26,605	Live Nation
25	\$872,094 \$52.50/\$44.50	NICKELBACK, STAINED, DAUGHTRY Joe Louis Arena, Detroit, July 16	17,936 sellout	The Messina Group/AEG Live
26	\$816,506 \$93/\$73/\$53/ \$35	TIM MCGRAW & FAITH HILL San Diego Sports Arena, San Diego, Aug. 2	9,576 12,709	Live Nation
27	\$782,431 \$53.75/\$45.75	NICKELBACK, STAINED, DAUGHTRY Target Center, Minneapolis, July 23	15,577 sellout	The Messina Group/AEG Live
28	\$763,838 \$63.50/\$23.50	NICKELBACK, STAINED, DAUGHTRY Verizon Wireless Music Center, Noblesville, Ind., July 20	25,379 sellout	Live Nation
29	\$741,719 (\$784,299 Canadian) \$212.78/\$10.51	NICKELBACK, DAUGHTRY, PUDDLE OF MUDD, STATE OF SHOCK Molson Amphitheatre, Toronto, July 4	16,356 sellout	Live Nation
30	\$736,436 (\$770,057 Canadian) \$76.03/\$56.90	DEF LEPPARD Bell Centre, Montreal, July 17	10,396 sellout	Live Nation
31	\$721,106 \$59.50/\$35.50	JOHN MAYER, BEN FOLDS, JAMES MORRISON PNC Bank Arts Center, Holmdel, N.J., July 24	16,752 sellout	Live Nation
32	\$718,899 \$59.50/\$35	JOHN MAYER, BEN FOLDS, JAMES MORRISON Twenter Center at the Waterfront, Camden, N.J., July 20	17,744 24,942	Live Nation
33	\$699,835 \$150/\$95	JOSH GROBAN Mohegan Sun Arena, Uncasville, Conn., July 30	7,469 sellout	Live Nation, in-house
34	\$660,850 \$50	DAF PUNK, RATATAT, SEBASTIAN, KAVINSKY Los Angeles Sports Arena, Los Angeles, July 21	13,217 sellout	Goldenvoice/AEG Live
35	\$643,777 \$95/\$49.50	JOSH GROBAN Verizon Wireless Arena, Manchester, N.H., July 27	7,804 sellout	Live Nation, in-house

Soda Stereo's Stadium Comeback

Leading Latin-American Rock Band Returns To The Road

BUENOS AIRES—A reunion tour scheduled for this fall by Argentine rock band Soda Stereo will be a jumping-off point for re-viving the influential act's catalog and overall visibility.

Almost exactly 10 years since its last concert, Soda Stereo will hit stadium and arena stages across Latin America, where it enjoyed one of the longest-running and most consistently successful careers of the '80s and '90s.

The tour kicks off Oct. 19-20 with two shows at the 60,000-seat River Plate stadium in Buenos Aires, which sold out in 48 hours, establishing a record for the amount of tickets sold in such a short period. Three additional shows have now been booked for the stadium, with Soda Stereo poised to break the attendance record established for River Plate by the Rolling Stones, who were seen by 300,000 people in five days.

After negotiating since October 2005, concert promoters Triple Producciones (led by band manager Daniel Kon) and Pop Art (led by Robert Costa) signed a contract last December. The tour's main sponsors are cell phone carrier Personal and Sony Ericsson, which has quickly become a major music event sponsor in the region.

Soda is slated to play 13 shows, including Nov. 15-16 at Mexico City's Foro Sol and Nov. 21 at Los Angeles' Home Depot Center—its only U.S. show so far.

While the number of shows is not remarkable, the size of the venues (Foro Sol fits 50,000, for example) is.

Taking advantage of the reunion buzz, Sony BMG, which owns the Soda Stereo catalog, released a greatest hits compilation in July called "Me Verás Volver," which has sold 65,000 copies in Argentina and was al-

ready certified platinum for sales of 40,000 units. The title is a play on words from a line in the band's 1988 hit "En la Ciudad de la Furia" and is also the title of the band's reunion tour. The hits package includes a password to the band's Web site (sodastereo.com), where buyers will be able to download songs from the kickoff reunion concert in October, plus videos and photos. Sony BMG Argentina president Afo Verde says the

band's catalog will be remastered and reissued, along with three DVDs, one of which will document an "MTV Unplugged" show. Soda Stereo's discography includes seven studio albums, three live recordings, two EPs and a compilation of rarities, recorded between 1983 and 1999.

The group—which comprises singer/guitarist Gustavo Cerati, bassist Zeta Bosio and drummer Charly Alberti—became a point of reference for hundreds of artists across South America, who discovered the infinite possibilities of composing rock in Spanish thanks to Soda's hits: Songs that evolved from catchy pop tunes to sophisticated doses of alternative rock and electronica. In recent years, Soda Stereo has denied any intention of a reunion, but rumors and speculation were rampant until the tour was officially announced in June. Still, all three members have vowed to keep silent until a press conference in September. Rehearsals will begin in August and plans call for a documentary of the entire tour, plus a deluxe photo book and tour diary.

The Soda member with the most successful solo career has been Cerati, a triple Latin Grammy Award winner who recently performed at Live Earth in Hamburg with Shakira. Most recently, Bosio toured Latin America and the United States as a DJ in June, and Alberti has just released a new video for the debut album of his band Mole. Cerati has referred to this reunion as "a jump back in the timeline," but promises, "We will all resume our solo careers in January 2008."



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Latin Notas

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Selling In Spanish

Is Latino Culture Defined By A Language?

In a recent column (Billboard, July 28) that was inspired by a panel at July's Latin Alternative Music Conference (LAMC), Latin Notas contrasted the effectiveness of using Spanish and English on Web sites and at digital stores that sell Latin music or cater to Latin consumers.

But the Spanish vs. English debate is not just about driving sales.

The issue of language has always been a thorny and conflicted one for Latin culture in this country. Should marketers and advertisers use English,

Spanish or both? Is Latino culture intrinsically tied to Spanish? Or is language irrelevant in a society where the Hispanic population is dramatically and rapidly changing?

I believe language is a primary driver of culture, and those who seek to profit from Latin culture in general and Latin music in particular should have, at the very least, rudimentary knowledge of, and respect for, the language that drives the content they sell.

In the music realm, this discussion

is relatively new.

After all, the broad definition of Latin music is that it is in Spanish. Naturally, this can be debated to death. But the fact is, for the purpose of qualification and measurement, Nielsen SoundScan, Nielsen BDS and both the mainstream and Latin Grammy Awards, among others, define Latin music as music that's at least 51% in Spanish.

It is natural to assume that the majority of Latin music consumers understand the language of the music they consume.

However, with a Latin population that is increasingly bilingual or English-speaking, the parameters get blurry. If a band like **the Dey** qualifies itself as Latin, yet sings predominantly in English, how should its music be marketed?

Labels often rely on both languages, particularly if an act sings only occasionally in Spanish—say, **Beyoncé** with her Spanish-language version of "Irreplaceable."

However, there are other acts, such as **Los Lobos**, that are marketed predominantly in English, even though their identity—down to their name—is unabashedly Latin.

In an effort to better define what constitutes "Latin," or not, the Assn. of Hispanic Advertising Agencies recently launched its Latino Identity Project, whose objective was to define what

makes Latinos Latinos.

In a recent speech, AHAA media task chairman **Carl Kravetz** said, "Latino cultural identity is not confined to language and acculturation. Rather, at the heart of Latino cultural identity is a set of complex, adaptable, intricate and interrelated values."

Kravetz was quick point out that the Latino Identity Project was not heralding the death of Spanish usage or Spanish-language media. Quite the contrary; both are flourishing.

But if marketers are not connecting with Latino consumers, he added, it's because "we are not speaking their language," not in the linguistic sense, but in a "more sophisticated and nuanced way of communicating and connecting with Latino consumers today."

What is "the" language then? AHAA says quantitative research is the next step in its Latino Identity Project, in order to determine what makes this new Latin consumer tick.

Meanwhile, there is one language that binds Argentine Jews, African Americans from Colombia's Pacific coast and bilingual U.S. Latinos. It isn't food or heritage or the much-touted ability to dance.

It is, quite simply, Spanish.

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THE DEY

THE BILLBOARD **Q&A?**

Andres Levin likes to stretch the definition of Latin music, fusing dance, urban and traditional sounds. After producing albums for acts as diverse as Los Amigos Invisibles and Miguel Bosé, he has composed the scores for four new films: horror-thriller "Borderland," caper flick "Ladrón Que Roba a Ladrón," reggaetón-themed "Feel the Noise" and "El Cantante," the Hector Lavoe biopic released Aug. 3.

The "El Cantante" score doesn't stick to salsa. How do you explain the stylistic departures?

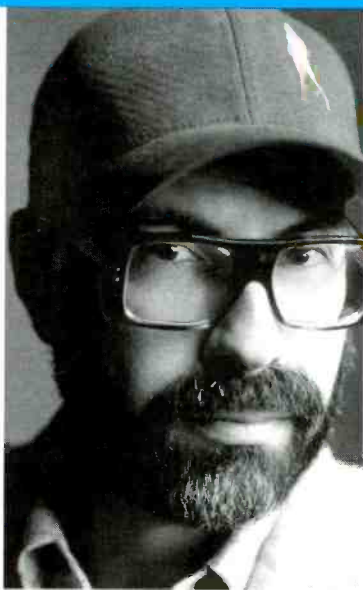
More than styles, the movie has very extreme dramatic points of success and happiness where they are on top of the world, and other times when Hector is crumbling and self-destructive. I did want the score to have a very unique voice and interesting instrumentation so it wouldn't sound like necessarily a typical Hollywood drama score, but have elements of Latin instrumentation and folklore.

Did you have to do a lot of research before composing?

On the more Latin side of the score, I used a lot of the cats that actually played with Fania and Hector back in the day. Not only would we record the score, but the room, every time a scene would come on, would be full of anecdotes.

So you guys watched the film while recording?

Yeah, the traditional film-score scenario is a composer or conductor with



an 80-piece orchestra and a huge screen. And everybody is watching and following along. It gets very interesting with musicians. Some people are much more sensitive to it than others,

and really interpret it. There are some trombone solos and violin solos and things like that, but a fair amount of improvisation on the score.

Is there more of a demand these days for Latin sounds in film and TV?

Film scores are not like records; a Latin sound could just mean one instrument on top of an orchestra. As a genre, it's much more open and experimental, for me at least. The score of "Borderland" is not really Latin. There is Afro-Cuban stuff in there, but it's very orchestral and horror-thriller-type music. . . . [Levin's band] Yerba Buena showed up on a lot of shows from "Entourage" to "CSI" to "Third Watch." This was already a couple years ago. And obviously Gustavo [Santaolalla]'s success is making people lean towards a certain kind of sound as well. —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.



More Ritmo

An Indie Retailer Branches Out

As Latin consumers increasingly turn to big-box stores as a source for music, the nation's largest independent Latin retailer is adapting—by becoming "more of an entertainment store than just a record store," Ritmo Latino president David Massry says.

On Aug. 2, a mariachi band played in front of Ritmo's third store-within-a-store, which opened recently in South Gate, Calif. (see photo, above). The music store is leasing space from Mexican restaurant chain El Gallo Giro, where it also has listening stations.

The low-overhead concept is yielding better sales so far per square foot than Ritmo Latino's stand-alone stores. Ritmo has also added perfume counters, computers with Internet access and an arcade in one of its stores. It has also doubled its English inventory to 15%.

On the downside, Massry says police and immigration authorities are scaring away customers by setting up checkpoints near his stores. He says sales have shown a single-percentage-digit dip from last year. (For the market as a whole, Nielsen SoundScan data showed a 13% drop in first-half 2007 Latin album sales from the same period in 2006.)

Another obstacle is exclusive tracks given to mass merchants, a trend that prompted Ritmo to boycott Enrique Iglesias' "Insomniac" for several weeks this summer.

Massry doesn't blame such exclusives for lower sales at Ritmo—yet. He says the business is profitable enough at his 50 stores nationwide to open two to three new stores by year's end.

As for the Iglesias controversy, the singer was scheduled to cut the ribbon at Ritmo's newest store Aug. 7 in Anaheim, Calif.

—Ayala Ben-Yehuda



Retail Track

ED CHRISTMAN echristman@billboard.com

An Issue Of Great Import

Labels, Stores And Records Crossing The Water

Imagine the reaction at retail when Universal Republic told store owners to stop selling Amy Winehouse's "Frank" album, which is only available as an import. The initial response was: What?! It's the same reaction you'd get from a label salesman if you told him to stop selling to Wal-Mart.

But eventually merchants began to see the label's side. Retailers say they are willing to abide by Universal's edict, even if the label's thinking is outdated in a digital world (Billboard, Aug. 11).

The import/export issue, in general, waxes and wanes. Sometimes it depends on currency fluctuations, sometimes it depends on business conditions. When parallel imports (foreign versions of domestic releases that are often exactly

outing the dastardly U.S. villains engaging in this nefarious practice.

At the time, the U.S. major labels made a big show of trying to stop the practice by putting out policy letters threatening to cut off any one-stops caught exporting their albums. I was younger then, and even though I had seven years' experience working at record stores and one-stops, I was still naive about the extent of the duplicity within the record industry. So I feverishly wrote story after story about the U.S. label crackdown on exports.

But what I later learned is that, while the distribution sales reps were hand-delivering letters banning exports to one-stops, they were winking and telling them to export as much as they wanted. After all, such exports helped the labels meet unrealistic sales goals back in the day, when front-loading initial album shipments was a common practice. Moreover, executives' annual bonuses were at risk, and those exports also helped reach overall company sales goals.

Now, in the case of the Winehouse record, retailers are complaining again about how labels want it both ways. As the story in last week's issue pointed out, U.S. labels often give short shrift to international A&R, forcing their foreign counterparts to depend on importers to provide incremental sales and maybe even help demonstrate why some albums merit a domestic release stateside.

Universal plans to release "Frank" in November, but that will represent an interesting marketing dilemma for the label. That's because Winehouse's very successful "Back to Black" is in fact her second album, and its old-school R&B stylings are now established as her trademark sound in the minds of consumers. After a successful album, follow-up efforts that showcase a change in an artist's musical direction can be tricky. But in this case it's preordained, since "Frank" came out first in 2003 and had songs that are more jazz-tinged.

The import sales—18,000 units, according to Nielsen SoundScan—clearly show demand exists. So Universal would be foolish not to issue the album domestically. But without the proper setup, positioning—and, in this case, explanation—the album could come as a surprise to fans who expect a certain sound from the singer. If that anticipation isn't met and it hurts sales, then fickle fans might perceive "Frank" as a sophomore flop and could move on to the next big thing. So when it comes time to issue "Frank," Universal Republic has a fine line to walk.

...
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WINEHOUSE

the same except for price) come into play, label folk get up in arms, and rightly so. I remember when the big boxes first started pounding the \$9.99 price point, and some chains, one-stops and independent merchants thought they could compete by buying cheaper Canadian product. The economics of imports from that country were enhanced by currency fluctuations that left the U.S. dollar strong against Canada's.

The majors can control product from flowing across borders by enforcing copyright laws, and some majors came down hard on Canadian imports while others held back.

On the other hand, I also recall the early 1990s when some U.S. one-stops were ringing up huge sales by exporting product to Japan and Europe, which have higher pricing structures than the United States. Of course, the Japanese and European labels went ballistic trying to stop the importers, and Billboard's U.K. office, which covers the international music business, persuaded me to write a story

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DIGITAL MARKETING BY ANTONY BRUNO

The Graying Of Digital

Music Consumers Online Are Older Than You Think

Visitors to Blue Note's Web site will be in for a surprise later this month.

The label is in the process of revamping the site to become an online aggregator, social network and digital music store for fans of jazz and blues—the staples of the Blue Note catalog—rather than a simple promotional Web site for its artists. It's a bold move for a label whose core age demographic is 35-54—far older than the typical 18-34 age group that virtually all other digital music services target these days.

But Blue Note GM Zach Hochkeppel thinks the digital music market has overlooked older music fans for far too long and that the time has come to start teaching old dogs new tricks.

"They need to be brought into the fold," he says. "No marketing and no attention is usually paid to an older demographic. They're sort of ignored and neglected by media in general. Youth is always the first and foremost target, [which] sends the message to the older consumer that 'This isn't for you.'"

Although the assumption is that digital music is a format for young adults, studies show older users are in fact quite active with new media.

A December Ipsos TEMPO survey found 35- to 54-year-olds made up nearly one-third (31%) of those users who paid for music downloads. When you include those 55 and over, adults beyond the age of 34 make up about 40% of all paid a la carte downloaders—twice the proportion that constitutes teens. They also down-

load more songs than average: nine per month compared with the average five across all generations.

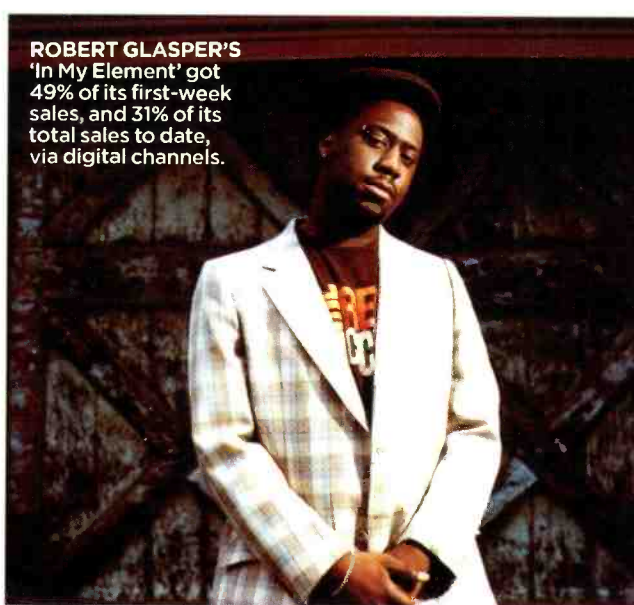
The generation gap is similar for music subscription services, where 35- to 54-year-olds represent nearly half (45%) of those who exclusively use paid streaming or subscription-based music services. Meanwhile, an April study by the same company found only 10% of 25- to 54-year-olds admitted to downloading music from peer-to-peer networks, compared with 21% of the 24-34 group and 27% of the 18-24 bracket.

So here's an age group that is more willing to pay for music than younger fans and has more money to do so. So why has it been left out of the picture?

For starters, the older demographic in general is less interested in new music. An April Ipsos survey found that 67% of music downloaders aged 34-54 say they look for older music not easily found in record stores, while 41% pointed to current hits. But those figures can increase dramatically when focused on niche genres like jazz or classical.

Some of Blue Note's front-line releases that don't get much placement in record stores experience 30% or more digital sales, far above the industry average—for Robert Glasper's "In My Element," released in March, 49% of its first-week sales, and 31% of its total sales to date, have been digital.

Cellist Yo-



ROBERT GLASPER'S "In My Element" got 49% of its first-week sales, and 31% of its total sales to date, via digital channels.

Ma's Sony Classics release "Appassionato" sold more digital copies than physical ones upon its release in January. It peaked at No. 2 on the iTunes sales chart and finished the first week with 57.1% of its sales digital; to date, 30% of its sales have been digital.

"It's a tiny fraction [of digital music buyers], but they're people who buy a massive amount of music," Hochkeppel says.

Ipsos analyst Matt Kleinschmit says other digital music services, particularly those based on a subscription model, would do well to establish a niche themselves—and when it comes to age, aim higher rather than lower.

"A lot of the services are using a one-size-fits-all approach to their marketing," he says. "They think it's geared towards youth, and they market in that direction. But the reality is these services need to pick who their market is and then superserve that niche. That's the only way they're going to grow."

Look at eMusic. It doesn't have any major-label music in its catalog, focusing instead on independent and rather obscure fare targeting a more mature "music aficionado." The average subscriber is 37. Meanwhile the subscription music service aimed at the youngest demographic—MTV's Urge—is also the one that label sources say is struggling the most, despite hav-

ing what critics call the best editorial content of all the services and a bundled integration into Windows Media Player.

"All of these services are sort of targeting this younger user who historically hasn't been the user that's adopted them," Kleinschmit says. "That's primarily due to a lack of understanding about the market. Most of these companies don't do any kind of market research before they launch."

Slowly, we're starting to see more digital music services aimed at the older user with niche music tastes. Blue Note's pending Web site is just the latest. Universal Music Group opened a digital jazz and classical music service in the United Kingdom in January, and last December a social networking site aimed at the 35-and-up crowd called Urban Boomer (UBTunes) went live.

So the question is, in this digital age, what is the age of the digital?

"Whether it's the mobile space or the [online] community space, it seems to be maturing to the point where it's not just teenagers who are fad-oriented [that are] participating," Hochkeppel says. "It's becoming ingrained in the culture to the point where folks like us can be very involved in the marketing and retail aspect."

BITS & BRIEFS

AS THE BAND PLAYS

The Synchronicity Live Web site lets music fans catch live performances online when they can't make it in person. The company uses a Flash-based video and audio player to stream live shows from small clubs to larger venues nationwide. Artists must record their own performances, download the company's web-casting tool and then can establish their own band profile on the Synchronicity Live Web site to host the footage. Additional features include live chat for fans and other social networking elements.

DRIVING LICENSES

Artists looking to license their music for ads, TV shows and other promotional opportunities have another outlet in You License, an online music repository that just emerged from a closed beta program and is now open to the public. You License allows artists and interested licensees to directly negotiate deals.

The site provides the search and hosting capabilities, while artists upload their music and set their licensing terms and rates, as well as their bio and photo. The private beta program has been under way since May.

BABY GOT RINGBACK

RealNetworks has released a rare list of the top 10 ringback tones requested from more than 16 wireless operators using its technology to offer the service to subscribers. They are Shop Boyz' "Party Like a Rockstar," T-Pain's "Buy U a Drank (Shawty Snappin')," Lil' Boosie & Webbie's "Wipe Me Down," Bow Wow Featuring T-Pain's "Outta My System," Akon's "Don't Matter," Rihanna Featuring Jay-Z's "Umbrella," Plies Featuring T-Pain's "Shawty," T.I.'s "Big Things Poppin' (Do It)," Fantasia's "When I See U" and Musiq Soulchild's "teachme." RealNetworks got into the ringback tone game when it acquired WiderThan last year.

YAHOO! MUSIC AUG 18 2007

TOP 20 STREAMS		AUG 18 2007
1	AVRIL LAVIGNE Girlfriend RCA	3,515,800
2	RIHANNA Umbrella SRP/DEF JAM	3,107,922
3	SEAN KINGSTON Beautiful Girls EPIC/KOCH	2,897,246
4	T-PAIN Buy U A Drank (Shawty Snappin') KONVICT/JIVE	2,389,782
5	KELLY CLARKSON Never Again RCA	2,317,072
6	FERGIE Big Girls Don't Cry WILL.I.AM/A&M/INTERSCOPE	2,260,204
7	MAROON 5 Makes Me Wonder A&M/OCTONE	1,997,896
8	SHOP BOYZ Party Like A Rockstar DNDECK/UNIVERSAL REPUBLIC	1,855,928
9	LIL' MAMA Lip Gloss JIVE	1,716,026
10	BEYONCÉ & SHAKIRA Beautiful Liar COLUMBIA	1,563,559
11	CIARA Like a Boy LaFACE	1,548,833
12	ELLIOTT YAMIN Wait For You HICKORY	1,541,032
13	PLAIN WHITE T'S Hey There Delilah FEARLESS/HOLLYWOOD	1,502,771
14	RIHANNA Shut Up And Drive SRP/DEF JAM	1,500,782
15	R. KELLY Same Gin JIVE	1,462,922
16	HUEY Pop, Lock & Drop It HITZ COMMITTEE/JIVE	1,415,862
17	LLOYD Get It Shawty THE INC./UNIVERSAL MOTOWN	1,393,711
18	KAT DeLUNA Whine Up EPIC	1,348,466
19	CHRIS BROWN Wall To Wall JIVE	1,233,530
20	T-PAIN Barterder KONVICT/JIVE	1,232,735



While Avril Lavigne's "Girlfriend" has slipped out of the top 20 on the Billboard Hot 100, it's still a force in the digital realm.



So far, all of R. Kelly's solo studio albums have sold more than 1 million copies. Will "Double Up" be the eighth in a row to do so?

BOXX SCORE

Love that Tila Tequila song so much that you just need to hear it when friends call you on the land line too? Now's your chance with the new Ringboxx. It's basically a caller ID box for your land-line phone that allows songs to be programmed for specific incoming phone numbers. Users can browse and buy ringtones to add to the library. The company has licensing deals only with indie music digital aggregator the Orchard, but plans to add others.

The Ringboxx costs \$80 and is available mainly at Amazon.



—Antony Bruno

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Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

What Would Elvis Think?

Reaction Is Mixed For Viagra Ad Set To Famed Presley Tune

The spot opens simply enough. A handful of healthy-looking, 40-something guys are jamming in a roadside bar, performing an upbeat song that sounds familiar. Sure, the opening lyric, "Gonna set my soul on fire," is recognizable to **Elvis Presley** fans. But lyrics like "Can't wait to go home" had us scratching our head.

As the spot runs through its 30- and 60-second versions, you know you've heard the song somewhere before. But when the "band" delivers the song's chorus, it becomes incredibly clear what is going on.

Instead of singing "Viva Las Vegas," as Presley did in 1964 (in the film of the same name), the happy-go-lucky guys in the womenless spots sing, "Viva Viagra."

Creative brilliance or creative train wreck?

"My first reaction was, 'Whoa,'" says one music publishing executive, who spoke on the condition of anonymity. "I totally get it. The publisher is there to exploit the copyright, not necessarily the artist that made a particular song famous. [But] despite other factors, my first emotional reaction was to cringe."

In 2004, an agency tried licensing **Johnny Cash's** "Ring of Fire" for a Preparation H campaign. The Cash family denied the request.

"Viva Las Vegas" was written by **Doc Pomus** and **Mort Shuman**. McCann Erickson, which created the Viva Viagra spots, licensed the composition from Warner/Chappell Music.

The music publishing exec who cringed is far from alone. Most people contacted for this column had no comment or spoke off the record. It appears that the Presley oeuvre is sacred ground for many.

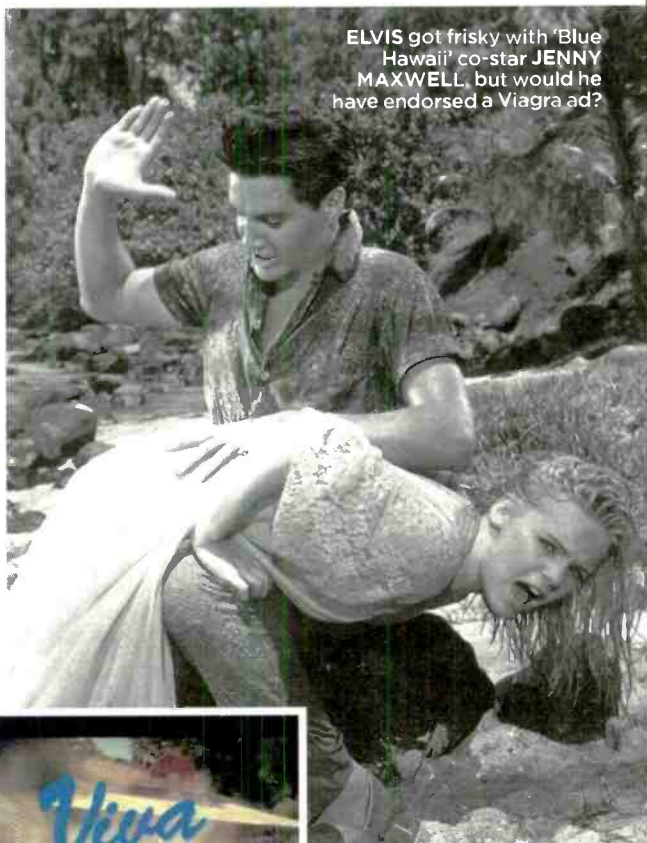
Visits to numerous blogs uncovered comments like "This commercial just walks over any idea of good taste" and

"I'm sure Elvis is rolling over in his grave."

Perhaps. Perhaps not. **Joseph A. Tunzi**, one of the foremost authorities on Presley—with nearly 30 Elvis books under his belt—finds the spot quite worthwhile. "It makes

Weinstein continued, "Unfortunately, as far as Viagra is concerned, what happens in Vegas may not stay in Vegas when the use of Viagra as a party drug is encouraged with irresponsible ads like this."

Which begs the question:



ELVIS got frisky with 'Blue Hawaii' co-star **JENNY MAXWELL**, but would he have endorsed a Viagra ad?

light of a serious situation that some men have," he says.

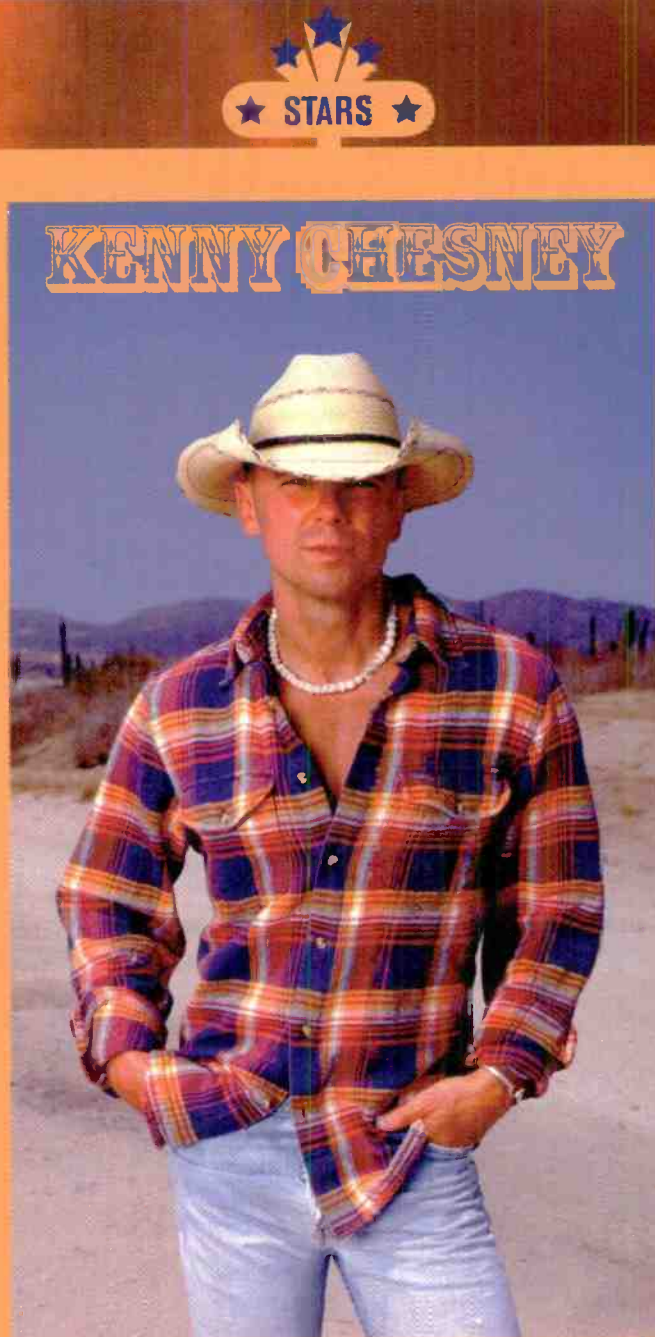
Erectile dysfunction can be earth-shattering for some men, Tunzi says. "But this spot takes an unhappy situation and offers hope. It's upbeat and happy."

Some believe too upbeat and too happy. AIDS Healthcare Foundation president **Michael Weinstein** said in a statement that Viagra parent company Pfizer is clearly dovetailing off of Las Vegas' recent and enormously successful "What Happens in Vegas, Stays in Vegas" campaign with its own new ad campaign.

What would Presley himself—who was known to use a pharmaceutical or two—think about this campaign? "Would he be dealing with this medical condition?" Tunzi wonders. "Would he find the ad humorous—or not so funny?"

Either way, people will draw their own conclusions. Some may even wonder if Elvis Presley Enterprises is endorsing the product or making money off the spot. This remains unknown, as EPE was unavailable for comment by press time. The same is true of Warner/Chappell. McCann Erickson, meanwhile, declined comment.

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UPFRONT

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

The greatest, most important, most successful oldies station in history, WCBS-FM, is back in New York, and that should be cause for a big celebration. So why am I not exactly thrilled?

After all, wasn't I the wise-ass who called replacing the New York institution of WCBS-FM with the Jack format the equivalent of replacing the Statue of Liberty with a blow-up doll?

Well, yeah. But I also said at the time that even though this was one of the world's worst business decisions in history (aside from breaking every music freak's heart, it was billing more than \$30 million), the oldies format had gotten into serious disrepair because of one tragic decision that spread like wildfire through the format.

They replaced the '50s with the '70s because

the **Spinners** and disco, and thinking you'll appeal to a younger audience is a conclusion made by lazy, mindless, spineless, tasteless bureaucrats who have forgotten that successful radio formats have never been created by the public in the form of a marketing survey, but were created by creators, visionaries and men with an emotional investment who then found and created an audience.

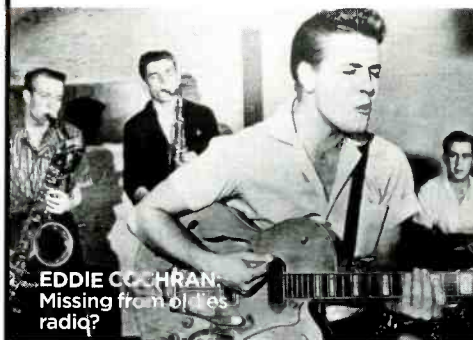
4. Good salesmen in all fields have become harder to find, and you can throw in marketing and promotion guys too. That's because they're not being taught how to do their job, which would start with the motivation of an infusion of positive energy from the visionary/creator/boss—who doesn't exist because the world is now run by talentless bean counters.

So when I hear "the best of the '60s, '70s and '80s," you must forgive me for not being overly enthusiastic. The implication of "we're back" suggests "oldies are back," and that doesn't seem to be what they have in mind.

I've got nothing whatsoever against the Spinners, **Duran Duran**, disco or any of that other '70s and '80s mindless, emotionless, meaningless crap. It just belongs in a top 40-type format, not oldies. Oldies are history. History is sacred. Doo-wop is oldies, therefore doo-wop is sacred, and any so-called oldies format without doo-wop is a fraud. So don't tell us WCBS is back, implying that it's back the way we remember it—we being the demographic that you decided meant nothing when you blew it up and now you're praying is still there.

Don't imply this is the same content that made it a nationally influential powerhouse, an economic juggernaut. Be honest and say it's back the way it was two years ago, when you drove the final nail into the coffin of the amazing format you invented and then assassinated.

Still a moneymaker but musically irrelevant. See you on the radio. ♦♦♦



...EDDIE COCHRAN: Missing from oldies radio?

they "wanted to reach a younger demographic," and they thought that was the answer.

The problems with that answer deserve a list:

1. The '50s and '60s produced the most extraordinary, most fun and most important rock'n'roll music that will ever be made, and those two decades will forever be considered America's pop music renaissance.

2. Making half of our renaissance inaccessible to the general public should be a criminal act.

3. Replacing **Eddie Cochran**, **Jerry Lee Lewis** and **Elvis Presley** with **the Carpenters**,

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

TITLE	ARTIST / LABEL
1	ICKY THUMP THE WHITE STRIPES / WARNER BROS.
2	BABY 81 BLACK REBEL MOTORCYCLE CLUB / RCA
3	HAVE MERCY THE MOONEY SUZUKI / ELIXIA
4	CBGB FOREVER VARIOUS ARTISTS / CBGB FOREVER
5	THE WEIRDNESS THE STOOGES / VIRGIN
6	HERE FOR A LAUGH THE BREAKERS / FUNZALO
7	RENTACROWD THE LEN PRICE 3 / WICKED COOL*
8	CATCH YOUR SNAP PEACHFUZZ / TEENACIDE
9	HENTCH-FORTH-FIVE THE HENTCHMEN / ITALY RECORDS
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Harry Fox Agency Synching Up?

Mechanical Rights Agency Eyes New Opportunities

In the three years since I began covering Billboard's publishing beat—and monitoring Harry Fox Agency activities—my, how things have changed.

In my pre-Billboard life as an attorney, one of the services I performed for indie label clients was securing mechanical licenses for their releases from HFA. At that time, HFA seemed like a mechanical rights agency stuck in the past: My options to request a license were to fill out a paper form and mail it to HFA (and wait months for a license) or to use an antiquated online system called SirNet, as clunky as a Fred Flintstone invention.

But now, besides drastically improving its online licensing process, the mechanical rights

agency is eyeing the synchronization licensing market it once served. Even a so-called collecting society can change to better-reflect the current market of growing synch revenue and diminishing mechanical returns.

As digital distribution and user-generated content are increasing the variety of audiovisual products that include music, HFA president/CEO Gary Churgin is envisioning a more prominent role for HFA in synch licensing.

HFA stopped handling synch rights in 2002 because they were "a very labor-intensive, inefficient and a costly configuration to license," Churgin says. But since completing a major two-year tech initiative last year, HFA no longer relies

on so much manual labor to handle licensing requests, add and update titles in its database and track income. And the HFA team has actively explored new business opportunities, setting up digital distribution deals for its publisher affiliates. So a potential re-entry into the synch space seems logical.

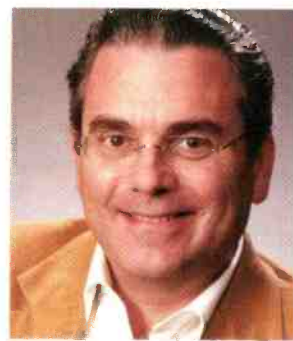
After all, mechanical revenue, tied to the falling CD market, keeps dropping. HFA 2004-2006 mechanical collections dipped 4.5% from \$366 million in 2004 to \$349.2 million in 2006. This comes despite a gradual increase in statutory mechanical rates from 8 cents per track in 2003 to 9.1 cents in 2006.

When HFA makes licensing deals with users (i.e., licensees), it's acting as a conduit rather than making decisions about

rates, Churgin says. While HFA may negotiate certain terms, like when and how the user must account for and pay royalties, HFA simply passes along the license fee offer to its publisher affiliates. HFA reports that it represents U.S. mechanical rights interests of about 33,000 publishers worldwide.

In the past four years or so, HFA has made deals with a variety of digital distributors of music, including several ring-tone and mobile entertainment providers as well as lyric providers (LyricFind) and guitar tablature sites (Musicnotes). When deals are finalized, HFA publishers may opt in to license all or part of their repertoire to that user under the deal terms. HFA then administers the licenses—sometimes on a commission-free basis to publishers whenever HFA can negotiate for the user to pay that admin cost, Churgin says.

Churgin believes HFA can provide a service for publishers and users by doing the same for synch licensing. "Sometimes



'Sometimes users prefer to address a deal in one place.'

—GARY CHURGIN, HARRY FOX AGENCY

users would much prefer to try and address a deal in one place," he says. "We can provide access to our publisher affiliates."

In the HFA deal with LyricFind, for example, the publishers that opted into the deal provided about 350,000 songs

that generated roughly 1.8 million HFA licenses.

"The idea [for synch licensing] is for users to come up with a menu of different conditions, uses, maybe time parameters, and say, 'Under these sets of circumstances, I would pay the publisher X,'" Churgin says. "We'd love to be able to bring that to publishers." HFA is in early talks with some large companies about the prospect of handling synch deals, he says.

In addition to administering licenses, Churgin says, HFA has its compliance exam team that can benefit the publishers. HFA checks the books and records of licensees to evaluate the accuracy of their royalty statements and payments, and then enters settlements if additional amounts are owed. HFA collected more than \$88 million during the last three years as a result of its compliance exams. ...

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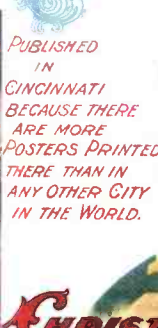
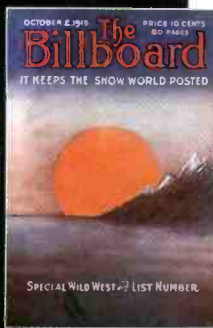
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Barney Wragg

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Barney Wragg is a geek.

As a music geek, he got started in the industry promoting dance events in the north of England and to this day wrestles in the mud with the masses at the annual Glastonbury Festival in the United Kingdom.

As a tech geek and audiophile, he has a degree in acoustics, worked for a microprocessor firm and is an unabashed iPhone fanboy.

This eclectic background is the foundation of Wragg's role at EMI Music, where he leads the label's global digital strategy. He is the key figure behind EMI's bold and controversial decision to begin selling higher-quality MP3 files without digital rights management protection—a strategy launched first via Apple's iTunes stores and increasingly making its way to such competing services as Amazon.

But Wragg is no anti-DRM anarchist. He believes abandoning DRM opens the door to a host of new digital music business models that are otherwise hampered by today's restrictive technologies. He has a plan: First level the digital retail playing field, then expand sales into the viral world of social networking, and finally incorporate digital music into various brand campaigns and loyalty reward programs.

The move heralds either the beginning of a digital music renaissance or the end of the modern record label as we know it. To be sure, all eyes are watching where Wragg, as well as EMI, go from here.

What was the core selling point that helped greenlight the DRM-free initiative with EMI?

It's a move that has multidimensional aspects to it. I think that's what made it so interesting and compelling. You look at it and ask, "What does this do to the existing retail environment? What does it do for the new distributed Web-centric retail environment? And what does it do in terms of the way you're now able to engage with brands and campaigns?" You're looking at three enormously positive attributes and aspects to this move.

Such as?

The first dimension is that in one move, we were able to ignite the whole digital retail space [by] allowing all retailers to compete on a level playing field. From a consumer point of view, they can go to any store and buy a file that will work with any device and any computer. From the retail point of view, any retailer can sell a file to any music player. It's good for the consumer

and good for the retailer.

The second dimension is one we're just starting to explore now. It meant that we could embrace and enable all the Web 2.0 distributed channels on the Web. The third is that there are a lot of interesting associations between brands and music. But brands that we could be doing deals with needed to have digital music in a form that was going to work regardless of player or place.

What about the risks?

The principal risk was whether there would be more piracy. The vast majority of the product we put out is an unprotected digital file. We just ship it on a plastic carrier rather than an electronic carrier.

In the mobile environment, particularly in Europe, there's a lack of a standardized DRM. We have no encryption on the full-track audio files we're distributing. We simply have a flag that says, "Do not forward." The content of the file could easily be copied and forwarded.

So, yeah, we've lost that speed bump, but when you look at it in

context against the upside, we felt it was a no-brainer.

You've seen an early bump in sales at iTunes as a result. Do you expect that to last?

I'm incredibly pleased with the sales rate so far. We are still learning about what's happening. It's an evolving story. We're acutely sensitive to the fact that everybody wants to hear more results, but we're being purposely coy. I don't want to go on the record with any numbers because we're still finding out more and more.

Are there any trends or lessons learned at this stage that you can share?

The biggest single trend is that people are buying complete albums. There are two reasons. One is that the albums represent good value for money because we kept the price points the same and, for the first time, this allows you to buy a full album [digitally] that gives you the same quality as a CD.

Has the higher-quality music portion of this been overlooked with all the focus on DRM-free?

I think so. One of the things we weren't expecting was the torrent of mail from consumers coming in from random EMI addresses focused around the quality. Record companies are not the most popular consumer companies in the world, and to get a torrent of really positive consumer e-mails coming in unsolicited was really unexpected and, for me personally, quite an interesting and enlightening thing to have happen. I've never had anything like that happen before.

Explain your interest in selling music via the Snocap MyStore program on MySpace and personal Web sites. What does it accomplish that you can't get from dedicated digital music stores like iTunes?

The beauty about Web 2.0 is that people can put a "buy" button everywhere. It just completely decentralizes it to be wherever the music is. Wherever there's a picture of the

artist, a link to the artist, somebody writing about the artist—you can just put a "buy" button there.

What does it take to successfully accomplish that, other than eliminating DRM?

That was the biggest single problem. Social networking sites attract a spread of demographics. Clearly, there's a group of very tech-savvy users who were very vividly opposed to DRM, even if they owned an iPod. So while this resolved it for those people, the biggest single issue was just the fact that it's a confusing proposition—"If you have a Windows device click here and an Apple device click here."

So what are you doing with brands?

Brands have been trying to get into digital music. They've done some things, but they're always concerned that if they work with retailer X the track won't be compatible with device Y. Any brand that comes to us now and wants to do a competition or wants to [use] music as a prize or a loyalty reward program, we can do that with them and the brand doesn't have to be concerned that we can only attract people with a certain kind of music player.

What are your thoughts on the iPhone?

It's cool as fuck. It's the user interface to mobile computers that changes everything. I worked on the first generation of PDAs that were Web-enabled and the first generation of mobile phones that had [wireless application protocol] in them, and the interface was just crap. You couldn't get to the data. To me, it's as big a step forward as the mouse was. ...

The vast majority of the product we put out is an unprotected digital file. We just ship it on a plastic carrier rather than an electronic carrier.

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ROCKS

FOR FIVE ALBUMS, FOO FIGHTERS HAVE BEEN A MODEL OF CONSISTENCY. WHAT'S IN STORE FOR THEIR MOST AMBITIOUS ALBUM YET?

BY JONATHAN COHEN /// PHOTOGRAPH BY THOMAS RABSCH

Instead of all-night throwdowns in the studio, the four Foo Fighters competed in a beard-growing contest this spring while making “Echoes, Silence, Patience and Grace,” due Sept. 25 via Roswell/RCA. ♣ And instead of boozing it up with record company execs, frontman Dave Grohl greeted guests for a recent album playback while swinging his baby daughter Violet in his arms. Drummer Taylor Hawkins admits he’s in bed by 10 p.m. these days too. (“My wife and I watch a ‘48 Hours Mystery’ and I never see the end,” he says.)



STEADY



But if the Foo Fighters have dispensed with the rock'n'roll lifestyle offstage, they're more committed to the music's possibilities than ever on "Echoes," their sixth studio effort. The album finds the Foos once again teamed with producer Gil Norton, who was behind the boards for 1997's "The Colour and the Shape" (their best seller to date, at 2.13 million U.S. copies, according to Nielsen SoundScan).

"We've been a band for 13 years. Album after album, we've tried to redesign what we do," Grohl says. "Not reinvent, but just make it all a little prettier. We wanted to experiment and go deeper melodically. The first record to me sounds like it could have been a garage hardcore band. The idea now is to step it up and make [the Zombies'] 'Odessey and Oracle' " [sic].

The band's music began heading down a more nuanced route on 2004's "In Your Honor," which featured a disc each of rock and acoustic songs. Then in 2006, the Foos took an expanded band out on an acoustic tour, a jaunt chronicled on the live CD/DVD "Skin and Bones."

"After that tour, I finally realized the melodic possibilities hidden in a lot of our songs," Grohl says. "We had been kind of caged by the fact we were just a four-piece band. With additional instrumentation, which we'd never really experimented with before the last album, we could take songs from ground level to soaring heights."

As such, "Echoes" sports songs that shift from fingerpicked acoustic guitar intros to speaker-shredding rock riffs in a matter of seconds. Hardcore Foo Fighters fans will feel most at home with explosive tracks like first single "The Pretender" and "Erase/Replace," which front-load the album. But what stands out most are the true departures, like the instrumental "Battle of the Beaconsfield Miners" (a guitar duet with Kaki King), the acoustic "Stranger Things Have Happened" (recorded in a hallway with a metronome audibly clicking in the background) and the closer "Home" (primarily Grohl alone at the piano in the grand tradition of Freddie Mercury and Queen).

"Gil is heavy on preproduction," Grohl says. "The first two weeks I just sat with him around the table and talked to him about arrangements, harmony and melody. Once we narrowed it down from 40 songs to 20, we went and sat in a rehearsal space for about four weeks. We got deep. We'd play a song a day, and I mean a song a day, from noon to midnight. By the time we got to tracking, we were like fucking Bad Brains—the tightest band in the world."

Norton was also a crucial sounding board when Grohl needed help untangling his disparate song sections. "I came in with ideas that seemed totally discombobulated but he sat with me and helped me piece it together like a little LEGO firetruck," he says.

Grohl's willingness to bare his feelings on record is another sign of his evolution as a songwriter, but at times he hit nerves a little too close to home.

"'Stranger Things Have Happened,' I don't even listen to that song," Hawkins says. "I'm one of his best friends, and the last thing I want to do is read a love letter to his wife or whoever it is. But at the same time, if it was someone I didn't know, I might internalize it deeply, and it might be part of my life and something that I think about when I think of my wife."

Throughout the album, there are numerous left-field musical references to "Band on the Run"-era Paul McCartney, the Eagles and other softer-rocking relics of the '70s. >>>

"There will be times when you hear it and you'll go, 'Wait a second. Was that Bread?' It's a trip," Grohl says.

"I don't mean to sound lame or pretentious, but it was so fun to go through these sort of long musical journeys and incorporate all these different dynamics," Hawkins adds.

And if you believe the band, the beard-growing was fun, too. "I kept mine, but I trimmed it down a little bit. I was looking like Dennis Wilson in his homeless period, hitchhiking on the Pacific Coast Highway with a bottle of orange juice and vodka in his hand," Hawkins says. Grohl adds, "I look like Billy Gibbons now. My wife is a saint."

NOT JUST A ONE MAN BAND

The Foos' embrace of complex songwriting is a far cry from the band's 1995 self-titled debut, which Grohl recorded completely by himself in the months after Kurt Cobain's suicide brought a sudden end to Nirvana. After surrounding himself with the former rhythm section of Sunny Day Real Estate as well as guitarist Pat Smear, he slowly returned to the live scene by opening for Mike Watt on a celebrated 1995 club tour.

Commercial success was nearly instantaneous, with the debut going platinum-plus and spawning three top 10 Modern Rock chart hits. But the band was constantly changing personnel and didn't settle on its present incarnation—Grohl, Hawkins, guitarist Chris Shiflett and bassist Nate Mendel—until 1999's "There Is Nothing Left to Lose."

By then, the Foos were a juggernaut at retail and radio, and an arena-level draw in most territories. Their album sales have been almost scarily consistent, with "Nothing Left" having shifted 1.269 million, 2002's "One by One" at 1.273 million and "In Your Honor" even better at 1.34 million.

The Foos are thus one of only five other bands in the Nielsen SoundScan era whose first five major-label studio albums have all exceeded platinum. Dave Matthews Band, Pearl Jam, Green Day, System of a Down and Korn are the others (see chart, this page).

And their song catalog features some of the most enduring recurrences at rock radio ("Everlong," "My Hero," "Learn to Fly," "All My Life," "Times Like These"), where they've scored 13 top 10 hits and four No. 1s.

To top it off, the exceedingly good-natured Grohl has become one of the most sought after pinch-hit drummers in the biz, filling the stool and boosting sales for projects by Nine Inch Nails, Queens of the Stone Age, Tenacious D and Killing Joke, among others (see story, below). Even his metal-ob-

HAPPY TO HELP

In between Foo Fighters albums and tours, Dave Grohl has enriched a host of high-profile releases with his musicianship. Here are a few of the most notable:

MIKE WATT

Grohl, who grew up in the '80s Washington, D.C., punk scene, joined Minutemen bassist Mike Watt for his 1995 solo set, "Ball-Hog or Tugboat," and the spring tour that followed. With grunge at its pinnacle, the album and club trek featuring Nirvana's drummer (and Pearl Jam frontman Eddie Vedder) caused a clamor, especially since Grohl's nascent Foo Fighters were the opening act. The album is Watt's career best seller at 90,000 copies.

TENACIOUS D

The self-described "greatest band in the world" turned to Grohl to drum on its self-titled 2001 Epic debut, which shocked most observers by selling 1.1 million copies. Grohl shined while bashing out Jack Black's and Kyle Gass' tongue-in-cheek pomp rock, and even appeared as the devil in the hilarious video for "Tribute."

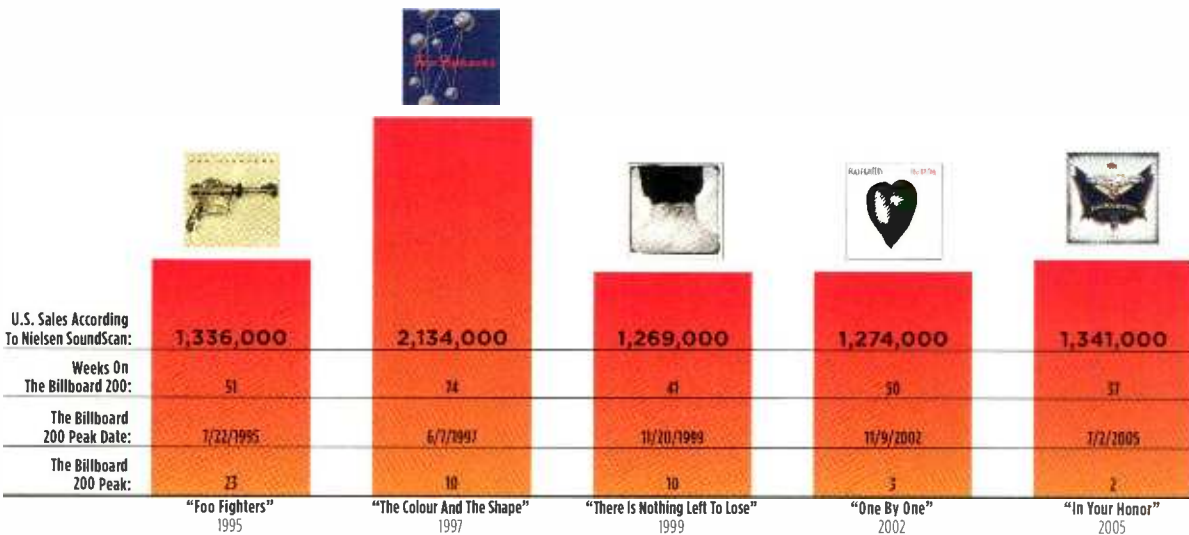
QUEENS OF THE STONE AGE

During a 2002 Foos hiatus, Grohl manned the QOTSA drum kit for a warm-up tour

for "Songs for the Deaf." The inspired pairing amped up the Queens' already powerful live act, and Grohl's signature muscularity elevated the album—particularly on the drum-solo-centric title cut. "Deaf" is easily QOTSA's best-selling album, at 992,000 copies.

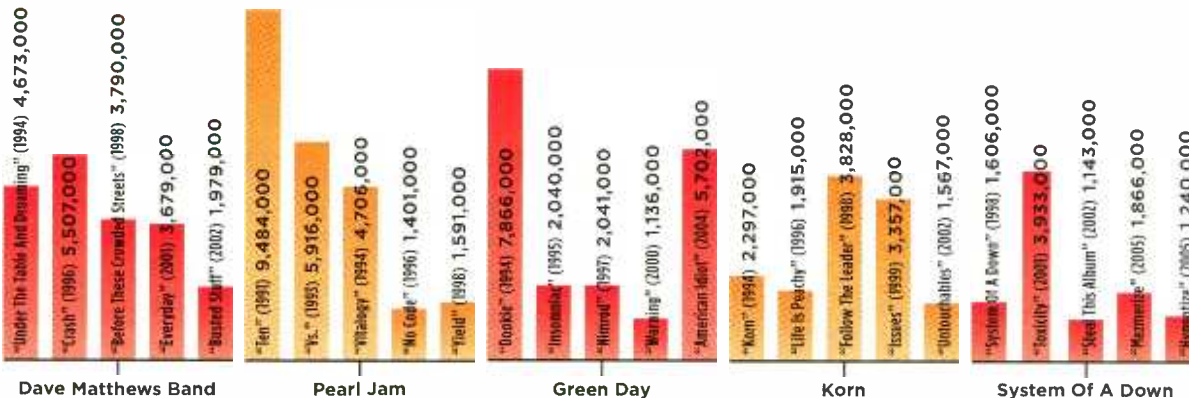
CAT POWER

Before Grohl's busy 2002 was out, he had also lent his drumming talents to Cat Power's "You Are Free," released the following year. As on Watt's album, Grohl again found himself alongside Vedder. The pair, both fans, were recruited by their mutual



BEST OF FOO

Foo Fighters' first five major-label studio albums have all gone platinum. Below, the other rock bands since 1991 who've pulled off the feat.



possessed side project, Probot, sold 142,000 copies of its self-titled 2004 album for micro indie Southern Lord Records.

"Sometimes people might take for granted the magnitude of having a frontman like Dave Grohl," RCA senior marketing director Brad Oldham says. "There's no stronger tool possible than someone so charismatic, funny and articulate helping present his own art to the world." At the aforementioned album playback, Grohl "literally hugged and greeted everybody who got off the bus. He's doing that in every single territory, and it's invaluable. People will work their asses off for this band."

And although some might interpret the new album's "Cheer Up Boys, Your Make-Up Is Running" as a swipe at eyeliner-wearing emo bands, Hawkins insists Grohl really is as nice as everyone says he is, especially when in the company of other artists.

"Dave will be the first one to



producer Adam Kasper, who was also helming "Free." The set has shifted 163,000 copies.

NINE INCH NAILS

When it came time to craft Nine Inch Nails' 2005 comeback album, "With Teeth," Trent Reznor brought in Grohl to play drums. "Teeth" spawned three No. 1 Modern Rock chart singles and also debuted at No. 1 on The Billboard 200; sales are at 1.1 million.

HONORABLE MENTIONS:

Grohl has also guested on-stage and in the studio with Tom Petty & the Heartbreakers, Killing Joke, David Bowie, Garbage, P. Diddy and MXPX, among others.

—Jessica Letkemann

have a beer and a shot backstage," he says. "You can like people, and not like their music. And there's nothing wrong with that."

FOO FOR ALL

Indeed, you'd be hard pressed to find anyone in the industry who has a bad thing to say about the Foo Fighters, so it was no surprise "The Pretender" was already winning PDs over well ahead of its Aug. 6 impact date. The track, which premiered Aug. 3 on ESPN's broadcast of the Summer X Games, debuts this week at No. 16 on the Modern Rock chart, the third-best opening frame of the Foos' career.

"Not only have they evolved into a band that crosses all rock boundaries—considering they started out as an alt outfit with a frontman who was a drummer with a revolutionary band and thus had every card stacked against him—but they have every 'pop' sensibility without being a rock sellout," WHTG Monmouth-Ocean, N.J., PD Terrie Carr says.

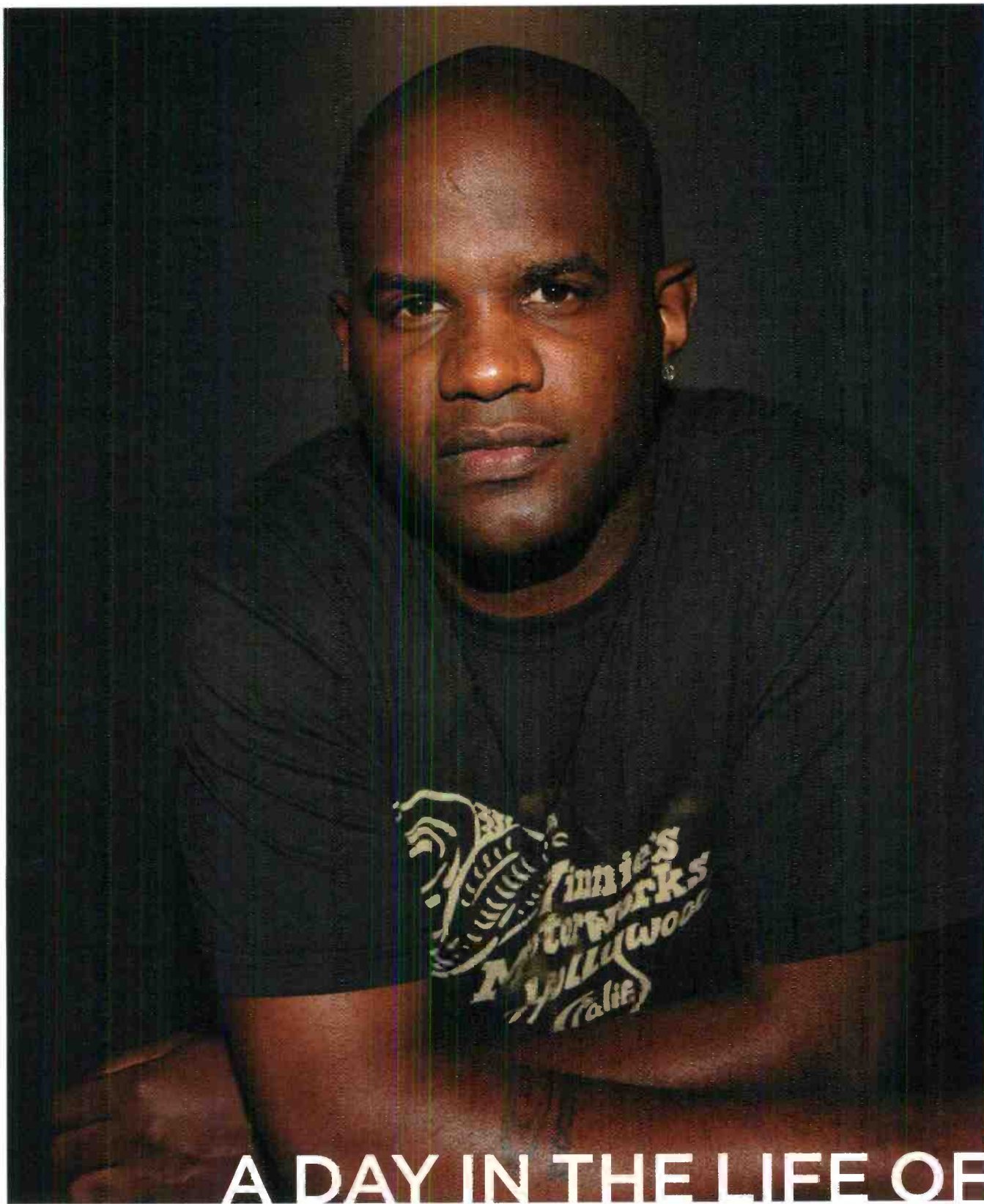
RCA's Oldham capitalized on radio's good will with a text-messaging initiative that began in late July. Fans were able to text "FF" and the call letters for more than 30 modern rock stations to a special short code that would text back a phone number. When called, the number played 40 seconds of "The Pretender" well ahead of the radio add date.

"The stations are really digging this because it brands their stations with one of the biggest rock releases of the year," Oldham says. "It's the perfect way to market in the new mobile era."

While the label finalizes promotions with iTunes and Target, the Foos are preparing to return to the road. After some one-off shows this summer in the United Kingdom, where the band has grown exponentially more popular in the past five years, the Foos will play U.S. gigs in September and October, followed by arenas in the United Kingdom in November and Australia in December. Another U.S. run is on tap for early spring.

On tour, the four extra musicians utilized for the "Skin and Bones" trek will be reprising their roles. "At first we decided to try everything with them and see what goes and what's needed and what's not really that necessary," Hawkins says. "A song like 'Come Alive,' we'll need all eight of us, and it sounds really amazing. On some things we'll want to reproduce, [but] on others we'll just do the more conventional rock version."

"On the first four records, there was an economic approach," he continues. "We didn't use any keyboards or any outside musicians. We never would have thought that we would have taken it this far. I mean, we all know we're not reinventing the wheel in any way, shape or form. But we're definitely reinventing the wheel as far as the Foo Fighters go."



A DAY IN THE LIFE OF Chris Hicks

A PUBLISHER, A LABEL EXECUTIVE, A MANAGER AND MORE,
HICKS MAY ALSO BE A MODEL FOR TOMORROW'S BIZ

BY SUSAN BUTLER • PHOTOGRAPHS BY RICK DIAMOND

EARLY THIS JANUARY, one day into his new role as chief executive of the world's second-largest music publisher, Warner/Chappell Music's Dave Johnson walked down the hall from his office to wish Lyor Cohen a happy New Year. The chief executive of Warner Music Group's (WMG) recorded music division was juggling phone calls. Seeing Johnson, Cohen scribbled something on a slip of paper and shot it across his desk. ¶ "Chris Hicks." ¶ That's all he wrote. ¶ When it comes to urban music, it may be all he—or seemingly anyone—would need to write. Just three years ago, Warner/Chappell was planning to shut down its urban music department and wanted to hire Hicks as an outside consultant. Instead, Hicks made a deal in July 2004 to come onboard as VP of urban A&R. By August of last year, Warner/Chappell was named the 2006 BMI urban music publisher of the year for the first time in the award's six-year history.

A few months after Johnson walked into Cohen's office, Warner/Chappell and Atlantic Records chief executives announced a new deal with Hicks. In April, he became Warner/Chappell senior VP of A&R and head of urban music, reporting to CEO Dave Johnson, and Atlantic Records senior VP of urban A&R, reporting to chairman/CEO Craig Kallman.

But there was more. In a deal unprecedented in the history of the music industry, Hicks isn't only holding the dual role of major label executive and major publishing executive. WMG also agreed that Hicks could continue operating his label imprint Beatfactory, his Noontime publishing joint venture with Warner/Chappell, and his management consulting partnership Content Music Group.

Billboard jumped on a plane to Hicks' home base of Atlanta to see firsthand just how he keeps all those jobs straight. Hicks offered a glimpse inside the singular, exclusive urban music network he works with in Atlanta—he and others, locally, actually refer to it as "The Network." And he provided insight into what may well become a template for the music executive of tomorrow: influence and partnerships in almost every corner of the music business, regardless of existing label boundaries.

Welcome To Atlanta

"I challenge anyone to produce a hit artist in R&B that does not involve someone from Atlanta," Hicks says as he drives his sport utility vehicle along I-75. "For the past three years, there have been no hit artists or albums in R&B that have not made their way through Atlanta, from Beyoncé to Usher, Mary [J. Blige] to Mariah [Carey]. This is where the goods are."

We arrive at the OK Café in the middle of a crowded parking lot alongside a strip mall. The place is soon filled with senior citizens flocking from a tour bus. It's a convenient spot for Hicks to have a breakfast meeting with Todd Rubenstein, a New York-based lawyer who represents producer/songwriter "Lil' Ronnie" Jackson. Rubenstein, like so many others, hopes to prove himself worthy of becoming part of Hicks' tight-knit network.

Rubenstein says that, particularly in Atlanta, there is a large group of people with long relationships who work with different companies but all do business together. There are rivalries between various camps, which are made up of entrepreneurs, producers, songwriters and artists. But despite the competition, if everyone has a chance to work on a couple of songs on one another's records, everyone keeps working—and everyone has an opportunity to make money. "When you come to Atlanta, that's how it works," Rubenstein says.

Hicks laughs, saying that the immediate business payoffs are just part of it. As he explains it, the goal is that a growing network of people will still be working with one another in the music business 20 years from now regardless of which labels and publishing companies merge or fold through the years. In the short term, the network helps everyone get their jobs done, i.e., to make creative, hit records cost-effectively and more quickly than in the past. The long-term goal is for this network to develop creative and business talent to build a strong music industry that can give back to their communities—Hicks refers to this as "the Plan."

"One thing that wasn't here," Hicks says, "and that we're establishing, are building blocks for our community and for the kids that come up behind us—where you can do business, where you're not signing away all your assets, where there's room to grow."

A half-hour drive from the OK Café is another strip mall, but this one was mostly deserted long ago by customers and storekeepers. On the corner sits >>>

an old building that was once a car wash. It would appear to be uninhabited if not for the posters hanging on the surrounding fence boasting Block Ent. and Yung Joc, or for the artwork painted on a van being loaded by Boyz N Da Hood, about to embark on a club tour.

In stark contrast to its surroundings, inside the building is a beautiful, modern recording studio with the latest state-of-the-art digital soundboard. Stretched out comfortably in front of the board is the studio's proud owner, entrepreneur and owner of production company Block Ent., Russell "Block" Spencer.

"The music I do is real hood music, street music," Block says. Artists like Sean "Diddy" Combs, whom they still call Puff, the Game and others "can go outside and see everything they talk about. That's what I like about this neighborhood and the vibe. Plus, I grew up here, so I want to give back and show them young cats that if they really chase their dream, they can be just like this."

Block is part of the network. "It's most definitely a secret society," Block says. "You're not getting in unless somebody knows you . . . It's about real respect, real love."

The network is exclusive, but it's not closed. "The bar is high creatively to break into this network," Hicks says. "Then there's a certain amount of substance as a person that you would have to have to get people to want to deal with you regularly. Once you're able to break into that mold, we look out for each other."

Block and Hicks connected about seven years ago when the Noontime camp let Block record demos in its studio for free.

"When I came in the game, I was really raw," Block says. "Chris really helped me take that street shit and turn it into something, come in with respect. I was aggressive, coming in with guns blazin'. But he really taught me, 'Get the money, and leave that tough guy shit alone.'"

Since then, Block has found success with Boyz N Da Hood and Yung Joc. Combs' Bad Boy South releases Block Ent.'s records through Atlantic. Warner/Chappell, through Hicks, inked a joint venture with Block Ent., bringing Yung Joc into the fold.

Early Days

Hicks and two childhood friends from the San Francisco Bay Area—Ryan Glover and Henry "Noonie" Lee—began promoting R&B and hip-hop concerts when they first moved to Atlanta in 1995. Later, they built a tiny



recording studio and began signing producers, songwriters and artists to Noontime, later adding Terrence Ross as a partner. They beat the streets of New York trying to make deals, forming a co-management arrangement with Combs for a couple of artists.

"We weren't embraced by Atlanta initially," Hicks says. "We were out-of-towners. For a long time, it seemed like it was so unpopular to be us because none of us did anything creative. We were just a bunch of business guys. We had to build relationships by signing cats like Bryan-Michael Cox, Jazze Pha and Teddy Bishop."

As a college student, Cox chased Hicks for a job interning for Noontime. "I had always been producing and writing," Cox says. "But I wanted to learn how to do it the correct way" from everyone at Noontime. He has since co-written and co-produced 10 songs that hit No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart, including "Be Without You," the Grammy Award-winning R&B song performed by Mary J. Blige; Usher's

Clockwise from above: CHRIS HICKS, left, with engineer COREY WILLIAMS, center, and writer/producer JAZZE PHA; Hicks with lawyer TODD RUBENSTEIN; Hicks with JOHNATA AUSTIN, two-time Grammy Award winner for best R&B song.

"Burn"; Mariah Carey's "Don't Forget About Us"; and Jagged Edge's "Let's Get Married."

Noontime found acceptance in Atlanta when its producers started to have hit records consistently. "We also used to throw great parties," Hicks adds.

In 2000, Noontime signed a publishing joint venture with Warner/Chappell. In 2003, the Noontime production company disbanded. But the former partners still do business together, and the producer/songwriters and artists they work with also work with each other.

Want a taste of just how interconnected Hicks' network is? Noonie and Jazze Pha (born Phalon Anton Alexander, signed to Hicks' Noontime publishing) formed Sho'nuff, signing Ciara, Cherish and Lloyd (the latter signed by Hicks to Warner/Chappell). Glover started a clothing company and works with new media and digital content for Turner Network. Hicks sends celebrity talent Glover's way for Turner shows and set up an Atlantic distribution deal for imnotsigned.com, an online record

Hicks' Hits

Charting titles credited to writers brought into the Warner/Chappell Music fold by Chris Hicks

SONGWRITER	CHARTING TITLES CO-WRITTEN (HOT 100 + R&B/HIP-HOP SONGS)	OF THOSE SONGS PRODUCED OR CO-PRODUCED	TRACKS CERTIFIED GOLD/PLATINUM	NO. 1 (HOT 100, R&B/HIP-HOP SONG)	FOR EXAMPLE
Bryan-Michael Cox (Noontime joint venture)	47	43	10 gold	4 Hot 100, 10 R&B	Usher's "Burn," Mary J. Blige's "Be Without You"
Phalon "Jazze Pha" Alexander (Noontime joint venture)	37	31	2 gold, 1 platinum	-	Ciara's "1, 2 Step" feat. Missy Elliott, Nelly's "Errtime" feat. Jung Tru & King Jacob
Clifford "T.I." Harris	33	0	5 gold, 3 platinum, 1 double platinum	3 Hot 100	Ciara's "Goodies" feat. Missy Elliott, Nelly's "Grillz" feat. Paul Wall, Ali & Gipp, Justin Timberlake's "My Love" feat. T.I.
Dwayne "Lil' Wayne" Carter	30	0	4 gold, 1 platinum	1 Hot 100, 1 R&B	Nelly's "Grillz" feat. Paul Wall, Ali & Gipp, Lloyd's "You" feat. Lil' Wayne
Nate "Danjahandz" Hills (Mosley Music joint venture)	18	17	3 platinum, 1 double platinum	6 Hot 100	Justin Timberlake's "SexyBack," Nelly Furtado's "Promiscuous" feat. Timbaland
"Paul Wall" Slayton (Swishahouse joint venture)	12	0	1 platinum	1 Hot 100	Nelly's "Grillz" feat. Paul Wall, Ali & Gipp
Teddy Bishop (Noontime joint venture)	9	7	1 gold	1 R&B	Aaliyah's "Miss You," Montell Jordan's "I Can Do That"
Jasiel "Yung Joc" Robinson (Block Ent. joint venture)	9	1	-	1 Hot 100, 2 R&B	Yung Joc's "It's Goin' Down," T-Pain's "Buy U A Drank (Shawty Snappin)" feat. Yung Joc
Mike Jones (Swishahouse joint venture)	8	0	2 gold	-	Mike Jones' "Back Then," T-Pain's "I'm N Luv (Wit A Stripper)" feat. Mike Jones
Kendrick Dean (December 1st joint venture)	7	4	1 gold	1 R&B	Chris Brown's "Say Goodbye," Marques Houston's "Circle"
Terius "Dream" Nash	6	0	-	1 Hot 100	Rihanna's "Umbrella" feat. Jay-Z
D'Juan "Young Dro" Hart (Grand Hustle joint venture)	4	1	-	1 R&B	Young Dro's "Shoulder Lean" feat. T.I.
"Donnie Scantz" Scantlebury (Noontime joint venture)	4	3	-	-	Aaliyah's "I Don't Wanna," Ludacris' "Pimpin' All Over The World" feat. Bobby Valentino
"Lloyd" Polite	4	0	-	-	Lloyd's "Get It Shawty"
"LeToya" Luckett	3	0	1 gold	1 Hot 100, 1 R&B	Destiny's Child "Bills, Bills, Bills"
"Lil' Ronnie" Jackson	3	2	-	-	Kelly and Usher's "Same Girl," R. Kelly's "I'm A Flirt" feat. T.I., Bow Wow's "I'm A Flirt" feat T-Pain
Dave Young (Noontime joint venture)	3	-	-	-	LeToya's "Torn"
Christopher "Drumma Boy" Gholson	2	2	-	-	Pliies' "Shawty" feat. T-Pain
Eric Hudson	2	2	-	-	Omarion's "Entourage"
Don Cannon	1	1	-	-	Young Jeezy's "Go Crazy" feat. Jay-Z



BRYAN-MICHAEL COX



company owned by Glover and Jazze Pha. Ross formed Innersound Entertainment with Damon Thompson, which co-manages LeToya Luckett (signed to Warner/Chappell) and Dave Young (signed to Noontime). As part of Content Music Group, Hicks co-manages Cox with J Records senior VP of A&R Jaha Johnson and co-manages Johnta Austin with Rosalind Harrell. He also owns label imprint Beatfactory with Cox, which signed Luckett.

"In addition to being a great talent finder, a great song finder and a hitmaker, Chris has the capacity to do multiple jobs well and has the entrepreneurial spirit," Atlantic's Kallman says. "That's a very rare gift. That's why I can entrust such an important position to someone who is bifurcated in a dual role" as label and publishing executive.

The Strategy

Nowhere is the network's reach more obvious than one evening at Redzone Entertainment's private studio, where Rihanna's No. 1 hit "Umbrella" was born.

Jazze Pha is writing and producing a duet, which he has in mind for Blige and Usher. Chris "Tricky" Stewart and Terious "Dream" Nash—part of the "Umbrella" team—are finishing postproduction on a record that Blige recorded the previous week. Redzone principal Mark Stewart, J Records' Johnson, producer/songwriter Don Vito and a dozen others are milling around.

Earlier this year, old creative rivalries between the Noontime and Redzone camps were set aside after a softball game brought Hicks and Mark Stewart together. When Redzone moved to Atlanta from Los Angeles in 1995, Stewart says it was bombarded by Noontime's promotional faxes—which weren't appreciated. Stewart questioned whether Noontime had the music to back up the hype. Hicks says he saw Redzone as an outside competitor. Now, Atlantic has a deal with Redzone's Dream and Tricky for them to produce and deliver a cer-

tain number of tracks in the future.

"I make a commitment to Mark's building to help him grow his business," Hicks says. "He makes a commitment to me to help me grow Atlantic. After all, he has hitmakers in his back pocket."

Stewart, who is now a partner with Hicks in Content Music Group, says, "We've been here forever, but we hit a resurgence. Chris identified that early and began to make strategic investments with us. He was here before Mary J. Blige, Chris Brown and Janet Jackson were here. He's a new kind of executive—he does everything."

At least one key suit—Hicks' boss—says he agrees. Hicks easily won over Warner/Chappell CEO Dave Johnson when they first met in January. "What was apparent in the first 10 minutes talking with him were all the reasons we ought to extend and expand our relationship with him," Johnson says.

Within the network in Atlanta, this "new kind of executive" also works with rival record company executives to a certain extent.

"You rarely find reason for anybody in a major record company cooperating with somebody at another major record company," says Paul Russell, former chairman/CEO of Sony Music International and Sony/ATV Music, during a later interview. "The only time you really cooperate is in a hits-compilation world."

But with the drastic and continuing decline in record sales, "the network" wants to break this mold.

"Obviously we're highly competitive with one another," J Records' Johnson says. "Chris wants to win, I want to win. But we also want to build a network so we can assist each other and give ourselves the best opportunity to win in our systems."

Johnson explains that as Noontime grew, they all realized that there was a huge lack of unity in the urban music landscape. Once there were tours with

major artists from different labels supporting each other. "That came from executive or managerial support," he says.

"We don't have that anymore," Johnson adds. "If I've only got one superstar and he has a superstar, there's more money if they can go out [on tour] together. There will always be competition, but there has to be some grey area where we can help sell more records for everyone."

Landing The Deals

Minutes after entering yet another studio, the new 11th Street Studios, a group crowds into one of the smaller rooms to listen to music and talk.

"I've done three really wildly competitive deals, and two of those deals are standing in this room," Hicks says, referring to Lil' Ronnie and Eric Hudson (the third is Dream).

"Everybody was coming in like sharks, putting money on the table," Lil' Ronnie's manager Rocky Bivens says. "But everything's about energy. Chris Hicks right now, to me, is making the moves that Berry Gordy and L.A. Reid made. The energy of where he wants to go, just to be a part of potential history with a guy who has vision is fascinating to me."

Lil' Ronnie adds, "The industry will just use you up for records and say, 'Give me a hit record,' and you get a couple of songs. But back in the day, they used to believe in producers and give you a whole project. That's what I love about Chris. He said, 'I want to be in the Lil' Ronnie business.'"

But it doesn't seem to be only a vision or a vibe that attracts producers and songwriters to Hicks. Repeatedly people in Atlanta talk about how hard he works. In fact, the first words that crossed Hudson's lips when describing his reasons for signing with Warner were "work ethic." They're willing to work hard, and they appreciate that Hicks is as well.

The Communicator

As Billboard's time with Hicks approaches the 20th hour, a storm moves in, flooding the streets of Atlanta. Johnta Austin, two-time Grammy winner for best R&B song (Carey's "We Belong Together," Blige's "Be Without You") arrives at a steakhouse for dinner. Austin was just 16 when he began working with Hicks. He's now 26.

While they've had their disagreements, Austin says, "One thing that we've always prided ourselves on is that we try to expand the other one's mind—not just the two of us, but everyone who's in our family—to try to see the bigger picture."

Producers, songwriters and artists look to Hicks to be one of their voices in the corporate world, Austin says. He's their interpreter, communicating their creative visions and thoughts.

"We know that he can bridge the gap between the artist and the suit," Tip "T.I." Harris says via a later phone interview. T.I., too, is signed to Warner/Chappell. "If I tell the suits how I really feel, they might call security. Whereas if I say it to Chris, he can translate it to the suits so it can benefit us both."

It's that kind of mutually beneficial approach that Hicks and the Atlanta network are all about. "We're competition from one sense," Def Jam senior VP of A&R Shakir Stewart says. "But Chris represents a lot of writers and producers who I work with." Since Hicks has been an entrepreneur for so many years while Stewart has worked in corporations for the last decade, Stewart adds, the two often give advice to each other out of friendship.

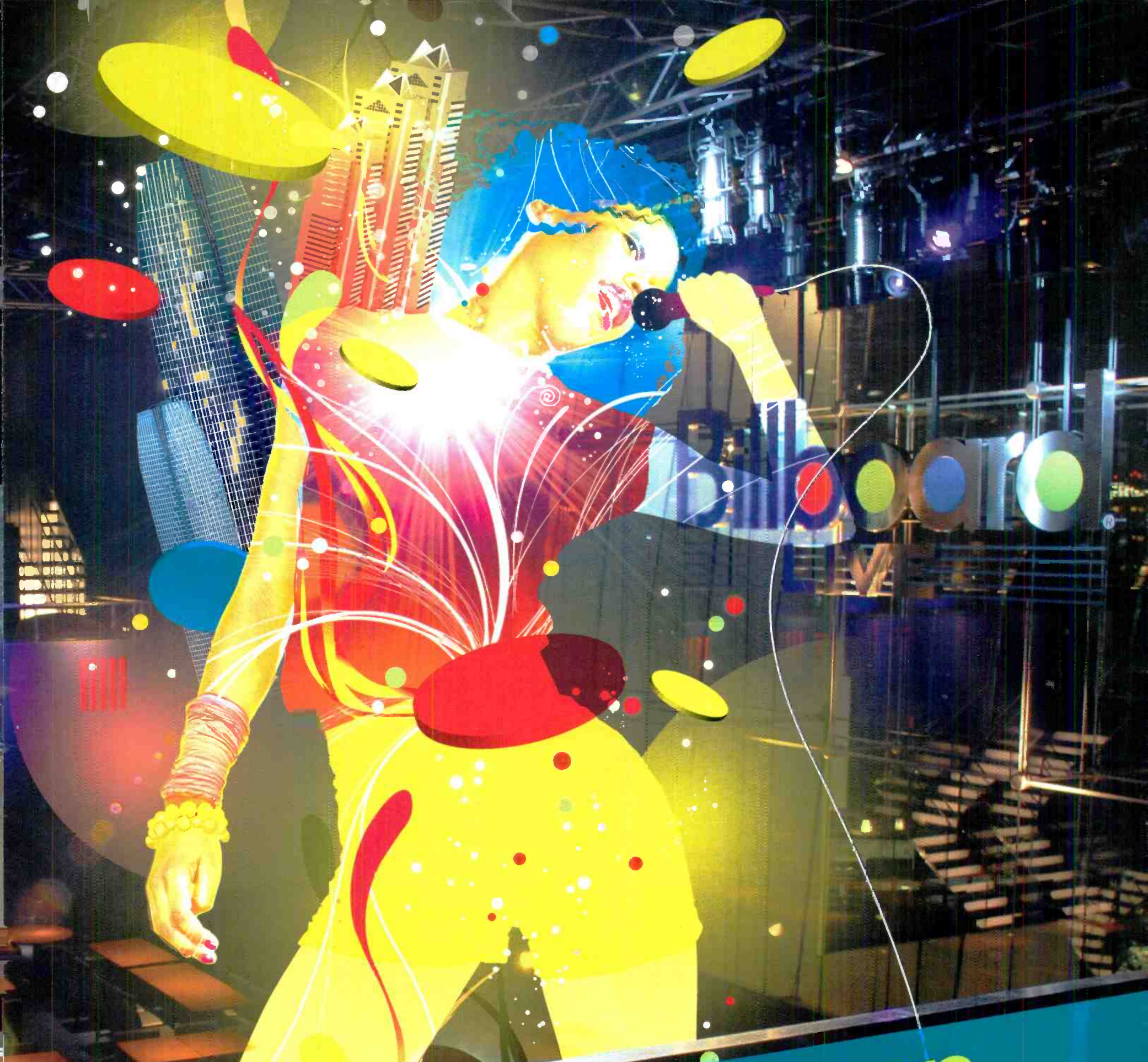
"Warner Music Group employs me to bring in as much business and opportunity as possible," Hicks adds. "If I can just walk right into Def Jam and say 'hey' to everybody and sit in everybody's office, instead of fighting to get on their projects, then obviously that makes the opportunity for business easier." ...

'If I tell the suits how I really feel, they might call security. Whereas if I say it to Chris, he can translate.' —T.I.



Billboard
Congratulates
Hanshin
on the Opening of
Billboard Live!

WORLD CLASS CLUBS OPENING IN OSAKA, FUKUOKA AND TOKYO STARTING AUGUST 18



LIVE!

FROM TOKYO
Billboard and Hanshin open clubs
in Japan as part of a comprehensive
licensing deal **BY FRED VARCOE**

Top-Tier Tokyo Club, Billboard Live, Is The First Of Three New Venues In Japan

Japan boasts a vital music scene and thousands of live venues. But among music capitals of the world, Tokyo has not offered a state-of-the-art nightclub focused on adult fans—until now. ■ On Aug. 18, Billboard Live Tokyo will open its doors in the prestigious Tokyo Midtown complex, with Steely Dan as its debut act. ■ Billboard Live also will open clubs in Osaka on Aug. 26 and in Fukuoka on Sept. 3, and Steely Dan’s Walter Becker and Donald Fagen will play those rooms as well.

The opening of the three new clubs is part of a broad-based agreement announced in September 2006 between Billboard and Japan’s Hanshin Contents Link. The wide-reaching agreement spans live entertainment, publishing, TV and radio programs, Web sites, digital products and other marquee music properties.

The Tokyo club is located in the expansive Tokyo Midtown development in Roppongi, the international heart of Japan’s capital. With the completion of two redevelopment projects (Tokyo Midtown and Roppongi Hills) in recent years, the area has been transformed with new homes, shops, art galleries and restaurants.

Tokyo Midtown opened March 30 and features apartments, a multistory shopping mall, a park, and an 815-foot-tall office and hotel complex—Tokyo’s tallest building—and is next to the new National Art Center.

Billboard Live is situated on the fourth floor of the Garden Terrace/Galleria section and features a spectacular glass wall overlooking Midtown’s beautiful green park and the spectacular Tokyo skyline.

“We thought it was a perfect setting for a club,” says Ryota Kosuga, director of Hanshin Contents and GM of Billboard Live. “Especially with the huge glass window behind the stage.

“Two years ago while working with a differ-

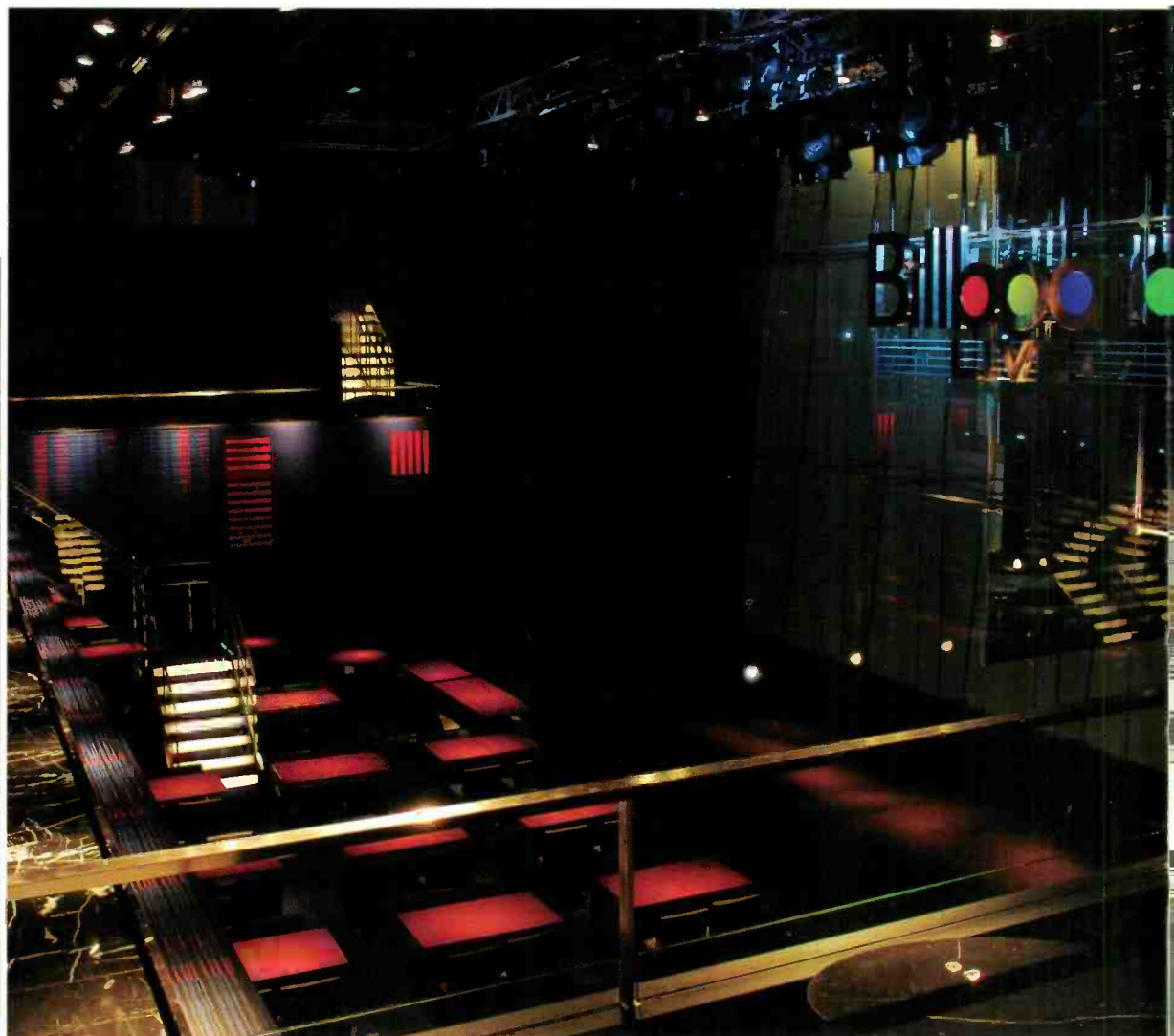
ent branded jazz club, we had been contacted by Tokyo Midtown, which was being developed by Mitsui Real Estate, one of the biggest property companies in Japan,” Kosuga says. “They were looking for a tenant in Tokyo Midtown, so we linked up and started thinking about operating a venue there.”

At the same time, Billboard was hoping to expand its operations in Japan and all three elements came together at the right moment.

“It was great synergy,” Kosuga says. “Hanshin Contents, Billboard and Mitsui all wanted something at the same time.

“What we needed was a brand, a music brand that would enable us to attract the same qual-

The Tokyo Midtown development, left, which opened March 30, is home to the Billboard Live Club as well as the city’s tallest building. Below and right, the Billboard Live Club in Tokyo has three floors for an ‘opera house’ feel.





WALTER BECKER, left, and DONALD FAGEN of Steely Dan. Right: KEITA OHKADO, the Tokyo club's production manager.



ity of artists we had at our jazz club operation in Osaka. Billboard was perfect for us."

Hanshin had slowly been transforming the concept of its venue in Osaka from a jazz club to a broader adult-oriented music club.

"Our customers said they wanted to see other artists, in addition to just jazz. They were also interested in soul, black music, R&B, reggae even," Kosuga says. "So we started to book additional artists, such as Kool & the Gang, who played 12 shows in six days that were completely sold out.

"Of course, the jazz fans said this wasn't a jazz-club kind of artist, but we knew what our customers wanted," Kosuga says. "Basically, the concept changed; our venue was becoming an entertainment space for adults, not just a jazz club.

"With this change in concept, we began to feel there was a gap between the jazz brand and the artists we were presenting. So then we started thinking about a new club."

Apart from the spectacular glass wall, the "opera house" concept of the club will ensure

that Billboard Live's guests feel intimately connected to the performers.

"As the floor area was limited, we tried to think about how we could maximize use of the space, so we ended up having three stories like an opera house," Kosuga says.

Guests will be able to enjoy top-quality food and drinks at tables on the stage-floor level, booths for couples on the second level and galleries encircling the upper levels. The views are unimpeded and everyone is very close to the stage.

Billboard Live production manager Keita Ohkado, the man charged with ensuring that all the club's hardware works, comments on the design of the club.

With the audience spread out in three stories, "to provide the best sound throughout, we have chosen a line array speaker system manufactured by D&B," Ohkado says. "We also have a subwoofer which is not commonly used in a small club like this. But we wanted to maximize the effect of heavy bass sound, which will be the essential aspect in music like hip-

hop, reggae and rock.

"These are the selections we made after going through many plans and tests to get the sound right," he adds. "Also, we have installed a digital system throughout; a digital mixing board by Digidesign as well as a Pro Tools recording system. Plus we have a control camera set up, which allows us to produce live recordings of DVD quality, catching the ambience of the performance."

The club's glass wall presented a challenge. Apart from problems with the acoustics, outside radio waves interfered with wireless monitors musicians would use inside. So, during the sets, a protective curtain dampens the sound and shuts out all outside radio interference.

Of the lighting system, Ohkado says, "We managed to make the structure of the club, with its high ceiling, work to our advantage by installing moving lights that produce vivid color arrangements."

Ohkado notes that the combination of a night view through the glass behind the stage and the lighting arrangements will provide a unique effect during shows. In addition, a 200-inch video screen will allow the type of presentation normally available at a concert hall. It will help give all seats an equally intimate view of the stage.

The quality of sound and lighting needed

to accommodate the wide variety of acts that will appear at the club.

"We will provide all genres of music," booking manager Dee Sakamoto says. "Jazz, hip-hop, Brazilian, French, rock crossover—basically all kinds of musicians."

Apart from Steely Dan, Billboard Live Tokyo will also feature such acts as Michael Franks, Larry Carlton, Babyface, Air Supply, Rickie Lee Jones and Allen Toussaint.

"We're aiming to provide high-quality music for a mature audience, to enhance the arts in Japan through the presentation of live performances, with good food and a quality atmosphere," Sakamoto says. "So we have to find the kind of artists that fit this concept."

Sakamoto is keen on the concept of "unplugged" concerts, normally presented in larger venues but possible in the unique setting of Billboard Live. "It would be great to see those types of artists playing in a different kind of atmosphere," he says.

Sakamoto is excited to have Steely Dan opening the clubs.

"The great thing about them is that their sound is so sophisticated," he says. "It's a great aural experience, and having them play will enable people to quickly understand the Billboard Live concept." ■■■

A camera setup will allow for DVD-quality live recordings at Billboard Live Tokyo.

NEXT STOP Osaka, Fukuoka Venues To Follow Tokyo Club

The three Billboard Live clubs in Japan will have their own flavor, Billboard Live booking manager Dee Sakamoto says.

"Now we are establishing the Billboard Live brand with all three clubs on an equal basis, but I want each one to have a regional identity and reflect the character of each city," Sakamoto says. "Each club has to be supported by local people and mu-

sicians, and needs to establish roots in the area."

The Tokyo club is right in the heart of Roppongi, which is popular with the foreign community in Tokyo, so the acts and the audience are expected to have a more international flavor. Osaka's club is expected to get a mix of foreign and Japanese music fans in a city that is famous for its boisterous night life,

while Fukuoka in the far west of Japan is a little more laid-back than Osaka and attracts more Asian visitors to the region, particularly from China and South Korea.

Billboard Live Tokyo will open Aug. 18 with a performance by Steely Dan. The group will also christen the stage of Billboard

Live Osaka on Aug. 26 and the Fukuoka club on Sept. 3.

Unlike the all-new Tokyo space, the Osaka and Fukuoka venues are being transformed from jazz-branded clubs, so the transition has not been difficult. The Osaka club has a capacity of 300, while the Fukuoka club accommodates 180.

"We have to create a market in each area," Sakamoto says. "We have [clubs with] three different characters in three different cities, where the way of thinking and musical tastes are anything but the same. We want to take that and reflect it in our booking policy.

"We've booked many Japanese artists into the Osaka and Fukuoka clubs" when they were jazz-branded clubs, he adds, "and we don't want to disappoint the Japanese fans who like these artists." — FV



MUSICAL

Billboard, Hanshin Offer
Complementary Strengths

SYNERGY

Establishing a business relationship abroad is often a risky business. In Japan, not only can cultures collide, but communication can be difficult on many levels. ■ Not so for Nielsen Business Media, the corporate parent of Billboard, when it found a company to represent and market the Billboard brand in Japan.

In September 2006, Nielsen and Hanshin Contents Link announced a master licensing agreement that includes the opening of Billboard Live clubs in Tokyo (Aug. 18), Osaka (Aug. 26) and Fukuoka (Sept. 3). But the clubs, conceived by Hanshin president Tsuneaki Miyazaki, are just a starting point for this deal.

"We anticipate creating new print properties, charts, Web sites, digital download services, TV and radio programs and even apparel" through a comprehensive and exclusive deal with Hanshin, Nielsen Business Media VP Howard Appelbaum says. He notes that in early 2005 Nielsen and Hanshin began their business relationship on a smaller scale with a licensing agreement for the Billboard Mobile ringtone download service.

"We are now in a great position to develop the Billboard brand in Japan," Hanshin director Ryota Kosuga says.

The Hanshin name has a long and distinguished history in Japan, most notably in association with the Hanshin Tigers baseball team, for which American slugger Cecil Fielder played in 1989.

Hanshin's history goes back more than 100 years, when it was established as a railroad company. Since then, it has bloomed into a \$5 billion conglomerate that covers railways, buses, hotels, travel and freight companies, real estate, baseball and entertainment.

Hanshin Contents was formed in 1989 and is a 100%-owned subsidiary of Hanshin Electric Railway, with \$2 million in capital.

The company is involved in the music business through the operation of two jazz clubs in Osaka and Fukuoka, which it will now reopen as Billboard Live venues, as well as the provision of mobile phone contents, music copyright, CD and video production, advertising, signage and displays.

The companies have complementary strengths, Appelbaum says.

"The most important thing that Billboard brings to the table is a world-class brand that stands for integrity and music," he says, combined with the data and charts information expertise of Nielsen. "We also have been in the licensing and product development business for quite a while and can bring expertise in terms of deal structures and what deals to pursue." The Billboard brand will provide Hanshin with solid credibility when it develops new products in Japan, he notes.

And Hanshin is "a Tiffany-quality company in the Japanese market, well-established and well-respected," Appelbaum adds. Noting that Hanshin has operated music venues in Japan for several years, he says, "They are world-class in their ability to operate in that arena. They're on the ground and they have a real entertainment sensibility in creating new products. They're also very aggressive and have a shared vision of what this business in Japan could look like in five or 10 years."

Kosuga adds, "The fact that both companies had such solid backgrounds and reputations helped everything go very smoothly." He says with a laugh: "Our biggest problem was dealing with the time difference every time we wanted to call New York."

Hanshin Contents president Tsuneaki Miyazaki brought the idea of a Billboard music club to the table.

"Two years ago, while working with a jazz-branded club, we had contact with Tokyo Midtown, which had a club space in its plans," Kosuga says of the huge development project in the Roppongi district of Tokyo. "Mitsui Real Estate was looking for a tenant so we started to think about setting up a venue there.

"We had a license for another brand, but we couldn't open up in Tokyo because there was already a club with the same brand there; we only had a license for the Kansai area [of western Japan]."



"We are now in a great position to develop the Billboard brand in Japan."

—RYOTA KOSUGA, HANSHIN

At the same time, Hanshin was changing the nature of its clubs in Osaka and Fukuoka, putting on a broader range of musical acts in line with the demands of the clubs' customers.

"We needed a new brand, a music brand that would attract the same quality of artists," Kosuga says. "Billboard represents reliability for chart and music information—in many ways, we look up to them—so they were perfect for us, and we started to negotiate with Nielsen to get a license to operate a club."

Hanshin invited Nielsen representatives to see their existing clubs and the Tokyo club under construction. It also kept the U.S. company informed of the club's progress with regular reports. With Billboard Live ready to open Aug. 18, Kosuga offers his perspective

of this symbiotic relationship.

"We've taken the initiative in organizing the club, as we have more knowledge in the club business," Kosuga says. "But for booking artists, we have had big support from Billboard in the United States. They suggest artists, offer advice and support us, and help with their network of agents and management companies."

In the future, Hanshin is looking at the possibility of opening more clubs—Nagoya and Sapporo are possibilities—while expanding other areas of the relationship. The company has launched a Japanese Web site and offers mobile phone contents, and is planning to use the Billboard Live club to record performances for TV broadcast and possible CD releases. —FV

EXPERIENCE THE BUZZ



UTADA HIKARU, performing during her *Utada United 2006* tour, and duo *KOBUKURO* (inset) sell via digital channels.

JAPAN'S NEW DIGITAL EQUATION

New Revenue Channels Offset Sales Downturn

BY STEVE McCLURE

Reports of the Japanese music industry's demise are greatly exaggerated, executives in the world's second-biggest music market say.

They point to a booming digital-distribution sector, a steady stream of new and promising artists and a willingness to challenge traditional ways of doing business as signs that the Japanese industry is in better shape than many people realize.

"Japan is one of the only major music markets that is holding fairly steady when both physical and digital are taken into account," BMG Japan president Daniel DiCicco says. He says that in Japan, annual digital growth matches the gradual drop in physical sales, which is unique among major music markets.

According to local labels body the Recording Industry Assn. of Japan, shipments of physical product (CDs, music videos and other media) by its 43 member companies in 2006 totaled 347 million units, down 2% from 2005, for a wholesale value of 408.4 billion yen (\$3.4 billion), down 3%.

Digital music delivery, meanwhile, totaled 368 million units, up 37%, for a value of 53.5 billion yen (\$450 million), up 56%, meaning that the overall value of all music—physical and digital—shipped by RIAJ member companies was up 1% in 2006.

"Production of package products is drastically shrinking under current market con-

ditions," a Warner Music Japan spokesman says. "On the other hand, digital products such as chaku-uta [master ringtones] and chaku-uta full [mobile-based full-song downloads] are expanding rapidly."

He says WMJ believes Japanese consumers will buy music that appeals to them regardless of whether it is sold physically or digitally.

A Universal Music Japan spokesman says the key trend in Japan's music market is a diversification of sound carriers and distribution channels available to consumers. "We still see so many business opportunities in Japan's music industry," he says.

EMI Music Japan (formerly Toshiba-EMI) cites the extraordinary success of superstar female vocalist Utada Hikaru's single "Flavor of Life" as an example of the Japanese music market's new digital paradigm.

Since its Feb. 18 release, "Flavor of Life" has sold 730,000 copies as a conventional CD single—but more than 6.9 million units in digital form, mainly comprising master ringtones and full-song downloads, according to the label.

"Flavor of Life" is the first single by Hikaru to be used as the theme song for a TV drama series—"Hana Yori Dango," broadcast on the TBS network—since her May 2002 single "Sakura Drops." A master-ringtone ver-

sion of the song was released Jan. 5, the same day as the series' initial episode, followed by three more in the lead-up to the physical single's release.

"It's just like how singles used to be released before an album," says Nozomu Kaji, associate GM of the marketing group at EMI Music Japan's Foozay Music division.

Kaji says mobile-based downloads comprised 90% of the track's digital sales, the same ratio as the overall Japanese digital-music market. "People downloaded 'Flavor of Life' via their keitais [mobile phones] while watching 'Hana Yori Dango' on TV," he says.

WMJ recently enjoyed similar success with male pop duo Kobukuro's single "Tsubomi (Bud)," which was used as the theme song to the Fuji TV drama series "Tokyo Tower—Okan to Boku to, Tokidoki, Oton." As with "Flavor of Life," the master-ringtone and mobile-based full-length download versions of the song went on sale the same day (Jan. 8) as the show's first episode, and went on to sell a combined 2.9 million units, according to the label.

The physical single was released March 21—two days after the program's last episode was broadcast—and has sold more than 500,000 copies.

Universal Music Japan, meanwhile, says pop group GReeeeN's single "Aiuta (Love Song)" has sold 1.5 million digital downloads (full-length tracks and master ringtones) since they were made **continued on >>p36**



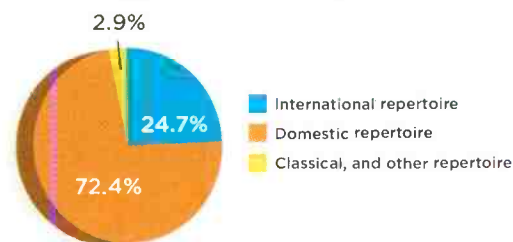
JAPAN FACTS

POPULATION: 127.4 million
AVERAGE EARNINGS: \$33,100 per capita U.S.
CAPITAL: Tokyo
OFFICIAL LANGUAGE: Japanese
BROADBAND SUBSCRIPTIONS PER 100 PEOPLE: 19.7
MOBILE PHONE OWNERSHIP PER 100 PEOPLE: 71.8

MUSIC FACTS

SALES AWARDS FOR ALBUMS:
PLATINUM: 250,000 units
GOLD: 100,000 units
TOTAL PHYSICAL UNIT SALES 2006: 346.8 million units
TOTAL PHYSICAL SALES REVENUE: 408.4 billion yen (\$3.4 billion)

MARKET SHARE 2006



TOP THREE BEST-SELLING DOMESTIC ALBUMS OF 2006:

- 1 "All Singles Best," Kobukuro (Warner Music Japan)
- 2 "Catch the Wave," Def Tech (Universal Music Japan)
- 3 "Ultra Blue," Utada Hikaru (Toshiba-EMI)

TOP THREE BEST-SELLING INTERNATIONAL ALBUMS OF 2006:

- 1 "Beautiful Songs," various artists (Warner Music Japan)
- 2 "Daniel Powter," Daniel Powter (first limited edition) (Warner Music Japan)
- 3 "Stadium Arcadium," Red Hot Chili Peppers (Warner Music Japan)

MEDIA FACTS

KEY NATIONWIDE RADIO STATIONS:

Tokyo FM, flagship station of the 38-station Japan FM Network
J-WAVE, Tokyo-based flagship station of the five-station Japan FM League, which besides J-WAVE includes stations in Sapporo, Nagoya, Osaka and Fukuoka

RETAIL FACTS

KEY BRICK-AND-MORTAR SPECIALISTS:

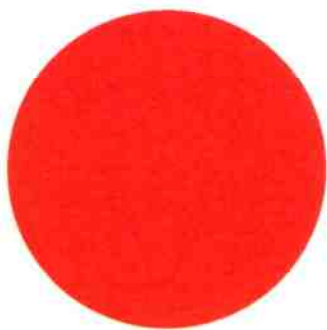
Tsutaya, **Shinseido**, **Tower Records Japan**, **HMV Japan**

KEY LEGITIMATE ONLINE RETAILERS:

legitimate online retailers: **iTunes Japan**, **Mora.co.jp**, **Yahoo Japan**, **Daiki Sound**, **Amazon Japan**, **HM**

Sources: Ministry of Internal Affairs and Communications, KDDI, Recording Industry Assn. of Japan, SoundScan Japan

UTADAHIKARU: KOBAYASHI/USMUSIC; KOBUKURO: HIROSHI NOMURA/TOKYODAJ/GETTY IMAGES



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NAT KUSANO
CEO PRESIDENT

YUMI KUSANO
DIRECTOR

at the heart of music, there is always a song.
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from >>p35 available in mid-April, as well as 300,000 copies of the physical single.

"To generate as many business opportunities as possible, we believe it is important to promote synergy between the package- and digital-music business and create further demand to boost the music business," Universal Music Group Japan chairman/CEO Keiichi Ishizaka says.

And it's not just domestic acts that are benefiting from Japan's digital-singles boom. BMG Japan says it has sold 2 million copies of Avril Lavigne's single "Girlfriend" via mobile, evenly split between master ringtones and full-song downloads, while the physical single has moved 200,000 copies—unusually high for an international artist. Lavigne's latest album, "The Best Damn Thing," has sold more than 1 million units in Japan since its April 18 release, the label says.

"The singles business is back with a bang in Japan," Universal Music Group International Asia Pacific region president Max Hole says. "It's exciting like the singles business was in the '60s.

"I am extremely optimistic about the Japanese music market," Hole continues. "There is a rich vein of creativity in Japanese music at the moment. We're seeing a lot of new artists break through, and in recent times the music has been broadening in scope beyond simply J-pop."

Tokyo-based music business consultant

Alex Abramoff says companies for which digital technology is not merely a new distribution arm but a new way to market their artists are coping better with the challenges facing the Japanese music industry.

"Online sales and digital marketing of music will allow catalog owners to accurately and efficiently approach such segmented markets," Abramoff says. "Such activities coupled with the basic principle of our business—continuous discovery, development and establishment of new talent—will ensure the future growth of the industry."

But Ichiro Asatsuma, chairman of leading Tokyo-based music publisher Fujipacific Music, sounds a cautious note about digital distribution.

"We have to bring every new digital technology which we can use to protect [our rights]," he says, noting that the advance of digital technology has mainly benefited consumers as opposed to rights holders.

"I think—I hope—the tide will turn before too long," Asatsuma says.

His concern is supported by RIAJ data showing a rise in mobile piracy. The association estimates that nearly 290 million full-length songs and master ringtones were illegally downloaded to mobile phones in Japan during 2006, compared with 344.1 million legal files sold.

Meanwhile, as in other major music markets, social networking services (SNS) are getting in-

creased attention from the industry here, although Japan has not yet seen an act use SNS to create a buzz a la Arctic Monkeys or Lily Allen.

Mixi, Japan's most popular SNS, earlier this year launched a video file-sharing service that it says will "revitalize" communication among its 8 million users. Music is the most popular category on Mixi, with some 132,000 music "communities" registered on the service, which claims to be approaching 10 billion page views per month.

Mobile-based SNS sites such as Maho no Island are also rapidly becoming popular. Like PC-based SNS, they usually have music sections where people can exchange music info and upload music.

In December 2006, Maho no Island introduced a feature called Island Music Factory that gives indie acts a chance to promote their music among members of the site's community.

Some 3,000 songs have been uploaded to the site as streaming-audio files, and many indie labels are starting to realize the promotional potential of mobile-based SNS, Maho no Island president/CEO Akira Tani says.

Japan's indie community is also the focus, along with action sports, of a new Internet-based TV channel called Havoc TV.

"We have close to 400 Japanese and international music labels signed up, and we are

providing music content and hundreds of hours of programming from a wide variety of sources," says Simon Godden, CEO of Tokyo-based Gotcha Media, which operates Havoc TV and other broadband TV channels.

Japanese record companies aren't sitting still while the market rapidly changes around them.

Avex head of international Haji Taniguchi says, "Avex is no longer just a record company. It is a multiplex organization consisting of a record company, music production, visual production, artist management, copyright owner and so on."

BMG Japan's DiCicco says, "The market is evolving dynamically, and all record companies here have taken a hard look anew at exactly how we allocate resources."

That has become particularly important after Japan's giant cell phone company, NTT DoCoMo, launched its new High-Speed Downlink Packet Access service in August 2006 to support its new multimedia music service.

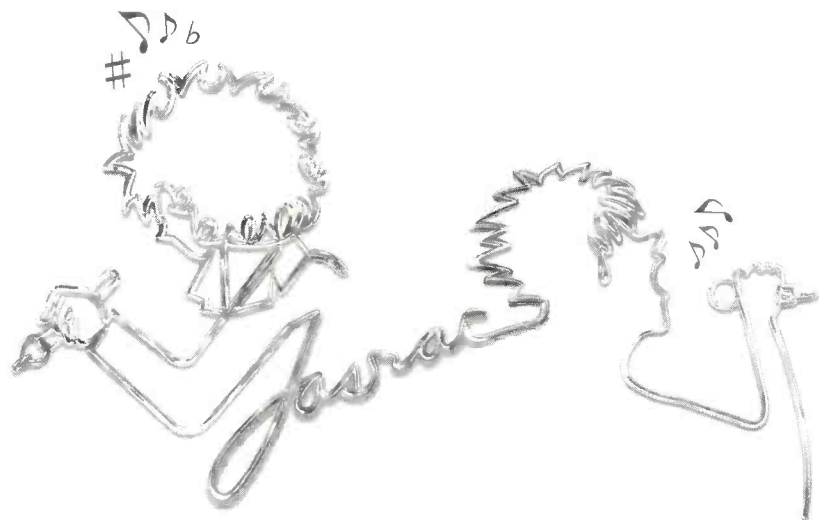
"Coming advances like HSDPA mean convergence between online and mobile is inevitable, and likely to begin as early as next year," DiCicco says. "This will significantly shuffle the cards, presenting downward pressure on prices and other difficult challenges to our existing mobile business, while conversely easing access to our content and thus opening the door to new opportunities for growth."



'In recent times the music has been broadening in scope beyond simply J-pop.'

—MAX HOLE,
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EXPERIENCE THE BUZZ: JAPAN

FACES TO WATCH

New Talent In The Land Of The Rising Artists

GREEEN

Creating an air of mystery about an act is a tried-and-true promotional tactic. But Japanese pop-rap male vocal quartet GreeeeN (Universal Music Japan) has taken that concept to an extreme, refusing public and media appearances as well as not allowing their faces to be shown in photos or videos. Their desire for anonymity stems from concern that too much media attention could interfere with their studies—all four members of GreeeeN are medical students in the northern Japanese city of Sendai. Universal, which in January released the group's debut single, "Michim," (Road) built a buzz around the group's fourth single, "Aiuta," (Love Song) by releasing it as a master ringtone a month before the full-length single arrived May 16 and spreading word about the single via social networking sites and mobile-based music Web sites. Since then "Aiuta" has sold 1.5 million digital downloads (full-length tracks and master ringtones) and 300,000 CDs, according to its label, and GreeeeN has become one of the hottest new acts on the Japanese music scene.

MIDORI

Like the members of GreeeeN, Mariko Goto, vocalist/guitarist with Tokyo-based punk trio Midori, prefers a bit of anonymity. In publicity photos of the band, Goto's eyes are blacked out, which clashes somewhat with the high school girl's sailor-suit uniform that is her usual stage attire. Midori formed in 2003 in Osaka when Goto teamed with keyboardist Hajime and drummer Yoshitake Kozeni, and they immediately gained attention because of Goto's over-the-top performance style. In 2005 the band made its recording debut with a self-distributed mini-album titled "Midori First." Since then Midori has steadily built a reputation as one of the Japanese indie scene's most interesting new bands and is steadily augmenting its fan base through such viral media as Goto's blog and the m247 "music forecast" Web site.

MITSUKI

One of the most promising new artists to have recently emerged in Japan is 15-year-old female singer Mitsuki, who's been gaining attention thanks to her powerfully emotional vocal style. As is becoming increasingly common in Japan, Mitsuki's label Warner Music Japan created momentum in advance of the June 20 release of her debut single, "Taisetsu na Mono," (An Important Thing) by releasing master ringtone, ringback and "melody call" (music a caller hears while waiting for the other party to answer) versions of the song, kicking off the promo campaign March 27-29 by offering free downloads of the master ringtone. "Taisetsu na Mono" is used in the domestic film "Dolphin Blue" and its B-side, "Hitotsu Dake" (Only One), is the theme song for weekly TV drama series "Sexy Voice and Robo," further boosting Mitsuki's profile. "Taisetsu na Mono" only made it to No. 18 on Oricon magazine's July 2 singles chart, but Mitsuki looks like an artist to keep an eye on in the future.

JYONGRI

Singer/songwriter Jyongri discovered gospel music when she saw the Whoopi Goldberg movie "Sister Act 2" at age 8 in her hometown of Osaka. Until then her musical studies had been confined to classical piano, but gospel struck the proverbial chord with Jyongri, and when she was 14 she started taking gospel singing lessons. Jyongri's emotive singing style and strong songwriting skills caught the attention of Japanese labels, and she eventually signed with Toshiba-EMI (now EMI Music Japan), making her debut with the single "Possession" last December. Jyongri's debut album, "Close to Fantasy," arrived March 21 and peaked at No. 25 on the Oricon chart.

ANGELA AKI

Singer/songwriter Angela Aki isn't exactly a newcomer—she released her major-label debut single, "Home," in September 2005 on Epic Sony. Since then Aki has established herself as one of



JYONGRI

J-pop's brightest new talents thanks to her passionately intense musical persona. Aki is one of several up-and-coming J-pop artists with a bicultural background (Aki's mother is American, her father Japanese) and thus a

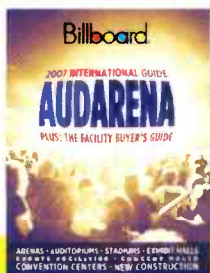
better than average chance of breaking internationally. In May 2006 Aki signed with Los Angeles-based Tofu Records in an effort to establish herself as an English-language artist in the United States.

TAMURAPAN

The MySpace page of singer/songwriter Ayumi Tamura, aka Tamurapan, has attracted much attention from Japanese and overseas music fans because of her arrestingly original songs and vocal style, but also because of her colorful, deceptively childlike paintings. Like an increasing number of new Japanese artists, Tamura is trying to work outside the conventional music business, working with Tokyo-based mail-order specialist Music Posca and using such new media as MySpace to reach out to fans directly. Music Posca released Tamura's second full-length album, "Hellow," April 4.

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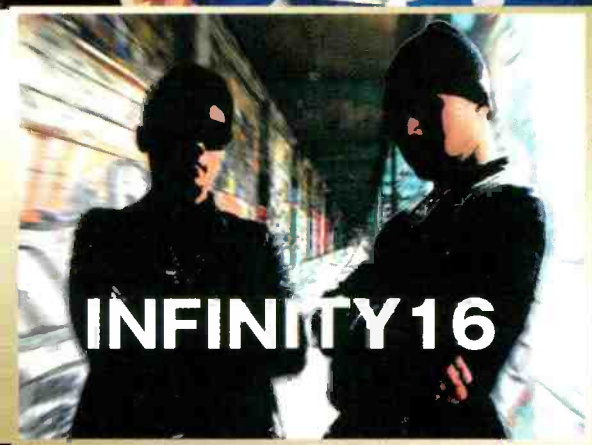


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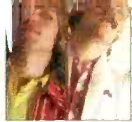
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DREAMS COME TRUE



CHEESE DANISH
Junior Senior follow-up finally out in the States



HOME IMPROVEMENT
Bill Frisell's ethereal new quartet Floratone



AT LAST, LEDISI
Jazzy, soulful vocalist breaks out after 11 years



LUKE OF LEESBURG
Georgia-bred Bryan is a true country man



AUGIE THE AUSSIES
Down Under stars make a stateside move

42

42

43

44

44

MUSIC



alized how beautifully written and well-crafted they are."

Revisiting his own catalog was downright cathartic, Manilow adds. As he returned to "Weekend in New England," singing the opening line "I remember all my life" brought him full circle. "The first time I sang that, I was maybe 15 years into being an adult," says Manilow, 64. "Now, I've actually lived. It comes from a more mature point of view."

And yes, "Copacabana" is slated for a rerub, with a Gypsy Kings vibe. "I kept the fun of the original and stripped it down to bare bones," Manilow says. "All of the versions of my songs are more intimate than the big pop records, and yet they're still the songs we remember."

Two versions of "Seventies" will be released. One will offer around 13 covers and five Manilow redos; a deluxe two-disc package that includes a DVD on the making of the album with Manilow reflecting on the music and the decade will likely sport 22 songs.

●●●●●
'When they were out, these songs were competition. Recording them, I realized how beautifully written and well-crafted they are.'

"Barry offers a lot to his fans," //Arista Records senior VP of marketing and artist development Scott Seviour says. "He really is his own brand. It's exciting to see such consistent support surrounding these concept albums."

Arista's extended marketing plan for the album demonstrates its belief in a long shelf life. On Sept. 9, Manilow will appear on QVC, transmitting a live performance from Boston. Robust TV advertising will surround the release date, as will daytime and evening show appearances, and a stop at ABC's "Dancing With the Stars." A PBS special will follow during Thanksgiving, along with a TV performance at the Rockefeller Center lighting of the Christmas tree and another on NBC's holiday TV special featuring skating champion Brian Boitano. After the new year, campaigns are earmarked for Valentine's Day, the Grammy Awards and Mother's Day.

Regarding his enduring 30-year career, Manilow says, "I'm fortunate that people are still interested in what I have to say. But most of all, I have something that nobody else has: the greatest manager, Garry Kief," and steadfast support from BMG Label Group chairman/CEO Clive Davis, with whom he partnered at the beginning of his career and has continually reunited with over time, including the current projects.

"Year after year, decade after decade, I am in awe of Clive's ability and wisdom and genius. We've made beautiful music together," Manilow says.

Manilow is still bursting with ideas. "I'm lucky to still feel so creative. I've got five projects ahead of me that I'm excited about," he says. "The well hasn't run dry yet." ●●●

POP BY CHUCK TAYLOR

PUTTIN' ON THE HITS

Manilow Covers '70s Favorites, Own Songs On Third 'Greatest' Album

Barry Manilow is trying to get the feeling again. Following the runaway success of January 2006's "The Greatest Songs of the Fifties," which debuted at No. 1 on The Billboard 200, and subsequent "The Greatest Songs of the Sixties," a No. 2 album in October 2006, he is preparing the organic follow-up, "The Greatest Songs of the Seventies," due Sept. 18 via Arista.

Combined, the two prior efforts have shifted nearly 1.7 million copies in the United States, according to Nielsen SoundScan.

However, given that this is the decade that catapulted Manilow to fame arranging and covering songs from his own heyday has left the artist a bit confounded. "This has been a real big mountain," he says. "On the 'Fifties' album, because the songs were much older, I could massage them and nobody would find fault. When we got to the '60s, it was more difficult because people were familiar with them. But the '70s—these songs are so well-known. Every time I sat down at the piano and tried to put my stamp onto them, whenever I touched a chord, I would stop because I felt I was hurting them."

Add to the challenge that Manilow decided to include unplugged renditions of some of his own best-loved hits from the decade: "It seemed like such an easy idea, but then, oh, my God, how do you redo 'Mandy' and 'I Write the Songs'? I'm telling you, I stared at the piano for a good two weeks before I started."

Even so, Manilow says, "I think we did it. These covers retain the integrity and emotion of the originals."

Manilow recorded more than two dozen songs for consideration, with the final set list to be determined imminently. Contenders include Elton John's "Sorry Seems to Be the Hardest Word," Christopher Cross' "Sailing," "You've Got a Friend" (a duet with longtime friend Melissa Manchester) and Simon & Garfunkel's "Bridge Over Troubled Water."

Manilow says the experience of reinventing the hits offered a newfound regard for their melodic mastery. "When they were out, frankly, they were competition for me—I was going up the charts, they were going up the charts—so I guess I didn't respect them as great songs," he says. "Recording them, I re-

JEFF KATZ

LATEST BUZZ

>>> SAND CASTLES

Robert Plant and Alison Krauss put their collaborative stamp on an eclectic repertoire of material on "Raising Sand," due Oct. 23 via Rounder. Among the tracks appearing on the T Bone Burnett-produced project are the Everly Brothers' "Gone, Gone, Gone (Done Moved On)," Tom Waits and Kathleen Brennan's "Trampled Rose" and "Please Read the Letter," first released on the 1998 Plant/Jimmy Page album "Walking Into Clarksdale."

—Jonathan Cohen

>>> REKONVICTED

Aug. 28 will bring a CD/DVD reissue for Akon's Konvict/Upfront/SRC/Universal Motown album "Konvicted." The CD portion will include three new songs including "Sorry, Blame It on Me," which recently debuted at a career-best No. 7 on The Billboard Hot 100. The new version also includes "Rush" featuring Kardinal Offishall, which will appear in the upcoming film "Rush Hour 3," as well as a third, as-yet-unnamed new song.

—Jonathan Cohen

>>> PRESS PLAY

Kenny "Babyface" Edmonds is eyeing a Sept. 18 release date for "Playlist," his 11th album. Eight of the 10 songs on the Island project are covers of decidedly non-urban songs, including Eric Clapton's "Wonderful Tonight," James Taylor's "Fire and Rain" and Bread's "Diary." Other songs include "Knockin' on Heaven's Door" (Bob Dylan), "Please Come to Boston" (Dave Loggins), "Longer" (Dan Fogelberg) and "Time in a Bottle" (Jim Croce).

—Mariel Concepcion

>>> THRILL AIN'T GONE

Chicago indie label Thrill Jockey will celebrate its 15th birthday with a Nov. 11-12 series of shows at London's Koko. The first day will run from early afternoon into the wee hours with performances by Trans Am, the Sea & Cake, the Fiery Furnaces, Califone and the Zincs. The next night, Tortoise, Bobby Conn, ADULT. and new roster addition KTL will play. —Jonathan Cohen

DANCE BY MIKAEL WOOD

D-D-Delayed Reaction

After Two Years As An Import, Junior Senior's Second Album Finally Gets A Stateside Release

"Hey Hey My My Yo Yo," the second studio album by Danish dance-pop duo Junior Senior, hit record stores in Scandinavia and Japan in 2005. Since then, it's been readily available as an import—and, of course, as an illegal download—to American listeners curious to hear the follow-up to 2003's "D-D-Don't Don't Stop the Beat." That debut set, which spawned the international hit "Move Your Feet," has sold 81,000 copies in the United States, according to Nielsen SoundScan.

Nonetheless, Rykodisc VP of label operations Billy Fields is confident that consumers will spring for Ryko's new North American release of

last record came out, [legal] downloading wasn't really an option," he says. "Now that it is, we'll do stuff with iTunes, Rhapsody and Napster."

Despite this emphasis on the casual Junior Senior listener, Ryko—which licensed "Hey Hey My My Yo Yo" thanks to its longstanding relationship with Crunchy Frog, the band's Danish label—isn't ignoring fans who've already acquired the new album. The American release arrives bundled with a seven-track EP featuring new material recorded within the last few months. "We just wanted to do something impulsively that didn't have a certain direction," the band's Jeppe



JUNIOR SENIOR

"Hey Hey My My Yo Yo," out Aug. 14. "It's true that a small, select group of hardcore Junior Senior fans—the ones who go to the band's Web site and communicate with them via MySpace—know that the music's been out," Fields says. "But everyday fans have no idea that the record's been out. This is a brand-new record to them."

Fields says that the label plans to make those everyday fans aware of the new album—which outfits the high-energy disco-pop of "D-D-Don't" with Motown-like horns—by "sending videos to the video channels and music to alt, specialty and noncommercial radio," as well as "pushing hard for film and TV synch opportunities." He also expects action at digital retail. "When the band's

Laursen says. "It's just a thing of the moment."

The week of release, Junior Senior will hit the road for a five-date American tour that includes shows at New York's Highline Ballroom and the Roxy in Los Angeles. (The band played Austin's South by Southwest conference in March.) Fields says he expects the band to return to the United States for a "full-on 40-date club tour in October or November."

For his part, Laursen is happy to rev up the promotional machine again in support of a 2-year-old album. "I'm excited to bring the new music to our fans in America," he says. "The U.S. has always been a musical inspiration to us. It's where we feel most at home."



FLORATONE

JAZZ BY MICHAEL D. AYERS

GROOVE CONSTRUCTION

Frisell, Chamberlain Commit Improvs To Blue Note Disc

For celebrated jazz guitarist Bill Frisell, improvising for hours upon hours in the studio with drummer Matt Chamberlain was never supposed to turn into a new album. But that's

exactly what is captured on the self-titled debut from Floratone, due Aug. 14 via Blue Note.

"Matt and I were just goofing off, having fun," Frisell recalls. Yet the album, which also



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Point Of Return

Award-Winning Quartet Steps Back Into Multipart Harmony

Sometimes the best way for an act to move forward is to take a step back. That's just what Point of Grace does on "How You Live." Due Aug. 28 on Word Records, the new collection finds Shelley Breen, Denise Jones, Leigh Cappillino and Heather Payne returning to their signature vocal sound with shimmering harmonies and anthemic choruses.

Breen says that most artists plugging a new release will tell you it's the most cutting edge, progressive thing they ever done. "This new album isn't," she says with a laugh, admitting "How You Live" is a return to the act's classic sound. When the group recorded 2004's "I Choose You," the popularity of harmony heavy vocal groups was waning, so the girls opted to change direction.

"On the last record, vocally speaking, we did a little bit more solo singing with background vocals as opposed to a lot of three- and four-part harmony," Breen says. "On this record, we decided we really wanted to bring that back. I think people missed it. That's who we are and what we are known for."

On "How You Live," Point of Grace returns to the sound that has earned it eight Gospel Music Assn. Dove Awards, two platinum and five gold albums and 24 No. 1 singles at Christian radio. "People love the fact that there's a lot of harmony," Jones says of the new album. "You feel the unity between us."

The songs on "How You Live" reflect where the women of Point of Grace are these days as artists, wives and mothers. The title cut is a soaring, beautiful ballad about the things that matter most in life. "The chorus says, 'It's not who you know. It's not what you did. It's how you live,'" says Payne, who sings lead on the song. "This song says, 'Take advantage of every single moment because we don't get that time back.'"

"It reminds me of advice that was given to me before I became a mother and it was to take your children's detours," Cappillino says. "The common thread of this record is to celebrate life. We are not guaranteed anything. To sit outside on a pretty day, that's a gift. Just being able to watch my little girl at her piano recital, that's a gift. I hope this song will not just minister to moms, but to fathers and grandmothers and to grandfathers and aunts and uncles and sisters and brothers. When it's all said and done, people are going to remember how we lived. Did we encourage others? Did we really believe that God wanted what is best for us and live that way?"

Another of Cappillino's favorite tracks is "Heal the Wound." "This song is very, very spe-

JUNIOR SENIOR: JEREMY GOLDBERG; FLORATONE: JEFFREY MATTIOLI; POINT OF GRACE: JEREMY COVART; LEDIS: VINCENT SOVEZ

features contributions from producers Tucker Martine and Lee Townsend, sounds nothing like a playful, nonchalant meeting.

Townsend and Martine sifted through two days' worth of material to reconstruct Frisell's and Chamberlain's improv sessions into lucid, atmospheric pieces with spacy grooves.

"A lot of the choices we made reflected the aspects of their musical worlds—worlds that we shared that could be presented in a way that varied, but overall sounded cohesive," Townsend says. Frisell and Chamberlain would do some overdubs at times, writing specific parts for strings and horns. "But the impetus was Bill and Matt improvising," Townsend says.

"I actually never listened to what was all there," Frisell admits with a laugh. "I don't like to listen to myself after playing. I love letting things go, and judging myself is very tedious. The forms, shapes and pieces they came up with made a lot of sense."

The result is a new, different direction for Frisell and Chamberlain. Frisell has spent the last several years steeped in Americana sounds and straightforward jazz trio work, while Chamberlain has remained a top session/touring drummer for the likes of Tori Amos and David Bowie.

"Matt is such an unmistakable, instantly

identifiable groove player that it felt natural to focus on grooves more," Townsend says of Chamberlain. "Bill was so good at functioning in that realm. This project reflected how they played together in a groove-oriented world, rather than open playing."

When Townsend started pitching the record around, Blue Note salivated. Frisell has scored modest sales with Nonesuch, shifting 177,000 combined units with his last eight albums, according to Nielsen SoundScan. But Blue Note doesn't view Frisell as the lone marketing focus here.

Floratone "has a lot of atmosphere that depicts their ethereal tastes," label product manager Perry Greenfield says. "From a marketing standpoint, one of our top priorities is reaching the various fan bases that the collection is associated with," be it Martine's work with the Decemberists or Frisell's with Elvis Costello.

For Frisell, any commercial success is icing on the cake, since releasing these recordings was always secondary. "We didn't have any deadlines, and no one was getting paid," he says. "We'd rent the studio or do it in Tucker's basement. There was no clock ticking all the time and the music just comes out in a different way." ◆◆◆



Rhythm & Blues

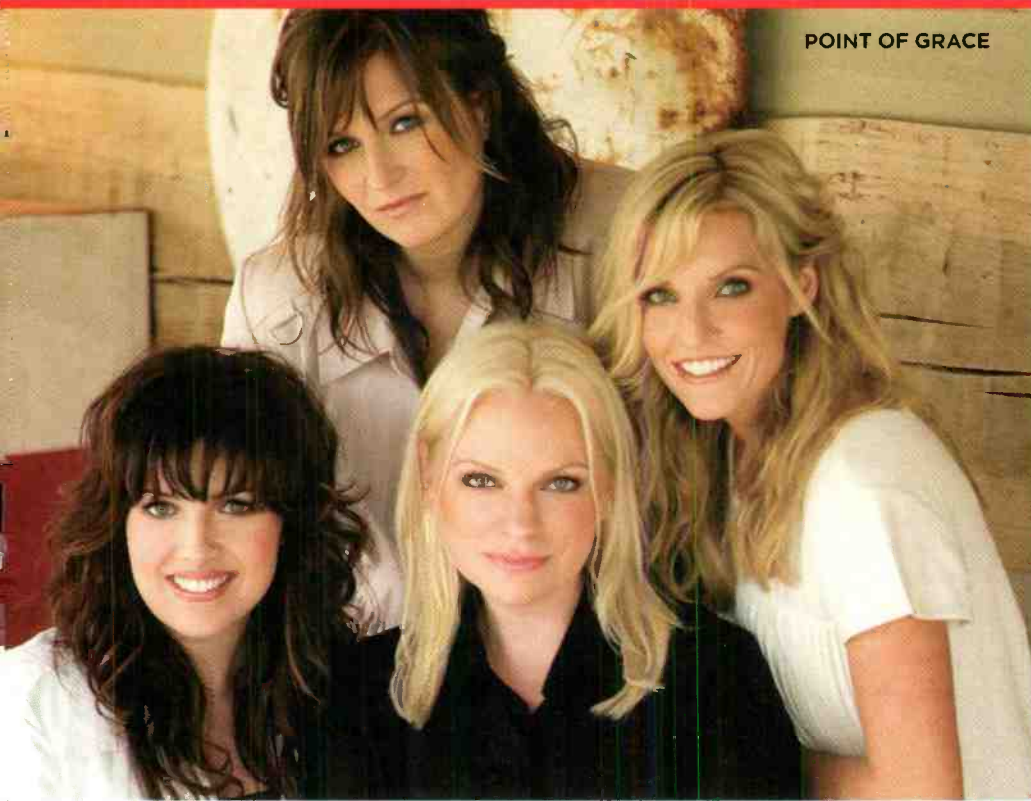
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LEDISI

Found Sounds

Ledisi Takes Long Road To Major-Label Debut



POINT OF GRACE

cial to me," she says. "At first it was a dark song and then as I continued to live with the lyrics, it is a song of redemption. We all have to be reminded that the best gift we have as sinners is God's redeeming love."

In recording the new disc, Point of Grace again worked with veteran producer **Brown Bannister**. "He's just so amazing," Payne says. "If you work with somebody a long

time, you have a comfort level there. I think he gets the best out of us vocally—both individually and together."

Several veteran Christian groups have called it quits recently, and though they have scaled back to accommodate their growing families, the members of Point of Grace continue to hit the road. "We find so much fulfillment in doing this," Breen says. "I actually find more fulfillment in it now

than I did when we were crazy busy. When we were just blowing and going 25 days a month, you don't enjoy the moment because you are just so exhausted. I think now that we've struck a really good balance, we can even enjoy it more."

Jones agrees and adds: "We continue to do this because we are able to encourage people with music and music speaks in ways to the heart that nothing else does." ◆◆◆

Eight months in, 2007 can be tagged as the year of the female. Sashaying in the chart-climbing heels of **Mary J. Blige** and **Beyoncé** are an umbrella-waving **Rihanna** and talked-about newcomers **Amy Winehouse** and **Chrisette Michelle**. Back on the upswing is former "American Idol" champ and "The Color Purple" chanteuse **Fantasia**. And that's without factoring in anticipated releases by **Alicia Keys**, **Keyshia Cole**, **Mariah Carey**, **Jennifer Hudson** and **Blige**.

Bumped up to heavy rotation in my CD player is another qualified entry in the R&B sweepstakes: Ledisi's "Lost and Found" (Verve, Aug. 28). Though Ledisi is an up-the-coast home girl from Oakland, Calif., I was first clued in to her soulful, jazz-inflected style by a radio programmer in London in 1999. Turns out I was on the late freight. Underground enthusiasts had been raving about her since 1995.

Finally making her major-label debut after 11 years of indie hustling, Ledisi delivers on the best bets nod accorded her in *Billboard* (Jan. 6). The 16-track album hums along from start to finish. Lead single "Alright," a mellow groove about staying positive, recently entered the Hot R&B/Hip-Hop Songs chart at No. 66.

Among other songs logging repeat action: relationship-ending ballad "I Tried," the rhythmic "Upside Down" (featuring Ledisi's longtime producing/writing partner **Sundra "Sun" Manning**) and the anthem "We Are One" (with **Rahsaan Patterson**). Ledisi co-wrote and co-produced all the tracks, collaborating with **Rex Rideout**, **Luther "Mano" Hanes**, **Rick Watford**, **Jamey Jaz**, **Errol Cooney** and **Lorenzo Johnson**.

The most haunting song is the title track, which elegantly showcases Ledisi's nuanced vocals backed only by piano and violin. "The

whole record is about my personal life and my career life," she says. "About trying to find love, feeling love and being accepted."

Weathering ups and downs on the long and winding road to Verve, Ledisi questioned her pursuit. "Should I stay, should I quit... I was just tired," she remembers. "I'd played every nook and cranny. All these people [were] seeing my shows. But it seemed like nobody wanted to help push me further. What I was doing wrong?"

Picking up stakes and relocating to New York proved to be a rejuvenating jolt. Auditioning for Broadway's "The Color Purple" and other shows, she hooked up with producer **Rideout** ("He helped me find myself again"). That relationship opened the door to Ledisi's lively reworking of **Luther Vandross'** "My Sensitivity."

Her interpretation caught the attention of Verve president **Ron Goldstein**. Three years then passed between her signing in 2004 and finishing songs for the album she'd been working on before Verve stepped into the picture. Then Goldstein and other Verve executives were downsized out of jobs last year. But Ledisi says the changes didn't alter what she'd been promised from the start and relished as an indie artist: the freedom to be herself artistically.

In addition to finally making her major-label debut, Ledisi is also scratching her thespian itch. She was handpicked by director **George Clooney** for a small role in the film "Leatherheads" starring himself and **Renée Zellweger**. In the December flick, Ledisi portrays a blues singer in a speakeasy, doing a smoking version of "Loverman."

"Girl, I've been in the loop a long time," Ledisi says. "It was hard to keep going—I sacrificed a lot. But it was worth it." ◆◆◆



Nashville Scene

KEN TUCKER ktucker@billboard.com

Country To The Core

Luke Bryan Takes A Down-Home Route To Nashville Stardom

Luke Bryan—whose Capitol Nashville debut, “I’ll Stay Me,” streets Aug. 14—comes by his traditional country sound and down-home lyrics firsthand. The son of a peanut farmer in rural Leesburg, Ga., Bryan worked on the family farm when he was young. “Even my friends in Nashville laugh sometimes at how country I am,” he says. “I’m still adjusting to [living in Nashville] because I can’t . . . just walk out my door and go fishing or hunting or do something outdoors.”

Bryan counts Brooks & Dunn, Alan Jackson, George Strait, Conway Twitty and Alabama among his influences. He built a local following playing bars and fraternity parties in the Athens, Ga., area while in college.

After graduating, Bryan was ready to head to Nashville. But the death of his brother Christopher in a car accident caused him to postpone his plans and stay close to home. (Bryan’s older sister also died unexpectedly a few months ago, and his album is dedicated to both siblings.)

When Bryan finally made the move to Music City, acceptance did not come quickly. In fact, even Capitol Nashville, where he eventually landed, passed on signing him a few times.

Songwriter Jeff Stevens has scored with everyone from Strait to Alabama to Tim McGraw, and as an artist he recorded for Atlantic Records Nashville in the late ’80s. When he got a call from cousin Kerri Edwards, now Bryan’s manager, asking him to write with Bryan, Stevens begrudgingly agreed. But the unexpected happened: Stevens fell in love with Bryan’s songwriting and voice when they co-wrote their first song together, “Baby’s on the Way.” And even though Stevens had only one co-production to his credit, he agreed to become Bryan’s producer. “As long as I can let Luke Bryan be Luke Bryan, he’s going to be a star,” Stevens says.

“He’s a *writer*,” Stevens says. “That’s what’s

scary about all this. Alan Jackson could have made a great living as a songwriter, and that’s not true of all artists. Luke’s that same way.”

Bryan recently scored his first No. 1 as a songwriter, having co-written Billy Currington’s “Good Directions” with Rachel Thibodeau.

While he leans on his own Southern upbringing, Bryan, who co-wrote 10 of his album’s 11 cuts, says, “The hardest thing is writing a country song using all the country things everybody knows but trying to make it different.”

“I’ll Stay Me” is solidly loaded with such fare. Though you can see the payoff coming a mile away, “The Car in Front of Me,” is a heart-wrenching ballad in the vein of Doug Stone’s “I’d Be Better Off (In a Pine Box),” while “Country Man” provides the album’s most memorable lyrics: “I can grow my own groceries and salt-cure a ham/Hey baby, I’m a country man.”

“We Rode in Trucks” is a tribute to growing up in rural America and “Over the River” is a playful tale of getting naughty and naked in the woods. The aforementioned “Baby’s on the Way” also made the cut.

First single “All My Friends Say” is a rollicking tale of a night spent partying after the singer sees his ex with a new man. “I felt it could turn into one of those fun, party-song anthems,” WCTK Providence, R.I., PD Steve Giuttari says. “From the first spin it sounded like a big hit song.”

Jay Thomas, music director for XM Satellite Radio’s Highway 16 country channel, agrees. “It’s a fun-sounding, singalong kind of song,” he says. “I’m not in college anymore, but let’s face it: We’ve all been there a time or two.”

After hearing the rest of Bryan’s album, Giuttari is further convinced about the artist’s future. “I firmly believe that Luke Bryan is one of the next great male country stars in the making,” he says. “He’s going to be around for a long time.”



NASH



Global Pulse

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Nash’s Smash

U.K. Singer’s Piano-Pop Single Sets A Foundation For Further Success

Kate Nash’s quirky piano-pop anthem “Foundations” (Fiction) took everyone by surprise when it crashed in at No. 2 on the Official U.K. Charts Co.’s singles tally, nearly stopping Rihanna’s “Umbrella” (Def

Jam) from making chart history as the longest-running U.K. No. 1 of the 21st century (see story, page 10). The U.K. success also helped the track crack the top 10 of Billboard’s Eurochart Hot 100 Singles.

“I wasn’t expecting anything,” Nash says. “It would have been nice just to sneak into the top 40.”

She wasn’t the only one caught on the hop. National top 40 station Radio 1 only playlisted the record when it saw the midweek chart position, while music weekly NME went from belittling Nash to putting her on the front cover in a matter of weeks.

“That felt very ‘power to the people,’ very punk,” Nash says with a laugh.

Fiction rushed forward her debut release, “Made of Bricks,” by six weeks to capi-

BRYAN: JEREMY COWART; NASH: CLARE NASH

ROCK BY JILL MENZE

If They Want Blood

Australian Rockers Get First Shot In The States

First, they conquered their native Australia. Now the members of rock combo Augie March are taking aim at the United States with third album “Moo, You Bloody Choir,” released Aug. 7 statewide via Jive/Zomba.

The album, a classic-sounding blend of dreamy, folk-influenced rock that is rich with imaginative lyricism, is the follow-up to the critically acclaimed “Strange Bird,” which BMG Australia released in 2001. Although “Moo” was originally slated for arrival in Australia in 2005, the merger between Sony and BMG put it on hold until March 2006.

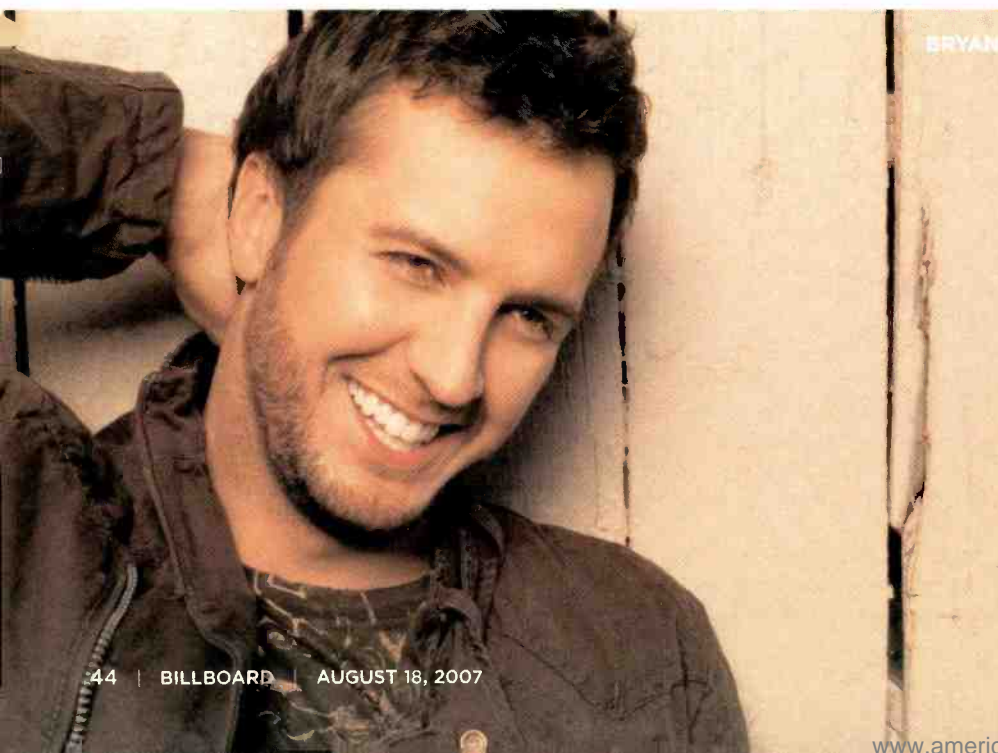
Since then, the album has taken home two Australasian Performing Rights Assn. Awards. “One Crowded Hour” took song of the year, and frontman Glenn Richards won for breakthrough songwriter. Additionally, listeners of the Triple J radio network voted “One Crowded Hour” best track of 2006, and “Moo” has gone platinum (70,000) on the band’s home turf.

Richards says that initially the band was close to signing a U.S. deal with FireWire Records, but was approached by Jive/Zomba in March after president/CEO Barry Weiss gave “Moo” a spin. “Fortunately, [Weiss] actually listened to this stuff and fell in love with it,” Richards says. “The great thing about [sign-

ing with Jive/Zomba], though, is the head of FireWire, because he was so keen on the record, has offered to help in any way that he can as well. He’s got a real interest in seeing that the band does well” in the States.

Compared with the more urban-leaning acts on Jive, Augie March stands a bit left of center. “They’re unique on our roster, let’s put it that way,” Zomba Label Group senior director of marketing Dan Mackta says. “But as part of the label group, there’s more diversity and various rock and non-urban things that have done very well. So in that, it fits in, and it’s just good music.”

“One Crowded Hour” impacted triple-A last month, and is now being worked to select modern rock stations. Mackta says a college radio campaign is soon to kick off as well. Augie March also made its U.S. TV



BRYAN

talize on the single's success. The album will be released internationally in September, except in the United States, where a street date will be confirmed shortly.

Nash, published by Universal Music Publishing, plays a 19-date U.K. tour in the fall, booked by **Angus Baskerville** at 13 Artists.

She attributes much of her popularity to MySpace, where she has more than 72,000 friends—25,000 of whom signed up before she had a record deal, after kindred spirit **Lily Allen's** wholehearted recommendation on the site.

"I'm a big fan," Allen says. "But I don't think she's anything like me—she's really great in her own right."

—Mark Sutherland

BRAZZAVILLE JOURNEY: Brazzaville's eclectic mix of bossa nova and rock has found an unlikely spiritual home in Russia.

A cult act in the West, Brazzaville enjoys mainstream popularity in Russia because of extensive touring in smaller cities and the nationwide reach of its label home, Russian major Soyuz. "Brazzaville is one of our top sellers," Soyuz

A&R representative **Alexei Alyayev** says.

Brazzaville's sound reflects the elements encountered in the well-traveled life of American-born, Barcelona-based frontman **David Brown**.

Russian entrepreneur/music critic **Artemy Troitsky** organized Brazzaville's first Russian concert in November 2003 in Moscow through promoter Caviar Lounge, which he co-owns. Troitsky has issued the band's five albums on his Soyuz imprint Zakat. The most recent release, "East L.A. Breeze," landed in June 2006.

"Soyuz promotes us well and pays on time. If we had a label in the west like Soyuz, we would do really well," Brown says.

Brazzaville is published by South China Sea Music (BMI) and booked by Brown, except for Russia and the Commonwealth of Independent States, where the band is handled by **Igor Preobrazhensky**. A string of U.S. dates are booked beginning Sept. 13 in Madison, Wis. —Kirill Galetski

PROKID'S MESSAGE: South African rapper **Prokid** is confident his song can help tackle the HIV/AIDS epidemic in his home province, Kwa-Zulu

Natal. The South African Music Awards-nominated artist teamed with Swedish duo **Triple & Touch** to record "Aids-Free, That's Me," released by Gallo Record Co. in May. "We all need to stand up and do what we can to fight HIV/AIDS," says Prokid, whose album "Heads and Tales" was nominated for the SAMA best rap album in 2006. "But as a Zulu man I feel compelled to play my part to help stop the spread of the disease in Kwa-Zulu Natal."

The song has emerged as the theme for the Star Schools program, aimed at empowering schoolchildren in the northern Zululand, and was inaugurated by Swedish IT entrepreneur **Dan Olofsson**, who owns the Thanda Private Game Reserve in the region. "Music is an incredibly powerful force amongst South Africa's youth, and Prokid's popularity is a great way of getting an empowerment message across," Olofsson says. Prokid performs the song at charity events and schools, organized through the Millionaire Models project. The artist is published by Gallo Music Publishers.

—Diane Coetzer

Baritone **NATHAN GUNN** covers Sting, Billy Joel and others on his Sony debut.



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Fall Classics

Bocelli, Sissel, Rieu Highlight Upcoming Crossover Releases

Fall is always a big time for classical crossover releases, and the incoming class of 2007 is no exception. Once again, labels are largely counting on the reliable combo of name recognition and prime PBS placement to drive sales and, they hope, shake such household names as **Josh Groban** and **Il Divo** from their perches atop the chart. And once again, the aesthetic lines between the "traditional classical" and "classical crossover" categories are fairly blurry: It's all down to sales and marketing angles.

Cellist **Yo-Yo Ma's** latest foray into global terrain with his **Silk Road Ensemble** (and joined this time by the **Chicago Symphony Orchestra** and conductor **Miguel Harth-Bedoya**) is the sumptuous-sounding and teasingly titled "New Impossibilities" (Sony Classical, July 31). His new labelmate, American baritone/fan crush favorite **Nathan Gunn**, has a first Sony Classical disc, "Just Before Sunrise" (Aug. 7), that means to entice an audience that would probably never venture into an opera house. Selections include tunes by **Sting**, **Tom Waits** and **Billy Joel**.

The other heavyweight imprint at Sony BMG Masterworks, RCA Red Seal, sees the return of piano-playing quintet **the 5 Browns** Oct. 2 with "Browns in Blue." The album showcases the music of **Gershwin**, **Debussy**, **Rachmaninoff**, **Chopin**, **Piazzolla** and **W.C. Handy**, among others.

Film and TV tie-ins also loom large at Sony BMG Masterworks this season. Among them: "Songs Without Words," a Sept. 11 release linked to filmmaker **Ken Burns'** newest series, the World War II-focused "The War." Revisiting some of the industry's biggest soundtrack successes, Sony Classical is also issuing a set of "Star Wars" soundtracks fea-

turing their original jackets just in time for the 30th anniversary of "Star Wars: A New Hope" (Oct. 2), as well as the "Star Wars Corellian Edition," a compilation of music from all six films.

Surprisingly, Decca—which has established itself as a major driver in the classical crossover market—is hanging back this season with only one release in this genre: an **Andrea Bocelli** greatest-hits compilation that hits the street Oct. 30. (The title is still TBA.)

Speaking of Decca, singer **Sissel** has moved from that label to Savoy Label Group's Denon imprint to release the CD/DVD "Northern Lights" (Nov. 6), featuring tenor **Jose Carreras**. The project coincides with a December PBS pledge special shot in her native Norway.

Denon's superstar artist, violinist **Andre Rieu**, whose shows are a PBS fund-drive staple, returns Sept. 1 with a "Live From Radio City Music Hall" CD and DVD (as well as a CD/DVD combo with exclusive video). (Full disclosure: My husband is SLG/Denon VP of sales.)

Another key CD and DVD release timed to PBS' December drive is the English boy choir **Libera's** "Angel Voices" (EMI Classics, Oct. 2). Its TV special begins airing in November and continues into pledge season. The youngsters will also tour the United States in the spring.

Peeking ahead into the new year, EMI Classics will release something of a meta-album. Pianist **John Bayless'** "Circle of Life" (Jan. 15) tackles the music of fellow piano player **Elton John**, transforming such hits as "Tiny Dancer" and "Candle in the Wind" in virtuosic new arrangements.

debut Aug. 6 on "The Late Late Show With Craig Ferguson."

Because of the distinct characteristics of "Moo," Mackta says the album is being promoted at such destinations as Barnes & Noble and Borders Books & Music. The album "is really kind of literary," he says, "and we felt it had a bookstore vibe."

On the heels of recent club gigs in New York and Los Angeles, **Augie March** will return to the States in September and October as the support act on tours by An-

drew Bird and the Aliens. A slate of dates opening for Crowded House in Australia is on tap for November.

With the time lag between the international release of "Moo," Richards is already working on material for **Augie March's** next album, which he hopes will be out internationally next year. "Moo" "has been around in Australia for a couple years already, and it has a lot of work to do [in the States] still," he says. "If we don't make another record [in Australia] soon, all our momentum is sort of lost." ...



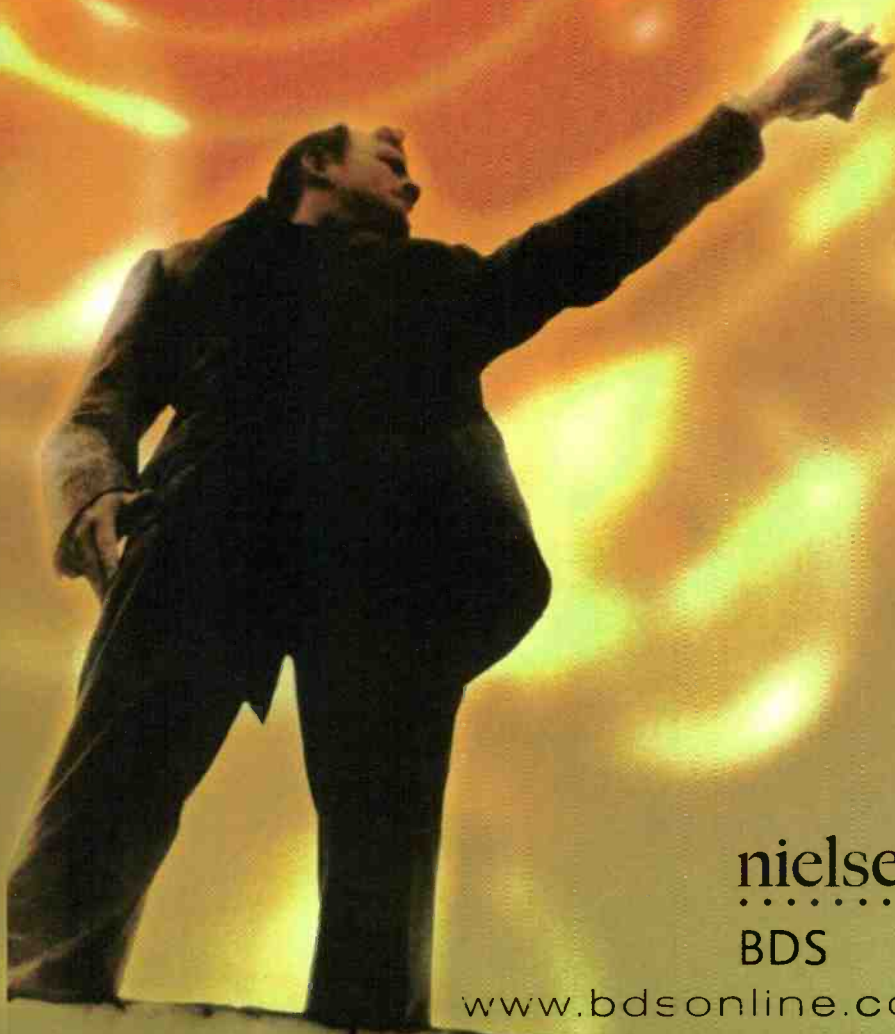
AUGIE MARCH

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Hero/Heroe/ Enrique Iglesias /Interscope/Universal Latino
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Crazy In Love/ Beyonce /Columbia
I Try/ Macy Gray /Epic

400,000 SPINS

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Check On It/ Beyonce Feat. Slim Thug /Music World/Columbia
Crazy/ Gnarls Barkley /Downtown/Atlantic/Lava
Me & U/ Cassie /NextSelection/Bad Boy/Atlantic
Mr. Brightside/ Killers /Island
My Love/ Justin Timberlake Feat. T.I. /Jive/Zomba
Say It Right/ Nelly Furtado /Mosley/Geffen
Somebody Like You/ Keith Urban /Capitol Nashville

300,000 SPINS

(I Hate) Everything About You/ Three Days Grace /Jive/Zomba
Black Horse & The Cherry Tree/ KT Tunstall /Relentless/Virgin
Candy Shop/ 50 Cent /Shady/Aftermath
Keeper Of The Stars/ Tracy Byrd /BMG
Spiderwebs/ No Doubt /Trauma
The Sweet Escape/ Gwen Stefani Feat. Akon /Interscope
U Remind Me/ Usher /Arista
Where I Come From/ Alan Jackson /Arista Nashville

200,000 SPINS

Big Me/ Foo Fighters /Capitol
Cupid's Chokehold/Breakfast In America/ Gym Class Heroes /Decaydance/Fueled By Ramen/Atlantic/Lava
I'm N Luv (Wit A Stripper)/ T-Pain /Konvict/Nappy Boy/Jive/Zomba
Lost Without U/ Robin Thicke /StarTrak/Interscope
Makes Me Wonder/ Maroon 5 /A&M/Octone/Interscope
Mississippi Girl/ Faith Hill /Warner Bros.
My Wish/ Rascal Flatts /Lyric Street
Remedy/ Seether /Wind-Up
Umbrella/ Rihanna Feat. Jay-Z /SRP/Def Jam/IDJMG
Walk It Out/ Unk /Big Ooomp/Koch
Watching You/ Rodney Atkins /Curb
Would You Go With Me/ Josh Turner /MCA Nashville

100,000 SPINS

Beautiful Girls/ Sean Kingston /Beluga Heights/Epic/Koch
Big Girls Don't Cry/ Fergie /Will.I.Am/A&M/Interscope
Click Click Boom/ Saliva /Island/IDJMG
Feels Like Today/ Rascal Flatts /Lyric Street
Forever/ Papa Roach /El Tonal/Geffen
Hey There Delilah/ Plain White T's /Fearless/Hollywood
I Should Have Cheated/ Keyshia Cole /A&M/Interscope
Indescribable/ Chris Tomlin /sixsteps/Sparrow/EMI CMG
Into The Ocean/ Blue October /Universal Motown
Land Of Confusion/ Disturbed /Reprise
Long Trip Alone/ Dierks Bentley /Capitol Nashville
Lost In This Moment/ Big & Rich /Warner Bros./WRN
Lucky Man/ Montgomery Gentry /Columbia
Mountains/ Lonestar /BNA
Paralyzer/ Finger Eleven /Wind-Up
Please Don't Go/ Tank /Good Game/BlackGround/Universal Motown
Show Me Your Glory/ Third Day /Essential/PLG
Startin' With Me/ Jake Owen /RCA
Stuntin' Like My Daddy/ Birdman Feat. Lil Wayne /Cash Money/Universal Motown
This Woman's Work/ Maxwell /Columbia
Ticks/ Brad Paisley /Arista Nashville
Walk By Faith/ Jeremy Camp /BEC/Tooth & Nail
Wrapped/ George Strait /MCA Nashville

TO EVERY SPIN AWARD WINNER

CONGRATULATIONS

THE BILLBOARD REVIEWS

ALBUMS

SOUNDTRACK

VARIOUS ARTISTS

High School Musical 2

Producers: various

Walt Disney

Release Date: Aug. 14

▶ If at first you don't succeed, try, try... whoops. Disney did succeed with "High School Musical," to the tune of 7 million albums sold worldwide, a catalog of DVDs, a concert tour, stage and ice shows, and lyrics that every teen on the planet knows by heart. "High School Musical 2" doesn't dance too far off the beaten path. The full-cast opener, "What Time Is It," even references its predecessor's closing "We're All in This Together" as it sends the kids of East High School off for a summer vacation filled with the requisite romantic tribulations, light class warfare and, yes, a Midsummer Night's Talent Show for everyone to strut their stuff. The music again skews toward hip-hop beats and hooky pop melodies, and such tracks as "Work This Out," the sports-themed "I Don't Dance," "Bet on It" and "All for One" make you feel like Backstreet's not only back, but never left.—GG

POP

JUNIOR SENIOR

Hey Hey My My Yo Yo

Producers: Jesper M.,

Thomas Troelsen

Ryko

Release Date: Aug. 14

★ Danish duo Junior Senior named its debut album "D-D-Don't Don't Stop the Beat"; its lead single, "Move Your Feet," ricocheted around the world, causing much dancefloor damage along the way. The b-b-beat continues on "Hey Hey My My Yo Yo." In fact, the songs here are more catchy, and yes, more fun. Having a bad day? Well, forget about Daniel Powter and play this recording from beginning to end. "Hello/Hip Hop a Lula" is a bouncy delight, with props given to Little Anthony & the Imperials' "Out of Sight, Out of Mind." Even more delightful is "We R the Handclaps," which features backing vocals by Le Tigre. But one track in particular stands head and shoulders above all else: "Take My Time," with the unmistakable vocal stylings of the B-52's' Cindy Wilson and Kate Pierson, who know what it means to dance this mess around.—MP

ELECTRONIC

PAUL VAN DYK

In Between

Producer: Paul Van Dyk

Mute

BLAQK AUDIO

CexCells

Producers: Jade Puget,

Davey Havok

Interscope

Release Date: Aug. 14

▶ Blaqk Audio made its presence known on MySpace earlier this year before revealing itself as the electronic side project of AFI's Jade Puget and Davey Havok. With "CexCells," the pair delivers an emotionally charged collection that certainly pays homage to pioneering dance/rock/electronic acts like Depeche Mode, Visage and Human League. Havok's vocals, at times, even recall those of League leader Phil Oakey. Puget's programming and keyboard work, meanwhile, would not sound out of place in a DJ set by Paul Van Dyk or Tiësto—particularly on tracks like "Again, Again and Again" and "On a Friday." Album opener "Stiff Kittens" is equal parts AFI and Information Society, while closer "Wake Up, Open the Door and Escape to the Sea" is primed for chill-out lounges. Consider the eerily beautiful "Where Would You Like Them Left?" a single-in-waiting.—MP



Release Date: Aug. 14

▶ Being a trance DJ/producer is like being a politician. You can't be too underground, lest you alienate your pop-oriented, more mainstream majority; and you shouldn't lean too commercial, to avoid the wrath of the dance purists who make up your base. On the aptly named "In Between," Paul Van Dyk toes the line with Clintonian panache. The German superstar serves up of-the-moment dancefloor instrumentals ("Sabotage"), thematically fluffy pop schlock ("White Lies," with Pussycat Doll Jessica Sutta), dewy vocal-driven soundscapes ("Complicated") and what the kids would call "bangers" ("New York City"), all bonded by the same warm synth sound, which either hums, stabs or swells. Van Dyk's biggest find, and closest brush with cohesion, is Ashley Tomberlin, who appears on three tracks. Tomberlin has the breathy ingénue voice of a typical trance queen, but turns a more thoughtful phrase in her lyrics, giving her tracks an honesty that makes them memorable.—KM

NATALIE WALKER

Urban Angel

Producers: Stuhr,

Ollie Buckwell

Dorado Records

Release Date: Aug. 14

★ We've spun "Urban Angel" endlessly, but we still can't finger what makes it so compelling. Be it Natalie Walker's drowsy vocals or the elegant song constructions, this album drifts by like whispers and drugs you with a hypnotic undercurrent. The Philadelphia artist's refined trip-hop percolates for the ebullient confessional "Rest Easy." Beyond that, her other tracks delve into faintly smoldering seduction—"No One Else" celebrates that first touch—and gloom, like the desultory shuffle of "Circles." Walker even sings the praises of "Sanckens Doll" in a sleepy tone. Regardless, her impact will reverberate when Universal/Fontana delivers "Urban Angel" stateside, and potent remixes of "No One Else" and "Colorblind" are also creating Internet ripples.—CLT

ROCK

DAVE MATTHEWS & TIM REYNOLDS

Live at Radio City

Producers: Brian Malouf,

Steve Marcussen

RCA

Release Date: Aug. 14

▶ Dave Matthews' insert-triple-digit-number-here live release is also his first since 1999 with erts-

while acoustic duo partner Tim Reynolds. But even without the starry-eyed venue hook, this April show would be a more than worthy addition to his sprawling concert catalog. The college house-party contingent is only thrown the bones "Dancing Nancies," "Crash Into Me" and "Two Step," made up for in general effervescence, a solid dose of endearingly confounding Dave speak (check out the intro to "Cornbread") and lively guitar heroism. Reynolds is given a great deal of elbow room ("Lie in Our Graves") and a neatly simmering trip through Neil Young's "Down by the River," and Matthews uses the occasion to focus on underlit corners of his own songbook, especially on the dark, brooding "Bartender" and a handful of revved-up tracks from his solo record.—JV

EISLEY

Combinations

Producer: Richard Gibbs

Reprise

Release Date: Aug. 14

★ Up to now, Eisley has not been easy to categorize: Christian—but not Christian rock. Linked to the emo scene—but more likely to sound like '70s soft rock than '70s punk. This sophomore full-length set does its best to make things clearer,

however, with high-sheen production transforming the three Dupree sisters' trademark harmonies into radio-friendly lullabies that are bound to get critics breaking out the word "ethereal" for the first time since Belly split up. Fortunately, the band retains a certain backwoods spookiness, meaning songs like "Many Funerals" and sci-fi lead single "Invasion" keep their edge amidst a clutch of tunes ("Come Clean," "Ten Cent Blues") that resemble nothing so much as mid-period Fleetwood Mac. It's a combination that means Eisley should soon be fitting in just about everywhere.—MS

MAE

Singularity

Producers: Mae,

Howard Benson

Capitol

Release Date: Aug. 14

▶ Mae's 2003 Tooth & Nail debut, "Destination: Beautiful," represented the blueprint for the Norfolk, Va., quintet's success: sensitive, polished pop with a sunny outlook. Its Capitol debut, "Singularity," is more hook-laden than Mae's last two efforts, but frontman Dave Elkins' powerful vocals and lyrics set this album apart. "Reflections" is a simple yet uplifting lament that

continued on >>p48

LINDA THOMPSON

Versatile Heart

Producers: Edward Haber,

Teddy Thompson

Rounder

Release Date: Aug. 14

▶ Linda Thompson's third solo album (five years after her last, "Fashionably Late") shines a spotlight on her children Teddy and Kamila, and their close friends Rufus and Martha, the similarly musical offspring of the Wainwright clan. The kids are all over the room, playing, singing, writing, co-producing in various combinations. With Thompson's deep roots in Anglo-American folk music a given, the new generation gives her vitality and a sense of renewed purpose on such clever art songs as Rufus' "Beauty" and Kamila's strangely bewitching "Nice Cars." There are old folk tunes ("Katy Cruel") and Thompson's originals that sound like old folk tunes ("Whisky, Bob Copper and Me"). The spare but elastic settings enhance Thompson's honky-tonk originals like "Give Me a Sad Song" (written with Betsy Cook), and "Do Your Best for Rock'n'Roll" (written with Teddy) is a shrewd variation on a formula that belongs in the permanent jukebox at Graceland.—WR



LORI MCKENNA

Unglamorous

Producers: Byron Gallimore,

Tim McGraw

Warner Bros./StyleSonic

Release Date: Aug. 14

▶ Lori McKenna's major-label debut, which comes after four independent releases, may be one this year's best country albums. McKenna says her songs are a collision of autobiography, observation and a vivid imagination, and there's plenty of proof here to back her up. The rocking and insightful "I Know You" name-checks D.H. Lawrence and could only be written and sung by a woman who has been married for 19 years to the same man. Likewise, "Your Next Lover" is an interesting and odd look at the insight gained from a lifelong love affair. The title cut, which speaks of drinking wine from a jelly glass, faded curtains and TV dinners, is right of out blue-collar America. And co-producer McGraw, who's wife Faith Hill recorded McKenna's songs on her "Fireflies" album, proves to be a fine harmony partner on "Drinkin' Problem."—KT



THE BILLBOARD REVIEWS

SINGLES

from >>p47

explores lost love and the reconciliation of science and faith. Many of the songs deal with relationships and spirituality, including infectious standouts like "Crazy 8s" and "Sometimes I Can't Make It Alone." "Telescopes" and "Rocket" are respectable rock anthems, but they lack the inventiveness of other tracks. "Singularity" is at its best when Mae doesn't try to be something it's not. In this case, the band's earnestness and optimism are a refreshing alternative to the bombast of some of its emo contemporaries.—AC

JAZZ

TERENCE BLANCHARD A Tale of God's Will (A Requiem for Katrina)

Producer: Terence Blanchard
Blue Note
Release Date: Aug. 14

★ What started as a gig scoring Spike Lee's HBO documentary "When the Levees Broke" has been imaginatively expanded by trumpeter Terence Blanchard into this epic-length, orchestral-string masterpiece. As the two-year anniversary of the New Orleans deluge approaches, the Crescent City native delivers his compelling and poignant reflections on the catastrophe, with the support of his quintet and the 40-piece Northwest Sinfonia. In the tunes, there is anger and angst, lush melody and woeful wails, pockets of grace and flood waters of melancholy. Four "Levees" numbers are in the mix, with revitalized arrangements, including the prodding, ominous "The Water" and the painfully an-

guished "Funeral Dirge." Of particular note are three impromptu short "ghost" pieces, as well as originals by Blanchard's band members, highlighted by pianist Aaron Park's lyrical gem "Ashé" and saxophonist Brice Winston's heart-rending "In Time of Need."—DO

WORLD

GAUDI + NUSRAT FATEH ALI KHAN

Dub Qawwali
Producer: Gaudi
Six Degrees
Release Date: Aug. 7

★ We have an unexpected pairing on "Dub Qawwali"—electro-dub savant Gaudi and the late, legendary Pakistani qawwal Nusrat Fateh Ali Khan. Working with recently discovered Khan vocal tracks, Gaudi has artfully crafted a surprisingly profound blend of Qawwali music and dub reggae. Qawwali is the music of Sufi mysticism, and Khan was surely one of the greatest of Qawwali singers. Gaudi has shown a keen sensitivity to Khan's legacy and Sufism in creating the 10 tracks on this disc. Sometimes the reggae vibe is pronounced, as on "Ghamgar Bare Ne" and "Ena Akhiyan Noo," while on others like "Bethe Bethe Kese Kese" the dub component is more subtle, in this case anchoring the bottom of the track. The result: a brilliantly realized concept and a stirring world music album.—PVV

Additional reviews online this week at billboard.com:

- Robert Gordon & Chris Spedding, "It's Now or Never" (Rykodisc)
- Joe Satriani, "Surfing With the Alien" (Epic/Legacy)

TRIPLE-A

BEN HARPER
In the Colors (2:57)
Producer: Ben Harper
Writers: B. Harper, the Innocent Criminals
Publisher: not listed
Virgin

▶ Only one year after the classic-rock-leaning double-album "Both Sides of the Gun," Ben Harper returns with a laid-back, California sunset tune, a natural fit for the genre-defying singer/songwriter and multi-instrumentalist. "In the Colors," the deep-grooving lead from studio set "Lifeline," due this month, is a simple, retro-styled beach ballad boasting lazy piano chords, crisp congas and sunny Tex-Mex guitar solo. Driven by a deep bass groove, courtesy of Harper's superb backing band the Innocent Criminals, the smooth track marks a return to vintage R&B grooves, a good move since Harper tried a little too hard to roll like the Stones on his last record. Here, he's not trying at all, which is why he succeeds.—SP

POP

DOLORES O'RIORDAN
When We Were Young (3:20)
Producers: Dolores O'Riordan, Richard Chycki
Writer: D. O'Riordan
Publisher: Kobalt, BMI
Sanctuary

★ The first solo single from Cranberries vocalist Dolores O'Riordan, "Ordinary Day," was an elegant bow for her album "Are You Listening," reminiscent of pop classic "Linger." Enough of that, eh? Follow-up "When We Were Young" is a closer reminder of her "Zombie" signature, with vocal octave-jumping and a haughty gambol between electric guitars and percussion. Radio hesitated to react the first time around, but with the brassy approach of "Young," O'Riordan has potential to charm adults who know her on a first-name basis. Active rock, as seldom as it indulges the ladies, would also do well to usher this talent back to active duty.—CT

JAMES COLLINS
Boob Tube (4:45)
Producer: Boomtang

Writers: various
Publishers: various
Outta the Box/Trilogy
★ Not since the early-'80s days of "Stars on 45" and "Hooked on Classics" have we heard the likes of "Boob Tube." Consummated by Canadian songwriter James Collins, who has produced cunning novelties like "I Wanna Write a Song (For Celine Dion)," the medley features a mesh of TV themes—"The Mary Tyler Moore Show," "Wonder Woman," "Love Boat," "WKRP," "The Golden Girls," "The Greatest American Hero" and "Laverne & Shirley"—all with singers approximating the originals and linked with—what else—a disco melody line. Given the retro nature of programs that are showcased, "Boob Tube" aims for boomers who will giggle at the golden memories. So how about an extended mix, featuring the likes of "Maude," "Angie," "Welcome Back Kotter," "Happy Days" and "All in the Family"?—CT

ROCK

THE DECEMBERISTS
Perfect Crime #2 (5:33)
Producers: Tucker Martine, Chris Walla
Writer: C. Meloy
Publisher: not listed
Capitol

▶ After the Decemberists signed to major label Capitol, fans were unsure what to expect: Would the twee rockers abandon hyper-literate tales of soldiers and swashbucklers?

KAT DeLUNA
Am I Dreaming (3:45)
Producer: RedOne
Writers: K. DeLuna, RedOne, J. Sewell-Ulepic
Publishers: various
Epic

Kat DeLuna's debut, "Whine Up," is reminiscent of our introduction to Rihanna: an uptempo hip-hop-flavored anthem that gleefully connected but gave little indication of the artist's ultimate versatility. Follow-up "Am I Dreaming" validates that more than halfway through the decade, artists and their backers realize it takes songs—not vacuous singalong jams—to forge careers. "Dreaming" truly paints a completely different pic of the singer, with a festive melodic Caribbean tint, fluttering guitars, hand claps and a lyric professing devotion to a paramour kissing her under the moon. Vocally, DeLuna proves to be an inventive singer with some awfully clever riffs. Album "9 Lives" may be a more enlightened title than we ever suspected.—CT

CARRIE UNDERWOOD
So Small (3:38)
Producer: Mark Bright
Writers: C. Underwood, R. Laird, H. Lindsey
Publisher: not listed
Arista Nashville



The half-dozen country and pop hits on Carrie Underwood's six-times-platinum debut, "Some Hearts," practically make it a greatest-hits package unto itself. Her sophomore album isn't due until Oct. 23, but with the cross-format momentum of "Before He Cheats," why take a break? "So Small" is going to be so big at country: Her performance scrapes the stratosphere, abounding with appreciably spine-tingling notes, alongside a full-bodied ballad tempo and a lyric that she co-wrote. She quaintly reflects, "That mountain you've been climbing is a grain of sand, what you've been searching for is in your hands/Love is all that matters, everything else seems so small." Strip away steel guitar and adult top 40 has its millennium-era Shania Twain. Underwood is unstoppable, and "So Small" delivers on all previous collateral that she is here to stay.—CT

As it turns out they simply refined their idiosyncratic sound with an album centered on a Japanese folk tale. Each of the group's records contains one standout unlike anything it previously released. (Example: "16 Military Wives" on 2005's "Picaresque.") Second single "Perfect Crime 2" from current album "The Crane Wife" fits the bill nicely. The track is perhaps the closest thing to a disco rave-up the band may ever conjure. Narrative describes the ultimate heist, with a backing of slinky, creeping bass; '70s-style keyboards; and

greatly appreciated cowbell. A rewarding, adventurous song from a band that never ceases to surprise.—TG

DIVINITY DESTROYED
Indigo (5:14)
Producers: Divinity Destroyed, Jeff Wallace, Entrolab Recording
Writer: Divinity Destroyed
Publisher: not listed
Independent release

★ Divinity Destroyed has noticeably evolved since Billboard gave it a "Now Hear This" spotlight in 2005. "Indigo" shows the experimental yet melodic band conjuring an increasingly accessible sound, where emotion propels the song more than driving metal riffs. Leading with AFI-ish keyboards, the verses alternate between singer Mark Ward and the rest of the band—guitarists Tom Ward and Rick Flanagan, bassist Jim Cowan and drummer Dan Leonard—taking the floor in a stop/start dynamic before all join in for a rousing chorus. Despite themes of loss and regret, the atmosphere of the second half until the finale crashes in is like a softly fading sunset, woven with gently sung words and twinkling guitar harmonics. This balanced tension of soothing tones and powerful metal bursts is the gift of Divinity Destroyed's sound.—CLT

LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra Cahill, Gary Graff, Taylor Grimes, Kerri Mason, Dan Ouellette, Michael Paoletta, Sven Philipp, Wayne Robins, Mark Sutherland, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel

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

the corresponding format.

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

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

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FIRST LADY

>> Ella Fitzgerald graces The Billboard 200 for the first time since 1969 as "Love Letters From Ella" debuts at No. 97. With 8,000 sold, the Starbucks-powered album also gives the late jazz great her best sales week since Nielsen SoundScan began tracking data in 1991.

MUSIC NOTES

>> With 2,001 pages, Music Soulchild's "teach me" becomes only the third single in the nearly 14-year history of the Adult R&B chart to register 2,000 or more weekly spins at that format. Mary J. Blige's "Be Without You" and Robin Thicke's "Lost Without U" are the others.



MIGHTY MANDISA

>> "American Idol" alum Mandisa enters Top Christian Albums at No. 1 with her first album, "True Beauty." In the chart's 27 years, no other solo female artist's debut album has started in the top slot.



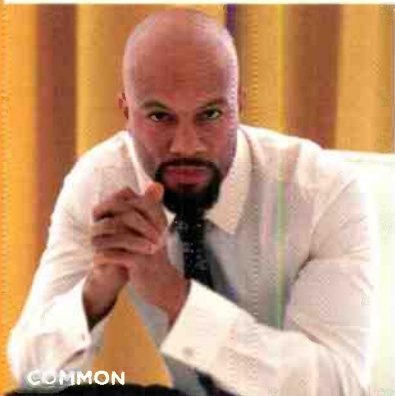
Over the Counter

Geoff Mayfield gmayfield@billboard.com

Common 'Finds' Chart Summit; Billboard Rocks

The kid who saw his first Billboard chart ink 15 years ago has grown up, as rapper **Common** claims his first No. 1 on The Billboard 200.

The new "Finding Forever," which starts with 155,000 copies sold, also marks his second consecutive No. 1 on Top R&B/Hip-Hop Albums.



This becomes Common's fourth top 10 album on R&B/Hip-Hop Albums but only his second top 10 on the big chart. His last album, "Be," entered The Billboard 200 with a career best Nielsen SoundScan week of 185,000 in 2005, but was blocked from No. 1 by another act's best-yet sales week, as **Audio-slave's** "Out of Exile" arrived with a

263,000-unit frame.

The rapper's first chart appearance came in the Oct. 31, 1992, issue, when "Take It EZ" entered sales list Hot Rap Singles at No. 26.

BRIT'S GOT SALES: Here's a headache for the folks behind NBC series "America's Got Talent."

It's bad enough that any talent show can only hope for a very distant second place in that category to TV ratings king "American Idol." Now import sales for "Britain's Got Talent" champ **Paul Potts** suggest the U.K. incarnation of that show might have greater impact on U.S. music sales than the domestic show generates.

Import sales do not count toward Billboard's charts, but Nielsen SoundScan measures 6,000 copies during this issue's tracking week for the international edition on Potts' "One Chance," a number that would warrant No. 1 on Top Heatseekers and No. 129 on The Billboard 200. And, with 93% of the title's sales coming from online orders, it would have bowed at No. 2 on Top Internet Albums.

Columbia delivers the U.S. version of the album Sept. 18.

ROCK ME, BABY: Starting this week, Billboard expands its menu of charts at billboard.biz with the addition of Top Modern Rock/Alternative Rock Albums and Top Hard Rock Albums.

The Billboard charts team recently took over administration of these two Nielsen SoundScan charts from Concrete Marketing, which had managed those lists since their inception.

SoundScan began offering the hard rock chart, called "hard music" in its system, in 1991, the tracking service's inaugural year. The other list, identified as "alternative" in SoundScan, launched in 1994.

Veteran chart manager **Anthony Colombo**, who oversees all rock lists in Billboard and sister magazine Radio & Records, adds these album charts to his desk. The "alternative new artists" chart, which ranks alternative-flagged albums by Heatseeker-eligible acts, will continue to appear in SoundScan but will not move to Billboard's Web sites at this time.

The Modern Rock and Hard Rock album charts are based on a core panel of about 180 music chain and independent stores. For now, that subset panel remains unchanged, but will be reviewed and revised by year's end.

Folks who have tracked these charts regularly are aware that several titles overlap both rock lists. This week **Korn's** "Untitled" is No. 1 on Hard Rock and Modern Rock/Alternative.

NEW RULES: With the enthusiastic support of Billboard's charts department, Nielsen SoundScan implemented a new policy July 30 that enables data collection from chains that sell music on an occasional basis.

The revision will bolster SoundScan's nontraditional segment to include promotions in which specific titles are sold at clothing stores, drug stores, fast food chains and other specialty merchants.

In order for such sales to be tabulated, the retailers must alert SoundScan with details of the promotion at least 30 days before that product is sold, and must be able to abide by established reporting protocol. Participating chains must also operate at least five stores, although in most cases, the kinds of merchants labels target for these kinds of in-and-out campaigns generally have hundreds, if not thousands, of locations.

The complete policy is available from SoundScan's client services crew (clientservices@soundscan.com or 914-684-5525).

CHART BEAT

>> Two sets of songwriters make noteworthy returns to the charts. For the first time in 12 years, John Lennon and Paul McCartney are listed on Hot Country Songs, thanks to the debut of Rascal Flatts' remake of "Revolution." And on The Billboard Hot 100, the four members of Led Zeppelin are once again in the top 30, as Sean Kingston samples "Dyer Maker" on his second chart entry, "Me Love."

>> Three "Ic!l" finalists all achieve their highest positions on Hot Country Songs, and they are joined in the top 20 by a history-making song by Carrie Underwood.

>> Fred Bronson also has chart-breaking news on Ella Fitzgerald, Daughtry and Marclsa.

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

Market Watch

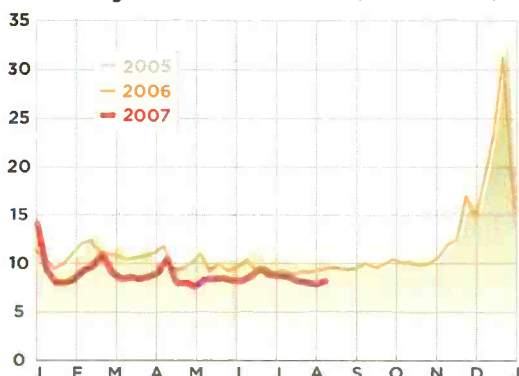
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,274,000	892,000	15,219,000
Last Week	7,973,000	873,000	15,138,000
Change	3.8%	2.2%	0.5%
This Week Last Year	9,155,000	550,000	10,726,000
Change	-9.6%	62.2%	41.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	316,119,000	271,247,000	-14.2%
Digital Tracks	332,934,000	492,452,000	47.9%
Store Singles	2,482,000	1,370,000	-44.8%
Total	651,535,000	765,069,000	17.4%
Albums w/TEA*	349,412,400	320,492,200	-8.3%

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

DIGITAL TRACKS SALES

'06	332.9 million
'07	492.5 million

SALES BY ALBUM FORMAT

CD	297,387,000	242,434,000	-18.5%
Digital	17,395,000	28,013,000	61.0%
Cassette	792,000	202,000	-74.5%
Other	545,000	598,000	9.7%

For week ending Aug. 5, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	193,116,000	162,318,000	-15.9%
Catalog	123,003,000	108,929,000	-11.4%
Deep Catalog	86,080,000	76,825,000	-10.8%

CURRENT ALBUM SALES

'06	193.1 million
'07	162.3 million

CATALOG ALBUM SALES

'06	123.0 million
'07	108.9 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.

LEGEND: FOR HOT 100 AIRPLAY, LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 98 adult contemporary stations and 72 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen
BES

SALES DATA COMPILED BY
nielsen
SoundScan

Billboard HOT 100

AUG 18 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	1	12	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
3	4	13	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
4	3	18	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
5	6	10	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
6	7	11	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
7	9	8	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
8	5	22	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
9	10	8	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
10	8	19	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
11	11	11	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
12	15	12	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
13	20	8	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
14	17	8	DO YOU	NE-YO (DEF JAM/IDJMG)
15	12	17	HOME	DAUGHTRY (RCA/RMG)
16	14	19	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
17	13	15	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
18	16	19	WHEN I SEE U	FANTASIA (J/RMG)
19	18	48	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
20	23	14	TEACHME	MUSIQ SOULCHILD (ATLANTIC)
21	22	16	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
22	19	14	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
23	21	17	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
24	24	8	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
25	25	33	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	35	4	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
27	33	4	WHO KNEW	PINK (LAFACE/ZOMBA)
28	27	11	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
29	31	9	THESE ARE MY PEOPLE	ROONEY ATKINS (CURB)
30	26	13	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
31	29	20	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
32	39	7	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
33	36	6	BECAUSE OF YOU	REBA MCKENTRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
34	28	22	U + UR HAND	PINK (LAFACE/ZOMBA)
35	30	4	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
36	38	9	A DIFFERENT WORLD	BUCKY COVINGTON (LYRIC STREET)
37	49	3	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
38	32	15	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WRN)
39	43	3	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
40	45	3	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
41	34	27	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
42	42	10	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
43	40	16	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
44	41	9	LIKE THIS	MIMS (CAPITOL)
45	69	2	BED	J. HOLIDAY (M/G/CAPITOL)
46	59	9	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
47	37	17	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
48	54	3	PROUD OF THE HOUSE WE BUILT	BROOKS & DUNN (ARISTA NASHVILLE)
49	58	2	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
50	4E	2	TOUGH	CRAIG MORGAN (BROKEN BOW)

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

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 HOME	DAUGHTRY (RCA/RMG)	☆
2	2	19	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
3	3	14	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
4	4	9	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
5	5	14	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
6	7	30	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
7	6	30	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
8	10	19	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
9	8	38	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
10	17	3	HOW FAR WE'VE COME	NELLY FURTAO (MOSLEY/GEFFEN)	☆
11	9	33	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
12	11	9	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOD GOD DOOLS (WARNER BROS.)	☆
13	16	7	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
14	18	10	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	☆
15	14	34	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	☆
16	19	6	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
17	23	8	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
18	21	15	DIG	INCUBUS (IMMORTAL/EPIC)	☆
19	20	18	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
20	25	8	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
21	22	15	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
22	24	11	IF YOU'RE GONNA LEAVE	EMERSON HATE (MANHATTAN/CAPITOL)	☆
23	26	8	ALL AT ONCE	THE FRAY (EPIC)	☆
24	27	8	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
25	31	3	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	13	#1 HOME	DAUGHTRY (RCA/RMG)	☆
2	1	19	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	☆
3	2	49	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
4	5	43	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
5	6	16	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
6	4	42	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
7	7	16	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
8	13	6	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
9	9	44	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
10	8	29	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)	☆
11	11	12	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
12	12	17	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
13	14	21	FEBRUARY SONG	JOSH GROBAN (143/REPRISE)	☆
14	16	8	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
15	15	12	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
16	17	20	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	☆
17	18	9	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEARST/CORCOR)	☆
18	23	4	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
19	20	5	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
20	22	11	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
21	21	8	HEAVEN KNOWS	TAYLOR HICKS (ARISTA/RMG)	☆
22	19	20	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	☆
23	24	9	LEMONADE	CHRIS RICE (RCA/COLUMBIA)	☆
24	-	1	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
25	26	3	NO ONE IS TO BLAME	KATRINA CARLSON WITH HOWARD JONES (KATAPHONIC)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	■
2	30	2	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	■
3	2	18	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	■
4	3	9	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	■
5	4	16	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	■
6	6	11	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	■
7	7	7	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	■
8	5	3	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN)	■
9	9	9	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	■
10	10	6	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)	■
11	8	11	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	■
12	14	4	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	■
13	11	9	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	■
14	-	1	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	■
15	16	15	ROCKSTAR	NICKELBACK (ROADRUNNER)	■
16	12	23	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	■
17	15	13	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	■
18	22	11	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	■
19	17	4	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	■
20	29	2	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	■
21	19	11	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	■
22	18	18	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
23	13	17	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	■
24	20	13	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	■
25	25	9	FIRST TIME	LIFEHOUSE (GEFFEN)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	26	5	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	■
27	37	2	HOLD ON	JONAS BROTHERS (HOLLYWOOD)	■
28	24	23	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	■
29	21	15	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	■
30	2E	2	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	■
31	27	2	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	■
32	4E	3	WHO KNEW	PINK (LAFACE/ZOMBA)	■
33	2E	5	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	■
34	3E	13	LEAN LIKE A CHOLO	DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)	■
35	31	27	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	■
36	34	21	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	■
37	3E	21	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	■
38	5E	5	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	■
39	3E	7	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
40	47	3	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	■
41	6E	2	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)	■
42	3E	9	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	■
43	57	4	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	■
44	3E	22	POP, LOCK & DROP IT	HUEY (HITZ COMMITEE/JIVE/ZOMBA)	■
45	3E	16	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	■
46	4E	9	LIKE THIS	MIMS (CAPITOL)	■
47	44	23	HOME	DAUGHTRY (RCA/RMG)	■
48	4E	3	YOU CAN'T STOP THE BEAT	CAST OF HAIRSPRAY (NEW LINE)	■
49	64	4	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	■
50	41	3	READY, SET, DON'T GO	BILLY RAY CYRUS (WALT DISNEY)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
51	49	9	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)	☆
52	65	4	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
53	46	5	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
54	45	6	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)	☆
55	53	11	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
56	51	24	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
57	48	15	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WRN)	☆
58	55	3	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	☆
59	50	18	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
60	56	3	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
61	60	8	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)	☆
62	-	1	BED	J. HOLIDAY (MPL/CAPITOL)	☆
63	63	8	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	☆
64	58	13	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
65	67	26	DON'T STOP BELIEVIN'	JOURNEY (A&M/COLUMBIA)	☆
66	71	29	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
67	-	1	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
68	61	6	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)	☆
69	59	1			

AUG 18 2007 **POP** Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
2	2	16	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	3	20	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
4	4	12	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	5	18	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
6	43	2	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
7	7	21	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
8	6	24	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/TNAPPY BOY/JIVE/ZOMBA)
9	8	11	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
10	11	9	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
11	9	18	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
12	15	9	BARTENDER	T-PAIN FEAT. AKON (KONVIC/TNAPPY BOY/JIVE/ZOMBA)
13	10	19	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
14	18	18	WHO KNEW	PINK (LAFACE/ZOMBA)
15	16	28	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
16	12	20	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
17	17	7	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)
18	28	8	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
19	21	16	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
20	13	3	SORRY, BLAME IT ON ME	AKON (KONVIC/TNAPPY BOY/JIVE/ZOMBA)
21	14	18	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
22	2	2	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
23	27	9	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
24	20	37	U + UR HAND	PINK (LAFACE/ZOMBA)
25	19	3	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
26	26	27	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
27	22	23	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
28	29	8	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
29	24	48	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
30	25	23	HOME	DAUGHTRY (RCA/RMG)
31	23	14	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
32	32	6	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
33	34	13	FIRST TIME	LIFEHOUSE (GEFFEN)
34	30	12	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
35	39	4	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLAPARK/INTERSCOPE)
36	33	18	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
37	37	9	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
38	31	13	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
39	35	30	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
40	38	4	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
41	40	13	LIKE THIS	MIMS (CAPITOL)
42	36	21	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
43	52	2	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
44	41	11	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
45	42	14	LEAN LIKE A HOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
46	44	23	LIKE A BOY	CIARA (LAFACE/ZOMBA)
47	48	30	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
48	46	16	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
49	55	2	HOLD ON	JONAS BROTHERS (HOLLYWOOD)
50	47	24	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)

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

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	14	#1 BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
2	3	12	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
3	2	12	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
4	6	20	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
5	7	12	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
6	5	17	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN (KONVIC/TNAPPY BOY/JIVE/ZOMBA)	
7	4	18	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
8	8	19	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
9	9	11	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
10	12	10	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
11	14	11	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
12	10	12	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
13	11	26	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
14	13	9	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
15	19	19	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	☆
16	15	28	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
17	20	4	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
18	23	10	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
19	27	5	BARTENDER	T-PAIN FEAT. AKON (KONVIC/TNAPPY BOY/JIVE/ZOMBA)	
20	18	16	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
21	24	24	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
22	16	20	HOME	DAUGHTRY (RCA/RMG)	☆
23	17	27	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
24	21	13	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
25	26	6	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	25	10	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	
27	32	3	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
28	22	14	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
29	23	22	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
30	30	13	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
31	33	6	FIRST TIME	LIFEHOUSE (GEFFEN)	
32	29	17	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
33	33	4	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)	
34	34	15	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
35	45	2	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)	
36	36	1	LIKE THIS	MIMS (CAPITOL)	
37	36	31	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
38	35	31	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
39	39	1	OVER YOU	DAUGHTRY (RCA/RMG)	☆
40	40	1	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
41	39	17	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
42	40	32	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
43	50	2	SORRY, BLAME IT ON ME	AKON (KONVIC/TNAPPY BOY/JIVE/ZOMBA)	
44	42	16	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
45	44	2	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)	
46	41	22	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
47	49	6	TIME AFTER TIME	QUIETDRIVE (RED INK/EPIC)	☆
48	31	10	CLOTHES OFF!!	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
49	43	27	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
50	46	28	DON'T MATTER	AKON (KONVIC/TNAPPY BOY/JIVE/ZOMBA)	☆

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	4	5	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
3	3	11	ONLY THE WORLD	MANDISA (SPARROW)
4	5	3	BOY WITH A COIN	IRON AND WINE (SUB POP)
5	6	13	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
6	7	11	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
7	15	3	BOYZ	M.I.A. (XL/INTERSCOPE)
8	9	4	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
9	14	21	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
10	16	11	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
11	11	11	MY 64	MIKE JONES (ICE AGE/SMITHHOUSE/ASYLUM/WARNER BROS.)
12	10	28	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
13	20	4	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
14	8	7	I GET IT IN	CHAOS THE COMMUNITY SERVA (FAM FIRST)
15	19	3	SUNDAY GIRL	ERASURE (MUTE)
16	12	12	IN THIS PLACE	M.E. PAIGE (M.E. PAIGE)
17	13	13	OOH WEE	ATYANNA (ELESE)
18	28	51	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
19	17	4	BOOM DI BOOM DI	SKULL (V/G)
20	43	43	ROCK YO HIPS	MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
21	33	9	YOUR KISSES ARE WASTED ON ME	THE PIPETTES (CHERRYTREE/INTERSCOPE)
22	26	25	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
23	11	22	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
24	21	4	STRONG ARM	J-MIZZ (T2/THREET PRIOR)
25	31	130	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL (Score) Chart Rank

POP 100 AIRPLAY

- RIHANNA Shut Up And Drive IDJMG (68.3) 13
- NICKELBACK Rockstar LAVA (78.1) 14
- AVRIL LAVIGNE When You're Gone RMG (71.0) 23
- DAUGHTRY Over You RMG (76.8) 38
- QUIETDRIVE Time After Time EPIC (78.3) 47

MATCHBOX TWENTY

- How Far We've Come ATLANTIC (65.2) -
- THE LAST GOODNIGHT Pictures Of You VIGIN (68.7) -
- JON MCLAUGHLIN Beautiful Disaster IDJMG 72.8) -

ADULT TOP 40

- MATCHBOX TWENTY How Far We've Come ATLANTIC (68.0) 13
- GOO GOO DOLLS Before It's Too Late (Sam And Mikaela's Theme) WARNER BROS. (74.5) 13
- PINK Who Knew ZOMBA (75.2) 13
- ☆ AVRIL LAVIGNE When You're Gone RMG (75.3) 13
- FALL OUT BOY Thinks Fr Th Mmrs IDJMG (70.3) 17
- GWEN STEFANI 4 In The Morning INTERSCOPE (73.8) 29
- THE FRAY All At Once EPIC (72.2) 23
- ELLIOTT YAMIN Wait For You HICKORY (73.7) 23
- JOHN MAYER Dreaming With A Broken Heart COLUMBIA (68.7) 25
- DAUGHTRY Over You RMG (73.3) 34
- QUIETDRIVE Time After Time EPIC (71.1) -

ADULT CONTEMPORARY

- FERGIE Big Girls Don't Cry INTERSCOPE (66.4) 4
- ROB THOMAS Little Wonders ATLANTIC (83.5) 12
- BON JOVI (You Want To) Make A Memory IDJMG (75.7) 13
- RASCAL FLATTS My Wish HOLLYWOOD (82.0) 13
- PLAIN WHITE T'S Hey There Delilah HOLLYWOOD (71.4) 18
- ELLIOTT YAMIN Wait For You HICKORY (86.7) 19
- NICKELBACK If Everyone Cared LAVA (78.0) 29

MODERN ROCK

- MY CHEMICAL ROMANCE Teenagers REPRISE (78.5) 13
- INCUBUS Oil And Water EPIC (70.0) 13
- FLYLEAF All Around Me INTERSCOPE (75.3) 13
- BLAQ AUDIO Still Kitten INTERSCOPE (69.3) 25
- SUM 41 Walking Disaster IDJMG (72.2) -

Billboard R&B/HIP-HOP

AUG
18
2007
TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	COMMON G.O.O.D./Geffen 009382/IGA (13.98)	Finding Forever		1
2	2	6	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
3	NEW	1	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
4	1	2	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth		1
5	9	9	T-PAIN KONVICT/HAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
6	3	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		1
7	NEW	1	KEITH MURRAY DEF SQUAD 5858/KOCH (17.98)	Rap-Murr-Phobia (The Fear Of Real Hip-Hop)		1
8	14	14	NE-YO DEF JAM 008997*/IDJMG (13.98)	Because Of You		1
9	8	8	FABOLOUS DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'		1
10	11	11	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
11	21	21	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		1
12	9	9	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		1
13	12	10	GREATEST GAINER CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		5
14	11	11	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
15	5	2	YUNG BERG YUNG BOSS/KOCH/EPIC 10583/SONY MUSIC (8.98)	Almost Famous: The Sexy Lady EP		1
16	NEW	1	KIA SHINE RAP HUSTLAZ/UNIVERSAL MOTOWN 009150/UMRG (13.98)	Due Season		16
17	5	5	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly		1
18	16	18	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
19	47	47	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		1
20	20	12	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		1
21	15	11	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		1
22	19	19	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
23	17	21	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq		1
24	15	13	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		2
25	25	21	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		2
26	25	14	FANTASIA J 78962/RMG (18.98)	Fantasia		3
27	21	15	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		1
28	24	22	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
29	22	7	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality		1
30	28	24	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		1
31	29	13	BOBBY VALENTINO DTP/DEF JAM 007228*/IDJMG (13.98)	Special Occasion		1
32	39	40	PACE SETTER ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		11
33	30	28	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		1
34	29	29	EDDIE LEVERT SR. & GERALD LEVERT ATLANTIC 199612/AG (18.98)	Something To Talk About		1
35	35	35	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
36	35	35	DMX RUFF RYDERS/DEF JAM 008988/IDJMG (13.98) ⊕	The Definition Of X: Pick Of The Litter		1
37	35	35	CARL THOMAS UMBRELLA 970118/BUNGALO (15.98)	So Much Better		4
38	30	30	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
39	30	30	PASTOR TROY MONEY & POWER 185/SMC (16.98)	Tool Muziq		11
40	23	23	DIPLOMATS PRESENTS FREEKEY ZEKEY DIPLOMATIC MAN 196924/ASYLUM (18.98)	Book Of Ezekiel		1
41	47	47	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		1
42	36	36	YOUNG BUCK G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World		1
43	39	25	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
44	32	5	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC (11.98)	Collie Buddz		15
45	NEW	1	GURU 7 GRAND 25 (14.98)	Guru's Jazzmatazz Vol. 4: The Hip Hop Jazz Messenger		45
46	42	42	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
47	3	3	TOO SHORT UP ALL NITE 0020 (17.98)	I Love The Bay		11
48	40	40	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
49	42	20	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		1
50	49	21	RICH BOY ZONE 4/INTERSCOPE 008556*/IGA (10.98)	Rich Boy		1
51	35	35	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1
52	37	2	LAYZIE BONE GHENT 7279/MOTOWNS (15.98 CD/DVD) ⊕	How A Thug Was Born		37
53	12	12	LIL WAYNE AND JUELZ SANTANA STARZ 6303/BCD (14.98)	When The North & South Collide		33
54	45	7	HUEY HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper		10
55	50	1*	K-RILEY ARISTAKRAT 01 (12.98)	Incredible!: The Life Of Riley		48

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	45	45	LIL WYTE HYPNOTIZE MINDS 68619/ASYLUM (18.98)	The One And Only		10
57	50	51	MIMS CAPITOL 84824* (12.98)	Music Is My Savior		1
58	53	2	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		1
59	54	87	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
60	52	44	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/SONY 88505/CAPITOL (18.98)	NOW 24		1
61	55	38	DJ BEAR HERRON LETHAL SQUAD 009455 (7.98)	Lethal Squad Mixtapes: Dose #1		38
62	58	45	PHAROAE MONCH SRC/UNIVERSAL MOTOWN 008096/UMRG (13.98)	Desire		13
63	40	23	TECH N9NE CALLABOS STRANGE 04 (18.98)	M sery Loves Kompany		23
64	66	55	CHUCK BROWN FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		1
65	68	64	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B		1
66	68	64	VARIOUS ARTISTS DEATH ROW 63074 (19.98)	The Death Row Singles Collection		66
67	56	58	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		1
68	57	59	PAUL WALL SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		1
69	65	61	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
70	71	69	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
71	75	85	ANDRE WARD HUSH 959/ORPHEUS (13.98)	Crystal City		1
72	75	28	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
73	89	79	MARY J. BLIGE MARIACHI/GEFFEN 005722*/IGA (13.98/8.98)	The Breakthrough		3
74	63	57	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddys Little Girls		1
75	35	35	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		1

 For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com
TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz		1
2	2	40	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley		1
3	NEW	1	BOB MARLEY AND THE WAILERS QUANGO 701	Roots, Rock, Remixed		1
4	4	20	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control		1
5	5	5	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock		1
6	3	8	VARIOUS ARTISTS VP 1789* ⊕	Reggae Go d 2007: Treasure Of The Caribbean		1
7	7	75	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth		1
8	4	4	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks		1
9	8	97	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity		1
10	11	32	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be		1
11	11	32	NOTCH CINCO POR CINCO 008970/MACHETE	Raised By The People		1
12	10	91	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collecton		1
13	NEW	1	CULVER CITY DUB COLLECTIVE EVERLOVING 17	Dos		1
14	15	15	ZIGGY MARLEY TUFF GONG 0001	Love Is My Religion		1
15	13	8	VARIOUS ARTISTS VP 1790* ⊕	Soca Gold 2007		1

 BETWEEN THE BULLETS rgeorge@billboard.com
ROOKIE KINGSTON STARTS HIGH

As Common strikes pay dirt with his second consecutive No. 1 on Top R&B/Hip-Hop Albums (see Over the Counter, page 49), chart rookie Sean Kingston bows at No. 3 and gives Epic its highest chart standing since Omarion debuted at No. 1 in January.

Driven by its inescapable lead single "Beautiful Girls," the album opens at No. 6 on The Billboard 200 with 75,000

copies sold. In its second week atop The Billboard Hot 100, "Beautiful" was tied into TV spots for ABC's "Desperate Housewives," while Kingston played NBC's "Today" July 31.

Top R&B/Hip-Hop Albums also features Keith Murray's first release in four years (No. 7). It's also the Hot Shot Debut at No. 2 on Top Independent Albums with 13,000 sold.

—Raphael George



AUG 18 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	WHEN I SEE U	FANTASIA (J/RMG)	☆
2	4	21	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
3	3	14	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
4	2	17	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
5	6	14	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
6	7	11	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
7	5	14	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
8	8	40	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
9	9	11	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
10	16	8	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
11	19	8	BED	J. HOLIDAY (MLG/CAPITOL)	☆
12	10	16	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
13	15	8	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
14	20	20	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
15	18	16	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
16	13	17	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
17	14	18	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
18	12	22	WIPE ME DOWN	LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
19	21	18	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
20	17	27	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
21	22	13	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC)	☆
22	29	7	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
23	24	15	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
24	11	27	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
25	27	17	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	23	23	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
27	35	7	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
28	26	31	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
29	28	9	IF I HAVE MY WAY	CHRISTE MICHELE (DEF JAM/IDJMG)	☆
30	31	11	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
31	30	11	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
32	25	22	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
33	34	11	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
34	33	17	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
35	45	15	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
36	36	14	ANOTHER AGAIN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
37	44	31	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
38	32	22	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	☆
39	50	5	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
40	52	8	FREAKY GURL	GUCCI MANE (SO ICEY/CZAR/ASYLUM/ATLANTIC)	☆
41	38	10	ME	TAMIA (PLUS 1/IMAGE)	☆
42	46	10	MONEY IN THE BANK	SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆
43	43	12	COFFEE SHOP	YUNG JOC FEAT. GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
44	49	4	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
45	37	26	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
46	51	14	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	☆
47	40	23	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
48	42	36	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
49	41	27	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
50	47	28	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
2	2	23	WHEN I SEE U	FANTASIA (J/RMG)	☆
3	3	44	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
4	4	17	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
5	5	29	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
6	7	11	IF I HAVE MY WAY	CHRISTE MICHELE (DEF JAM/IDJMG)	☆
7	8	42	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
8	8	20	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
9	9	16	ANOTHER AGAIN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
10	10	24	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	☆
11	12	31	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
12	13	9	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
13	11	27	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
14	14	15	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
15	15	1	ME	TAMIA (PLUS 1/IMAGE)	☆
16	16	17	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
17	17	20	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC)	☆
18	18	1	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
19	19	1	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
20	20	25	BRUISED BUT NOT BROKEN	JOSS STONE (VIRGIN/CAPITOL)	☆
21	21	6	WHAT I GOTTA DO	MACY GRAY (WILL.I.AM/GEFFEN)	☆
22	22	7	CAN U FEEL ME	HOWARD HEWETT (GRÖOVE)	☆
23	23	10	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
24	24	14	STAY WITH ME	NORMAN BROWN (PEAK/CONCORD)	☆
25	25	9	YOU SAVED MY LIFE	KIERAN (BLACK RAIN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	5	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
2	3	27	UNTIL YOU COME BACK TO ME	CRYSTAL OOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
3	6	11	OOH WEE	AYANNA (ELESE)	☆
4	5	4	BOOM DI BOOM DI	SKULL (YG)	☆
5	9	4	STRONG ARM	J-MIZZ (12/STREET PRIDE)	☆
6	7	21	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
7	15	5	ME	TAMIA (PLUS 1/IMAGE)	☆
8	4	7	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)	☆
9	1	1	GET MY WEIGHT UP	BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)	☆
10	8	4	CASH DROP	CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SOOA FREE/STREET PRIDE)	☆
11	16	14	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
12	1	1	MY 64	MIKE JONES FEAT. BUN B & SNOOP DOGG (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)	☆
13	21	4	DAVE	KOOL & THE GANG (KTFA)	☆
14	11	12	STACKS ON DECK	PE.S.O. (LIV YA LIFE/SUGAR WATER)	☆
15	17	7	I LIKE	SAKAJ (FAMILY TREE)	☆
16	12	12	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
17	1	1	BOYZ	M.I.A. (XL/INTERSCOPE)	☆
18	18	20	WHAT BOYZ LIKE	PIT & CROW (BLACK 8)	☆
19	14	14	COME OVER	CHERYL PEPSSI RILEY (CPR)	☆
20	13	13	STEEL DREAMS	EL GREGO (LEVEL 3)	☆
21	1	1	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
22	8	8	WHEREVER	TRUEFUL (FRENCH ROYALTY/STREETPACE)	☆
23	1	1	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)	☆
24	24	50	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
25	20	11	CHECK ME OUT REMIX (DAMN I LOOK GOOD)	B.A. BOYS FEAT. YOUNG DRO & THE LAST MR. BIGG (REAL/BUNGALO)	☆

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

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
MUSIQ SOULCHILD Teachme ATLANTIC (82.7)	2
NE-YO Do You IDJMG (79.6)	3
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	4
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.4)	6
SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (88.8)	10
J. HOLIDAY Bed CAPITOL (81.3)	11
JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6)	14
ROBIN THICKE Can U Believe INTERSCOPE (82.7)	19
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.8)	22
T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (83.3)	27
UGK FEAT. OUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7)	35
SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (84.7)	42
THE-DREAM Shawty Is Da Sh*(10) IDJMG (80.3)	51
JAGGED EDGE FEAT. ASHANTI Put A Little Umph In It IDJMG (73.4)	61
BONE THUGS-N-HARMONY FEAT. MARIAH CAREY & BOY WOW Lil Love INTERSCOPE (78.5)	66
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.0)	-
RHYTHMIC AIRPLAY	
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0)	2
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.5)	6
T.I. Big Things Poppin' (Do It) ATLANTIC (68.0)	9
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.9)	11
BABY BASH FEAT. T-PAIN Cyclone RMG (71.8)	16
SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (71.7)	21
☆ 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (69.9)	27
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.3)	28
T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (82.3)	31
JUSTIN TIMBERLAKE LoveStoned ZOMBA (83.2)	34
THE-DREAM Shawty Is Da Sh*(10) IDJMG (71.9)	36
ELLIOTT YAMIN Wait For You HICKORY (77.1)	38
SWIZZ BEATZ Money In The Bank UNIVERSAL MOTOWN (66.5)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 71 adult R&B stations and 74 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	PEAK POSITION
1	1	10	#1 NEVER WANTED NOTHING MORE 3 WEEKS	Kenny Chesney BNA	1
2	3	26	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	2
3	22	22	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins CURB	3
4	2	17	I TOLD YOU SO D. HUFF/K. URBAN (K. URBAN)	Keith Urban CAPITOL NASHVILLE	4
5	6	12	BECAUSE OF YOU R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson MCA NASHVILLE	5
6	7	30	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET	6
7	5	26	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN	7
8	8	19	I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill CURB	8
9	10	5	TAKE ME THERE D. HUFF/RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts LYRIC STREET	9
10	12	10	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BROOKS (R. DUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn CAPITOL NASHVILLE	10
11	11	23	TOUGH C. MORGAN, P. DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW	11
12	13	12	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland MERCURY	12
13	14	9	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith SHOW DOG NASHVILLE	13
14	15	27	I WONDER B. CHANCEY (K. PICKLER, C. LINDEYA, MAYO, K. ROCHELLE)	Kellie Pickler BNA	14
15	16	12	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB	15
16	20	7	AIR POWER ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE	16
17	17	28	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE	17
18	18	11	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	18
19	19	16	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDEYA, MAYO, B. WARREN, B. WARREN)	Martina McBride RCA	19
20	HOT SHOT DEBUT	1	GREATEST SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	20
21	21	25	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY	21
22	22	22	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE	22
23	23	28	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB	23
24	24	17	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram BIG MACHINE	24
25	25	20	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	25
26	26	28	FAMOUS IN A SMALL TOWN F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA	26
27	27	6	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, N. CLAUGHLIN)	Josh Turner MCA NASHVILLE	27
28	28	14	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH	28
29	31	8	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans RCA	29
30	30	10	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB	30



Single is duo's 39th top 10 since it first competed in that region in August 1991. Twenty of those prior top 10 songs reached No. 1.



After winning the Greatest Gainer purse last issue, second single from "5th Gear" hits Air-power in seventh chart week (17 million impressions).



iTunes exclusive of Beatles cover spurs unsolicited play at 16 stations (421,000 impressions). New "Still Feels Good" album available Sept. 25.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
31	32	13	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson ARISTA NASHVILLE	31
32	33	22	SHE AIN'T RIGHT D. JOHNSON (N. THRASHER, M. DILLANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB	32
33	35	14	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt CATEGORY 5	33
34	36	11	WAY BACK TEXAS D. GEHMAN, J. POLLARO (W. MOBLEY, C. WISEMAN)	Pat Green BNA	34
35	38	7	TANGLED UP J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. JINOSEY)	Billy Currington MERCURY	35
36	45	3	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA	36
37	40	13	LAST TRAIN RUNNING WE 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls MIDAS/NEW REVOLUTION	37
38	37	11	THIS IS MY LIFE M. WRIGHT, P. VASSAR (P. VASSAR, T. DOUGLAS)	Phil Vassar UNIVERSAL SOUTH	38
39	23	25	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins CAPITOL NASHVILLE	39
40	41	11	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Holy CURB	40
41	43	7	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN	41
42	34	12	LOST B. GALLIMORE, F. HILL (K. DIOGUARDI, M. ALLAN)	Faith Hill WARNER BROS./WRN	42
43	39	14	THE ONE IN THE MIDDLE N. LYTHGOE, K. WARWICK, L. HUTTON, J. SELLERS)	Sarah Johns BNA	43
44	43	53	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE	44
45	42	19	DAISY B. GALLIMORE (D. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard MERCURY	45
46	53	49	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. STILLER)	Trisha Yearwood BIG MACHINE	46
47	5	58	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE	47
48	44	15	I'LL STAND BY YOU N. LYTHGOE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood FREMANTLE/19	48
49	47	5	BAD FOR ME J. STOVER (S. AUSTIN, W. RAMBEAUX)	Danielle Peck BIG MACHINE	49
50	52	48	GUITAR SLINGER M. KNOX (B. DIPIERO, J. STONE, R. CLAWSON)	Crossin Dixon BROKEN BOW	50
51	49	51	FLIP-FLOP SUMMER B. CANNON, K. CHESNEY (B. JAMES)	Kenny Chesney BNA	51
52	50	2	BIKER CHICK J. FLOWERS, J. D. MESSINA (K. ARCHER, M. T. BARNES)	Jo Dee Messina CURB	52
53	5	55	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/MIDAS/NEW REVOLUTION	53
54	60	2	JOYRIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson UNIVERSAL SOUTH	54
55	47	2	READY, SET, DON'T GO F. MOLLIN (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus WALT DISNEY/CDS	55
56	5E	54	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY	56
57	5E	50	DAYS OF THUNDER B. JAMES (B. JAMES, A. MAYO)	Mark Willis EQUITY	57
58	57	5	NOWHERE THAN SOMEWHERE FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, B. RODGERS)	Flynnville Train SHOW DOG NASHVILLE	58
59	5E	57	TATTOO ROSE F. MYERS (J. RAMEY, C. DEGGES)	Andy Griggs MONTAGE	59
60	NEW	1	REVOLUTION D. HUFF, RASCAL FLATTS (J. LENNON, P. MCCARTNEY)	Rascal Flatts LYRIC STREET	60

HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank
COUNTRY		SUGARLAND Everyday America MERCURY (78.9)	12	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	25
KENNY CHESNEY Never Wanted Nothing More BNA (80.5)	1	TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	13	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	26
RODNEY ATKINS These Are My People CURB (75.0)	3	KELLIE PICKLER I Wonder BNA (84.8)	14	JOSH TURNER Firecracker MCA NASHVILLE (88.6)	27
REBA MCENTIRE DUET WITH KELLY CLARKSON Because Of You MCA NASHVILLE (93.0)	5	TIM MCGRAW If You're Reading This CURB (94.8)	15	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	28
BUCKY COVINGTON A Different World LYRIC STREET (76.7)	6	BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	16	SARA EVANS As If RCA (89.7)	29
TIM MCGRAW WITH FAITH HILL I Need You CURB (95.4)	8	DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	18	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	30
RASCAL FLATTS Take Me There LYRIC STREET (86.8)	9	MARTINA MCBRIDE How I Feel RCA (84.3)	19	BILLY CURRINGTON Tangled Up MERCURY (91.8)	35
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	10	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	22	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	41
CRAIG MORGAN Tough BROKEN BOW (88.3)	11	CLAY WALKER Fall ASYLUM-CURB (90.3)	25	HALFWAY TO HAZARD Daisy MERCURY (84.4)	45
		JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	24		

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

CHESNEY SLOWS COUNTRY'S CHURN AT NO. 1

Although Kenny Chesney digs his heels in for a third week atop Hot Country Songs with "Never Wanted Nothing More," it has been 11 years since this chart got to August without at least one title holding at the summit for more than four weeks in a year's first eight months.

By this time in 1996 Hot Country Songs sported 18 unique No. 1s, of which three each led for three weeks. Since ringing in 2007, 16 different No. 1s is the most turnover atop the chart since the like number of weeks in 1998, which saw 17 chart-toppers.

Since January 1996, the slowest turnover in this span was 11 different titles in 2000. The most recent song to hold for five weeks was Carrie Underwood's "Before He Cheats" last fall. The most consecutive weeks at No. 1 in the 17 years since Billboard converted the chart to Nielsen BDS-based rankings belongs to the eight-week reign of Lonestar's "Amazed," starting in the July 17, 1999, issue.

So far this year, Rodney Atkins' four-week No. 1 "Watching You" has spent the most weeks inside the top box. That title peaked in the Jan. 27 issue. —Wade Jessen



LONESTAR

AUG 18 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	5	11	13	#1 BASTA YA J. GUILLEN (M.A. SOLIS)	Conjunto Primavera	1	26	30	38	14	ME DUELE AMARTE	Reik	26
2	1	1	15	DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias	1	27	20	16	9	OJALA PUDIERA BORRARTE	Mana	15
3	3	3	27	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura	3	28	39	-	2	CUATRO MESES	Banda Machos	28
4	4	2	13	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon	2	29	26	21	20	DAME UN BESO	Intocable	7
5	6	4	12	NO TE VEO DJ BLAS, J. BORGES BONILLA, H.L. PADILLA, R. ORTIZ, J. MUNOZ, M. DE JESUS BAEZ	Casa De Leonas	4	30	29	49	3	PAZ EN ESTE AMOR	Fidel Rueda	29
6	8	9	10	A TI SI PUEDO DECIRTE NOT LISTED (J. SAN ROMAN)	El Chapo De Sinaloa	4	31	37	-	2	MI GENTE	Marc Anthony	31
7	17	22	9	GREATEST GAINER Y SI TE DIGO J. GAVIRIA, A. MUNERA EASTMAN (J.E. GAVIRIA)	Fanny Lu	7	32	45	31	1	MUEVELO	Cruz Martinez Presenta Los Super Reyes	31
8	2	15	7	OLVIDAME TU OUELO (E. PAZ)	Duelo	2	33	35	33	10	MIRAME	Jenni Rivera	24
9	10	23	4	NO LLORES E. ESTEFAN JR., GAITAN BROTHERS (G. ESTEFAN, E. ESTEFAN JR., R. GAITAN, A. GAITAN)	Gloria Estefan	1	34	28	27	7	LAGRIMAS DE SANGRE	Los Tigres Del Norte	27
10	12	7	19	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos	3	35	40	48	3	TU	Jeremias	35
11	15	25	4	ELLA ME LEVANTO MR. G (R. AYALA)	Daddy Yankee	11	36	36	-	4	CHUY Y MAURICIO	El Potro De Sinaloa	36
12	18	17	6	LAGRIMAS DEL CORAZON NOT LISTED (P. SUSA)	Grupo Montez De Durango	11	37	27	24	14	LORARAS	R.K.M. & Ken-Y	9
13	7	6	13	POR AMARTE ASI D. URBINA JR., R. URBINA, R. AVITA (E. REYES, A. MONTALBAN)	Alacranes Musical	2	38	33	32	11	LO MEJOR DE TU VIDA	Alexandre Pires	23
14	11	8	15	QUE ME DES TU CARINO J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440	2	39	24	26	17	IMPACTO	Daddy Yankee Featuring Fergie	2
15	19	14	14	TODO CAMBIO M. DOMM, TEMAS (M. DOMM, J. L. DRTEGA)	Camila	11	40	32	41	4	UMBRELLA	Rihanna Featuring Jay-Z	32
16	9	13	11	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez	9	41	42	35	7	CUANDO REGRESES	Patrulla 81	35
17	14	12	16	OJALA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis	1	42	NOT SHOT DEBUT	1	HOY YA ME VOY	Kany Garcia	42	
18	13	10	22	ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	6	43	NEW	1	TUYA	Jennifer Pena	43	
19	21	30	3	MALDITO AMOR ANDY ANDY (J. REMY NUNEZ)	Andy Andy	19	44	NEW	1	BASTO	Intocable	44	
20	16	5	6	UN JUEGO LOS RIELEROS DEL NORTE, O. VALDIVIA (R. GONZALEZ MORA)	Los Rieleros Del Norte	5	45	44	-	1	EN QUE FALLAMOS	Ivy Queen	44
21	22	20	16	THE WAY SHE MOVES A. THIAM (F. G. ORTIZ TORRES, A. THIAM)	Zion Featuring Akon	11	46	RE-ENTRY	5	ZUN DADA	Zion	38	
22	25	28	5	QUIEN T. TORRES (R. ARJONA)	Ricardo Arjona	22	47	38	34	15	TORRE DE BABEL	David Bisbal	10
23	31	46	9	AYER LA VI NOT LISTED (W. L. LANDRON, M. RIVERA, E. LIND)	Don Omar	23	48	43	39	6	PERDONAME EN SILENCIO	Reyli	33
24	23	29	7	YO TE QUIERO EL NASI, NESTY (J. L. MORERA, LUNA, L. VEGUILLA MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisn & Yandel	23	49	47	-	2	EL NO ERES TU	Los Horoscopos De Durango	47
25	34	36	4	NUESTRO AMOR ES ASI T. PINEIRO, MAGNATE (R. OLIVEIRA, A. QUILES)	Magnate	25	50	NEW	1	LO QUE CALLAS	Intocable	50	

Act claims top spot on a 23% audience increase with its fourth Hot Latin Songs chart-topper.

Newcomer's first single enters on a 60% audience increase.

Intocable's "Cruce de Caminos," absent from Top Latin Albums since May, spawns two of this week's four new entries at Nos. 44 and 50.

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 MARC ANTHONY	El Cantante (Soundtrack)	1	1	26	24	20	45	MAS TUNES & TAINY	Mas Flow: Los Benjamins	1	51
2	2	1	5	GRUPO MONTEZ DE DURANGO	Agarrese	1	1	27	38	42	11	TIERRA CALI	Enamorado De Ti: Edicion Especial	27	52
3	3	2	9	DADDY YANKEE	El Cartel: The Big Boss	1	1	28	31	25	13	LOS TUCANES DE TUJANA	La Mejor... Coleccion De Corridos	13	53
4	5	3	14	CAMILA	Todo Cambio	3	3	29	23	10	4	MENUDO	La Historia	10	54
5	4	-	2	VARIOUS ARTISTS	Wisn & Yandel Presenta: Los Vaqueros The Wild Wild Mixes	4	4	30	25	24	64	DON OMAR	King Of Kings	1	55
6	6	5	32	AVENTURA	K.O.B.: Live	2	2	31	27	23	5	BRAZEROS MUSICAL DE DURANGO	Volvio El Dolor	10	56
7	21	46	5	GREATEST GAINER HECTOR LAVOE	El Cantante: The Originals	7	7	32	30	22	1	SERGIO VEGA	Dueno De Ti... Lo Mejor De El Shaka	20	57
8	7	6	16	VICENTE FERNANDEZ	Historia De Un Idolo	1	1	33	40	48	1	JENNIFER LOPEZ	Como Ama Una Mujer	1	58
9	8	9	12	MARCO ANTONIO SOLIS	La Mejor... Coleccion	1	1	34	28	19	5	VALENTIN ELIZALDE	Mi Ultima Bohemia (En Vivo)	13	59
10	13	12	11	ALACRANES MUSICAL	Ahora Y Siempre	1	1	35	14	-	2	JOSE LUIS PERALES	Y Como Es El? ... Los Exitos	14	60
11	9	7	6	ALEJANDRO FERNANDEZ	Viento A Favor	2	2	36	36	29	1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Greatest Hits Album Versions	7	61
12	12	4	6	CHRISTIAN CASTRO	El Indomable	4	4	37	NEW	1	KARIS	Los 4 Fantasticos	27	62	
13	NOT SHOT DEBUT	1	13	EL TRONO DE MEXICO	Fuego Nuevo	13	13	38	35	16	7	MARIANO BARBA	En Vivo	11	63
14	11	8	6	EL CHAPO DE SINALOA	Te Va A Gustar	3	3	39	39	32	91	WISN & YANDEL	Pa'l Mundo	1	64
15	22	21	5	VARIOUS ARTISTS	Bachata # 1's	1	1	40	44	31	20	LOS TERRIBLES DEL NORTE	30 Corridos: Historias Nortenas	26	65
16	10	11	34	RBD	Celestial	1	1	41	34	41	20	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2	10	66
17	16	13	6	BANDA ARKANGEL R-15	La Historia De La Mera Mera	13	13	42	37	30	43	VALENTIN ELIZALDE	Vencedor	1	67
18	15	14	9	ZION	The Perfect Melody	2	2	43	43	37	20	MIGUEL BOSE	Papito	6	68
19	18	18	50	MANA	Amar Es Combatir	2	2	44	32	36	5	MAZZO MUSICAL	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	32	69
20	17	17	5	LOS BUKIS / BRONCO / LOS TEMERARIOS	B.B.T.3	17	17	45	50	47	13	JENNI RIVERA	Mi Vida Loca	2	70
21	33	67	3	PACE SETTER HECTOR LAVOE	A Man And His Music	21	21	46	42	27	5	CONJUNTO PRIMAVERA	Dejando Huella... El Final	20	71
22	NEW	1	22	ALEJANDRA GUZMAN	Reina De Corazones: La Historia...	22	22	47	54	50	40	MONCHY & ALEXANDRA	Exitos	11	72
23	20	16	12	LOS BUKIS	30 Recuerdos Inolvidables	12	12	48	29	34	20	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon	14	73
24	26	35	26	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra	24	24	49	46	39	19	IVY QUEEN	Sentimiento	4	74
25	19	15	4	DUELO	En Las Manos De Un Angel	4	4	50	53	-	2	BRONCO: EL GIGANTE DE AMERICA	Mas Broncos Que Nunca	50	75

LATIN

LATIN AIRPLAY

POP		
THIS WEEK	LAST WEEK	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
2	2	TE VOY A PERDER ALEJANDRO FERNANDEZ (SONY BMG NORTE)
3	7	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
4	8	TODO CAMBIO CAMILA (SONY BMG NORTE)
5	4	QUIEN RICARDO ARJONA (SONY BMG NORTE)
6	5	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
7	3	OJALA PUDIERA BORRARTE MANA (WARNER LATINA)
8	15	Y SI TE DIGO FANNY LU (UNIVERSAL LATINO)
9	9	ME DUELE AMARTE REIK (SONY BMG NORTE)
10	11	TU JEREMIAS (UNIVERSAL LATINO)
11	10	LO MEJOR DE TU VIDA ALEXANDRE PIREZ (EMI TELEVISIA)
12	18	BENDITA TU LUZ MANA (WARNER LATINA)
13	22	HOY YA ME VOY KANY GARCIA (SONY BMG NORTE)
14	6	ME MUERO LA 5A ESTACION (SONY BMG NORTE)
15	12	PERDONAME EN SILENCIO REYLI (SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MI GENTE MARC ANTHONY (SONY BMG NORTE)
2	2	NO LOORES GLORIA ESTEFAN (BURGUNDY/SONY BMG NORTE)
3	7	Y SI TE DIGO FANNY LU (UNIVERSAL LATINO)
4	4	MALDITO AMOR ANDY ANDY (EMI TELEVISIA)
5	3	MI CORAZONCITO AVENTURA (PREMIUM LATIN)
6	6	ELLA ME LEVANTO DADDY YANKEE (EL CARTEL/INTERSCOPE)
7	15	CORTAME LAS VENAS TONO ROSARIO (UNIVERSAL LATINO)
8	8	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
9	11	IGUAL QUE AYER R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
10	5	DIME QUE FALTO ZACARIAS FERREIRA (J & N)
11	12	ME SIENTO VIVO MICHAEL STUART (MACHETE)
12	14	AYER LA VI DON OMAR (VU/MACHETE)
13	10	LA FOTO SE ME BORRO ELVIS CRESPO (MACHETE)
14	13	EN EL AMOR JOE VERAS (J & N)
15	20	EN QUE FALLAMOS IVY QUEEN (UNIVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
1	2	DE TI EXCLUSIVO LA ARROLLADORA BANDA EL LIMON (DISA/EMI/INDNSA)
2	6	BASTA YA CONJUNTO PRIMAVERA (FONOVISA)
3	4	A TI SI PUEDO DECIRTE EL CHAPO DE SINALOA (DISA)
4	1	OLVIDAME TU DUELO (UNIVISION)
5	8	LAGRIMAS DEL CORAZON GRUPO MONTEZ DE DURANGO (DISA)
6	5	MIL HERIDAS CUSILLLOS (MUSART/BALBOA)
7	3	POR AMARTE ASI ALACRANES MUSICAL (UNIVISION)
8	7	UN JUEGO LOS RIELEROS DEL NORTE (FONOVISA)
9	9	ESO Y MAS JOAN SEBASTIAN (MUSART/BALBOA)
10	15	CUATRO MESES BANDA MACHOS (SONY BMG NORTE)
11	12	PAZ EN ESTE AMOR FIDEL RUEDA (MACHETE)
12	10	DAME UN BESO INTOCABLE (EMI TELEVISIA)
13	13	MIRAME JENNI RIVERA (FONOVISA)
14	11	LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE (FONOVISA)
15	14	CHUY Y MAURICIO EL POTRO DE SINALOA (MACHETE)

LATIN ALBUMS

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

TROPICAL

THIS WEEK	LAST WEEK	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MARC ANTHONY EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
2	2	AVENTURA K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
3	3	HECTOR LAVOE EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA)
4	4	VARIOUS ARTISTS BACHATA # 1'S (LA CALLE/UG)
5	6	HECTOR LAVOE A MAN AND HIS MUSIC (FANIA/EMUSICA)
6	5	KARIS LOS 4 FANTASTICOS (PINA/UNIVERSAL LATINO)
7	8	MONCHY & ALEXANDRA EXITOS (J & N/SONY BMG NORTE)
8	7	JUAN LUIS GUERRA Y 440 LA LLAVE DE MI CORAZON (EMI TELEVISIA)
9	7	VARIOUS ARTISTS 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
10	9	XTREME HACIENDO HISTORIA (LA CALLE/UG)
11	10	ANDY ANDY TU ME HACES FALTA (EMI TELEVISIA)
12	11	ELVIS CRESPO REGRESO EL JEFE (MACHETE)
13	10	TITO NIEVES CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
14	13	MARC ANTHONY SIGO SIENDO YO (SONY BMG NORTE)
15	12	VARIOUS ARTISTS PUTUMAYO PRESENTS: LATIN JAZZ (PUTUMAYO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GRUPO MONTEZ DE DURANGO AGARRESE (DISA)
2	2	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
3	5	ALACRANES MUSICAL AHORA Y SIEMPRE (UNIVISION/UG)
4	4	CHRISTIAN CASTRO EL INDOMABLE (UNIVERSAL LATINO)
5	3	EL TRONO DE MEXICO FUEGO NUEVO (UNIVERSAL LATINO)
6	3	EL CHAPO DE SINALOA TE VA A GUSTAR (DISA)
7	7	BANDA ARKANGEL R-15 LA HISTORIA DE LA MERA MERA (DISCOS 605/SONY BMG NORTE)
8	7	LOS BUKIS / BRONCO / LOS TEMERARIOS B.B.T.3 (FONOVISA/UG)
9	9	LOS BUKIS 30 RECUERDOS INOLVIDABLES (FONOVISA/UG)
10	10	LOS HUMILDES VS. LA MIGRA LOS HUMILDES VS. LA MIGRA (BCI LATINO/BCI)
11	8	DUELO EN LAS MANOS DE UN ANGEL (UNIVISION/UG)
12	19	TIERRA CALI ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSIC/UNIVERSAL LATINO)
13	14	LOS TUCANES DE TIJUANA LA MEJOR... COLECCION DE CORRIOS (UNIVISION/UG)
14	11	BRAZOS MUSICAL DE DURANGO VOLVIO EL DOLOR (DISA)
15	13	SERGIO VEGA DUENO DE TI... LO MEJOR DE EL SHAKA (SONY BMG NORTE)

Billboard DANCE

AUG 18 2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	1	1	STRANGER HILARY DUFF HOLLYWOOD PROMD
2	4	10	SOUND OF FREEDOM BOB SINCLAR YELLOW/SILVER LABEL PROMO/TOMMY BOY
3	6	10	LIKE THIS KELLY ROWLAND FEAT. EVE MUSIC WORLD PROMO/CO-UMBIA
4	12	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM PROMO/UNIVERSAL
5	1	10	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC 12037
6	8	10	LOST AND FOUND DELERIUM NETTWERK PROMO
7	9	10	TIME SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS PROMC
8	11	10	SO FAR MIGUEL MIGS SALTED PROMO/OM
9	3	10	STAND BACK STEVIE NICKS REPRISE PROMO
10	15	3	MY MAN AMUKA JYM PROMO
11	7	10	MAKES ME WONDER MAROON 5 A&M/OCTONE PROMO/INTERSCOPE
12	19	4	DEEP INTO YOUR SOUL FRISCIA & LAMBOY NERVOUS PROMO
13	5	1	DEFYING GRAVITY IDINA MENZEL REPRISE PROMO/WARNER BROS.
14	10	2	ROLLERCOASTER ERIKA JAYNE RM RECORDS PROMO
15	18	3	STEP INTO THE LIGHT DARREN HAYES POWDERED SUGAR RECORDS PROMO
16	17	7	LIVE, LUV, DANCE RON PERKOV ARPEE PROMO
17	13	1	BECAUSE OF YOU NE-YO DEF JAM PROMO/UMG
18	16	3	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE
19	24	3	MAKE IT LAST DAVE AUOE FEATURING JESSICA SUTTA AUDACIOUS PROMO
20	23	5	OUTTA MY MIND OHSHA KAI ACT 2 PROMO/MUSIC PLANT
21	22	8	OOH LA LISHIOUS JAY MEN MARIAN PROMO
22	27	4	SHE'S MADONNA ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN PROMO
23	25	5	BE FREE JASON ANTONI CHICKIE PROMO/MUSIC PLANT
24	28	5	FIND A NEW WAY YOUNG LOVE ISLAND PROMO/UMG
25	32	4	GIVE ME DANGER DANGEROUS MUSE SIRE PROMO/WARNER BROS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST IMPRINT & NUMBER / PROMOTION LABEL
26	40	2	POWER PICK LOVE VIBRATIONS BARBARA TUCKER B STAR MUSIC GROUP PROMO
27	33	3	THNKS FR TH MMRS FALL OUT BOY FUELED BY RAMEN/ISLAND PROMO/DJMG
28	34	3	ACTIVATE MY BODY PERRY TWINS FEATURING JANIA PERRY TWINS PROMO
29	20	11	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM PROMO/UMG
30	37	3	EVERYBODY DANCE (CLAP YOUR HANDS) DEBORAH COX DEC O PROMO
31	35	4	POWER OF ATTRACTION NATALIA UNLEASHED PROMO
32	14	13	MY DESTINY KIM ENGLISH NERVOUS 20655
33	21	13	RAPTURE 2007 HIO MADE PROMO
34	41	2	STAY SIMPLY RED SIMPLYRED.COM PROMO
35	29	11	I JUST DIED IN YOUR ARMS TONIGHT LEANA SWEDISH DIVA PROMO
36	30	8	NEVER AGAIN KELLY CLARKSON RCA PROMO/RMG
37	31	9	LIKE A BOY CIARA LAFACE PRJMO/ZOMBA
38	38	1	LET'S DO IT NOA TYLO CLIMAX MUSIC ENTERTAINMENT PROMO
39	36	5	JACK'S SUITE HANS ZIMMER WALT DISNEY PROMO
40	39	4	BOOM BOOM... REMIXED PAUL LEKAKIS RNL PROMO
41	41	1	ARIZONA BUMP ROD GARRILLO ROD GARRILLO PROMO
42	26	12	I CAN'T WAIT DIANNE WESLEY DIVISION X PROMO/GOSSIP
43	44	4	OVER IT TIFFANY AFFAIR REPRISE PROMO
44	43	14	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO M/SLEY PROMO/GEFFEN
45	46	15	ALL AROUND THE WORLD LIONEL RICHELIEU ISLAND PROMO/DJMG
46	38	14	CAN'T KEEP IT A SECRET JACINTA CHUNKY 2007/MUSIC PLANT
47	42	15	4 IN THE MORNING GWEN STEFANI IN ERSOPE PROMO
48	45	12	QUE LOREN IVY QUEEN UNIVISION PROMO
49	48	9	YOU WON'T EVER LEAVE (EDDIE BAEZ MIX) TAFURI SWIRL PRJMO
50	47	8	FATE OR FAITH ROB-SHAK TWISTED PROMO/KOCH

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
			TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	3	THE CHEMICAL BROTHERS WE ARE THE NIGHT FREESTYLE DUST 94156/ATLANTIC
2	4	12	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532
3	5	4	JUSTICE CROSS ED BANGER/VICE 24892/ATLANTIC
4	3	7	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
5	5	36	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC
6	6	3	BJORK VOLTA ELEKTRA/ATLANTIC 135868/AG
7	7	49	THE COUNTDOWN SINGERS FOREVER DISCO MIMMADY SPECIAL PRODUCTS 52379/MADACY
8	11	18	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1 SPECIAL EDITION RE-REPRISE 44256/WARNER BROS
9	14	20	DAFT PUNK MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405
10	8	20	LCD SOUNDSYSTEM SOUND OF SILVER OFA 85114/CAPITOL
11	9	1	JOHNNY BUDZ & CATO K ULTRA WEEKEND 3 ULTRA 1532
12	10	1	JOHNNY VICIOUS THRIVEMIX PRESENTS: TRANCE ANTHEMS 2 THRIVEDANCE 90760/THRIVE
13	15	31	MADONNA CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460*
14	12	26	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147
15	20	27	SOUNDTRACK THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.
16	17	9	ARMIN VAN BUUREN A STATE OF TRANCE 2007 ULTRA 1545
17	16	2	JOHNNY VICIOUS THRIVEMIX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 90760/THRIVE
18	13	7	DIGITALISM IDEALISM ASTRALWERKS 89240
19	19	4	VARIOUS ARTISTS ULTRA 10 ULTRA 1553
20	RE-ENTRY	1	SHE WANTS REVENGE SHE WANTS REVENGE PERFECT/ISSA/AMLESS/GEFFEN 006687/INTERSCOPE
21	RE-ENTRY	1	CASCADA EVERYTIME WE TOUCH ROBBINS 75064
22	24	28	THE RIDDLER & TREVOR SIMPSON ULTRA DANCE 08 ULTRA 1485
23	23	4	ULRICH SCHNAUSS GOODBYE DOMINO 149
24	RE-ENTRY	1	PLAYRADIOPLAY! THE FREQUENCY E.P. STOLEN TRANSMISSION 008698
25	RE-ENTRY	1	ENIGMA A POSTERIORI VIRGIN 69994

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	1	16	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
2	2	12	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/UMG
3	3	17	PUT 'EM UP EDUN ROBBINS
4	4	7	STRANGER HILARY DUFF HOLLYWOOD
5	5	8	FEELS LIKE HOME MECK FEATURING DINO YOSHITOSHI/DEEP DISH
6	6	10	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC
7	12	3	STOP ME MARK RONSON FEAT. DANIEL MERRINWEATHER ALDRO/RCA/RMG
8	9	4	LOVE IS GONE DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
9	7	13	FEEL TOGETHER BEN MACKLIN FEATURING TIGER LILY NERVOUS
10	8	2	WHITE LIES PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
11	15	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/UMG
12	11	19	THE WORLD IS MINE DAVID GUETTA FEATURING JD DAVIS PERFECTO/ULTRA
13	10	11	NEVER AGAIN KELLY CLARKSON RCA/RMG
14	13	23	CRY FOR YOU SEPTEMBER ROBBINS
15	18	2	CARRY ME AWAY CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
16	NEW	1	LOVESTONED JUSTIN TIMBERLAKE JIVE/ZOMBA
17	17	11	SOUND OF FREEDOM BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
18	14	7	LIKE A BOY CIARA LAFACE/ZOMBA
19	NEW	1	WHEELS IN MOTION FUNKERMAN & PEDRO LE GRAND PRESENT F TO THE F NERVOUS
20	24	9	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO M/SLEY/GEFFEN
21	21	3	ROLLERCOASTER ERIKA JAYNE RM RECORDS
22	19	14	SORRY KASKADE ULTRA
23	20	2	YOUNG FOLKS PETER DINKOVIC & JOHN BEAT. VICTORIA BECKHAM ALMOST GOLD/RED/COLUMBIA
24	23	13	GLAMOROUS FERGIE FEATURING LUDACRIS WILLIAMS & M/INTERSCOPE
25	22	11	BECAUSE OF YOU NE-YO DEF JAM/UMG

HITS OF THE WORLD THE Billboard

AUG 18 2007

THIS WEEK		LAST WEEK		ALBUMS		JAPAN	
				(SOUNDCAN JAPAN)		AUGUST 7, 2007	
1	NEW			1	SUKIMASWITCH	GREATEST HITS (SUKIMASWITCH) BMG JAPAN	
2	1			2	ORANGE RANGE	RANGE SONY	
3	2			3	ORANGE RANGE	ORANGE SONY	
4	3			4	MONKEY MAJIK	SORA WA MARUDE AVEX TRAX	
5	4			5	KINKI KIDS	39 JOHNNY'S ENTERTAINMENT	
6	7			6	GREEEEN	A DOMO HAJIMEMASHITE UNIVERSAL	
7	5			7	COCCO	KIRA KIRA (FIRST VERSION) VICTOR	
8	11			8	KOBUKURO	ALL SINGLES BEST (FIRST LTD EDITION) WARNER	
9	9			9	VARIOUS ARTISTS	R35 SWEET J-BALLADS WARNER	
10	6			10	FIRE BALL	THE BEST OF FB (SPECIAL CAN PACKAGE) TOSHIBA/EMI	

THIS WEEK		LAST WEEK		ALBUMS		FRANCE	
				(SNEP/IFOP/TITE-LIVE)		AUGUST 7, 2007	
1	1			1	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
2	2			2	GREGORY LEMARCHAL	LA VOIX DUN ANGE MERCURY	
3	3			3	CHRISTOPHE MAE	MON PARADIS WARNER	
4	6			4	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE	
5	5			5	AMY WINEHOUSE	BACK TO BLACK ISLAND	
6	32			6	ROSE	ROSE SOURCE	
7	4			7	DAVID GUETTA	POP LIFE EMI	
8	NEW			8	KORN	KORN EPIC	
9	9			9	CHRISTOPHE WILLEM	INVENTAIRE VOGUE	
10	7			10	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	

THIS WEEK		LAST WEEK		ALBUMS		ITALY	
				(FIMI/NIelsen)		AUGUST 6, 2007	
1	1			1	MIGUEL BOSE	PAPITO CAROSELLO	
2	3			2	ELISA	SOUNDTRACK#96-06 SUGAR	
3	2			3	BIAGIO ANTONACCI	VICKY LOVE IRIS MERCURY	
4	4			4	NEGRAMARO	LA FINESTRA SUGAR	
5	5			5	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE	
6	6			6	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	
7	9			7	LAURA PAUSINI	IO CANTO ATLANTIC	
8	5			8	TOKIO HOTEL	SCREAM ISLAND	
9	10			9	AVRIL LAVIGNE	THE BEST DAMN THING RCA	
10	18			10	MARIO BIONDI	HANDFUL OF SOUL SCHEMA	

THIS WEEK		LAST WEEK		SINGLES		NORWAY	
				(VERDENS GANG NORWAY)		AUGUST 7, 2007	
1	2			1	F**K DEG	SICHELLE TBA	
2	1			2	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
3	4			3	TIDLOS	POSTGIROBYGGET CAPITOL	
4	3			4	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
5	8			5	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE	

THIS WEEK		LAST WEEK		ALBUMS		NORWAY	
				(VERDENS GANG NORWAY)		AUGUST 7, 2007	
1	1			1	JOHNNY LOGAN & FRIENDS	IRISH CONNECTION MY WAY	
2	2			2	POSTGIROBYGGET	TIDLOS CAPITOL	
3	4			3	TORGERSEN TROND-VIGG	DET DU KAN, NOE PART OG NOE UNIVERSAL	
4	3			4	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO	
5	5			5	LASSE STEFANZ	VAGABOND MARIANN	

THIS WEEK		LAST WEEK		ALBUMS		UNITED KINGDOM	
				(THE OFFICIAL UK CHARTS CO.)		AUGUST 5, 2007	
1	1			1	PAUL POTTS	ONE CHANCE SYCO	
2	NEW			2	AMY MACDONALD	THIS IS THE LIFE VERTIGO	
3	NEW			3	NEWTON FAULKNER	HAND BUILT BY ROBOTS UGLY TRUTH	
4	2			4	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE	
5	3			5	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
6	NEW			6	PRINCE	ULTIMATE WARNER	
7	4			7	KINGS OF LEON	BECAUSE OF THE TIMES RCA	
8	6			8	AMY WINEHOUSE	BACK TO BLACK ISLAND	
9	5			9	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO	
10	7			10	MARK RONSON	VERSION COLUMBIA	

THIS WEEK		LAST WEEK		ALBUMS		AUSTRALIA	
				(ARIA)		AUGUST 5, 2007	
1	1			1	FERGIE	THE DUTCHESS WILL.I.AM/A&M/INTERSCOPE	
2	4			2	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE	
3	3			3	PINK	I'M NOT DEAD LAFACE/ZOMBA	
4	2			4	GRINSPORN	ALBIS & OTHER LIES UNIVERSAL	
5	7			5	POWDERFINGER	DREAM DAYS AT THE HOTEL EXISTENCE UNIVERSAL	
6	9			6	CHRISTINA AGUILERA	BACK TO BASICS RCA	
7	12			7	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	
8	6			8	LEE KERNAGHAN, ADAM BRAND/STEVE FORDE	SPIRIT OF THE BUSH WARNER	
9	21			9	GWEN STEFANI	THE SWEET ESCAPE INTERSCOPE	
10	20			10	HILLSONG	SAVIOR KING HILLSONG	

THIS WEEK		LAST WEEK		ALBUMS		SPAIN	
				(PROMUSICAE/MEDIA)		AUGUST 8, 2007	
1	1			1	LOS LUNNIS	DAME TU MANO EL BAILE DEL VERANO SONY BMG	
2	2			2	MIGUEL BOSE	PAPITO CAROSELLO	
3	3			3	BANGHRA	LA DANZA DEL VIENTRE VALE	
4	4			4	ALEJANDRO FERNANDEZ	VIENTO A FAVOR SONY BMG	
5	5			5	DAVID BISBAL	PREMONICION VALE	
6	6			6	KIKO & SHARA	UNA DE OOS SONY BMG/PEP'S	
7	7			7	RBD	REBELS VIRGIN	
8	8			8	FITO Y LOS FITIPALDIS	POR LA BOCA VIVE EL PEZ DRD	
9	10			9	LA QUINTA ESTACION	EL MUNDO SE EQUIVOCA SONY BMG	
10	9			10	MANA	AMAR ES COMBATIR WARNER	

THIS WEEK		LAST WEEK		SINGLES		DENMARK	
				(IFPI/NIelsen MARKETING RESEARCH)		AUGUST 7, 2007	
1	1			1	THE WAY I ARE	TIMBALAND FT. KERI HILSON INTERSCOPE	
2	2			2	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
3	3			3	LOMMEN FULD AF GULD	TORPEDORR ARTPeOPLE	
4	4			4	ILDEBRAND I BYEN	NATASJA PLAYGROUND	
5	5			5	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	

THIS WEEK		LAST WEEK		ALBUMS		DENMARK	
				(IFPI/NIelsen MARKETING RESEARCH)		AUGUST 7, 2007	
1	NEW			1	BETH HART	37 DAYS UNIVERSAL	
2	2			2	BON JOVI	LOST HIGHWAY ISLAND	
3	1			3	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO	
4	3			4	RIHANNA	GODD GIRL GONE BAD SRP/DEF JAM	
5	4			5	JOHNNY LOGAN	THE IRISH CONNECTION MY WAY	

THIS WEEK		LAST WEEK		ALBUMS		GERMANY	
				(MEDIA CONTROL)		AUGUST 7, 2007	
1	NEW			1	THE ROLLING STONES	THE BIGGEST BANG UNIVERSAL	
2	1			2	BEFOUR	ALL 4 ONE UNIVERSAL	
3	NEW			3	KORN	UNTITLED VIRGIN	
4	2			4	LAFFÉ	JETZT ERST RECHT CAPITOL	
5	4			5	MARK MEDLOCK	MR. LONELY COLUMBIA	
6	3			6	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	
7	5			7	MARQUESS	FRENETICA WARNER	
8	6			8	ICH + ICH	VOM SELBEN STERN UNIVERSAL	
9	8			9	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	
10	NEW			10	SUM 41	UNDERCLASS HERO MERCURY	

THIS WEEK		LAST WEEK		ALBUMS		CANADA	
				(NIelsen BOS/SOUNDCAN)		AUGUST 18, 2007	
1	NEW			1	MATTHEW GOOD	HOSPITAL MUSIC DARKTOWN/UNIVERSAL	
2	2			2	RIHANNA	GODD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL	
3	3			3	BON JOVI	LOST HIGHWAY MERCURY/ISLAND/UNIVERSAL	
4	5			4	SOUNDTRACK	HAIRSPRAY DECCA/UNIVERSAL	
5	NEW			5	KORN	UNTITLED VIRGIN/EMI	
6	7			6	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE/WARNER	
7	6			7	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
8	1			8	SUM 41	UNDERCLASS HERO AQUARIUS/EMI	
9	9			9	FERGIE	THE DUTCHESS WILL.I.AM/A&M/INTERSCOPE/UNIVERSAL	
10	NEW			10	COMMON	FINDING FOREVER G.O.O.D./GEFFEN/UNIVERSAL	

THIS WEEK		LAST WEEK		SINGLES		THE NETHERLANDS	
				(MEGA CHARTS BV)		AUGUST 3, 2007	
1	7			1	JIJ BENT ZO	JEROEN VAN DER BOOM RED BULLET	
2	1			2	BLIJF BIJ MIJ	ANDRE HAZES/GERARO JOLING NRGV	
3	4			3	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
4	3			4	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE	
5	2			5	JANNES	LAAT DE ZON MAAR SCHIJNEN CNR	

THIS WEEK		LAST WEEK		ALBUMS		THE NETHERLANDS	
				(MEGA CHARTS BV)		AUGUST 3, 2007	
1	2			1	BZN	ADIEU BZN - THE LAST SHOW UNIVERSAL	
2	1			2	GERARD - RENE - GORDON	TOPPERS IN CONCERT 2007 EMI	
3	3			3	PRINCE	PLANET EARTH COLUMBIA	
4	9			4	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
5	4			5	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE	

THIS WEEK		LAST WEEK		ALBUMS		PORTUGAL	
				(RIM)		AUGUST 7, 2007	
1	1			1	AVO CANTIGAS	FANTASMINHA BRINCALHO COLUMBIA	
2	4			2	MAFALDA VEIGA/JOAO PEDRO PAIS	LADO A LADO SOM LIVRE	
3	2			3	FLORIBELLA	FLORIBELLA 2 SOM LIVRE	
4	3			4	JORGE PALMA	V00 NOCTURNO EMI	
5	6			5	IRMAOS VERDADES	VERDADES 10 ANOS FAROL	
6	8			6	TONY CARREIRA	A VIDA QUE EU ESCOLHI ESPACIAL	
7	5			7	PEDRO ABRUNHOSA	LUZ POLYDOR	
8	7			8	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	
9	9			9	ANJOS	VINGANCA SOM LIVRE	
10	15			10	SANTAMARIA	ELEMENTS ESPACIAL	

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS		nielsen SoundScan International	
				(NIelsen SOUNDCAN INTERNATIONAL)		AUGUST 18, 2007	
1	2			1	THE WAY I ARE	TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
2	3			2	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE	
3	1			3	FOUNDATIONS	KATE NASH FICTION/POLYDOR	
4	4			4	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
5	NEW			5	KONICHIWA BITCHES (CLEAN VERSION)	ROBYN KONICHIWA	
6	5			6	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE	
7	16			7	DREAM CATCH ME	NEWTON FAULKNER UGLY TRUTH	
8	10			8	UMBRELLA (ALBUM VERSION)	RIHANNA FT. JAY-Z SRP/DEF JAM	
9	9			9	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
10	6			10	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA	
11	7			11	WORRIED ABOUT RAY	THE HOOSIERS RCA	
12	17			12	AMOR GITANO	BEYONCE MUSIC WORLD/COLUMBIA	
13	8			13	HOT SUMMER (RADIO EDIT)	MONROSE STARWATCH/WARNER	
14	19			14	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM	
15	14			15	VAYAMOS COMPANEROS (RADIO EDIT)	MARQUESS STARWATCH/WARNER	
16	NEW			16	THE WAY I ARE (RADIO EDIT)	TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
17	13			17	VOM SELBEN STERN	ICH + ICH POLYDOR	
18	NEW			18	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
19	NEW			19	SONG 4 MUTYA (OUT OF CONTROL)	GROOVE ARMADA COLUMBIA	

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 8, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
2	2	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
3	3	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
4	4	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
5	5	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
6	6	DOUBLE JE	CHRISTOPHE WILLEM VOGUE
7	7	YOU CAN GET IT	MARK MEDLOCK/DIETER BOHLEN COLUMBIA
8	8	HOT SUMMER	MONROSE WARNER
9	9	FOUNDATIONS	KATE NASH FICTION/POLYDOR
10	11	GARCON	KOXIE AZ
11	22	PRISON BREAK ANTHEM	AZAD URBAN
12	10	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
13	17	4 MOTS SUR UN PIANO	PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA
14	12	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
15	13	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN

ALBUMS

AUGUST 8, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
2	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
3	NEW	KORN	UNTITLED VIRGIN
4	3	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
5	5	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
6	4	AMY WINEHOUSE	BACK TO BLACK ISLAND
7	7	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
8	8	PAUL POTTS	ONE CHANCE SYCO
9	9	BEFOUR	ALL 4 ONE UNIVERSAL
10	12	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE
11	NEW	THE ROLLING STONES	THE BIGGEST BANG UNIVERSAL
12	6	PRINCE	PLANET EARTH COLUMBIA
13	NEW	AMY MACDONALD	THIS IS THE LIFE VERTIGO
14	14	AVRIL LAVIGNE	THE BEST DAMN THING RCA
15	10	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 8, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
2	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR
3	1	LOVESTONED/I THINK SHE KNOWS INTERLUDE	JUSTIN TIMBERLAKE
4	4	HOW TO SAVE A LIFE	THE FRAY EPIC
5	30	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
6	6	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND
7	5	LAST NIGHT	P. DIDDY FT. KEYSHA COLE BAD BOY/ATLANTIC
8	8	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
9	10	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
10	16	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
11	11	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
12	9	CUPID'S CHOKEHOLD (GIRLFRIEND)	GYM CLASS HEROES DECA/DANCE/FULLEC BY RAMEN/ATLANTIC/LAVA
13	7	MAKES ME WONDER	MAROON 5 A&M/INTERSCOPE
14	20	D.A.N.C.E	JUSTICE BECAUSE
15	12	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	14	#1 MICHAEL BUBLE	14 WKS CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.
2	NEW	1	ELLA FITZGERALD	LOVE LETTERS FROM ELLA CONCORD JAZZ/STARBUCKS 30213/CONCORD
3	2	12	PINK MARTINI	HEY EUGENE! HEINZ 3
4	5	29	CHRIS BOTTI	LIVE: WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC
5	3	46	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG
6	4	9	VARIOUS ARTISTS	WE ALL LOVE ELLA: CELEBRATING THE FIRST LADY OF SONG VERVE 008833/VG
7	8	40	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY
8	6	7	DEBORAH COX	DESTINATION MOON DECCA 008332/UNIVERSAL CLASSICS GROUP
9	9	11	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP
10	7	14	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR VERVE 008409/VG
11	15	89	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.
12	11	94	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC
13	13	3	CHARLES MINGUS SEXTET WITH ERIC DOLPHY	CORNELL 1984 BLUE NOTE 92210/BLG
14	10	15	JANE MONHEIT	SURRENDER CONCORD 30050
15	14	6	JOHN MCLAUGHLIN/JACO PASTORIUS/TONY WILLIAMS	TRIO OF DOOM LIVE LEGACY COLUMBIA 96450/SONY BMG
16	17	47	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252
17	NEW	1	CHARLIE HUNTER TRIO	MISTICO FANTASY 30265/CONCORD
18	12	27	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88851/SONY MUSIC
19	18	66	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324
20	16	11	CHICK COREA AND BELA FLECK	THE ENCHANTMENT CONCORD 30253
21	19	24	RANDY CRAWFORD & JOE SAMPLE	FEELING GOOD PRA 80207
22	20	11	AMEL LARRIEUX	LOVELY STANDARDS BLISS/LIFE 00003
23	21	73	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-OP/VERVE/CHRONICLES 004893/UME
24	23	28	PAT METHENY / BRAD MEHLDAU	QUARTET NONESUCH 104188/WARNER BROS.
25	22	90	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS/BLUE NOTE 35173/BLG

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	NEW	1	#1 YO-YO MA THE SILK ROAD ENSEMBLE CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA)	NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SONY BMG MASTERWORKS
2	1	40	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP
3	7	10	JON NAKAMATSU/ROCHESTER PHILHARMONIC ORCHESTRA (TYZIK)	GERSHWIN: PIANO CONCERTO IN F/RAH/SOBY IN BLUE/CUBAN OVERTURE HARMONIA MUNDI 807441
4	2	30	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS
5	4	4	VARIOUS ARTISTS	GOLLOV: OCEANA DG 009069/UNIVERSAL CLASSICS GROUP
6	5	4E	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 9779/SONY BMG MASTERWORKS
7	3	7	STILE ANTICO	MUSIC FOR COMPLINE HARMONIA MUNDI 907419
8	9	2	CINCINNATI POPS ORCHESTRA (KUNZEL)	MASTERS AND COMMANDERS: MUSIC FROM SEAFARING FILM CLASSICS TELARC 60682
9	11	12	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH)	BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4 DG/UNIVERSAL CLASSICS GROUP
10	8	22	STING	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG 008448/UNIVERSAL CLASSICS GROUP
11	6	18	GLENN GOULD	BACH: GOLDBERG VARIATIONS - ZENITH PERFORMANCE SONY CLASSICAL 03350/SONY BMG MASTERWORKS
12	13	3	IAN BOSTRIDGE/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	GREAT HANDEL EMI CLASSICS 82243/BLG
13	10	12	EMERSON STRING QUARTET / LEON FLEISHER	BRAHMS: STRING QUARTETS; PIANO QUINTET DG 008712/UNIVERSAL CLASSICS GROUP
14	15	4	ANDRE RIEU	THE HOME COMING! DENON 17613/SLG
15	12	34	LANG LANG	DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP
16	21	2	SOUNDTRACK	THE PAINTED VEIL DG 008254/UNIVERSAL CLASSICS GROUP
17	18	34	ANNA NETREBKO	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP
18	16	13	CHANTICLEER	AND ON EARTH PEACE: A CHANTICLEER MASS WARNER CLASSICS 14634/WARNER STRATEGIC MARKETING
19	19	34	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NERUDA SONGS NONESUCH 79544/WARNER BROS.
20	20	51	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI
21	24	23	JANINE JANSEN	VIVALDI: THE FOUR SEASONS DECCA 005507/UNIVERSAL CLASSICS GROUP
22	17	6	MARK PADMORE/THE ENGLISH CONCERT (MANZE)	HANDEL: AS STEALS THE MORN... ARIAS & SCENES FOR TENOR HARMONIA MUNDI 907422
23	RE-ENTRY	1	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS
24	RE-ENTRY	1	DAWN UPSHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO)	GOLLOV: AINADAMAR: FOUNTAIN OF TEARS DG 006429/UNIVERSAL CLASSICS GROUP
25	RE-ENTRY	1	ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER)	PART: OA PACEM HARMONIA MUNDI 907401

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	NEW	1	#1 SOULIVE	1 WK NO PLACE LIKE SOUL STAX 23004/CONCORD
2	NEW	1	JEFF KASHIWA	PLAY NATIVE LANGUAGE 0968
3	2	7	EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG
4	5	38	KENNY G	IM IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG
5	3	42	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2318/CONCORD
6	4	15	SIMPLY RED	STAY SIMPLYRED.COM 89935
7	1	27	DAVE KOZ	AT THE MOVIES CAPITOL 11405
8	7	15	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD
9	8	45	BONEY JAMES	SHINE CONCORD 30049
10	6	3	MARCUS JOHNSON	THE PHOENIX THREE KEYS 145
11	9	11	PAUL TAYLOR	LADIES' CHOICE PEAK 30223/CONCORD
12	12	8	SPYRO GYRA	GOOD TO GO-GO HEADS UP 3127
13	15	6	PHIL PERRY	A MIGHTY LOVE SHANACHIE 5153
14	10	5	WAYNE BOYER	TASTE OF YOU (SABOR A MI): LOVE LATIN STYLE SPIRIT ONE 2024
15	14	9	ACOUSTIC ALCHEMY	THIS WAY NARADA JAZZ 85124/BLG
16	11	2	MARC ANTOINE	HI-LO SPLIT PEAK 30222/CONCORD
17	13	14	ANDRE WARD	CRYSTAL CITY HUSH 959/ORPHEUS
18	17	19	KIM WATERS	YOU ARE MY LADY SHANACHIE 5147
19	16	7	DOWN TO THE BONE	SUPERCHARGED NARADA JAZZ 65123/BLG
20	25	80	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
21	18	15	KEIKO MATSUI	MOYO SHOUT! FACTORY 10479/SONY MUSIC
22	20	3	YESTERDAY'S NEW QUINTET	YESTERDAY'S UNIVERSE STONES THROW 2158
23	RE-ENTRY	1	PETER WHITE	PLAYIN' FAVORITES LEGACY/COLUMBIA 94992/SONY MUSIC
24	RE-ENTRY	1	JEFF LORBER	HE HAD A HAT BLUE NOTE 55611/BLG
25	24	96	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	39	#1 JOSH GROBAN	14 WKS AWAKE 143/REPRISE 44435/WARNER BROS.
2	2	79	ANDREA BOCELLI	AMOR SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
3	3	81	IL DIVO	ANDORA SYCO/COLUMBIA 76914/SONY MUSIC
4	4	11	SOUNDTRACK	LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG
5	5	37	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC
6	6	39	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 00783/UNIVERSAL CLASSICS GROUP
7	7	76	ANDREA BOCELLI	AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO
8	8	91	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
9	9	42	JUANITA BYNAM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARAMATHAI
10	10	26	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811
11	12	89	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74768/SONY BMG MASTERWORKS
12	11	21	HAYLEY WESTENRA	CELTIC TREASURE DECCA 005440/UNIVERSAL CLASSICS GROUP
13	13	44	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG
14	14	82	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG
15	15	70	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
16	16	95	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
17	21	21	VARIOUS ARTISTS	STRUNG OUT ON THREE DAYS GRACE: THE STRING QUARTET TRIBUTE VITAMIN 9144
18	17	47	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP
19	18	92	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
20	20	32	GLENN DANZIG	BLACK ARIA II EVILIVE 2097/MEGAFORCE
21	19	52	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP
22	24	17	VARIOUS ARTISTS	IMMORTALIZED: THE STRING QUARTET TRIBUTE TO EVANESCENCE VITAMIN 9432
23	22	80	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 00570/UNIVERSAL CLASSICS GROUP
24	23	30	THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER VITAMIN 9449
25	NEW	1	THE DA CAPO PLAYERS	FUNERAL: THE STRING QUARTET TRIBUTE TO MY CHEMICAL ROMANCE VITAMIN 9083

CHARTS LEGEND

See below for complete legend information.

AUG 18 2007 ALBUMS

SALES DATA COMPILED BY

nelsen 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.

- Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

BIGGEST GROWTH 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. (C) after price indicates album only available on DualDisc, CD/DVD after price indicates CD/DVD combo only available. (D) DualDisc available. (C/D) 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. (V) Vinyl single available. (C/D) CD Maxi-Single available. Configurations are not included on all singles charts.

HIT PREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD 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).

Numerals 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 multiples shipments by the number of discs and/or tapes. (C) Certification for net shipments of 100,000 units (Gold). (P) Certification of 200,000 units (Platinum). (M) Certification of 400,000 units (Multi-Platinum).

SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).

Numerals within platinum symbol indicates song's multi-platinum level. (C) RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 units for video singles.
- RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
- RIAA platinum certification for net shipment of 50,000 units for video singles.
- RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

- RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.
- RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.
- IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.
- IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	130	GREATEST GAINER MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) (C)	2
2	3	176	GUNS N' ROSES	GREATEST HITS GEFFEN 001714/GA (16.98)	3
3	4	346	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
4	5	718	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
5	6	120	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	◆
6	7	160	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
7	8	790	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) (C)	◆
8	9	137	KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	◆
9	10	1566	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
10	11	663	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
11	12	806	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
12	13	234	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	◆
13	14	550	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
14	15	211	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) (C)	◆
15	16	906	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) (C)	◆
16	17	283	LINKIN PARK	(HYBRID THEORY) WARNER BROS. 47755 (18.98/12.98)	◆
17	18	150	MAROON 5	SONGS ABOUT JANE A&M/OCTONE 650001*/GA (18.98)	◆
18	19	280	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
19	20	694	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
20	21	149	RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	◆
21	22	351	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
22	23	349	SOUNDTRACK	GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	◆
23	24	191	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	◆
24	25	379	THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (18.98/12.98)	◆
25	26	125	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSH FIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	◆
26	27	604	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
27	28	123	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	◆
28	29	195	CASTING CROWNS	CASTING CROWNS BEACH STREET 10733/REUNION (18.98)	◆
29	30	19	GENESIS	TURN IT ON AGAIN — THE HITS ATLANTIC 121276/RHINO (11.98)	◆
30	31	195	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
31	32	106	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	◆
32	33	111	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) (C)	◆
33	34	30	THE POLICE	EVERY BREATH YOU TAKE: THE CLASSICS A&M/CHRONICLES 003765/UME (13.98)	◆
34	35	80	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	THE BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 961065/WALT DISNEY (7.98)	◆
35	36	392	SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	◆
36	37	96	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) (C)	◆
37	38	143	TOBY KEITH	GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	◆
38	39	136	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
39	40	446	DEF LEPPARD	VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	◆
40	41	324	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	◆
41	42	11	SUGARLAND	TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	◆
42	43	68	MARTINA MCBRIDE	GREATEST HITS RCA NASHVILLE 67012/SBN (18.98/12.98)	◆
43	44	68	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) (C)	◆
44	45	179	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	◆
45	46	84	JAMES TAYLOR	GREATEST HITS WARNER BROS. 78094/RHINO (11.98)	◆
46	47	66	PRINCE	THE VERY BEST OF PRINCE WARNER BROS. 74272 (18.98)	◆
47	48	53	JIM CROCE	PHOTOGRAPHS & MEMORIES HIS GREATEST HITS 21 RECORDS/ATLANTIC 92520/RHINO (13.98/5.98)	◆
48	49	2	HOT SHOT DEBUT DANE COOK	RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) (C)	◆
49	50	25	MICHAEL JACKSON	NUMBER ONES MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	◆
50	51	25	BOSTON	GREATEST HITS LEGACY/EPIC 67622/SONY MUSIC (11.98)	◆

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD BIZ CHART:** See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BR 200 RANKING	CERT
1	1	4	#1 SOUNDTRACK	Hairspray	4	◆
2	NEW	4	COMMON	G.O.O.D./Geffen /GA Finding Forever	—	◆
3	NEW	4	KORN	Untitled	2	◆
4	2	3	COLBIE CAILLAT	Coco	38	◆
5	5	21	AMY WINEHOUSE	Back To Black	12	◆
6	13	12	TIMBALAND	Timbaland Presents Shock Value	26	◆
7	8	4	SPOON	Ga Ga Ga Ga Ga	58	◆
8	NEW	4	SEAN KINGSTON	Sean Kingston	6	◆
9	6	3	PLAIN WHITE T'S	Every Second Counts	17	◆
10	15	9	SOUNDTRACK	Once	51	◆
11	3	2	SUM 41	Underclass Hero	34	◆
12	11	11	MAROON 5	It Won't Be Soon Before Long	18	◆
13	7	7	THE WHITE STRIPES	Icky Thump	24	◆
14	NEW	4	YO-YO MATHE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA)	New Impossibles	52	◆
15	NEW	4	EMMY ROSSUM	Inside Out (EP) (iTunes Exclusive)	—	◆

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BR 200 RANKING	CERT
1	NEW	4	#1 KIDZ BOP KIDS	Kidz Bop 12	7	◆
2	4	4	SOUNDTRACK	Hairspray	4	◆
3	NEW	4	THE STARTING LINE	Direction	30	◆
4	2	2	PRINCE	Planet Earth	11	◆
5	12	12	TRAVELING WILBURYS	The Traveling Wilburys Collection	—	◆
6	7	6	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	5	◆
7	6	7	THE WHITE STRIPES	Icky Thump	24	◆
8	8	21	AMY WINEHOUSE	Back To Black	12	◆
9	NEW	4	COMMON	Finding Forever	1	◆
10	19	14	MICHAEL BUBLE	Call Me Irresponsible	30	◆
11	17	13	SOUNDTRACK	Once	51	◆
12	11	7	BON JOVI	Lost Highway	5	◆
13	NEW	4	SEAN KINGSTON	Sean Kingston	6	◆
14	14	11	MAROON 5	It Won't Be Soon Before Long	8	◆
15	NEW	4	KORN	Untitled	2	◆

TOP HARD ROCK ALBUMS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 UNTITLED	KORN (VIRGIN)
2	1	1	MINUTES TO MIDNIGHT	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	2	4	ALL THE RIGHT REASONS	NICKELBACK (ROADRUNNER)
4	4	4	DAUGHTRY	DAUGHTRY (RCA/RMG)
5	3	3	ZEITGEIST	THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE/WARNER BROS.)
6	1	1	THE LAST KIND WORDS	DEVILDRIVER (ROADRUNNER)
7	1	1	LIBERTAD	VELVET REVOLVER (RCA/RMG)
8	8	4	VANS WARPED TOUR: 2007 TOUR COMPILATION	VARIOUS ARTISTS (SIDEONEUMMY)
9	11	4	FLYLEAF	FLYLEAF (A&M/OCTONE/IGA)
10	7	4	TRANSFORMERS: THE ALBUM	SOUNDTRACK (WARNER BROS.)
11	9	9	MONSTERS OF ROCK: PLATINUM EDITION	VARIOUS ARTISTS (RAZDR & TIE)
12	12	4	ONE - X	THREE DAYS GRACE (JIVE/ZOMBA)
13	9	4	BLACK RAIN	OZZY OSBOURNE (EPIC/SONY MUSIC)
14	13	4	GREATEST HITS	GUNS N' ROSES (Geffen/IGA)
15	14	4	THE PARAMOUR SESSIONS	PAPA ROACH (EL TONAL/Geffen/IGA)

VIDEO

LAUNCH PAD

AUG
18
2007TOP
DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
WEEK	WEEK	LABEL/DISTRIBUTING LABEL & NUMBER (PRICE)			
1	NEW	#1 ZODIAC PARAMOUNT HOME ENTERTAINMENT 346014 (29.98)	Jake Gyllenhaal/Mark Ruffalo	R	
2	NEW	THE NUMBER 23 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10688 (28.98)	Jim Carrey/Virginia Madsen	NR	
3	2	PREMONITION MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 1837Z (28.98)	Sandra Bullock/Julian McMahon	R	
4	2	THE HILLS HAVE EYES 2 20TH CENTURY FOX 2244443 (29.98)	Michael McMullan/Jacob Vargas	R	
5	NEW	STARGATE SG-1: THE COMPLETE TENTH SEASON MGM HOME ENTERTAINMENT/20TH CENTURY FOX 108064 (49.98)	Ben Browder/Amanda Tapping		
6	4	SHOOTER PARAMOUNT HOME ENTERTAINMENT 330304 (29.98)	Mark Wahlberg/Michael Pena	R	
7	NEW	THE BOURNE FILES UNIVERSAL STUDIOS HOME VIDEO 61100843 (22.98)	Matt Damon	PG-13	
8	NEW	WEEDS: SEASON TWO LIONSGATE HOME ENTERTAINMENT 21567 (39.98)	Mary-Louise Parker/Elizabeth Perkins	NR	
9	3	THE LAST MIMZY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10916 (28.98)	Joely Richardson/Timothy Hutton	PG	
10	NEW	THE CONTRACT FIRST LOOK HOME ENTERTAINMENT 11969 (28.98)	Morgan Freeman/John Cusack	R	
11	5	BRIDGE TO TERABITHIA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52372 (29.98)	Josh Hutcherson/Annasophia Robb	PG	
12	6	GHOST RIDER SONY PICTURES HOME ENTERTAINMENT 16311 (28.98)	Nicolas Cage/Eva Mendes	PG-13	
13	NEW	THE HOST MAGNOLIA HOME ENTERTAINMENT 10091 (26.98)	Song Kang-Ho/Byun Hee Bong	R	
14	7	THE ASTRONAUT FARMER WARNER HOME VIDEO 82292 (27.98)	Billy Bob Thornton/Virginia Madsen	PG	
15	NEW	THE MONSTER SQUAD LIONSGATE HOME ENTERTAINMENT 21566 (19.98)	Andre Gower/Duncan Regehr	PG-13	
16	NEW	HARD BOILED THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80192 (24.98)	Chow Yun-Fat/Tony Leung	R	
17	8	HANNAH MONTANA: POP STAR PROFILE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 54088 (19.98)	Miley Cyrus/Cody Linley	NR	
18	NEW	SLOW BURN LIONSGATE HOME ENTERTAINMENT 21671 (27.98)	Ray Liotta/LL Cool J	R	
19	37	SENSE AND SENSIBILITY SONY PICTURES HOME ENTERTAINMENT 11599 (14.98)	Emma Thompson/Alan Rickman	PG	
20	9	NIGHT AT THE MUSEUM 20TH CENTURY FOX 2241717 (29.98)	Ben Stiller/Carla Gugino	PG	
21	11	APOCALYPTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 50E46 (29.98)	Rudy Youngblood/Dalia Hernandez	R	
22	36	I, ROBOT 20TH CENTURY FOX 2225190 (14.98)	Will Smith/Bridget Moynahan	PG-13	
23	RE-ENTRY	CAST AWAY 20TH CENTURY FOX 2003663 (14.98)	Tom Hanks/Helen Hunt	PG	
24	18	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Efron/Vanessa Anne Hudgens	NR	
25	13	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER HOME VIDEO 2938 (79.98)	David Attenborough	NR	

TOP
TV DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
WEEK	WEEK	LABEL/DISTRIBUTING LABEL & NUMBER (PRICE)			
1	NEW	#1 STARGATE SG-1: THE COMPLETE TENTH SEASON MGM/20TH CENTURY FOX 108064 (49.98)			
2	NEW	WEEDS: SEASON TWO LIONSGATE 21567 (39.98)			
3	NEW	HANNAH MONTANA: POP STAR PROFILE WALT DISNEY/BUENA VISTA 54088 (19.98)			
4	NEW	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)			
5	NEW	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)			
6	NEW	THE WOODY WOODPECKER AND FRIENDS CLASSIC CARTOON COLLECTION UNIVERSAL STUDIOS 61100117 (39.98)			
7	NEW	HIGH SCHOOL MUSICAL: THE CONCERT WALT DISNEY/BUENA VISTA 54629 (19.98)			
8	NEW	THE ULTIMATE UNDERDOG COLLECTION: VOLUME 1 CLASSIC MEDIA/GENIUS PRODUCTS 80311 (12.98)			
9	NEW	WEEDS: SEASON ONE LIONSGATE 18805 (39.98)			
10	NEW	TALES FROM THE CRYPT: THE COMPLETE SIXTH SEASON WARNER 75401 (39.98)			
11	NEW	DORA THE EXPLORER: SUMMER EXPLORER NICK JR./PARAMOUNT 851174 (16.98)			
12	NEW	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)			
13	NEW	DEADWOOD: THE COMPLETE THIRD SEASON HBO WARNER 93217 (99.98)			
14	NEW	GEORGE LOPEZ: AMERICA'S MEXICAN HBO/WARNER 94248 (19.98)			
15	RE-ENTRY	SEINFELD: SEASON 8 SONY PICTURES 18971 (49.98)			
16	NEW	HARVEY BIRDMAN ATTORNEY AT LAW: VOLUME 3 CARTOON NETWORK VIDEO/WARNER 7930 (29.98)			
17	NEW	SPAWN HBO/WARNER 94253 (39.98)			
18	NEW	HANNAH MONTANA: LIVING THE ROCK STAR LIFE! WALT DISNEY/BUENA VISTA 52057 (19.98)			
19	NEW	WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD WARNER 2388 (9.98)			
20	NEW	THE ULTIMATE UNDERDOG COLLECTION: VOLUME 2 CLASSIC MEDIA/GENIUS PRODUCTS 80312 (12.98)			
21	NEW	MONK: SEASON 5 UNIVERSAL STUDIOS 61100677 (59.98)			
22	NEW	THAT'S SO SUITE LIFE OF HANNAH MONTANA WALT DISNEY/BUENA VISTA 53921 (19.98)			
23	NEW	THE ULTIMATE UNDERDOG COLLECTION: VOLUME 3 CLASSIC MEDIA/GENIUS PRODUCTS 80313 (12.98)			
24	NEW	SUPER SWEET 16: THE MOVIE MTV/PARAMOUNT 852104 (24.98)			
25	NEW	[SCRUBS]: THE COMPLETE FIFTH SEASON TOUCHSTONE TELEVISION/BUENA VISTA 53154 (39.98)			

TOP
VIDEO RENTALS™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
WEEK	WEEK	LABEL/DISTRIBUTING LABEL			
1	NEW	#1 THE NUMBER 23 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO			
2	1	PREMONITION MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT		PG-13	
3	NEW	ZODIAC PARAMOUNT HOME ENTERTAINMENT		R	
4	3	SHOOTER PARAMOUNT HOME ENTERTAINMENT		R	
5	2	THE HILLS HAVE EYES 2 20TH CENTURY FOX		R	
6	4	THE ASTRONAUT FARMER WARNER HOME VIDEO		R	
7	NEW	THE CONTRACT FIRST LOOK HOME ENTERTAINMENT		R	
8	5	THE LAST MIMZY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO		PG	
9	NEW	GHOST RIDER SONY PICTURES HOME ENTERTAINMENT		PG-13	
10	6	BLACK SNAKE MOAN PARAMOUNT HOME ENTERTAINMENT		R	

TOP
VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	TITLE	Manufacturer	CERT.	RATING
WEEK	WEEK	MANUFACTURER			
1	1	#1 PS2: TRANSFORMERS: THE GAME ACTIVISION		T	
2	2	X360: TRANSFORMERS: THE GAME ACTIVISION		T	
3	3	X360: THE DARKNESS 2K GAMES		M	
4	4	Wii: MARIO PARTY 8 NINTENDO		E	
5	NEW	X360: ALL-PRO FOOTBALL: 2K8 EA SPORTS		T	
6	9	PS2: GOD OF WAR II SONY COMPUTER ENTERTAINMENT		M	
7	NEW	X360: VAMPIRE RAIN MICROSOFT		M	
8	10	PS2: HARRY POTTER & THE ORDER OF THE PHOENIX ELECTRONIC ARTS		E	
9	NEW	PS2: NASCAR 08 EA SPORTS		T	
10	7	PS2: SPIDER-MAN 3 ACTIVISION		T	

TOP
HEATSEEKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
WEEK	WEEK	ON CHART	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)		
1	4	3	#1 GREATEST GAINER A FINE FRENZY VIRGIN 73825 (12.98)	One Cell In The Sea	
2	1	2	WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of Everything	
3	HOT SHOT DEBUT		FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
4	2	26	PETER BJORN AND JOHN ELMOSTGOLD 002* (12.98)	Writer's Block	
5	NEW		EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	
6	5	38	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) ⊕	The Poison	
7	1E		SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
8	7	11	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
9	11	22	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
10	NEW		JOSH ROUSE BEDROOM CLASSICS 30723/NETTWERK (11.98)	Country Mouse City House	
11	15	36	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	Rodrigo Y Gabriela	
12	4		GOGOL BORDELLO SIDEONEUDDMY 1334* (13.98)	Super Taranta!	
13	10	3	BEHEMOTH CENTURY MEDIA 18374 (12.98)	The Apostasy	
14	NEW		ALEJANDRA GUZMAN DISCOS 605 11622/SONY BMG NORTE (14.98) ⊕	Reina De Corazones: La Historia...	
15	3	2	THE RED CHORD METAL BLADE 14629 (13.98)	Prey For Eyes	
16	19	4	PATTON OSWALT SUB POP 737 (15.98 CD/DVD) ⊕	Werewolves And Lollipops	
17	26	19	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Lcs Humildes Vs. La Migra	
18	18	4	DARKEST HOUR VICTORY 347 (16.98)	Deliver Us	
19	22	33	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
20	17	4	MARK RONSON ALLIDO 10031*/RCA (13.98)	Version	
21	34	92	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
22	21	14	FAMILY FORCE 5 MAVERICK/MONO VS STEREO/GOTTE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Back	
23	23	4	MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romantics	
24	39	3	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	
25	20	3	NILE NUCLEAR BLAST 11721 (15.98)	Ithyphallic	
26	9	3	EDITORS FADER/KITCHENWARE 10703*/EPIC (13.98)	An End Has A Start	
27	24	71	DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (16.98 CD/DVD) ⊕	The Definition Of An Ese	
28	40	5	ALL TIME LOW HOPELESS 690 (8.98)	Put Up Or Shut Up	
29	48	3	EMERSON HART MANHATTAN 80566/BLG (12.98)	Cigarettes & Gasoline	
30	28	4	JUSTICE ED BANGER/VICE 24892/ATLANTIC (13.98)	Cross	
31	31	6	SERGIO VEGA SDNY BMG NORTE 10261 (16.98 CD/DVD) ⊕	Dueno De Ti... Lo Mejor De El Shaka	
32	42	2	ST. VINCENT BEGGARS BANQUET 254*/BEGGARS GROUP (14.98)	Marry Me	
33	13	2	EVERGREEN TERRACE HIGH IMPACT 14625/METAL BLADE (13.98)	Wolfbiker	
34	6	2	JOSE LUIS PERALES DISCOS 605 10587/SONY BMG NORTE (14.98) ⊕	Y Como Es El? ...Los Exitos	
35	NEW		BLESSTHEFALL RECORD COLLECTION 49980 (11.98)	His Last Walk	
36	NEW		SOULIVE STAX 23004/CONCORD (18.98)	No Place Like Soul	
37	NEW		KARIS PINA 270195/UNIVERSAL LATINO (13.98)	Los 4 Fantasticos	
38	3		FAIR TO MIDLAND NEWJACK STRIKE/UNIVERSAL REPUBLIC 008996/UMRG (9.98)	Fables From A Mayfly: What I Tell You Three Times Is True	
39	7		MARIANO BARBA THREE SOUND 621 (13.98)	En Vivo	
40	NEW		BRANDON HEATH MONOMODE 10105/REUNION (11.98)	Don't Get Comfortable	
41	4C	2C	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
42	46		SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
43	29		THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / Inside Out	
44	1	4	MUTEMATH TELEPROMPT 44462/WARNER BROS. (13.98)	Mutemath	
45	32	4	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
46	RE-ENTRY		LINCOLN BREWSTER INTEGRITY COLUMBIA 00396/SONY MUSIC (13.98)	The Best Of: Let The Praises Ring	
47	RE-ENTRY		THE JOHN BUTLER TRIO JARRAH/ATLANTIC 101649/AG (13.98)	Grand National	
48	3	2	UNKLE SURRENDER ALL 005 (13.98)	War Stories	
49	NEW		TOKYO ROSE SIDECHO 1030 (13.98)	The Promise In Compromise	
50	RE-ENTRY		ESCAPE THE FATE EPITAPH 86832 (13.98)	Dying Is Your Latest Fashion	

THIS WEEK ON: BREAKING & ENTERING

Though a car accident prematurely ended her run in a reality TV singing competition, Kany Garcia returns to the spotlight with a No. 42 debut on Billboard's Hot Latin Songs chart with "Hoy Ya Me Voy." Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES TRACKS

AUG
18
2007

Chart Codes: CS (Hot Country Songs), M100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs), TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 PIECES (Mike City, BM/Noting Hill Music, BM) RBH 92
2 STEP (Top Quality, BM) POP 87
4 IN THE MORNING (Haruka Uchiyama, BM/Noting Hill Music, BM) ASCAP/H100 59, POP 34

A

ALL MY FRIENDS SAY (Murrah Music Corporation, BM/Noting Hill Music, BM) Full Circle, BM/Full Circle, BM/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 17, H100 93
ALRIGHT (Blue Tunes Music Publishing Designee, ASCAP/Univocal Music, ASCAP) RBH 79
ANONYMOUS (Ezave International Music, BM/Hitco Music, BM/Christopher Mathew, BM/Jahaja Joins, SESAC/Universal Tunes, SESAC/Boillegas Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, SESAC/Pat Court Music, ASCAP/Jerome Harmon Productions, BM) WBM, RBH 40
ANOTHER AGAIN (John Legend Publishing, BM/Cherry River, BM/Please Gemini Publishing, BM/EMI Blackwood, BM/Horseshoe Publishing, BM/Dump Paris Music, BM/King Of The Jungle, BM) HL, RBH 37
ANOTHER SIDE OF YOU (Dimensional Songs Of The Knoll, BM/EMI Blackwood, WBM/WCCB, BM) HL, CS 28

ANYTHING (Nisans Music, ASCAP/Universal Music Corporation, ASCAP/Precious Baby Publishing, ASCAP/Avid Line, ASCAP/Chien O Body Music, BM) HL, RBH 81
APOLGIZE (Virginia Beach, SESAC/WB Music, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM, POP 81
AS IF (Careers-BMG Music Publishing, BM/Gingerdog Songs, BM/Raylene Music, ASCAP/WB Music, ASCAP/John Sparks Music, ASCAP) WBM, CS 29
AYER LA MI (Crown P, SMI/Sebastian, BM) LT 23
AYO TECHNOLOGY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Muzik, SESAC/WB Music, SESAC/Tennam Tunes, ASCAP/Zomba Enterprises, ASCAP) POP 65

B

BABY (Soul Inspiration, BM/Careers-BMG Music Publishing, BM/Camp Co-T Publishing, ASCAP/Mayfield, BM/Too Mayfield Publishing, BM) WBM, RBH 55
BABY DONT GO (J. Brasco, ASCAP/EMI April, ASCAP/Shahai Cymone Music, ASCAP/NappyPub, BM/Zomba Songs, BM/Universal Music Corporation, ASCAP) HL/WBM, RBH 75
BAO FOR ME (Magic Mustang, BM/Oven Music, BM) CS 49
BARTENDER (Zomba Songs, BM/Nappy Pub Publishing, BM/Famous, ASCAP/Beylall Music, ASCAP) HL/WBM, H100 77, POP 12, RBH 19
BASTA YA (Cisma, SESAC) LT 4
BASTO (Ser-Ca, BM) LT 4
A BAY BAY (Polo Grounds Songs, BM/EMI Blackwood, BM) HL, H100 89, POP 17, RBH 18
BEAUTIFUL GIRLS (Jonathan Rotem Music, BM/Southside Independent Music, BM/Chris Above Water, ASCAP/Beluga Heights Music, BM/Feedmybabe, ASCAP/Almo Music, ASCAP/Sony/ATV Tunes, BM) HL/WBM, H100 11, POP 1, RBH 13
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/Dwight Frye Music, BM/Smells Like Metal, SOCAN/EMI Blackwood, BM) HL/WBM, CS 5, H100 56, POP 7

BECAUSE OF YOU (Super Sayin Publishing, BM/Zomba Songs, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, POP 52, RBH 49
BED (2007 Music Publishing, ASCAP/UL Music, ASCAP/2007 Music, ASCAP/WB Music, ASCAP) HL/WBM, H100 54, POP 13, RBH 12
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP) HL, H100 21, POP 29
BEFORE IT'S TOO LATE (SAM AND MIKAELAS THEME) (Comer Of Clark And Kent Music, ASCAP/EMI April, ASCAP) POP 44, RBH 4
BETTER THAN ME (EMI Blackwood, BM/Hitco Music, BM) High Buck Publishing, BM) HL, POP 62
BIG GIRLS DONT CRY (Headphone Junkie Publishing, ASCAP/Gad Songs, ASCAP) H100 2, POP 2
BIG THINGS POPPIN' (DO IT) (Crown Club Publishing, BM/Warner-Tamela Publishing, BM/Fresh Is The Word, BM) WBM, H100 16, POP 44, RBH 11
BIKER CHICK (Songs Of Daniel Music, BM/Max T. Barnes, BM) CS 52

BLOCK PARTY (Soy/ATV Tunes, ASCAP/Lite Print, ASCAP/One-Hill Publishing, ASCAP/Scream Gems-EMI, BM) HL, RBH 68
BOOM D (Not Listed) RBH 88
BRUISED BUT NOT BROKEN (Realzongs, ASCAP) RBH 68
BUBBLY (Cocomarie Music, BM/Dancing Squirrel, ASCAP/NAFI Music, ASCAP) WBM, H100 97, POP 73
BUDDY (Soulchild, ASCAP/Universal Music Corporation, ASCAP/H100 Publishing, ASCAP/Kari Guinn, BM/Kristin Ashley, BM/Big Music, ASCAP/Kennix, BM/Sugar Biscuit, ASCAP) RBH 48
BUY A DRANK (SHAWTY SNAPPING) (Nappy Boy Publishing, BM/Zomba Songs, BM/Granny Man Publishing, BM/Mekhi Music, BM/Basement Funk South, ASCAP) WBM, H100 11, POP 8, RBH 24

C

CANT LEAVE 'EM ALONE (Universal Music Corporation, ASCAP/Royal Rights, ASCAP/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Rodney Jenkins Productions, BM/50 Cent Music, ASCAP/EMI Blackwood, BM) HL, H100 83, RBH 2
CANT TELL ME NOTHING (Please Gimme My Publishing, BM/EMI Blackwood, BM/Tornstone Publishing, BM) HL, H100 91, RBH 33
CAN U BELIEVE (Like Em Tunes, ASCAP/EMI April, ASCAP) HL, H100 100, RBH 20
CASH ORIP (Coda Records, ASCAP/Boss Up Music, BM) RBH 68
CHUY Y MAURICIO (Arpa, BM) LT 36
CLOTHES OFF!! (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Reptilian, BM/EMI Blackwood, BM/WB Music, ASCAP/Warner-Tamela Publishing, BM) HL, WBM, POP 78

COFFEE SHOP (Granny Man Publishing, BM/Malk-Mekhi Music, BM/Arono Mathis Publishing Designee, BM/2002 Music Publishing, ASCAP/WB Music, ASCAP/Unic Wilmes Music, ASCAP/Pipeline, BM/Richard II Music, BM/Warner Chappell, BM) WBM, RBH 42
CRANK THAT (SOULJA BOY) (Element 9 Recordings, ASCAP/CosmoSaur, BM) H100 14, POP 35, RBH 10
CUANDO REGRESAS (Not Listed) LT 1
CUATRO MESES (Peer International, BM) LT 28
CUPIID SHUFFLE (The Only Cupid Publishing, ASCAP/Artist Publishing Group West, ASCAP/Top Quality, BM) H100 66, POP 89, RBH 21
CYCLONE (Largo Velez, BM/Sony/ATV Tunes, BM/Li Jazz Music Publishing, BM/Coolest And BM/C, ASCAP/NappyPub, BM/Zomba Songs, BM/Amore Music, BM/Swole Music, BM/EMI Blackwood, BM) HL/WBM, H100 51, POP 43

D

DAISY (EMI Blackwood, BM/Toliver Mountain, BM/Inv-Inv, BM/Inventor Of The Wheel, ASCAP) HL, CS 45
DAME UN BESO (Ser-Ca, BM) LT 29
DAYS OF THUNDER (Soy/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Warner-BMG Music Publishing, BM/Silverkus, BM) HL/WBM, CS 57

DE TI EXCLUSIVO (Editora Arpa Musical, BM) LT 4
A DIFFERENT WORLD (Nashvilleville, BM/NEZ, BM/Sony/ATV Acuff Rose, BM/Chaylenn, BM/Sony/ATV Tree, BM/Gold Watch, BM) HL, CS 6; H100 63
DU DONT (Songs Of Universal, BM/Divided, BM/Ramot, BM/Nayr Publishing Company, BM/Warner-Tamela Publishing, BM) HL/WBM, RBH 34
DO IT (Neistar Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Muzik, SESAC) WBM, POP 69
DONT MATTER (Beytall Music, ASCAP/Famous, ASCAP/Lawsongs, BM/Noting Hill Music, BM) HL, POP 56
DO YOU (Super Sayin Publishing, BM/Zomba Songs, BM/Jojo Beats, ASCAP/The Allen Boy Publishing, ASCAP) WBM, H100 26, RBH 3

DO YOU KNOW? THE PING PONG SONG/DIMELO (Team S Dot Publishing, BM/Hitco Music, BM/Dolana Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 69, LT 2; POP 86
DOUFFE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Music, ASCAP/Young Money Publishing, BM/Warner-Tamela Publishing, BM/Star Staitz Music, BM) WBM, RBH 57

E

EASY (Danjahandz Muzik, SESAC/WB Music, SESAC) M100 14, WBM, M100 26, RBH 3
DO YOU KNOW? THE PING PONG SONG/DIMELO (Team S Dot Publishing, BM/Hitco Music, BM/Dolana Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 69, LT 2; POP 86
DOUFFE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Music, ASCAP/Young Money Publishing, BM/Warner-Tamela Publishing, BM/Star Staitz Music, BM) WBM, RBH 57

EASY (Danjahandz Muzik, SESAC/WB Music, SESAC) M100 14, WBM, M100 26, RBH 3
DO YOU KNOW? THE PING PONG SONG/DIMELO (Team S Dot Publishing, BM/Hitco Music, BM/Dolana Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 69, LT 2; POP 86
DOUFFE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Music, ASCAP/Young Money Publishing, BM/Warner-Tamela Publishing, BM/Star Staitz Music, BM) WBM, RBH 57

F

FACE LIKE (High 4 Lite Publishing, ASCAP) RBH 56
FALL (JMC, ASCAP/Shil Weekly For The Women, ASCAP/IG Alliance, ASCAP/Dimensional Songs Of The Knoll, BM/EMI Blackwood, BM/Sane Minor, BM) CLM/HL, CS 23
FAMOUS IN A SMALL TOWN (Soy/ATV Tunes, BM/Hitco Music, ASCAP) HL, CS 26
FIND OUT WHO YOUR FRIENDS ARE (Soy/ATV Acuff Rose, BM/Lavender Zoo Music, BM/Careers-BMG Music Publishing, BM/Sagreaux Songs, BM) HL/WBM, H100 80
FIRECRACKER (International Dog Music, BM/Traveler Ankanvaver, BM/Country, BM/Josh Turners Publishing, BM) CS 27
FIRST TIME (J-Gits, BM/Jesech Music, BM) H100 41, POP 33
FLIP-FLOP SUMMER (Onay Music, ASCAP/Sony/ATV Cross Keys, ASCAP) CS 51
FREAKY GURL (Street Certified Publishing, BM/Cyberw-er, BM) POP 78

FREE AND EASY (DOWN THE ROAD I GO) (Home With The Armadillo, BM/Big White Tracks, ASCAP) CS 18, H100 89
FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP) HL, RBH 44
GET IT SHAWTY (J Lack Music, ASCAP/Pat Publishing, ASCAP/EMI April, ASCAP/Roy Love Music, ASCAP/IRV Music, ASCAP/Shmoot Musik, BM/Young Goldie, BM/Warner-Tamela Publishing, BM) HL/WBM, H100 18, RBH 4
GET ME BODIED (5 Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Yoga Flames Music, BM/Lance Combs Publishing, BM/EMI Blackwood, BM/Angela Beyoncé, ASCAP/EMI April, ASCAP/Soyange MWP/ASCAP/Music World, ASCAP/Moraz Ronza, SESAC) HL, H100 77, RBH 15
GET MY WEIGHT UP (Michael D. Danielson Publishing, ASCAP/Copyright Control) RBH 98
GIRLFRIEND (Auril Lavigne, SOCAN/Almo Music, ASCAP/Kaz Music Publishing, ASCAP/Kobalt Music Publishing, ASCAP) HL, H100 31, POP 1
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Tennam Tunes, BM/Zomba Enterprises, ASCAP/Neistar Publishing, ASCAP/EMI April, ASCAP/Six Im Stoned, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Danjahandz Muzik, SESAC) HL/WBM, H100 47, POP 26
GIVE IT UP (Almo Music, ASCAP/Saving High Music, ASCAP/Founders, BM/The Waters Of Nazareth, BM/EMI Blackwood, BM) HL, RBH 93
GLAMOROUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Will I Am Music, BM/Cherry River, BM/Evis Lee Music, BM/Arden Music, ASCAP) HL, RBH 63

G

GOOD THINGS (StreetRich Music, BM/Mason Dots Tomorrow, BM/Songs Of Universal, BM/Lyons Lyrics, SESAC/Reach Global Tunes, SESAC/Stax Im Stoned, ASCAP/EMI April, ASCAP) HL, RBH 63
THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BM/Reptilian Music, BM/EMI April, ASCAP) HL, H100 40, POP 19
GUITAR SLINGER (Soy/ATV Tree, BM/Love Monkey BM/Creative New Music Publishing, BM/New Extreme Songs, BM/Dubs Of Cedar, BM/Cedar Music, BM) HL, CS 50
HATE ON ME (Not Listed) RBH 53
HEAVEN, HEARTACHE AND THE POWER OF LOVE (MVC Music, ASCAP/Still Working For The Woman, ASCAP/CG, BM/Ensign Music, BM/Fine Line Wine Music, ASCAP) CS 46
HEY THERE DELILAH (So Happy Publishing, ASCAP/WB Music, ASCAP/Fearmore Music, ASCAP) WBM, H100 63, RBH 2
HIP HOP POLICE (Charmillany Camp Music, ASCAP/Universal Music Corporation, ASCAP/Jonathan Rotem Music, BM/Southside Independent Music, BM/Slick Rick Music, BM) HL, RBH 83
HOLD ON (Jonas Brothers Publishing, BM/Sony/ATV Tree, BM) HL, H100 73, POP 49
HOMIE (Suzanne Preddy, BM/Inv-Inv Music, BM/Careers-BMG Music Publishing, BM) WBM, H100 20, POP 30
HOODY FIGGA (Arono Mathis Publishing Designee/Ear-burn Publishing, ASCAP/EMI April, ASCAP) HL, H100 96, RBH 30
HOW DO I BREATHE (Soy/ATV Tunes, BM/EMI April, ASCAP/Stellar Songs, ASCAP) HL, H100 62, POP 94, RBH 23
HOW I FEEL (Delemaeva, BM/Moonscar Music, BM/Little Blue Typewriter Music, BM/Bucky And Clyde, ASCAP/Life In The Autlers, ASCAP) WBM, CS 19
HOY YA ME VOY (WB Music, ASCAP) LT 42
HYDROLIC (Vic Cavettini Music, ASCAP/Majard Publishing, ASCAP/John Watson Publishing, ASCAP/Sweet Lyrics Publishing, ASCAP/WB Music,

ASCAP/Heaviz Music, SESAC/Shago, SESAC/Carlos Hassan Publishing, BM) WBM, RBH 58
ICKY THUMP (Peppermint Stipe Music, BM) H100 83, POP 80
I DONT WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BM/The Madmen Brothers Publishing, BM/High Speed Chase, ASCAP) HL, POP 93
IF EVERYONE CARED (Warner-Tamela Publishing, BM/Vim Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, POP 47
IF I HAVE MY WAY (EMI Music Publishing UK, SESAC) WBM, H100 26, RBH 3
DO YOU KNOW? THE PING PONG SONG/DIMELO (Team S Dot Publishing, BM/Hitco Music, BM/Dolana Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 69, LT 2; POP 86
DOUFFE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Music, ASCAP/Young Money Publishing, BM/Warner-Tamela Publishing, BM/Star Staitz Music, BM) WBM, RBH 57

ICKY THUMP (Peppermint Stipe Music, BM) H100 83, POP 80
I DONT WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BM/The Madmen Brothers Publishing, BM/High Speed Chase, ASCAP) HL, POP 93
IF EVERYONE CARED (Warner-Tamela Publishing, BM/Vim Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, POP 47
IF I HAVE MY WAY (EMI Music Publishing UK, SESAC) WBM, H100 26, RBH 3
DO YOU KNOW? THE PING PONG SONG/DIMELO (Team S Dot Publishing, BM/Hitco Music, BM/Dolana Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 69, LT 2; POP 86
DOUFFE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Music, ASCAP/Young Money Publishing, BM/Warner-Tamela Publishing, BM/Star Staitz Music, BM) WBM, RBH 57

EASY (Danjahandz Muzik, SESAC/WB Music, SESAC) M100 14, WBM, M100 26, RBH 3
DO YOU KNOW? THE PING PONG SONG/DIMELO (Team S Dot Publishing, BM/Hitco Music, BM/Dolana Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 69, LT 2; POP 86
DOUFFE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Music, ASCAP/Young Money Publishing, BM/Warner-Tamela Publishing, BM/Star Staitz Music, BM) WBM, RBH 57

FACE LIKE (High 4 Lite Publishing, ASCAP) RBH 56
FALL (JMC, ASCAP/Shil Weekly For The Women, ASCAP/IG Alliance, ASCAP/Dimensional Songs Of The Knoll, BM/EMI Blackwood, BM/Sane Minor, BM) CLM/HL, CS 23
FAMOUS IN A SMALL TOWN (Soy/ATV Tunes, BM/Hitco Music, ASCAP) HL, CS 26
FIND OUT WHO YOUR FRIENDS ARE (Soy/ATV Acuff Rose, BM/Lavender Zoo Music, BM/Careers-BMG Music Publishing, BM/Sagreaux Songs, BM) HL/WBM, H100 80
FIRECRACKER (International Dog Music, BM/Traveler Ankanvaver, BM/Country, BM/Josh Turners Publishing, BM) CS 27
FIRST TIME (J-Gits, BM/Jesech Music, BM) H100 41, POP 33
FLIP-FLOP SUMMER (Onay Music, ASCAP/Sony/ATV Cross Keys, ASCAP) CS 51
FREAKY GURL (Street Certified Publishing, BM/Cyberw-er, BM) POP 78

FREE AND EASY (DOWN THE ROAD I GO) (Home With The Armadillo, BM/Big White Tracks, ASCAP) CS 18, H100 89
FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP) HL, RBH 44
GET IT SHAWTY (J Lack Music, ASCAP/Pat Publishing, ASCAP/EMI April, ASCAP/Roy Love Music, ASCAP/IRV Music, ASCAP/Shmoot Musik, BM/Young Goldie, BM/Warner-Tamela Publishing, BM) HL/WBM, H100 18, RBH 4
GET ME BODIED (5 Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Yoga Flames Music, BM/Lance Combs Publishing, BM/EMI Blackwood, BM/Angela Beyoncé, ASCAP/EMI April, ASCAP/Soyange MWP/ASCAP/Music World, ASCAP/Moraz Ronza, SESAC) HL, H100 77, RBH 15
GET MY WEIGHT UP (Michael D. Danielson Publishing, ASCAP/Copyright Control) RBH 98
GIRLFRIEND (Auril Lavigne, SOCAN/Almo Music, ASCAP/Kaz Music Publishing, ASCAP/Kobalt Music Publishing, ASCAP) HL, H100 31, POP 1
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Tennam Tunes, BM/Zomba Enterprises, ASCAP/Neistar Publishing, ASCAP/EMI April, ASCAP/Six Im Stoned, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Danjahandz Muzik, SESAC) HL/WBM, H100 47, POP 26
GIVE IT UP (Almo Music, ASCAP/Saving High Music, ASCAP/Founders, BM/The Waters Of Nazareth, BM/EMI Blackwood, BM) HL, RBH 93
GLAMOROUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Will I Am Music, BM/Cherry River, BM/Evis Lee Music, BM/Arden Music, ASCAP) HL, RBH 63

GOOD THINGS (StreetRich Music, BM/Mason Dots Tomorrow, BM/Songs Of Universal, BM/Lyons Lyrics, SESAC/Reach Global Tunes, SESAC/Stax Im Stoned, ASCAP/EMI April, ASCAP) HL, RBH 63
THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BM/Reptilian Music, BM/EMI April, ASCAP) HL, H100 40, POP 19
GUITAR SLINGER (Soy/ATV Tree, BM/Love Monkey BM/Creative New Music Publishing, BM/New Extreme Songs, BM/Dubs Of Cedar, BM/Cedar Music, BM) HL, CS 50
HATE ON ME (Not Listed) RBH 53
HEAVEN, HEARTACHE AND THE POWER OF LOVE (MVC Music, ASCAP/Still Working For The Woman, ASCAP/CG, BM/Ensign Music, BM/Fine Line Wine Music, ASCAP) CS 46
HEY THERE DELILAH (So Happy Publishing, ASCAP/WB Music, ASCAP/Fearmore Music, ASCAP) WBM, H100 63, RBH 2
HIP HOP POLICE (Charmillany Camp Music, ASCAP/Universal Music Corporation, ASCAP/Jonathan Rotem Music, BM/Southside Independent Music, BM/Slick Rick Music, BM) HL, RBH 83
HOLD ON (Jonas Brothers Publishing, BM/Sony/ATV Tree, BM) HL, H100 73, POP 49
HOMIE (Suzanne Preddy, BM/Inv-Inv Music, BM/Careers-BMG Music Publishing, BM) WBM, H100 20, POP 30
HOODY FIGGA (Arono Mathis Publishing Designee/Ear-burn Publishing, ASCAP/EMI April, ASCAP) HL, H100 96, RBH 30
HOW DO I BREATHE (Soy/ATV Tunes, BM/EMI April, ASCAP/Stellar Songs, ASCAP) HL, H100 62, POP 94, RBH 23
HOW I FEEL (Delemaeva, BM/Moonscar Music, BM/Little Blue Typewriter Music, BM/Bucky And Clyde, ASCAP/Life In The Autlers, ASCAP) WBM, CS 19
HOY YA ME VOY (WB Music, ASCAP) LT 42
HYDROLIC (Vic Cavettini Music, ASCAP/Majard Publishing, ASCAP/John Watson Publishing, ASCAP/Sweet Lyrics Publishing, ASCAP/WB Music,

ASCAP/Heaviz Music, SESAC/Shago, SESAC/Carlos Hassan Publishing, BM) WBM, RBH 58
ICKY THUMP (Peppermint Stipe Music, BM) H100 83, POP 80
I DONT WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BM/The Madmen Brothers Publishing, BM/High Speed Chase, ASCAP) HL, POP 93
IF EVERYONE CARED (Warner-Tamela Publishing, BM/Vim Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, POP 47
IF I HAVE MY WAY (EMI Music Publishing UK, SESAC) WBM, H100 26, RBH 3
DO YOU KNOW? THE PING PONG SONG/DIMELO (Team S Dot Publishing, BM/Hitco Music, BM/Dolana Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 69, LT 2; POP 86
DOUFFE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Music, ASCAP/Young Money Publishing, BM/Warner-Tamela Publishing, BM/Star Staitz Music, BM) WBM, RBH 57

FACE LIKE (High 4 Lite Publishing, ASCAP) RBH 56
FALL (JMC, ASCAP/Shil Weekly For The Women, ASCAP/IG Alliance, ASCAP/Dimensional Songs Of The Knoll, BM/EMI Blackwood, BM/Sane Minor, BM) CLM/HL, CS 23
FAMOUS IN A SMALL TOWN (Soy/ATV Tunes, BM/Hitco Music, ASCAP) HL, CS 26
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FLIP-FLOP SUMMER (Onay Music, ASCAP/Sony/ATV Cross Keys, ASCAP) CS 51
FREAKY GURL (Street Certified Publishing, BM/Cyberw-er, BM) POP 78

FREE AND EASY (DOWN THE ROAD I GO) (Home With The Armadillo, BM/Big White Tracks, ASCAP) CS 18, H100 89
FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP) HL, RBH 44
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GET ME BODIED (5 Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Yoga Flames Music, BM/Lance Combs Publishing, BM/EMI Blackwood, BM/Angela Beyoncé, ASCAP/EMI April, ASCAP/Soyange MWP/ASCAP/Music World, ASCAP/Moraz Ronza, SESAC) HL, H100 77, RBH 15
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GIRLFRIEND (Auril Lavigne, SOCAN/Almo Music, ASCAP/Kaz Music Publishing, ASCAP/Kobalt Music Publishing, ASCAP) HL, H100 31, POP 1
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Tennam Tunes, BM/Zomba Enterprises, ASCAP/Neistar Publishing, ASCAP/EMI April, ASCAP/Six Im Stoned, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Danjahandz Muzik, SESAC) HL/WBM, H100 47, POP 26
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GLAMOROUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Will I Am Music, BM/Cherry River, BM/Evis Lee Music, BM/Arden Music, ASCAP) HL, RBH 63

GOOD THINGS (StreetRich Music, BM/Mason Dots Tomorrow, BM/Songs Of Universal, BM/Lyons Lyrics, SESAC/Reach Global Tunes, SESAC/Stax Im Stoned, ASCAP/EMI April, ASCAP) HL, RBH 63
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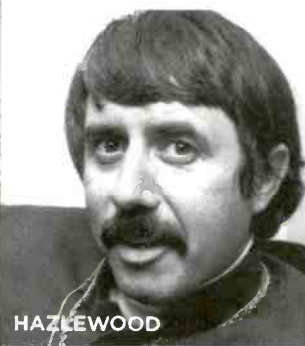
Lee Hazlewood, 78

An influential producer/singer/songwriter and a creative genius of 20th-century pop music, Lee Hazlewood died Aug. 4 in Henderson, Nev., after a three-year struggle with renal cancer.

Born in Mannford, Okla., Hazlewood studied medicine at Southern Methodist University and went on to join the U.S. Army, where he first revealed his DJ skills on Armed Services Radio in Korea.

After serving in the army, Hazlewood began his music career as a DJ in Arizona, where he found early potential in artists like Elvis Presley. As a songwriter/producer, Hazlewood had success working with local guitarist Duane Eddy, producing "Rebel Rouser" and "Forty Miles of Bad Road."

Hazlewood eventually moved to Los Angeles, and his incessant songwriting led him to create his own label, Viv. After he



HAZLEWOOD

hired country singer Sanford Clark to record his song "The Fool," Hazlewood's inventive recording techniques made it a Midwestern hit and an eventual top 10 after it was picked up by Dot.

In 1963 Hazlewood released his solo album "Trouble Is a Lonesome Town," a compilation of music showcasing his keen observations of human behavior in a Western town and his ability to tell a story through his music.

Though the British Invasion of the U.S. charts led Hazlewood to his retirement in 1964, Reprise Records persuaded him to return to the music industry; when he teamed with Nancy Sinatra, their careers took off. In 1966, their signature hit "These Boots Are Made for Walkin'" topped the charts and became Hazlewood's most famous work. Calling themselves Nancy & Lee, the pair further released three albums of duets that included such hits as "Some Velvet Morning" and "Sugar Town." Hazlewood also produced "Something Stupid," Sinatra's classic duet with her father Frank.

In the 1970s, when Hazlewood was at the height of his success, he left the United States for a more reclusive lifestyle, recording experimental solo albums in Sweden. He didn't resurface until the 1990s when he took up touring again, having become a cult figure for alternative rockers.

In 2006, after being diagnosed with kidney cancer, Hazlewood released his final album, "Cake or Death."

Hazlewood is survived by his wife, Jeane; his son, Mark; and his daughters Debbie and Samantha.

—Jessica Calhoun

BIRTHS

GIRL: Violet Sanderson to Neil Sanderson and his wife, Janin, July 29 in Los Angeles. Father is drummer for Three Days Grace.

DEATHS

Bill Love, 60, former concert promoter and founder of the defunct Co-op Tapes and Records store chain, died June 23 in Peoria, Ill., according to the Peoria Journal Star. A cause of death was not listed.

Love founded the 27-store chain in Peoria in the 1970s, according to friend and former business competitor Dave Roger, an executive with the defunct Rose Records chain.

While the 2007 Billboard Retail Directory lists six Co-op stores (four in Illinois and two in Iowa), an employee in the Peoria outlets says the stores are now all individually owned.

Prior to entering retail, Love, who served in the U.S. Army during the Vietnam War, was a concert promoter in the late '60s and early '70s, according to Roger. "Bill was loved by record executives across the country, always popular at the [NARM] annual conventions and famous for his Wild Game Feeds, with Cheap Trick performing," Roger wrote in an e-mail to Billboard.

For the last 23 years, Love was owner/editor of Heartland Outdoors magazine, which he ran with his wife, Linda, according to the newspaper's obit.

In addition to his wife, Love is survived by his mother, Gail; two children, Kelsie and Kale; and a sister, Patty Ahten. Memorial donations may be made to Northwoods Community Church in Peoria or to the Children's Hospital of Illinois.

Tom Snyder, 71, TV personality/news anchor, died July 29 of complications stemming from leukemia.

Born in Wisconsin, Snyder was a TV news anchor for various stations in Philadelphia, New York and Los Angeles before moving to a position as the host of "The Tomorrow Show" on NBC. During his tenure there, Snyder was known for his constant smoking and for hosting memorable musical moments ranging from John Lennon's final TV interview to U2's first American TV performance.

After "The Tomorrow Show," Snyder was given a chance to host "The Late Late Show," which followed David Letterman's "Late Night" on CBS.

Snyder is survived by a daughter and a longtime girlfriend.

EXECUTIVE TURNTABLE

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RECORD COMPANIES: Universal Music Group promotes **Aaron Harrison** to senior VP of business and legal affairs at eLabs, the company's digital strategy division. He was director.

Koch Records in New York names **Deborah Rigaud** director of business and legal affairs. She was director of business affairs at VP Music Group and its publishing arm, STB Music.

PUBLISHING: The National Music Publishers' Assn. taps **Kathryn Wagner** as VP/counsel. She previously focused on intellectual property, corporate and securities litigation at litigation group Pryor and Cashman.

The Royalty Network promotes **Lawson Higgins** to senior administrator of creative. He was administrator.



TOURING: The Los Angeles Philharmonic Assn. promotes **Arvind Manocha** to COO. He will continue as VP/GM of the Hollywood Bowl, as well as help oversee the association's marketing, production, strategic planning and community affairs, among other duties.

Steve Peters, president of facility management firm VenuWorks, becomes president of the International Assn. of Assembly Managers. He previously served as the IAAM's second and first VP.

Live Nation New York names **Kevin Morrow** president and **Jason Miller** senior VP of bookings. Morrow was senior VP of club and theater programming, and Miller was senior VP of Live Nation Denver.

DIGITAL: Napster appoints **Christopher Allen** COO. He was VP of product strategy, design and marketing at Blockbuster Online.

MEDIA: Latino youth-oriented cable network mun2 names **Sara Kantathavorn** director of talent and artist relations. She was a freelance publicist at Platform PR.

RELATED FIELDS: London-based AIM ups **Remi Harris** to GM. She was project manager.

The United Kingdom's Music Managers Forum appoints **Jon Webster** to the newly created position of CEO. He was director of independent services at BPI, where he was responsible for overseeing the needs of the organization's independent-label members.

—Edited by Mitchell Peters

GOODWORKS

SWIZZ BEATZ OFFERS HOPE TO YOUTH

Entertainers 4 Education Alliance, Universal Records, Swizz Beatz, MTV VJ Sway and urban WQHT (Hot 97) New York presented "It's Showtime: In Theatre Event Series" Aug. 9 at the AMC Lincoln Square Theatre in New York. Equal parts live performance and Q&A session, the event's goal was to spread a message of hope and encouragement to tri-state high school students.

A COWBOY AND A SHARPIE HELP SCHOOLS

Cowboy Troy and Sharpie team up Aug. 14 to donate school supplies to Pearl Cohn High School in Nashville. The school's marching band appeared in Big & Rich's "Save a Horse (Ride a Cowboy)," which also featured Troy as the grand marshal.

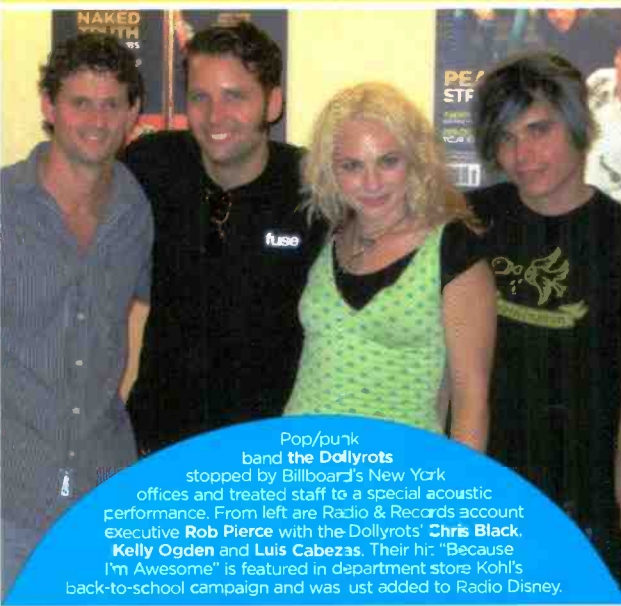
BACKBEAT



The Country Music Assn. Songwriter Series experienced its third successful year at Joe's Pub in New York, bringing such top songwriters as **Kix Brooks**, **Bret James** and **Tim Nichols** (all three of whom are CMA board members) to perform and share the stories behind the songs in an intimate club atmosphere. Backstage, from left, are Nichols; songwriter, CMA board member and event emcee **Eob DiPiero**; songwriter **Victoria Shaw**; James; CMA COO **Tammy Genovese**; and Brooks.



Attending music-branding agency DMI Music & Media Solutions' 10th-anniversary celebration Aug. 2 at the Pasadena (Calif.) Ritz-Carlton are, from left, DMI founder and CEO **Tina Clark**, Borders Group senior VP/chief marketing officer **Michael Tam** and longtime Sling manager **Miles Cope** and. PHOTO: COURTESY OF JENNIFER FENEDY



Pop/punk band **the Dollyrots** stopped by Billboard's New York offices and treated staff to a special acoustic performance. From left are Radio & Records account executive **Rob Pierce** with the Dollyrots' **Chris Black**, **Kelly Ogden** and **Luis Cabezas**. Their hit "Because I'm Awesome" is featured in department store Kohl's back-to-school campaign and was just added to Radio Disney.



Artist **Angélique Kidjo**, video director **Noble Jones** and **Joss Stone** teamed up on the set of the "Gimme Shelter" video, which premieres Aug. 15 on Yahoo. The Kidjo-Stone duet, which appears on Kidjo's new album "Djin Djin," was performed by the two earlier this summer at the South African Live Earth concert. From left are Kidjo, Jones and Stone. PHOTO: COURTESY OF OLUWASEYE



Vanessa Williams, right, celebrated her *Hampden* magazine cover with *Hampden* editor in chief **Cindi Cook** Aug. 4 at the Lodge in East Hampton, NY. PHOTO: COURTESY OF ROSSA COLE/NICH MEDIA

INSIDE TRACK

ACTOR TAKES ON NEW ROLE AS DJ, OFFERS 'CAINED'

Michael Caine has played all manner of roles. In a career that kick-started in the 1950s, the legendary British actor has chased double agents in spy film "The Ipcress File," dodged killer bees in disaster flick "The Swarm" and swindled do-gooders in the comedy "Dirty Rotten Scoundrels." Now, in his 70s, Caine is taking on a new role: DJ.

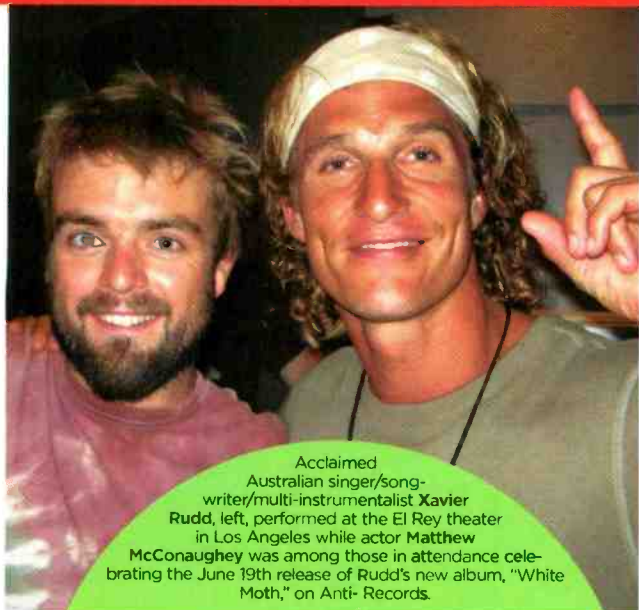
Caine has helmed a new compilation, "Cained," that gathers such tasteful chill-out classics as Chicane's "No Ordinary Morning," John Martyn's "Sunshine's Better" and Roy Budd's "Hurry to Me" along with St. Germain's "Rose Rouge," Felix Da Housecat's rerub of Nina Simone's "Sinnerman" and Bent's "Swollen." Universal Records will issue

the set Sept. 3 In Britain

"I've loved this type of music for years and have literally hundreds of CDs," Caine says. "I've been buying them for about 15 years and really know my way around." His sojourn into the music business came about through a fortuitous dinner at Elton John's mansion in Nice, Italy, during which the dual Academy Award winner impressed his host with a fountain of music knowledge. Caine also admitted to a longtime passion for making compilations. By his reckoning, he says he has assembled "literally thousands" of compilation tapes and CDs. "And with chill-out I suppose I finally found my forte." Who would have thought?



CAINE



Acclaimed Australian singer/songwriter/multi-instrumentalist **Xavier Rudd**, left, performed at the El Rey theater in Los Angeles while actor **Matthew McConaughey** was among those in attendance celebrating the June 19th release of Rudd's new album, "White Moth," on Anti-Records.



Billboard presented the Plain White T's with a plaque commemorating their reaching No. 1 on The Billboard Hot 100. Backstage at mtvU's concert at Six Flags Great Adventure in Jackson, N.J., are, from left, Billboard.com host **Danielle Flora**, Billboard associate chart production manager **Alex Vitoulis** and band members **Tim Lopez**, **De'Mar Hamilton**, **Dave Tirio**, **Tom Higgenson** and **Mike Retondo**. PHOTO: COURTESY OF RON WYATT



Time Life hosted a listening party for its latest project in the Songs 4 Worship series, "Songs 4 Worship: Country." The CD spotlights the best of praise and worship music with top country artists including Rascal Flatts, Charlie Daniels, Oak Ridge Boys, Emerson Drive and Diamond Rio. Pictured at the event, from left, are co-producer **Teddy Gentry**, formerly of Alabama; singer/songwriter **Rebecca Lynn Howard**; co-producer **Michael Curtis**; artist **Linda Davis**; and Oak Ridge Boys' **Richard Sterban**.



The Pearl, a live entertainment venue at the Palms Casino Resort in Las Vegas, hosted Fergie July 28. Such guests as singer **Macy Gray**, left, and tennis pro **Serena Williams** were invited to the Pearl's VIP Sky Lounge to watch the artist perform. PHOTO: COURTESY OF DENISE TRUSCELLI/WIREIMAGE.COM



Target hosted an album release party July 31 to launch Common's latest CD, "Finding Forever," and the retailer's exclusive "Finding Forever" DVD. Hanging here with Common, left, is celebrity guest **Will.i.am**. PHOTO: COURTESY OF GARY COPELAND



James Tormé, left, son of the late singer/composer Mel Tormé, and **David Paich**, son of the late arranger/conductor Marty Paich, joined forces to perform music their Grammy Award-winning fathers composed and arranged to commemorate the 50th anniversary of the 1957 Bethlehem Records recording of Mel Tormé's "California Suite." PHOTO: COURTESY OF STEVE MOYER

INSIDE TRACK

THE WORDS OF KRAMER

Track hears that Aerosmith drummer **Joey Kramer** is shopping an autobiography to New York publishing houses. The book documents his longtime struggle with drug addiction and the ups and downs of life with one of rock'n'roll's most party-lovin' bands. Aerosmith is on the road through late September. Afterwards it will finish its next studio album, due sometime next year.



KRAMER

SEAL, STUART PRICE DANCE TOGETHER

Stuart Price, who helmed Madonna's last album, is handling production duties for **Seal's** next album. The set—which will likely arrive next year—finds the artist returning to his dancefloor roots. Songs like "The Right Life" and "Amazing" are deliciously upbeat.

PEPSI QUENCHES THIRST OF 'HALO 3' FANS

It appears that **Pepsi** will be heavily connected to one of the year's most anticipated videogames, "Halo 3." Developed by Bungie Studios for the Xbox 360, the third game in the "Halo" trilogy hits shelves Sept. 25. Track wouldn't be surprised if Pepsi's involvement includes product placement or branded interstitials.



Big Machine Records artist **Taylor Swift** recently hung out with **Kenny Chesney** and **Sugarland** members **Jennifer Nettles** and **Kristian Bush** at a concert at the Woodlands in Houston. From left are Swift, Nettles, Chesney and Bush.

Watch an exclusive performance with **Taylor Swift** at billboard.com/TaylorSwift.

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