

Billboard

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COUNTRY LIVING

**Hardworking And Humble,
CARRIE UNDERWOOD
May Be Nashville's Biggest Star**

**PLUS: Kenny Chesney,
Garth Brooks Hit
Radio Record Books**

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No. 1 ON THE CHARTS

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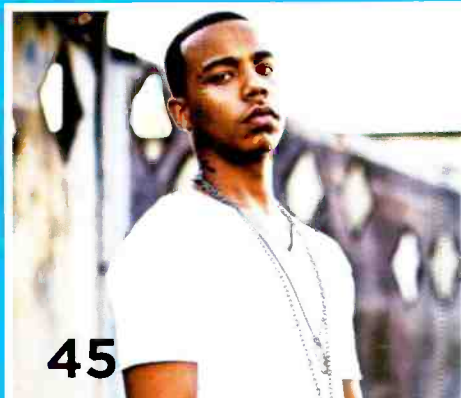
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ON THE COVER: Carrie Underwood photographed by Michael Segal

360 DEGREES OF BILLBOARD

HOME FRONT

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

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

Blogs

JADED INSIDER
Kanye West's new album, "Graduation," isn't out until Sept. 11, but Billboard got in on an exclusive listening session hosted by West himself. How'd it sound? What did 'Ye have to say about it? Find out at jadedinsider.com.



OPINION

EDITORIALS | COMMENTARY | LETTERS

Labor Days

The Hit Parade Swings Into Q4 Gear

I know, I know, I know, I know, I know.

I can already hear our retail reporter Ed Christman—and every retailer he calls a source—hollering: “For the love of all that is holy, you need to keep hammering at the major labels to stop releasing everything they have in the fourth quarter!”

It’s a sentiment that rationally, I entirely support. But after a long, hard summer for the biz, am I the only one who feels excitement at the first big hits of the Q4 season—and the prospect of a few months of plenty? Like this year’s first Jonagolds, huge hits were nowhere for months, and suddenly now are falling off trees—perfect little harbingers of a harvest to come.

Clearly, though, I’m not alone. This week’s charts and reporting show the extent to which some factions of the biz have been craving stars, perhaps now more than ever—or at least in a long, long while.

Our cover feature, “*Carrie Enjoys the*

Ride” (page 26), shines a spotlight on Carrie Underwood—by all accounts one of the most genuine and appreciative people ever to sell a bazillion records. The first single from her soon-to-be-released sophomore album resulted in the highest debut on the Hot Country Songs chart by a female in more than 40 years when it hit three issues ago.

That sort of clamor is turning out to not be an exception this season.

In this issue, the second single from Kenny Chesney’s Sept. 11 release notched the highest bow on Hot Country Songs since the chart began using Nielsen BDS-based airplay tracking in 1990. And as our story on the occasion, “*Starting at the Top*” (page 11), notes, early adds for Garth Brooks’ return to radio suggest the monumental record may stand only a week.

This isn’t a Nashville-only phenomenon. As noted in the Charts section (“*Only Takes a Day for Keys’ Debut,*”

page 61), Alicia Keys earned the Hot Shot Debut on the Hot R&B/Hip-Hop Songs chart—with a song that didn’t go to radio until 2 p.m. on the last day of the chart survey period. If that doesn’t define a hunger for hits, I don’t know what does.

So, yes, it would take a string of Barry Bonds-type records to even get this year’s album sales decline to single digits. And yes, some of that superstar release love needs to be spread around, taking more advantage of big consumer opportunities in February, May and June. And yes, the industry needs to recast itself so it isn’t as dependent on blockbuster hits.

But I’m going to go ahead and bank that the biz can indeed walk and chew gum—that it can develop its blockbusters and its Long Tails. And for one calm moment, as everyone returns from a holiday weekend and gears up for the mad rush of the coming months, I’ll appreciate this year’s bumper crop.

BILL WERDE
Deputy Editor
Billboard



ARRESTED RESPONSES

Editor’s Note: *It was nice to see a tidal wave of feedback on last issue’s cover story, “Arrested Development,” in which we crunched more than 15 years of Nielsen SoundScan data to reveal trends in artist development. Keep those letters coming!*

Billboard has provided an enormous amount of data concerning the industry trends for the launching and developing of artists. It’s always helpful and beneficial to have the hard data rather than to simply have the gut knowledge. However, I think that you have taken an unsubstantiated leap in logic: Just because it is far less common to “cultivate slower-starting rookie albums” does not mean that it is “more difficult” to accomplish that goal. Do you really think that it was “more difficult” to grow the Fray or Hinder in 2006 than it was to grow Sheryl Crow in the early ’90s? The significantly reduced number of eventually successful “slower-starting rookie albums” has been caused by various changes within record companies and their approach toward artist development (as well as changes within radio and retail, and elsewhere). Unfortunately, as Al Cafaro’s quotes make abundantly clear, it cannot just be blamed upon “difficulty.”

Similarly, I don’t think that it’s “much easier” to launch an artist in the top half of the Billboard charts today than it was to launch an artist in that position 15 years ago. Rather, it’s where the mind-set and resources are being placed.

Roy Lott

Former Capitol Records president and former Arista Records executive VP

Your article was one of the best and most thorough in Billboard in a long time.

John Esposito
President, WEA

Nice article. As RED continues to do artist development for our third-party labels and Sony BMG, you addressing the need is right up our alley.

Bob Morelli
President, RED Distribution

Miss this issue? *This issue, along with other back issues, can be ordered at billboard.com/order.*



FEEDBACK

UPDATES

CHART NOTES

One retail chain had transmitted errant data when Nielsen SoundScan initially processed this issue’s sales charts. The charts were rerun with corrected data late on Aug. 29 after some pages had already gone to press. The revised charts were released on billboard.biz and billboard.com.

In this issue, titles at Nos. 4-6 on Hot Singles Sales should be, respectively, the ones by Temar Underwood, Beyoncé and Mandisa.

On Top Country Albums, Clay Walker’s “Fall” should be the Greatest Gainer. Please also note the adjusted ranks for the following titles: Trace Adkins, “Dangerous Man” (No. 35); Alan Jackson, “Precious Memories” (No. 36); Joe Nichols, “Ill” (No. 64); and various artists, “Three Wooden Crosses” (No. 65).

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WAS ON THE WEB
Don Was' My Damn Channel platform

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>>>CONNECT MUSIC STORE TO SHUTTER

Sony Corp. will begin shuttering its Connect Music Store starting in March 2008. Rumors of the impending shutdown began in June after the company laid off 20 people and allocated remaining staff and resources to the PlayStation group. The Connect deactivation will take place on a phased basis in North America and Europe. Specific timing for each region was not disclosed.

>>>MARLEY FAMILY TO SUE

Bob Marley's estate is planning to file a lawsuit against Universal Music Group and Verizon Wireless over a deal for access to the reggae legend's body of work. "We are offering Bob Marley ringtones through Verizon in accordance with the terms of a longstanding contract between Bob Marley and UMG," UMG said in a statement. Verizon representatives were unavailable for comment at press time.

>>>RCA, ZOMBA MERGE

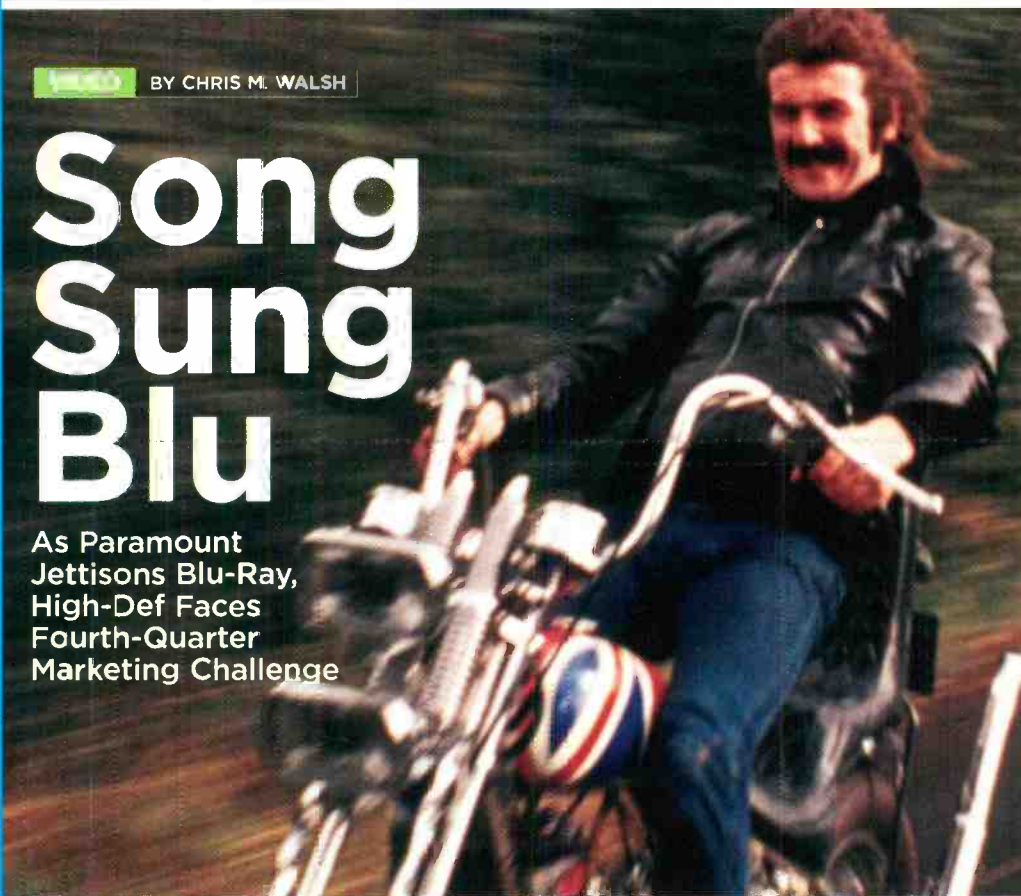
RCA Music Group and Zomba Label Group are merging their international, sales and field staffs and forming BMG Label Group. John Fleckenstein has been named senior VP of international for the group. Bob Anderson and Kevin Twitchell will lead the new BMG Label Group sales department. As a result of the restructuring some staffers have exited their posts, according to a source.

UP FRONT

BY CHRIS M. WALSH

Song Sung Blu

As Paramount Jettisons Blu-Ray, High-Def Faces Fourth-Quarter Marketing Challenge



Stills from Led Zeppelin's 'The Song Remains the Same,' originally released in 1976, and due Nov. 20 on Blu-ray and HD DVD from Warner Home Video. Clockwise, from left: JOHN BONHAM, Zeppelin, ROBERT PLANT and JOHN PAUL JONES.

Paramount Home Studios' revelation last month that it was dropping support of Blu-ray and exclusively siding with HD DVD is further evidence that the next-generation high-definition format war won't end anytime soon.

In this developing space where content is king—and ultimately drives consumer adoption—the news was huge: Now, two of the top eight studios exclusively support HD DVD, while four still sit exclusively with Blu-ray. In total, six of the top eight support Blu-ray, while HD DVD is supported by four of the top eight.

Ultimately the move means the high-definition consumer has more to contemplate in an inchoate space that's already perplexing. "There's a lot of consumer confusion about high-def," says George Feltenstein, Warner Home Video senior VP of theatrical catalog marketing. "They're confused by the competing formats, and that's one thing we find disconcerting."

As the format war continues, studios and labels are grappling with the challenges of bringing to market high-profile, high-definition music titles. "Dave Matthews and Tim Reynolds: Live at Radio City" on Blu-ray was released Sept. 4 and upcoming high-def titles from Queen, Tenacious D, David Gilmour and ones that certainly have the potential to appeal to new and broader audiences—from Led Zeppelin and Shakira—are hitting stores this fall.

Warner Home Video will release Led Zeppelin's "The Song Remains the Same" on Blu-ray and HD DVD Nov. 20 for the first time with all 14 songs from the original 1976 concert film. Expectations for the title, which includes never-before-released performance footage of "Over the Hills and Far Away" and "Celebration Day," are high. "The traditional DVD sold very well and by today's standards it looks and sounds pretty awful. So we can make, with the new version, quite an impact," Feltenstein says.

With Led Zeppelin, there's an opportunity to seize the attention of a demographic that doesn't have many titles aimed at them. "There's not a lot of product for anyone over the age of 25. It's very youth-oriented." Zeppelin crosses a wide range of demo groups "including kids today," Feltenstein says.

As such, Warner Home Video's marketing plan aims to reach the core Zeppelin fan as well as kids just discovering classic rock. An extensive online campaign will utilize search marketing and viral marketing to reach the younger demo, and Warner will also target industry and music trades, fan sites, and sweepstakes and promotions.

Reaching multiple, distinct demographics is also a challenge for Epic in the run-up to the Nov. 12 release of Shakira's "Live in Miami—The Oral Fixation Tour." "This is different than putting out a DVD when you're

targeting a fan base with a marketing message. [With Blu-ray] it's a multidimensional message," Epic senior VP of marketing Lee Stimmel says. "You're targeting that artist's fans and you're targeting the high-end early adopters who've bought into this technology, and when it comes to Blu-ray, you have the install base of the [PlayStation 3], which is a whole different demographic."

According to Stimmel, reaching the high-definition early adopter meant having proper messaging "in all the places where all the people who adopted this new format would try to find new software—like manuals from our parent company Sony."

The Shakira Blu-ray will get a national splash the night before street date with screenings at theaters in the high-def format. The price of the Blu-ray release will be built into the ticket price for the screening, and fans will be able to take home a copy that night. Partners for the promotion are currently being worked on.

In terms of educating the consumer on the benefits of high-definition, Stimmel says Epic is looking to the hardware side for the lead. "[At this point] we're letting the hardware people and the studios—the people with a lot vested in the platform—lead the way here and let the consumer base know there are movies and music titles available," he says.

Feltenstein says the education process is an important challenge facing the industry. "There isn't a real organized industry-wide initiative," he says. "A lot of times you'll go in a store and you'll see a promo for a HD DVD disc or a Blu-ray disc, and the disc they're running half the time isn't even a high-def disc." ...

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>>> NOKIA LAUNCHES MUSIC SERVICE, IPHONE RIVAL

Nokia has launched its much-anticipated digital music service, a move designed to expand the company's mobile entertainment footprint and turn up the heat on Apple's iTunes and iPhone. The service works on music-specialized mobile phones and PCs. Music purchased from the service will be protected in the Windows Media Audio format. The store is limited to the European market for now, and will expand to Asia later this year. No plans were disclosed for a U.S. rollout.

>>> PAISLEY, STRAIT LEAD CMA NODS

Brad Paisley and George Strait lead the field with five nominations each for the Country Music Assn. Awards, which take place in November in Nashville. Reigning entertainer of the year Kenny Chesney, Alison Krauss and Martina McBride each received four nominations, and Big & Rich's John Rich, Carrie Underwood and Keith Urban each scored three nods. The 41st annual CMA Awards will take place Nov. 7 at the Sommet Center in Nashville. The show will air on ABC.

>>> GUERRA LEADS LATIN GRAMMY NODS

Juan Luis Guerra leads the nominations for the eighth annual Latin Grammy Awards with five nods. Following Guerra are Puerto Rican star Ricky Martin and urban duo Calle 13, with four nods each; artists up for three awards each include Miguel Bosé and Venezuelan troubadour Franco de Vita. The Latin Grammys will take place Nov. 8 in Las Vegas and will air live on the Univision network.



TOURING BY EVIE NAGY

People Have The Power

Boost Mobile Rock Corps Rewards Community Service With Live Music

"Who's ready to get dirty?" Vanessa Dumey yells to 100-plus young New Yorkers, while a house mix roars from the PA behind her. Wooting ensues and everyone is game. But this isn't a club on Saturday night—it's 9 a.m. on Sunday, and these kids have gathered at Manhattan's Inwood Hill Park to pull up weeds.

This invasive plant removal on Aug. 19 was a community service project organized by Boost Mobile Rock Corps (BMRC), where Dumey is a program manager. The Corps is a centerpiece of Boost Mobile's national branding strategy "to boost the lifestyle and status of young people in ways that matter," according to VP/

chief marketing officer Darryl Cobbin. After four hours of work, each volunteer will get lunch and a free ticket to an exclusive concert Oct. 6 at Radio City Music Hall featuring Ludacris and artists to be confirmed.

The New York show wraps an 11-city tour with the slogan "Got 2 Give 2 Get," including performances at various stops by Taking Back Sunday, Young Jeezy, Korn, the Game and others. The program grew this year from eight cities in 2006, including the addition of Atlanta as an anchor stop.

In New York, Los Angeles and Atlanta, 3,000-5,000 volunteers participated in one of several dozen service projects that range from mural paint-

ing to park maintenance. Those payoff concerts are huge productions, and one each year is broadcast on MTV2. Smaller tour stops involve a weekend of projects, and either an exclusive club show or tickets to an existing concert with access to a BMRC VIP tent. "We really see the power in the exclusivity," BMRC co-founder/COO Grady Lee says. "We love that entire branded experience for Boost and the volunteers."

BMRC launched in 2005 when Boost Mobile partnered with Rock Corps, a fledgling company that saw concert tickets as a way to attract young people to volunteer service. Rock Corps had evolved from the Greenbuck Foundation, a Telluride, Colo., nonprofit that became Rock Corps when the founders decided to change the funding model.

"We were very deliberate about Rock Corps not being a nonprofit, but rather a production company that benefited our nonprofit partners and didn't compete with their funding stream," BMRC co-founder/CEO Stephen Greene says. "We wanted it to be a marketing program for big brands, which we thought was the way you can get big quickly

TAKING BACK SUNDAY performs a free concert for Boost Mobile Rock Corps volunteers Aug. 27 at the Fillmore in Philadelphia.

and have a big impact."

Rock Corps connected with Boost Mobile just when Boost, a regional company going national, needed to build awareness with a focus on youth aged 14-24. "It seemed like a perfect marriage of vision," Cobbin says. "We thought that by partnering with nonprofits in the communities where we do business, folks would know us not only from our ads or Web site, they would know us as the brand that actually helped them do something in their community."

According to a 2006 BMRC survey, 38% of 2005 volunteers did volunteer for a community organization within a year of their BMRC experience.

Participating artists aren't in it for the money, although BMRC does pay at least enough to cover costs. But the biggest benefit is the vibe. "It's cool because you're playing a show that everyone had to work real hard to get into," Taking Back Sunday lead singer Adam Lazzara says. After playing at Radio City in 2006, the band signed on to do four BMRC shows this year, including an Aug. 27 gig in Philadelphia that felt like a private show for 300 friends. "We really feel like we earned the tickets," says Kate Adams, 19, a fan who helped clean Philadelphia's Hunting Park in July.

"We have a very glass-half-full view of 14- to 24-year-olds," Lee says. "They have so much energy, and our nonprofit partners are stunned that so much work gets done. The whole time they're dancing, talking, giggling and working their butts off. And at the shows, they levitate. They just can't stand it." ...

GLOBAL BY LARS BRANDLE

EMI AFTER NICOLI

Internal Memo: More Change Is Gonna Come

LONDON—EMI staff and artists face several months of further uncertainty after the music giant's new owner Terra Firma moved to remove CEO Eric Nicoli (billboard.biz, Aug. 29). In an internal memo on his departure, Nicoli said he will continue to serve as an adviser to Terra Firma and EMI.

But a similar internal communication from Terra Firma CEO Guy Hands makes it clear the upheaval is not over yet. Hands confirmed his executive team will meet with EMI management in coming weeks. On that time scale, any new management team is unlikely to be up and running until November.

An EMI representative declined to comment on how the management shake-up might affect the company's release schedule. Front-line titles from Kylie Minogue, KT Tunstall, the Spice Girls and Daft Punk are among those slated for release ahead of the Christmas rush.

"Clearly Terra Firma will make some major changes sooner rather than later," says artist manager Jonathan Shalit, whose protégé Jamelia's "Superstar—The Hits" is due Sept. 24 on EMI's Parlophone label. Other artist managers declined to comment. But one EMI insider says, "It's actually pretty demoralizing here at the moment. I'm keeping my head down." ...



NICOLI

HOME FRONT

360 DEGREES OF BILLBOARD

HARDING, LETKEMANN JOIN BILLBOARD STAFF

Billboard is proud to announce the additions of Courtney Harding and Jessica Letkemann to its editorial staff.

Harding joins Billboard as the indies correspondent.

A native of Portland, Ore., Harding got her start writing for now-defunct Pacific Northwest music paper The Rocket while still in high school. She

The Village Voice, the Associated Press, Bust, Venus, Idolator and a number of alt-weeklies.

Harding has a B.A. in political science from Wellesley College and a master's in public policy from New York University (NYU), and worked in politics for several years before becoming a full-time writer. She lives in Brooklyn, N.Y., and spends her spare time running, traveling

went on serve as music editor of the Portland Tribune and has written for

and searching for bars that serve West Coast microbrews.

Jessica Letkemann joined the Billboard staff as editor of Billboard.com in June. She comes to Billboard from Premiere.com, where she was editor.

Letkemann had previously worked at Spin magazine for several years in



HARDING



LETKEMANN

a variety of roles, including research editor and Web site associate. A Chicago-native Brooklynite with a B.A. in journalism from NYU and a penchant for Pearl Jam and photography, she also co-runs a fan site, TwoFeetThick.com, and plays guitar badly, she says.

After starting out by self-publishing music zines and interning at the Chicago Tribune in the '90s, she has also been an editor at Circus magazine and NYU's newspaper, helped research "The Vibe History of Hip Hop" and Michael Azerrad's "Our Band Could Be Your Life" and written for Premiere, VH1, Book magazine and other publications. ...

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**>>>EMUSIC
RE-UPS WITH
INDIES**

Four of the biggest independent labels have renewed their agreements with music download service eMusic. The labels are Beggars Group, which includes 4AD, Matador and Rough Trade; XL Recordings; ATO Records; and Concord Music Group, which includes the jazz catalogs of Fantasy and Prestige. Artists across the four labels include the White Stripes, Dizzee Rascal, Paul McCartney, Joni Mitchell and Gomez.

**>>>MYSPACE
READIES TOUR**

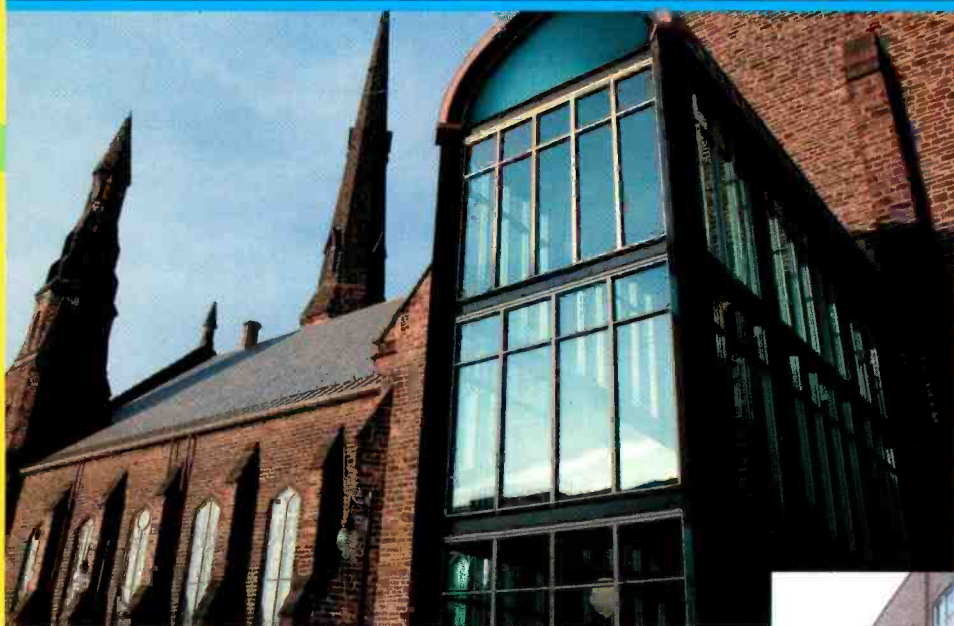
MySpace is launching its first branded music tour this fall with headliners Say Anything and Hello-goodbye. Kicking off Oct. 16 at the Show-Box in Seattle, the all-ages MySpace Music Tour will stop off in more than 30 venues through Thanksgiving weekend in Las Vegas. Tickets go on sale Sept. 6 to the general public, though MySpace users will have a chance to purchase starting Aug. 31.

**>>>SONY BMG
GERMANY BUYS
MTS, BUCARDO
STAKES**

Sony BMG Germany is entering the artist management and live entertainment business. The music major has bought majority stakes in Münster-based management firm MTS and comedy booking agency Bucardo, whose business accounts for combined sales of more than 600,000 tickets. Financial details of the respective deals were not disclosed.

Compiled by Chris M. Walsh. Reporting by Leila Cobo, Jonathan Cohen, Katie Hastay, Andre Paine, Wolfgang Spahr, Ken Tucker and Chris M. Walsh.

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TOURING BY MITCHELL PETERS

Welcome To The Club

Indie Labels Experimenting With Their Own Venues

Traditionally, record companies stick to what they do best: selling and promoting albums. But some labels are easing their way into the concert venue business, the most high-profile being Saddle Creek's recently opened 470-capacity club Slowdown in Omaha, Neb.

Righteous Babe Records and Nettwerk Music Group have also tapped into the live music space in hopes of driving revenue and creating a setting to showcase artists while potentially recruiting new ones.

"It's a way to break down the barrier between the public and the record label," says Nettwerk CEO Terry McBride, who in 2006 opened Sync music lounges at Nettwerk offices in Vancouver, Los Angeles and Nashville.

While regularly showcasing live performances from Nettwerk artists, the 75- to 200-capacity Sync venues (which are connected to label offices) welcome local artists as well. As a benefit to those acts, the spaces offer built-in sound systems and recording facilities. "We've had artists take the audiovisual and put it up on their MySpace pages," McBride says. "And we don't charge for that... they just have to give us a blank CD."

Although Nettwerk hasn't yet signed an outside artist who has performed at a Sync location, McBride isn't losing hope. "Maybe someday the next Jimi Hendrix will play there and we'll have it recorded and be smart enough to sign them," he says.

Meanwhile, New York-based Righteous Babe this month will open Asbury Hall, a 1,200-capacity performance hall that sits inside a 19th-century Buffalo, N.Y., church, which the label bought from the city in 2000. The church, dubbed Babeville, launches with back-to-back concerts from label founder/artist Ani DiFranco Sept. 11-12. Right-

eous Babe president Scot Fisher, who also manages DiFranco, says owning a venue is a way to expand into different facets of the music business.

"It's more challenging out there," Fisher says, noting that labels are becoming more interested in touring artists. "There are a lot more revenue sources... the traditional ones are disappearing."

In Omaha, Saddle Creek label manager and Slowdown co-owner Jason Kulbel says that having a roster of actively touring artists was a benefit when designing the all-ages venue. "Our bands have obviously been to every club in America," Kulbel says. "We had

conversations with [them] over the last few years, saying, 'Here's what we're thinking so far, tell us what works and doesn't work.'"

As a result, the Slowdown—part of a Saddle Creek-owned multimillion-dollar mixed-use complex comprising art house theaters, retail stores, a restaurant and apartments—offers a washer/dryer and a shower, along with parking and a load-in door behind the club. "It's the little things that make bands happy and ultimately make them want to come back," Kulbel says.

From a booking perspective, Slowdown in-house talent buyer Val Nelson says Saddle Creek's reputation in the record industry has been beneficial. "They treat their bands right," Nelson says. "So when you're opening a new club, the agents know that reputation will go over into the

Clockwise, from top left: Righteous Babe Records' Asbury Hall in Buffalo, N.Y.; HAR MAR SUPERSTAR performing at Saddle Creek's Slowdown in Omaha, Neb.; exterior of Slowdown. Below: FALL OUT BOY at the Knitting Factory.

club aspect, too, and that bands will be treated fairly and taken care of."

Roger Lewis, drummer for Saddle Creek bands the Good Life and Neva Dinova, isn't worried that the label's attention might become too focused on the venue. He says that Saddle Creek president Robb Nansel and Kulbel "are 100% into both things, and that's why they've hired a venue manager. They're the kind of people who can do more than one thing and be successful at it."

Not all record labels are ready to jump into the concert venue game just yet. "We've thought a lot about getting involved with a venue that could sustain itself, but I don't know if it's the sort of nightmare we want to invite into our lives right now," says Chris Swanson, co-owner of powerhouse Bloomington, Ind.-based indie Secretly Canadian. "We're trying to remain focused on developing our artists. It's so much work just trying to sell records." ...

FACTORY RENOVATION A New Booker From Portland Sets Out To Revitalize New York Club

During the past 20 years, New York nightclub the Knitting Factory has grown into Knitting Factory Entertainment, which encompasses two clubs (the original and a Hollywood location), seven now-dormant record labels and the Pacific Northwest-based production company Bravo Entertainment. Since early this year, however, reports of the building being on the market and perceptions of unfocused booking have fueled speculation online that the Knit might succumb to competitive pressure and close its doors.

In an effort to revitalize and reinvent the club, assistant manager Tim Putnam reached out to Chantelle Hylton, who spent seven years booking a variety of clubs in Portland, Ore., where she became known for two things: creative, quirky bills and being the last person to book three now-shuttered clubs. Still, Putnam and GM Shay Vishawadia liked Hylton's vision enough to bring her onboard as senior talent buyer.

"I definitely learned some lessons in Portland," Hylton says. "I finally embraced the idea that venues need to make money and pay the bills in order to stay open. With that said, my goal is to focus on booking thoughtful, in-

novative, quality music, and not spend all my time chasing the 'hot' band."

Hylton's vision for the club includes a number of partnerships, such as a Monday night series curated by local music bloggers and teaming up with other businesses that, in her words, "think about music and how they want to see music happen in a different way."

She is also planning on diversifying the type of shows the space hosts, with a stand-up comedy series and a number of hip-hop shows in the works. Hylton also hopes to reach out to the local music community and showcase New York-based talent. "There really aren't any spaces here for home-grown music," she says. "We do a hundred shows a month and have three rooms with different capacities, so there are a lot of opportunities for different kinds of bands."

Whether this translates into profit or crowds remains to be seen. But, Hylton says, "One thing I've discovered is that people have a lot of affection and respect for the space. I really think it can only improve." —Cortney Harding





HILLY KRISTAL outside CBGB in 1977; inset, right: Kristal, left, and LITTLE STEVEN VAN ZANDT after a 2005 press conference in New York to announce an effort to save CBGB.

MILEPOSTS BY ED CHRISTMAN

Hilly Kristal

1932-2007

Hilly Kristal, the godfather of punk rock, died Aug. 28 due to lung cancer complications. He was 75.

Kristal's death comes less than a year after his landlord broke his heart and forced the closing of his legendary CBGB, the Bowery club in Manhattan that served as the launching pad for the Ramones, Television, Blondie, Talking Heads, the Patti Smith Group and dozens of others that would become synonymous with punk rock and its many offshoots.

"Hilly was our good shepherd; he opened up his house to us, and he was so supportive," Patti Smith says. "He didn't judge us or ask us for anything, except to be good people. Back then, there was no place for Television or Richard Hell or myself, because we didn't fit in with the trends of the industry. We were disenfranchised, and he took a place on skid row and made it a home and shelter for us. It became a haven for poets and artists and musicians."

Kristal was born in 1932 in Highstown, N.J., and moved to New York to become a singer. He later worked in Greenwich Village as a folk singer before becoming the manager of the Village Vanguard. In the '70s he opened his own club, Hilly's, which would become CBGB in 1973.

CBGB opened at a time when the Bowery was still known for flophouses and homeless peo-

ple. But Kristal's club proved to be an anchor that would help revive not only the Bowery but the entire East Village, as thousands of young adults from across America flocked to live in the area's tenements to be a part of the burgeoning downtown music scene.

After punk hit the mainstream, Kristal helped bring a new underground form of it to the fore when he started his all-ages hardcore Sunday matinee shows.

Ironically, the club had initially featured country bands and traditional Irish music. But soon it was the only place in New York championing "open booking—no one else was doing it," says Tom Verlaine, guitarist for Television, the band credited with relocating the club's stage and with first performing original music at the club.

At the time, most small New York venues booked only cover bands; Max's Kansas City and the Mercer Arts Center were occasional exceptions. But before long, several other venues had switched over to unsigned, original bands, and New York had regained its status as the music industry's hotspot.

But the only club that stood the test of time was CBGB. That is until the venue was derailed by its landlord, the Bowery Residents Committee, which, according to press reports, wanted Kristal to pay anywhere from \$40,000 to \$65,000 per month for the club that he initially

rented for \$600 per month.

Despite a protracted legal battle and campaign to save the club, CBGB closed for good in October 2006 after a series of shows by many of the bands that called it home, including the Dictators, Bad Brains and a final show by Smith.

"I don't know what life would have been like without CBGB or Hilly," the Dictators' Handsome Dick Manitoba says. "That's because, for over 30 years, I played his club, watched others play his club and visited Hilly and the staff.

"There was a special chemistry that comes from sharing something important in life with another person," Manitoba says. "It was a person, a time, a place and an experience that was powerful and symbiotic."

In Verlaine's mind, Kristal's character is distinctive in today's industry. "He was a totally great guy and completely honest," he says. "Those two things are kind of rare in the music business."

Kristal is survived by his daughter, Lisa Kristal Burgma; and his son, Mark Dana Kristal. Contributions in Kristal's honor may be made in his name to the American Cancer Society or to the Hilly Kristal Foundation for Musicians and Artists (168 Second Ave., PMB 207, New York, NY 10003).

Additional reporting by Jonathan Cohen and Courtney Harding.

LITTLE STEVEN'S UNDERGROUND GARAGE ROCK

Hilly Kristal died for somebody's sins but not mine.

If only that were true. I was a disappointment to him as, I suspect, most of his life had been. He loved country music, bluegrass and blues—you know, as in "CBGB"—and had no interest whatsoever in young tattered misfits playing bad rock'n'roll, but that's what he got.

There must have been some pride later on, knowing that on your little stage, in your little joint, in the sleaziest part of town, Richard Hell, Television and Patti Smith would invent indie-art-punk. Blondie and Talking Heads would invent pop-art-punk, and the Ramones would invent punk.

But in the beginning, the club's clientele pretty much matched its talent. Junkies, drunks, transvestite hookers, the homeless, the tired, the poor. I'm sure that's not what he had in mind.

To Kristal's credit, once he started the open door policy of new bands developing their talent right there on his stage he never changed it. Virtually any band with attitude, amplification and ambition was welcome. The Ramones could not have existed without CBGB.

I met Kristal at the tail end of what would be the lost war to save the club. At the end of the first meeting I knew two things. First, he didn't

like me and resented having to come to me for help. And, second, he was too stubborn to take my advice. He wasn't easy to like. But I'd decided a long time ago that the art is always more important than the artist. And, even apart from the bands, the club itself was a work of art. After he left my office, I gathered my gang together and told them I felt this was a fight worth fighting—but, unlike our typical underdog status that usually finds a way to win, this was a hundred to one shot, so I'd leave it up to them. They were unanimous and we made a go of it, but the fix was in.

On the final night I slipped in quickly and quietly, Smith and Lenny Kaye onstage, wanting to avoid the press since I was secretly negotiating a Hail Mary with the new owner to save the club. When I found him, he almost smiled for the first time in the year or so I'd known him, and he gave me a heartfelt hug. He looked at me straight in the eyes—another first—and just nodded. We both knew we'd never see each other again.

He gave young bands a chance. He gave us the Ramones. Anyone who digs Green Day, Pearl Jam, Arcade Fire or U2 owes him a lot. We all owe him a lot.

I feel guilt. Sins of omission. I should have worked harder. Should

have been more effective. Should have been able to rally more help. Should have found a way to save CBGB.

Let's hope we'll do a better job ensuring he's remembered than we did keeping him alive.



COOLEST GARAGE SONGS

- | TITLE | ARTIST / LABEL |
|------------------------------------|--|
| 1 STREAKS AND FLASHES | THE CHESTERFIELD KINGS / WICKED COOL* |
| 2 RADIO NOWHERE | BRUCE SPRINGSTEEN & THE E-STREET BAND** / COLUMBIA |
| 3 SUZANNA | THE WILD BIRDS / REPUBLIC |
| 4 BELINDA | THE STABILISERS / WICKED COOL* |
| 5 LIEN ON YOUR DREAMS | BLACK REBEL MOTORCYCLE CLUB / RCA |
| 6 SALAD DAYS | THE GRIP WEEDS / GROUND UP |
| 7 CRUEL GIRL | THE RED BUTTÖN / GRIMBLE |
| 8 DO THE ROBOT | SISELY & THE SAFETY PIN-UPS / TEENACIDE |
| 9 LINDSAY NEVER GETS LONELY | THE ACTUAL / SOFT DRIVE |
| 10 99% | THE MOONEY SUZUKI / ELIXIA |

COOLEST GARAGE ALBUMS

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

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



Latin Notas

LEILA COBO | lcobo@billboard.com

Chile Today, Hot Tamale

Grass-Roots Mexican-American Rapper Chingo Bling Graduates From The Taco Circuit

Drive around Houston or Dallas and you're bound to see the strategically placed billboard: "They Can't Deport Us All," it says, over a caricature of a man jumping a fence.

A political statement, to be sure, but also the title of the new album by Houston rapper **Chingo Bling** (real name **José Herrera III**). Regardless, the mes-

sage has become fodder for conservative talk shows—whose debate has helped put Chingo Bling, who raps in English to Latin audiences, in the mainstream spotlight like never before.

"They Can't Deport Us All," released Aug. 14, debuted at No. 11 on Billboard's Top Rap Albums chart and at No. 4 on the Heatseekers chart, selling 6,000 units in its opening week, according to Nielsen SoundScan.

The numbers aren't monumental—but consider that Chingo Bling is mostly a local, underground phenomenon who has always produced, promoted and released his albums independently.

Although his past solo effort, 2004's "Tamale Kingpin," sold 17,000 copies, according to SoundScan, "They Can't" marks his first appearance on the Billboard charts.

As tempting as it may be to attribute this showing to the controversy, there is much else behind it.

For years now, Chingo Bling has been releasing mixtapes out of the back of his truck, touting himself with the braggadocio of the infinitely self-confident, in keeping with his 10-gallon hat and Nike ostrich boots.

From his Big Chile Enterprises offices in Houston, he presides over his own record label and a distribution company that sells his music and other indie releases along with a slew of merchandise, from bobblehead dolls to T-shirts and chili sauce. His major outlets are the Internet, swap meets and mom-and-pop stores that for years he has served personally.

"We like to call it the underground," Chingo Bling says. "And the underground is very, very big."

Chingo Bling's core circuit

is Texas, but nationally he does what he calls "the Taco circuit," playing wherever there are Mexicans.

"Someone who goes by SoundScan and radio, they'll say, 'Chingo, he's nobody,'" Chingo Bling says. "But if you go to a market and you see me open for someone or headline, you'll say, 'Man, this guy is big.' It's under the radar. It's like an immigrant without papers. You know we're there, but you can't face it."

With "They Can't," however, Chingo Bling is facing it head-on. The album was released under a new distribution deal with Warner/Asylum, which is also putting money into marketing and promotion. Now, for the first time, a Chingo album can be found in outlets like Best Buy.

"I always felt a lot of people didn't take us seriously because we didn't have SoundScan," he says. "I wanted a bigger platform as an artist and entertainer, so I could turn around and get a better movie deal, endorsement or merchandising."

Chingo Bling retains ownership of his masters and has final say on all marketing. He's also negotiating with Warner to be allowed to manufacture separate copies of his album for distribution at a lower price to the indie retailers with which he has long done business.

And, despite his major deal, don't expect Chingo Bling to put aside his entrepreneurial spirit.

"It's very fundamental," he says with a laugh. "My theory is, you can't worry about the finish line. It's like basketball: Instead of worrying about winning, you should worry about dribbling the basketball. A lot of kids worry about getting signed instead of worrying about posting your blog, getting on YouTube, putting up posters on poles, passing out fliers. I'm not above that. I have no shame." ...

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CHINGO BLING

NOT JUST MARIACHI

A Festival In San Jose Broadens Its Base

The San Jose International Mariachi Festival, celebrating a niche sub-genre of Latin music, is looking to expand into a signature event with broad appeal.

The 16th edition of the fest, taking place Sept. 26-30 in San Jose, Calif., should see a surge in its attendance thanks to a widening of the festival and to three major headliners: Linda Ronstadt, Los Lobos and Marco Antonio Solís, none specifically a mariachi act.

"We want to establish a broader audience for the traditional music and we wanted to reach a younger generation," says Marcela Davidson, president/CEO of Mexican Heritage Plaza and executive producer of the event.

Typically, the festival attracts

20,000 over three days. This year, festivities include three days of workshops and seminars followed by two days of performances by roughly a dozen mariachi artists, student groups and a dozen acts that fall into the pop/world music realm, including Ozomatli.

It's a change from when Davidson took over the small, local event linked to mariachi education programs three years ago.

In 2006, the fest expanded by bringing in Mexican pop/ranchera icon Juan Gabriel as headliner, which led Marquez Brothers Entertainment to come in as sponsor this year. The company promotes multiple Latin events during the year, tying them to its El Mexicano brand

of cheese products.

"There isn't an icon event in San Jose," Marquez Brothers Entertainment GM Tim Luce says. "This could be a solid destination event that builds year after year."

As part of its sponsorship, Marquez brought in Solís to perform. The singer will play the festival as part of his current U.S. tour.

Davidson has already seen the festival's gross income jump, from \$250,000 in 2005 to \$1.1 million last year. Net profits also went from \$50,000 in 2004 to more than

\$200,000 last year. The money is reinvested in educational programs.

"The more net profit I have, the more capacity to hire more instructors," Davidson says. —LC



RONSTADT

.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.

EN BREVE

THE SWEET SMELL OF SPONSORSHIP

A Paco Rabanne Black XS cologne sponsorship will kick off next month's rerelease of the hit debut album by Mexican pop-punk band Allison.

Beginning next month, Allison videos that air on MTV Latin America will be followed by 10- to 15-second spots for Black XS. Interviews and photos of the band will also appear on a Black XS microsite.

The campaign is timed with Sony BMG Mexico's Sept. 11 reissue of Allison's self-titled album, the first edition of which went platinum in Mexico.

The rerelease will feature six bonus tracks, including a cover of Juan Gabriel's classic "Amor Eterno," to be worked as a single.

The CD will be accompanied by a bonus DVD and a special 10-digit code with which fans can access another site, allison-rifa.com. That site will contain exclusive videos, acoustic tracks, footage and interviews from the Vans Warped tour, on which Allison played four dates. —Ayala Ben-Yehuda

CARLOS DEPARTS EMI TELEVISIA

EMI Televisa VP of marketing and promotion Pietro Carlos has left the company. Carlos, who had long successfully run his own independent promotion company, PCM Entertainment, was hired as VP of promotions for EMI Latin three years ago. His job was later expanded to include the duties of marketing VP for EMI Televisa.

During Carlos' tenure, several EMI Televisa acts hit No. 1 on Billboard's Hot Latin Songs chart, including Fonseca, RBD and Juan Luis Guerra.

Sources familiar with the situation indicate another veteran promotion executive, Jorge Ramos, would come in as VP of promotions. —LC

MOBILE GLORIA

AT&T will celebrate Hispanic Heritage Month with an exclusive cut of Gloria Estefan's "No Llores" single. The ringtone will get top-deck promotion on the company's Media Mall from Sept. 15 to Oct. 15. As previously reported, the song will also be the theme for a national AT&T campaign. —ABY

STARTING AT THE TOP

Chesney Debuts High On Hot Country Songs Chart, Garth To Go Higher?

New singles from country superstars Kenny Chesney and Garth Brooks are experiencing unprecedented early success at radio.

Chesney shatters the Nielsen BDS-era benchmark for the top debut on Hot Country Songs in this week's issue, and matches the all-time record, as "Don't Blink" (BNA) scores Hot Shot Debut at No. 16. The second single from Chesney's Sept. 11 release, "Just Who I Am: Poets & Pirates," tallied 12.7 million audience impressions out of the box.

The quick start marks the highest bow since the chart began using BDS-based airplay tracking in 1990. Keith Urban's "Once in a Lifetime" debuted at No. 17 a year ago. Prior to the advent of BDS, the highest opener was a No. 16 start by Buck Owens' "My Heart Skips a Beat" in 1964.

Meanwhile, the first single from Chesney's new album, "Never Wanted Nothing More," falls 1-3 after spending five weeks in the top spot.

Like a number of other stations, country WBCT Grand Rapids, Mich., played Chesney's new single in a significant rotation—in this case 35 times per week—while still spinning his previous single a good bit—25 times per week. WBCT PD Doug Montgomery says two factors came into play.

"It was based on both who he is as an artist—he's the top-testing artist for us—and because he delivers a bull's-eye shot right to the heart of every parent who is taking their kids back to school, or even maybe more pointedly, to school for the first time this



Chesney's new record may be short-lived now that radio is overwhelmingly receiving Brooks' new single.

fall." The song deals with living life to its fullest and not taking anything for granted.

"We had a dad call in the other morning bawling because his daughter was starting high school that day and he related directly

to 'Don't Blink,' " Montgomery says.

But Chesney's new record may be short-lived, now that radio is overwhelmingly receiving Brooks' new single, "More Than a Memory." Part of the forthcoming "The Ultimate Hits" package on Brooks' own Pearl Records, the single is promoted by Nashville-based Big Machine Records.

Digitally delivered to radio at midnight ET Aug. 27, the single has already garnered enough airplay in three days to place it at No. 1 on a Nielsen BDS country airplay building chart. (A building chart ranks airplay based on the number of days in a given week that BDS has data for.)

Country WDXB Birmingham, Ala., is among the stations that have played the new single—in some cases, more than any other record on their respective playlists. "We played it every hour from 6 a.m. to 6 p.m. on Monday," OM Tom Hanrahan says. "The reason was simple: It was Garth, and the song has the classic Garth sound."

There's another reason cited by Hanrahan and other programmers: nostalgia. "Hearing new music from him reminds me of good times in the format—the early '90s during the boom time of country."

Country KPMS Seattle PD Becky Brenner says the fact that both Chesney's and Brooks' singles were available for consumption only at country radio was also a factor. "A majority of music consumers still say that they find out about new music from their favorite radio station," she says. "In the case of Garth's new single, it is also a huge plus that he sticks by his 'only available on the radio' promise. It give us something exclusive that we rarely get anymore."

Additional reporting by Wade Jessen in Nashville.

CHESNEY: JEFFREY MAVER/WIREIMAGE.COM; BROOKS: KEVIN PARRY/WIREIMAGE.COM

MUSIC BY ANTONY BRUNO

Subscription Prescription

How To Cure The Ills Of The All-You-Can-Eat Digital Approach

My, how the subscription music landscape has changed.

At this time last year, Virgin Digital, AOL and MTV were still offering service. Sure, MTV's Urge is still active, but it's being folded into RealNetworks' Rhapsody service. Virgin Digital and AOL got out of the game altogether and migrated their customers to Napster.

But as much as the view has changed, the subscription music market has a lot more evolving to do before it can play a significant role in the digital music space. It may look different, but the challenges remain the same.

MARKETING

Most people just don't understand the subscription model. Educating customers on the value proposition takes extensive (and expensive) advertising, which no subscription music provider has done to date. They've jabbed at a few print ads here and there, or the occasional short-term TV campaign (remember Napster's Super Bowl ad?), but nothing has even come close to the marketing muscle and creative supporting Apple's iTunes service.

MTV never pulled the trigger on the promised marketing campaign behind the Urge service, which to be fair never officially emerged from beta. Through its deal with Rhapsody, however, the company is contractually obligated to spending \$230 million during the next five years on "hard advertising"—meaning print, TV and other

campaigns—in addition to its own on-air and online programming. Additionally, the involvement of Verizon Wireless as a mobile partner adds another strong marketing presence to the effort. Even if

“The pool of users is going to increase immensely when we bring subscription music to the Web.”

—IAN ROGERS, YAHOO

Rhapsody had the funds to launch a full advertising assault, most consumers haven't heard of either RealNetworks or Rhapsody, while MTV and Verizon are household names.

“The level of marketing commitment is well beyond anything we've ever done in the past,” RealNetworks CEO Rob Glaser says. “The notion of combining with these two marketing behemoths is very, very exciting.”

DISTRIBUTION

Few people seek out subscription music services. The way to get around this is to strike distribution deals with more popular and recognizable brands to add subscription capabilities to their services.

MTV tried just this by bundling Urge with Windows Media Player 11, but Microsoft proved a fickle partner, as it launched the Zune strategy soon after and sup-

porting the earlier initiative became much less of a priority. Napster is doing so through partnerships with Circuit City, AOL and such wireless operators as Japan's NTT DoCoMo and AT&T,

while Rhapsody teams with Comcast, Verizon and others.

But why stop there? The best thing these companies can do is team up with a social networking service, such as a Facebook, MySpace, Last.fm or MOG. Facebook, for example, lets members show their favorite music in their profiles, but doesn't allow other members to stream those songs directly. It requires some kind of widget (like Last.fm's application), but in many cases even those are limited to 30-second samples.

Adding full-song streaming from a subscription music provider could work wonders. “The pool of users is going to increase immensely when we bring this to the Web,” Yahoo Music GM Ian Rogers says. During the next six months, Yahoo will add streaming music from its subscription service to other Yahoo services like blog profiles, news and reviews, and search results.

Napster and Rhapsody will have to pair with a social networking service to do the same. The challenge is providing users a free, ad-supported version of their service that everyone can use, but also offering an incentive to migrate to paying customers.

And a robust advertising system is crucial. For each song they let users stream for free, Rhapsody and Napster have to sell an ad that supports the fee it must pay the music industry. At the rela-

tively low level of use that their free services experience now, it's easy to do. But launching on Facebook would generate a great deal more traffic and place greater burdens on compensation.



Maybe when Facebook completes the targeted ad system it's reportedly working on, it will be easier for music services to partner with the site and tap into that greater revenue stream.

DEVICES

Let's face it: People love their iPods, and digital music services that don't work with the popular device are in for a tough challenge. But people also like their mobile phones. AT&T Mobility and Verizon Wireless are taking the first step by letting users transfer subscription tracks from their PCs to their mobile phones.

But it will be some time before users can download subscription music over the air and charge the plan to their phone bill. All-you-can-eat media plans are expensive and tax the capacity of wireless networks still making most of their money on voice calls. Just as subscription music services don't want too many people using their ad-supported plans, wireless operators don't want too much media traffic on flat-rate plans.

“To be frank, how fully we can implement unlimited [subscription] downloads is something that is subject to different pricing themes,” Verizon VP of digital media John Harrobin says. “It may not be practically feasible in the near term, but we need to aspire to that.”

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BITS & BRIEFS

FACE THE MUSIC TASTES

Social networking giant Facebook reportedly is working on a new advertising system designed to let advertisers target specific users based on age, gender and musical tastes, among other things. Facebook confirmed it is designing a system, but did not provide details. The site's existing ad platform requires company staff to sell and create the ads, while the proposed new system would be automated. Key to the system are predictive algorithms that will learn Facebook users' preferences and make suggestions on potential ad topics.

MOORE MOBILE, MOORE BLOGGING

Mandy Moore will be blogging her thoughts and behind-the-scenes photos and videos, as well as hold contests in tandem with her upcoming tour in support of new album “Wild Hope” and her new film “Dedication,” through the Buzznet social

network. She will upload most of the photos and videos—as well as share a list of her favorite music, fashion, makeup and travel discoveries each week—from a mobile phone provided by Buzznet. As part of the effort, fans will be invited to enter a contest for “Best (Worst) Break-Up” story for a chance to meet Moore during the tour.

ORCHARD GROWN

Digital distributor the Orchard has licensed its catalog of indie and world music to eCast, a provider of touchscreen, Internet-connected jukeboxes. eCast has some 10,000 jukeboxes in distribution, as well as content deals with all the major labels and the Independent Online Distribution Alliance. Users can search for specific songs and download them to each jukebox for subsequent play. Additionally, users can store personal playlists with the eCast system that they can access from multiple locations.

HOT RINGMASTERS™ SEP 8 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	6	CRANK THAT (SOULJA BOY)	SOULJA BOY
2	2	14	A BAY BAY	HURRICANE CHRIS
3	3	15	SHAWTY	PLIES FEATURING T-PAIN
4	4	13	BEAUTIFUL GIRLS	SEAN KINGSTON
5	5	11	LET IT GO	KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM
6	6	14	BIG GIRLS DON'T CRY	FERGIE
7	10	35	ROCK STAR	NICKELBACK
8	7	14	BARTENDER	T-PAIN FEATURING AKON
9	25	3	BED	J. HOLIDAY
10	13	6	STRONGER	KANYE WEST
11	8	9	THE WAY I ARE	TIMBALAND FEATURING KERI HILSON
12	16	3	I GET MONEY	50 CENT
13	9	18	PARTY LIKE A ROCKSTAR	SHOP BOYZ
14	11	14	MAKE ME BETTER	FABOLOUS FEATURING NE-YO
15	12	12	CAN'T LEAVE 'EM ALONE	CIARA FEATURING 50 CENT
16	18	6	CYCLONE	BABY BASH FEATURING T-PAIN
17	15	17	BIG THINGS POPPIN' (DO IT)	TI
18	14	11	HEY THERE DELILAH	PLAIN WHITE T'S
19	19	0	LEAN LIKE A CHOLO	DOWN A.K.A. KILO
20	23	4	HOOD FIGGA	GORILLA ZOE

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



MOTO-ROLL WITH IT

Perhaps responding to the iPhone onslaught, Motorola is positioning the new version of the Q smart phone as a mobile entertainment device. The Moto Q music 9m doesn't have the same ring to it as the iPhone, but it does heavily emphasize the multimedia capabilities of today's high-end phone. Users can switch from the traditional Windows-based work screen to a multimedia-focused interface. It features over-the-air music downloads from Verizon Wireless' V Cast service and removable storage of up to 32 GB. It's available now for \$300, after a \$50 rebate and two-year service agreement. For an extra \$50, buyers can get a 2 GB miniSD card and stereo headset.

—Antony Bruno



After and sup-

After and sup-

6 QUESTIONS

with DON WAS
by ANTONY BRUNO

Like most of the music industry, award-winning record producer Don Was is struggling to make sense of the Internet. His foray takes the form of a syndicated Web video series on the newly launched My Damn Channel, where he interviews such rock stars as Ozzy Osbourne and films studio sessions with artists like Jill Sobule.

Any music recorded for the site can be downloaded for free, subsidized by Internet advertising. In addition, content created for the site can be found on YouTube, and soon will spread to other digital platforms.

Was also has added a podcast series, and hints at additional innovations down the line. His method is to let the outlet—the Web site—drive the content creation, rather than create content first and then find a Web outlet for distribution.

Was chatted with Billboard about the new Web service, why he's doing it and what the industry might learn.

What are you trying to accomplish with the My Damn Channel portal?

In general, people are looking for a way to continue to make music in an ever-changing business frontier. The old model, which I hoped would last forever, needs a shot of... something. So everything I'm doing represents new ways to do the thing I love to do, which is make music, but in a context that addresses reality.

Who are you trying to reach?

I have no idea. There's not enough precedent. I approach it the same way I approach making records. I think that's what a good record producer does—make a record you'd like to own and assume that if you enjoy it that others will too. Everybody won't, but there will be enough people to justify the action.

Why My Damn Channel? Why not just make your own Web site?

They're doing something that's really different, particularly when you apply it to music rather than comedy videos. There's a real excitement to it. It's just something new to do, and there's something electrifying about doing something for the first time.

You're subsidizing free downloads with advertising. Why?

That seemed like something worth pursuing. It basically uses network TV as the business model. To look at an ad on a page while you're downloading a song for free doesn't seem like it's asking too much for people. And if it works, it's the end of the piracy issue. It just goes away. Think of the billions being spent in R&D to fight piracy, and it just goes away. You can get back to making records. I'm not looking to replace the music biz; I'm looking to help it.

Is the music industry taking advantage of the online tools available?

No. I think the fact that the music industry, which should really be leading the charge on technology and putting it to good use, are like a bunch of grandmas trying to figure out e-mail 20 years after the fact. It's so slow to apply it creatively; it's probably the leading cause of the woes they're experiencing right now.

You're using a mix of podcasts, free downloads, video. What was the inspiration for how you've put all this together?

When I wanted to explain the layout of the page, I couldn't find a good way to describe it. The closest thing I can come to is art galleries online. Galleries and the hipper museums have great Web sites. They offer all this stuff from being able to walk through the museum and see the work they have, to music, to lectures. And I thought, "This is what I want to do with music." ...



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Why Labels Won't Set Minimum-Pricing Restraints

Retailer theories and arguments aside (see last issue's Retail Track), six weeks after the Supreme Court decided that minimum pricing is no longer by definition illegal if it can be proved to enhance competition, lawyers at three of the majors appear to have decided that the ruling changes nothing. Consequently, sources say, those labels won't implement any new pricing strategies.

The lawyers' stance is no surprise. After all, lawyers at the majors already had their chance to stand up and be counted when the Federal Trade Commission (FTC) challenged them at the turn of the century on minimum-advertising pricing policies.

A little history is needed to explain that challenge. In the early to mid-'90s, five of the six majors implemented what is termed a "soft" MAP policy. In that scenario, any retailer advertising specific designated titles below a vendor's MAP prices—which ranged from \$11.99 to \$13.99, depending on the major—was ineligible to access cooperative advertising funds, which manufacturers describe as a privilege, not a condition of doing business with them. Since vendors said retailers could sell for any price, governmental agencies viewed that form of MAP, which the video industry still uses to this day, as legal.

But back then, discounters found loopholes by requesting pricing-and-position funds for one album and then advertising another new superstar album for less than MAP in Sunday circulars. So eventually the majors adopted "hard" MAP policies that said retailers advertising "any" product below MAP aren't eligible for cooperative advertising funds whatsoever. That policy triggered two lengthy investigations, ending with the FTC threatening to charge the majors with using those policies as price-fixing mechanisms.

Instead of defending the MAP policies like Leegin Creative Leather Products did in the antitrust suit that resulted in the recent Supreme Court ruling, the major labels signed a consent decree in early 2000 that did away with MAP policies for seven years. A price war ensued that now plants a \$9.99 price point firmly in consumers' minds.

Although the major-label corporate lawyers are again urging the cautious approach that makes their jobs easier, at least this time other factors play into why the majors still won't take a stand on minimum-pricing restraints.

If the Supreme Court ruling opens the door to argue that minimum-pricing restraints can

foster competition, it also ensures that lawsuits involving the issue will be very costly, one lawyer familiar with the ruling says.

For example, the Supreme Court ruling only affects federal law, but 37 state attorneys general filed briefs arguing for the court's decision to maintain the status quo. So if minimum-pricing restraints are instituted, labels could still find themselves facing state prosecutors and trying to convince state supreme courts to follow federal thinking.

Another consideration: The music industry is a special case in that its copyright laws include the first-sale doctrine, which says that once you buy a creative work like a CD, you have the right to resell it without the copyright holder's permission. So if discoun-

Though the Supreme Court ruling opens the door for minimum pricing, lawsuits would be costly.

ters decided to legally fight minimum pricing, the labels could find themselves in a costly legal quagmire with another spin besides antitrust violations.

Also muddying the situation: Many labels sell direct and are, in effect, competitors with their retail accounts. So if such a label implements minimum pricing, a legal argument might arise as to whether such restraints are vertical or horizontal. That's a complex issue that—you guessed it—could also mean expensive litigation.

And don't forget that each major has a contingent of executives who believe that not only is the business going totally digital, but it can't happen too soon. So why pursue a strategy that might result in a costly legal battle, when, in that viewpoint, what happens at brick-and-mortar retail won't matter in a few years anyway?

Legal and technological arguments aside, there is a more practical consideration to ponder. Even if labels can legally implement minimum-pricing restraints, they also have to enforce them, which means cutting off selling accounts not in compliance. Ask yourself: Can you foresee any label cutting off Wal-Mart, Target or Best Buy?

Finally, there is one more reason why most labels won't do anything. The Supreme Court ruling might have meant something five years ago, before the retail bloodbath. But choose whatever cliché you like—the cow has left the barn, the car has left the garage, the ship has sailed from port—it's simply too late to matter.

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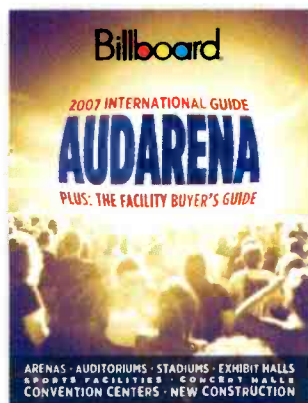
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A7DFULL

MAMA's Houses

Acquisitions Put Group At Forefront Of British Live Market

LONDON—British music group MAMA is stepping up into the big leagues with the acquisition of several key London venues and some aggressive expansion plans.

The £6 million (\$12 million) deal to buy the brand, Web site and six further venues from British live music powerhouse Mean Fiddler Music Group—after MAMA had previously purchased the London Forum—is just the start, according to co-CEO Dean James. He says the group has a further £7 million (\$14 million) to invest.

“We have 18 venues now, and we’ve now got two brands—Jazz Café and G-A-Y [both part of the MFMG deal]—for which we’d like to open more venues,” he says. “In the mid-term, we’d like to have 30 venues at maximum [capacity of 2,000].”

That would strengthen what already looks like a dominant position in the under-2,000-capacity sector. Since floating on the Alternate Investment Market segment of the London Stock Exchange in 2002, MAMA has largely operated underneath the radar of the wider business, emerging briefly last year when it launched a bid for Sanctuary Group, subsequently sold to Universal Music Group.

James says 60% of Sanctuary shareholders approved the bid but it ultimately foundered because “Sanctuary’s manage-

ment didn’t want to do it. It would have been like turkeys voting for Christmas.”

MAMA consists of three divisions. Live Music gathers the existing Barfly network with those newly acquired venues and has interests in several events. The Consumer division features magazine The Fly and specialist media and marketing agency Campus Group, while the Artist Services arm encompasses artist and producer management, music publishing and merchandising.

This includes SuperVision Management’s roster of acts that contains Franz Ferdinand, Kaiser Chiefs and rising acts the Cribs and Howling Bells.

“Because we find bands at a very early stage through the Barfly network we get good lead indicators,” James says. “We can see how many tickets they sell, how many pints of beer are sold across the counter at our venues. It all fits together.”

MAMA’s latest purchase will beef up the business considerably. The six venues brought in reported combined sales of nearly £8 million (\$16 million) for 2006, with a before-tax profit of £466,000 (\$932,000).

For the six months ending Jan. 31, MAMA reported group revenue of £5.48 million (\$10.9 million), up 43.5% from the corresponding period in

the previous year.

“Obviously, they’re a serious contender, having taken on those venues,” says Bob Angus, managing director of leading independent promoter Metropolis Music and director of Live Nation/Gaiety-owned venues group Academy Music Group. “Dean really seems to be the mover and shaker.”

Others in the live industry privately wonder whether MAMA might be overreaching, but James says he has no such worries. “We are ready to make the big step up,” says the former MFMG CEO, who jointly runs the business with Adam Driscoll, co-founder of MAMA’s Channelfly subsidiary. “My background is in £1 billion [\$2 billion] PLCs, so this is still quite small for me.”

MFMG has now rebranded as Festival Republic, with managing director Melvin Benn dismissive of the impact of MAMA’s acquisition.

“Anything that was worthwhile is with the new Festival Republic company,” he says. “Anything that we considered not of great value to us, we sold.”

“It’s disappointing to hear those comments,” James says. “If they were a part of the Mean Fiddler group which weren’t valuable, they were certainly with the company for a long time. The Jazz Café is one of the best venues in London.”

MAMA’s Artist Services arm serves the SuperVision Management roster, including such acts as KAISER CHIEFS.



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THU	9/30	BROOKLYN, NY Studio B	SUN	9/16	POMONA, CA The Glass House
FRI	9/31	PHILADELPHIA, PA Johnny Brenda's	MON	9/17	SAN DIEGO, CA Casbah
SAT	9/1	WASHINGTON, DC Rock N Roll Hotel	TUE	9/18	PHOENIX, AZ Rhythm Room
SUN	9/2	CLEVELAND, OH Grog Shop	THU	9/20	DALLAS, TX Granada
MON	9/3	CHICAGO, IL Subterranean (all ages)	FRI	9/21	AUSTIN, TX Mohawk
TUE	9/4	CHICAGO, IL Subterranean	SAT	9/22	ATLANTA, GA Pontiac Garage @ The Loft
WED	9/5	MINNEAPOLIS, MN 1st Ave and 7th Street Entry	MON	9/24	ATLANTA, GA The Earl
FRI	9/7	DENVER, CO Larimer Lounge	TUE	9/25	ATHENS, GA Forty Watt
SAT	9/8	SALT LAKE CITY, UT Urban Lounge	WED	9/26	Mt PLEASANT, SC The Village Tavern
MON	9/10	SEATTLE, WA Chop Suey	THU	9/27	CHAPEL HILL, NC Local 506
TUE	9/11	VANCOUVER, BC Media Club	FRI	9/28	LEXINGTON, KY The Dame
WED	9/12	PORTLAND, OR Doug Fir	SAT	9/29	LOUISVILLE, KY Headlines

zune 

GLOBAL BY PAUL SEXTON

PAST ITS PRIME?

U.K. Music TV Flourishes In Late-Night Margins

LONDON—A year after the demise of “Top of the Pops,” the window to U.K. music TV is still open—but it’s a difficult one to climb through these days.

With the BBC ending the legendary chart show’s 42-year run last year, and the likes of “CD: UK” (ITV) and “Popworld” (Channel 4) also axed, TV “pluggers” have more hope than expectation that the industry will again have a prime-time, music-only show to call its own. Meanwhile, the scramble for popular slots has become ultra-competitive.

“All of us think it’s tougher than it’s ever been,” one promotions executive says.

But there remain plenty of programs with music content on British TV, even if the only mass-audience programs to book music guests are essentially reality or contest-driven series such as ITV’s “The X Factor” or BBC1’s “Strictly Come Dancing,” both of which command audiences of some 10 million.

They also sell records: Classical crossover quartet Il Divo’s performance on “The X Factor” last November

helped its third album “Siempre” (Syco) achieve the group’s best first-week U.K. sales (166,000).

BBC TV creative head of music entertainment Mark Cooper takes a positive view.

“Music on television is in a better state than it was five years ago,” he says, describing a particularly busy period for his department involving coverage of June’s Glastonbury and August’s Reading/Leeds

festivals, concerts on BBC1 and digital channel BBC4, and BBC2’s venerable performance show “Later . . . With Jools Holland.” The last of which continues to be hugely sought-after, punching well above the weight of its Friday 11:35 p.m. slot. He also enthuses about the new BBC iPlayer, downloadable software that allows

viewers to access BBC TV output for a week after broadcast.

“Generally our shows are on late at night,” Cooper says. “Will it always be that way? Probably, but it doesn’t bother me.”

Filming for ‘The Friday Night Project,’ Aug. 17: ALAN CARR, KANYE WEST and JUSTIN LEE COLLINS (from left). Below: PAULO NUTINI on ‘Parkinson’ (left); audition for ‘The X Factor’ (right).



eled a top 10 debut for his “Hymn for My Soul” album (Parlophone/EMI). Parlophone head of TV Helena McGeough says the label delayed the album release to accommodate the booking.

HMV rock/pop buyer John Hirst says that while televised award ceremonies can be a powerful sales tool, “live appearances on shows such as ‘Later’ can be equally impactful, particularly when they introduce a new artist to a wider audience.

“When Corinne Bailey Rae first appeared on the show a couple of years back,” he adds, “it prompted huge demand at HMV stores even though she hadn’t yet been signed.”

Other shows like Channel 4’s “The Friday Night Project” and “Transmission” may rarely exceed 2 million viewers, but

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‘PARKINSON’ (ITV1, SATURDAYS)

Hosted by Michael Parkinson, a chat show mainstay since 1971. This fall’s



12-week run is his last. Most recent program, in June, pulled 3.5 million viewers. Best-known

for championing AC-leaning artists such as Katie Melua and Michael Bublé.

‘FRIDAY NIGHT WITH JONATHAN ROSS’ (BBC1, FRIDAYS)

Chat show presented by popular U.K.

broadcaster. New season starts Sept. 7, and in 2008 will extend to run 40 weeks of the year. Last series peaked with audience of 4.7 million. Wide-ranging music policy, with alternative rock emphasis. First guests on new series: the Polyphonic Spree.

‘LATER . . . WITH JOOLS HOLLAND’ (BBC2, FRIDAYS)

Bedrock of performance music TV since 1992. “Later” completed its 29th season in June with typically eclectic lineup including Paul McCartney and New York electro dance act Shy Child, and returns in November. Average audience of 700,000—a significant number for

the show’s channel and time slot—belies mere “tastemaker” status.

‘THE NATIONAL LOTTERY DRAWS’ (BBC1, WEDNESDAYS)

Five-minute slot featuring what executives call a “straight plugging platform” for chart-friendly acts like pop quintet Girls Aloud. Draws around 4.5 million viewers.

‘THE X FACTOR’ (ITV1, SATURDAYS)

Began new series Aug. 18 with average audience of 9.5 million. Will feature music guests from start of live contest phase in October. Specializes in mainstream pop acts—Il Divo and

Take That were among those featured last season.



‘THE FRIDAY NIGHT PROJECT’ (CHANNEL 4, FRIDAYS)

Comedy/entertainment show, ends fifth season Aug. 31. Attracts average 1.7-1.8 million viewers. Favors young-leaning pop-rock acts: recent guests have included the Coral, Amy Macdonald and Hard-Fi. —PS

GLOBAL NEWSLINE

>>>WENZEL RISES, MASUCH OUT AT UNIVERSAL PUB GERMANY

Markus Wenzel has been appointed managing director of Universal Music Publishing Group Germany, the new company formed after Universal acquired BMG Publishing.

At the same time, Hartwig Masuch, managing director of BMG Music Publishing Germany since 1991, has left the company.

In his new role, effective immediately, Wenzel takes responsibility for the integration of the two companies, reporting to Paul Connolly, the publisher’s London-based president of Europe/managing director of the United Kingdom, and Frank Briegmann, president/CEO of Universal Music Germany in Berlin.

Wenzel has served as managing director of

Universal Music Publishing Germany in Berlin since 2003.

During his tenure at BMG Music Publishing, Masuch helped build a formidable roster of local repertoire, with such acts as Rammstein, Rosenstolz, Sportfreunde Stiller, Gentleman and Max Herre. —Wolfgang Spahr

>>>MARQUEE CLUB RETURNS TO LONDON

London’s legendary Marquee Club is set to reappear on the capital’s live music scene.

The club’s current owner, Northern Irish entrepreneur/bar owner Nathan Lowry, says the Marquee will reopen as a live venue in the week beginning Sept. 3 at a new site, 14 Upper Saint Martin’s Lane, close to the Soho area most closely associated with the club.



MARQUEE CLUB

The site houses two rooms, with 100 and 200 capacities. The firm’s in-house team will feature three to four bands per week, plus showcases and industry events, Lowry says.

“We will book a mixture of bands, from rock, indie, alternative and well-known acts who want to do new material and secret gigs,” Lowry says.

It’s the sixth location for the Marquee since it first opened its doors in 1958 in the basement of 165 Oxford St. in central London.

—Lars Brandle

>>>‘NEEDLETIME’ BREAKTHROUGH AT SA’S MOSHITO CONFERENCE

South Africa has a new royalty collecting society. Labels body RiSA used the platform of the Aug. 22-25 Moshito Music Conference and Exhibition to unveil details of the South African Music Performance Rights Assn. (SAMPRO), which has been established to collect “Needletime” royalties from music users.

Legislation covering Needletime, the practice of “paying for play time,” was added to the Copyright Amendment Bill in 2001 after a decade of lobbying by the recording industry and performers.

SAMPRO follows the minister of trade and industry’s June 2006 publication of regulations for creating collecting societies.

Sony BMG managing director Keith Lister

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'Generally our shows are on late at night. Will it always be that way? Probably, but it doesn't bother me.'

—MARK COOPER, BBC TV

can also perform an effective promotional job.

"You want to go for all the shows," says Nonstop Promotions managing director Niki Sanderson, who represents artists including Joss Stone. "But if you've got a cool band and you get 'Jonathan Ross,' 'Friday Night Project' and 'Transmission,' that's a fantastic campaign."

"The Friday Night Project," with an echo of "Saturday Night Live," has a guest host each week, and was fronted Aug. 17 by Kanye West.

"When we were looking at the promo plot," Mercury head of TV promotion Holly Davies says, "we wanted Kanye to do a TV [show] that people would talk about, a water-cooler moment. And he likes doing different things."

West also performed Aug. 20 for Vodafone's "TBA" series. Other sponsored series include ITV1's "Orange Playlist" and the aforementioned "Transmission," branded by T-Mobile. Channel 4 also introduced performance/interview series "Live From Abbey Road" this year.

The current crop of shows "are all successful in their own right, and each has completely individual musical formats,"

Davies says. "It's difficult to say whether any of them will enjoy the longevity 'Later' has, with its respected host [Holland] and eclectic style, but we hope so."

MVPD-Rubicon promotions executive Chris Page is working with Carbon/Silicon, featuring punk vets Mick Jones and Tony James.

"If ever there was a band crying out for 'proper' TV, it's them," he says. "Before it would have been kids' TV or 'Top of the Pops,' but now there's a choice, be it 'Later,' 'Jonathan Ross' or 'Transmission.'"

Among daytime vehicles, Parlophone's McGeough enthuses about "The New Paul O'Grady Show" (C4), GMTV (ITV1) and "Sunday A.M." (BBC1), while Mercury's Davies acknowledges Channel 4's "Richard and Judy" and ITV1's "This Morning."

Coverage of summer festivals has also been widespread, with Glastonbury coverage spread across BBC1 and the digital BBC3 and BBC4, with "red-button" access to further multiscreen viewing options. A dedicated Web site offered a library of complete performances for seven days afterward. Similar one-off programming is now

a major plank of the BBC's TV strategy.

"Music programming is transforming," Cooper says. "We can give a more rounded view of what we're covering and the audience has much more choice. If we can then make it more available because of the seven-day window, the audience can enjoy more music on their own terms."

Cooper also oversees "The BBC1 Sessions," which has showcased Elton John and Bryan Ferry, and concerts for BBC4, the most recent with Proper Records' Nick Lowe.

"BBC4 music programs are watched by serious fans of a certain age group," says Proper managing director Malcolm Mills, who adds that Lowe enjoyed "a noticeable [sales] spike on Amazon" the day after broadcast.

Despite such developments, executives still hold out hope of a return to prime-time access.

"It might come back in another guise," McGeough says. "These things always go in cycles."

Davies adds, "With the lack of prime-time music shows, we've just had to use our imagination and creativity and work harder." ♦♦♦

told Moshito delegates that RiSA—which claims 600 record company members—has granted SAMPRO a 1.5 million rand (\$200,000) loan to assist with the startup.

—Diane Coetzer

>>>TALBOT JOINS OCC AS MD

The Official U.K. Charts Co. has appointed Martin Talbot to the newly created role of managing director.

Talbot, previously editor of Music Week, will join the company Oct. 1. The OCC says his appointment is part of a drive to develop its service for "an entertainment business increasingly active in digital distribution."

Talbot will also aim to expand the services the company offers to the video industry, where digital distribution is increasingly important.

The OCC is a joint venture between U.K. recorded music association BPI and the Entertainment Retailers Assn. It collects, analyzes and markets sales information on the U.K. music and video industries.

—Andre Paine

>>>UNIVERSAL MUSIC THAILAND NAMES GM

Ron Kamnuanhip has been named GM of Universal Music Thailand, effective Sept. 5.

Based in Bangkok and reporting to Kuala Lumpur-based Universal Music Group International (Southeast Asia) senior VP Sandy Monteiro, Kamnuanhip will be responsible for all aspects of the company's daily operations, taking over from Phil Murphy, who has been interim head of Universal Music Thailand for the past 10 months. Murphy will work with Kamnuanhip and Monteiro on the transition, before resuming his role as consultant to London-based UMG Asia Pacific president Max Hole.

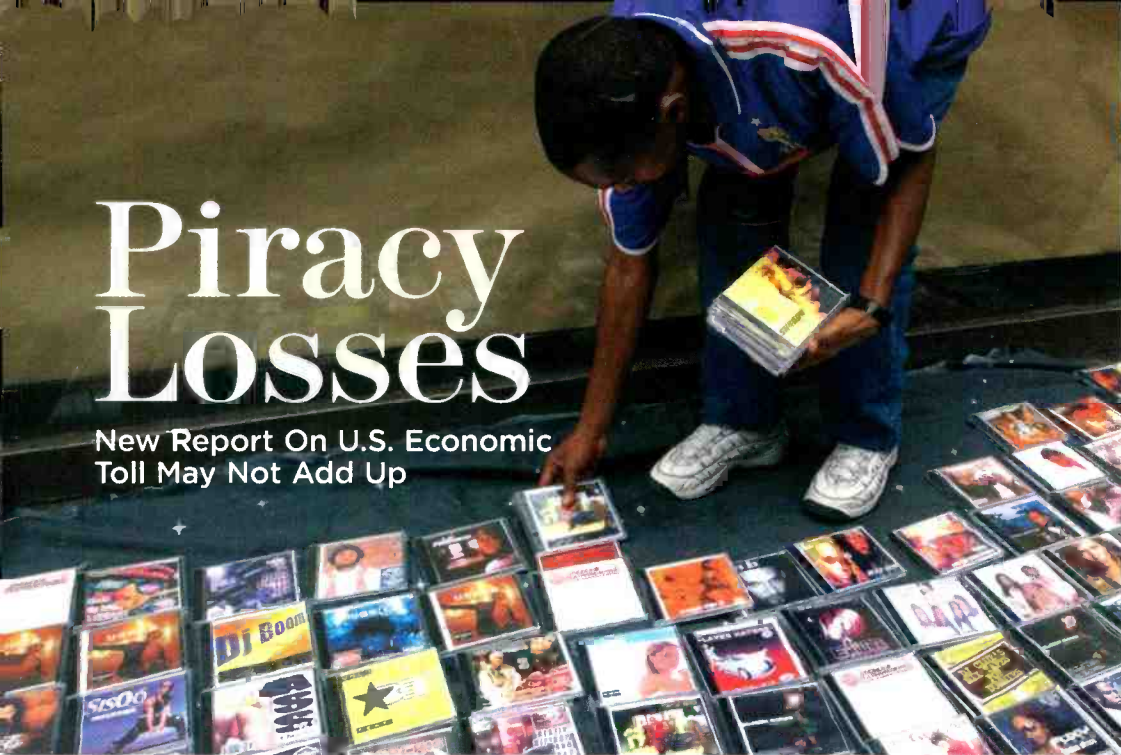
Kamnuanhip was previously Thai managing director of international marketing agency PPW.

—Steve McClure

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Piracy Losses

New Report On U.S. Economic Toll May Not Add Up



There's no debating that record piracy has contributed enormously to financial loss in the music industry and the economy as a whole. But just how much of that damage is directly attributable to piracy—as opposed to the quality, availability and pricing of music—has always been a point of contention. And the latest piracy report is unlikely to still this debate.

The Institute of Policy Innovation has released "The True Cost of Sound Recording Piracy to the U.S. Economy." But one thing my past litigation experience taught me is that the figures in economic reports don't always support the findings. So to test the findings, I looked at the figures used in what I call the "but for" section. In the IPI report, this section is where the author discusses the methodology for determining that the music industry would have generated X billions of dollars but for piracy.

One calculation in particular caught my attention. It's the percentage used as a "substitution rate" for online piracy. That is, that per-

centage of music that consumers who illegally download music would have instead purchased from legitimate sources if there were no piracy. This substitution rate is one of the figures used to conclude that the U.S. economy loses \$12.5 billion in total output annually (i.e., revenue and related economic performance) and 71,060 jobs, U.S. workers lose \$2.7 billion in earnings annually, and U.S. federal, state and local governments lose a minimum of \$422 million in tax revenue annually.

The 27-page IPI report was prepared by Stephen Siwek, a principal of Economists Inc., who has more than 30 years' experience in research and consulting.

As with most expert opinions, his conclusions depend on certain assumptions. These assumptions, in turn, are based on information provided by third parties that compile data on their industries (like the IFPI, the global label trade group), past research studies (some public and some private, confidential), original research and other sources.



Legal Matters

SUSAN BUTLER sbutler@billboard.com

For the IPI report, Siwek had to determine a variable that would work as a substitution rate, i.e., if there were no pirated product available, to what degree would consumers who acquired pirated product buy legitimate product? With a substitution rate, he could calculate dollar amounts linked to those lost sales.

He used rates of 65.7% for physical-goods piracy and 20% for download piracy to conclude that the U.S. recording industry lost \$5.3 billion and U.S. retail lost \$1.04 billion in 2005.

Although the physical substitution rate seemed high (I've heard lawyers use 25%), the 20% rate for online piracy especially drew my attention. Would 20% of illegally downloaded U.S. songs really be purchased legitimately but for piracy?

According to the report, Siwek began his calculations with the IFPI estimate of 20 billion illegal downloads worldwide. He then concluded that 66% of those downloads (13.2 billion) represented U.S. recorded music, while U.S. consumers were responsible for 20% (4 billion) of the global illegal downloads (thus affecting U.S. retail sales). Using the 20% substitution rate, he calculated that 20% of these downloaded songs would have been purchased legitimately if piracy did not exist. Next to the 20% figure is a footnote, which states: "A number of academic studies have attempted to estimate the impact that file sharing has had on sound recording sales. The specific estimate of 20% is taken from Pietz, M. and Waelbroeck, P., 'The Effect of Internet Piracy on Music Sales: Cross Section Evidence . . .' pp. 78."

So I checked out that source. Pietz and Waelbroeck concluded that online piracy could have caused a 20% "reduction in music sales" in 1998-2002. Another study I obtained concluded that online piracy reduced sales by 10%-20% "units."

These figures refer to a 20% reduction in the number of physical units sold—not to the percentage of total illegal downloads that would be purchased but for piracy, as used in the IPI report. I question how the figure can be used in this way, especially considering the likely demographics of those who illegally download music and their disposable income.

For example, my friend purchased an iPod as a gift for his wife a few years ago. Before wrapping it, his friend filled it with 10,000 music files he had downloaded through Kazaa for his own iPod. Following the IPI analysis, my friend and his friend would each have spent at least \$2,000 to buy 20% of those downloads. Neither has that much disposable income. (By the way, his wife deleted the files after Christmas, albeit because she didn't like the sound quality of the tracks.)

Siwek says that consumer surveys support the 65.7% physical-goods rate. While disposable income wasn't taken into consideration, he believes that other academic and research papers support the 20% online substitution rate.

But don't take my questioning the report as questioning the effects of piracy. If you ever see a woman in a New York subway station stopping by a blanket of counterfeit goods and urging tourists not to buy them, that would be me. . . .

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Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Pirate Pairing

Production House, Creative Agency Join Forces

Pirate is one of Canada's more innovative TV and radio audio production houses. New York-based McHale (formerly McHale/Barone), meanwhile, is a leading audio-for-video creative agency. The two companies are coming together to form Pirate New York, Billboard has learned. The newly created hybrid company—equal parts agency creatives and music production specialists—is helmed by McHale founder **Chris McHale** and Pirate partners **Terry O'Reilly** and **Tom Eymundson**.

With this business marriage, Pirate and McHale are blurring the lines among ad agency, music production

house and artist management. In doing so, they are pooling their resources to create an arrangement where one plus one equals three.

Collectively, the two global companies have worked with a wide range of brands, including Toyota, Molsen, Hyundai, Ford, Budweiser, T-Mobile, Volkswagen and McDonald's. Along the way, they've picked up awards from the Clios, Cannes Lions and other advertising organizations.

Pirate New York will work with brands and agencies, with a focus on pushing the boundaries of new media. But there is more to the company's inner workings. Earlier this

year, artist manager **Ian Zaider** and others formed touring-festival production company Festival Network, which acquired **George Wein's** Festival Productions. Zaider's IZ Management company has since been integrated into Festival Network, and Zaider—who manages the careers of **Junior Senior** and **Zap Mama**—now heads up Festival Network Media.

Last year, McHale established ties with Ludorum Animation and Festival Network. Though there is no formal relationship or connection between Pirate New York and these two entities, there is a synergy. Indeed, Pirate New



Pirate partners: In back, from left, are **CHRIS McHALE**, **TOM GAUDIE** and **CHRIS TAIT**; seated are **TOM EYMONDSON**, left, and **TERRY O'REILLY**.

York will be seeking branding opportunities for Junior Senior and Zap Mama, Zaider says.

McHale, a producer/writer on Zap Mama's new album, "Supermoon (Heads Up)," says one goal is to expose Zap Mama to "a chablis-drinking demographic." Zap Mama "doesn't sell lots of records, but people know her name," Zaider says. "It's time to build on that."

TIME OF OUR LIVES: A couple of weeks ago, on a Friday evening, we went to see **Paul Van Dyk** at an outdoor concert in New York. Sure, the rain was pouring down, but that didn't stop the 5,000 or so fans from pouring in to Central Park SummerStage. It was the first of Van Dyk's two sold-out SummerStage shows. And it was, in a word, thrilling.

The four-hour set spotlighted Van Dyk's skills as a laptop DJ—and saw him playing numerous jams from his new Mute studio album, "In Between." But all hell broke loose

when he played his last song, "Time of Our Lives." Sauntering onto the stage was **Vega4** frontman **Johnny McDaid**, whose Irish vocals adorn the global smash from Van Dyk's last album, 2003's "Reflections." The anthemic jam is now also featured in an omnipresent Jeep campaign.

Unlike **Dirty Vegas'** "Days Go By," which became a pop hit a few years ago because of a Mitsubishi campaign, "Time of Our Lives" is not crossing over to radio. This needs to change. Perhaps it simply needs a little TLC—a promotional push, if you will—from Mute parent company Capitol Music Group. Such assistance could potentially turn the now-classic club hit into a very current pop hit. . . .

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Small Stakes

Are EPs Worth The Risk?

Since the start of 2005, 22 EPs have appeared on The Billboard 200 or the Heatseekers chart. In 2007 alone, eight EPs—defined by Billboard as releases priced less than \$9.99, with five to nine different songs (or fewer than five, if the release is not named after one of the songs)—have entered one of those charts, and six of them came out

When **Beirut** released its debut album in spring 2006, its immediate success came as somewhat of a shock to the band's label, Ba Da Bing. Label head **Ben Goldberg** realized that the band wouldn't be able to quickly turn around a full-length, but that there were a few songs in the can that would not really fit in with the sound

not financially feasible and often tend to lose money. Major retailers charge the same to stock a record, be it an EP, a CD or a single. We've released EPs thinking they would help a band's other albums, and they've done nothing. I think people really want full-lengths."

But **Eric Levin**, Atlanta-based head of indie retail coalition Alliance of Independent Media Stores, says he's seen a resurgence in 7-inch and vinyl EP sales, and that putting them out is smart from an A&R standpoint.

"The consumer is OK with paying four or five dollars for an EP," he says. "It keeps the band's name out there, and because music production and recording has become so much easier, they make more sense to produce now than ever before."

Steven Peterson, of Long Beach, Calif., band **Run Doris Run**, may be a case in point. "An A&R guy we worked with told us releasing a few EPs was a better move than releasing one full-length, because the more music out there with your name on it, the better," he says. "Besides, we'd rather release five great songs than a full-length with five great songs and five mediocre ones."

In some cases, consumers will also purchase EPs with minimal promotion from the record label—and catering to completists can result in decent numbers. Sub Pop's **Steve Manning** says that he purchased almost no ads and didn't push interviews for **Iron and Wine's** 2005 EP "Woman King." Yet it moved 94,000 units, according to SoundScan. **The Yeah Yeah Yeahs'** "Is Is," released last month, has moved 25,000 units and peaked at No. 72 on The Billboard 200 by offering live recordings of previously unreleased fan favorites.

"When a band has a rabid fan base," says **Mike Fratt** of six-store Nebraska-based chain Homer's Records, "an EP is a great way for us to keep them coming back and have fresh product on the shelves." ♦♦♦

of the next album. "We had a collection of live songs we wanted to record, and we wanted to give people a taste of the live show, so we went ahead and put out the EP," Goldberg says. The risk paid off; the "Lon Gisland" EP charted and has since sold 14,000 copies, according to Nielsen SoundScan. Goldberg says, "EPs are an opportunity to experiment with things, to test the water and to open up a band's sound. EPs are also more quickly forgotten than full-lengths, so the risk is lower." Despite this, Goldberg still sees major problems with the format. "They're honestly not my favorite things, because they're not cost-effective. They cost as much to make as a regular CD, even though the sale price is lower."

Victory Records head **Tony Brummel** echoes this viewpoint. Despite releasing **Straylight Run's** "Prepare to Be Wrong" EP, which has sold 58,000 copies, and **Aiden's** 24,000-selling "Rain in Hell," Brummel says, "I'm totally not interested in the EP. They're

on independent labels. All told, 15 of the 22 charting EPs have been indies. And the trend has retailers and labels taking notice. (For a major label EP strategy, see story, page 45.)

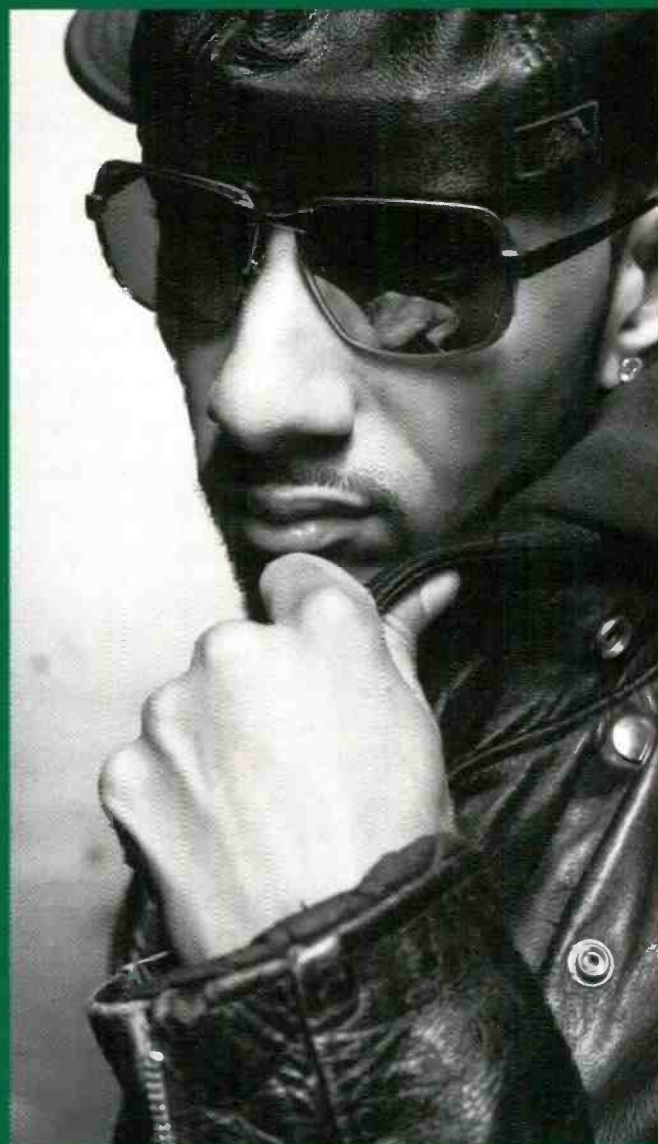
"I've definitely noticed an uptick in EP sales recently," says **Michael Kurtz**, executive director of the Music Monitor Network, a coalition of independent regional music chains. "They've emerged as an inexpensive way for fans to get the feel of a band, and for bands to keep their relationships with fans going between records."

Some indies are releasing EPs out of necessity. In July, Sub Pop put out **the Flight of the Conchords'** "Distant Future" EP to play on the success of their HBO show, because that same success prevented the band from being able to find time to record a full-length; this week, that EP tops the Heatseekers chart. Meanwhile, many other labels view the EP format as a way for bands to experiment with their sound at a reduced level of risk.



FLIGHT OF THE CONCHORDS didn't have time to make a full-length, so they debuted with an EP.

SAM ERICKSON



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BILL McHENRY, left, and JOHN McNEIL Aug. 26 at the Village Vanguard.

JAZZ BY NATE CHINEN

MOVING ON UP

Unsigned Quartet Graduates To Jazz's Premier Venue

The quartet headlining a recent week at New York's Village Vanguard, jazz's most prestigious room, got there with no help from a record label. Nor did it rely on a crowd-pleasing concept. As trumpeter John McNeil wryly explains from the stage on closing night, the band's repertoire consists of non-standards, with an emphasis on "obscure tunes by people who are obscure."

McNeil should know. While a New York jazz veteran of more than 30 years, he has been a rather obscure figure himself. These days he's a bit more widely known thanks to some critically favored albums and the quartet, which he leads with tenor

saxophonist Bill McHenry. For the past year and a half, that group, with Joe Martin on bass and Jochen Rueckert on drums, has held a weekly gig at a barbecue restaurant in Brooklyn. There it reliably attracts a neighborhood audience and a corps of fellow musicians.

It was McHenry, a former student of McNeil's, who campaigned for the booking at the Vanguard. Lorraine Gordon, the club's owner, consented to a weeklong, late August engagement after reading a New York Times profile of McNeil.

That marked a big step for the McNeil-McHenry band, which still doesn't have an album out. (McNeil's last effort for OmniTone was "East

Coast Cool," with a similar repertoire but a different saxophonist. McHenry's "Roses" is due Sept. 11 on Sunnyside.)

Their case may also illustrate just how working jazz groups progress in an era largely devoid of label support. "It's a brave new world in terms of how this dynamic is going to operate," says longtime Vanguard manager Jed Eisenman, who first heard the group in Brooklyn. "This is a terrific model."

After their sharp and focused set, McNeil and McHenry agree that the engagement will have a lasting musical impact on the band's improvisations. "We're more on the same page than ever," McNeil says. ...

BRANDING BY MICHAEL PAOLETTA

Fit For A Queen

Latifah Extends Fruitful Collaboration With CoverGirl

To paraphrase a song popularized by Chaka Khan and Whitney Houston, Queen Latifah is every woman. In a new 30-second spot for the rapper-turned-actress' CoverGirl Queen Collection campaign, Latifah appears poised, confident and empowered, perfectly capturing the collection's tag line: Every Woman Is a Queen.

The ad is part of a larger multiplatform strategy to help launch the collection's new Natural Hue Compact Foundation and Latifah's new album, "Trav'lin' Light," due Sept. 25 from Verve. CoverGirl is also designing a four-panel blow-in card for inclusion in the CD.



In the TV spot, new Latifah track "Every Woman Is a Queen" plays in the background. The song is exclusive to physical versions of the CD sold at Wal-Mart.

The campaign was created by CoverGirl agency Grey Worldwide and entertainment marketing agency Alliance, which manages the relationship between Latifah and CoverGirl—as well as

CoverGirl's co-marketing relationships with Latifah's various entertainment partners. Grey senior VP/director of music Josh Rabinowitz oversaw the making of "Queen" since its inception in February.

In addition to the exclusive track, Wal-Mart will sell "Trav'lin' Light" in music and non-music departments, which Verve Music Group senior VP/GM Nate Herr calls "a big win."

On Sept. 29, Latifah commences her three-month Trav'lin' Light tour, sponsored by CoverGirl. ...



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LORDI at the 2007 Bamboozle Festival, in May at Giants Stadium in East Rutherford, N.J.



On The Road

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Bamboozle Busts Out

Live Nation Buys Multiday Fest, Plans Expansion

Live Nation's acquisition of a majority stake in Bamboozle, a multiday music festival held each year in the New York metropolitan area, represents a critical U.S. property for the company.

Whether festivals continue to be a priority for Live Nation remains to be seen. But what the move does mean is a bigger stage for the self-described "kids from Jersey" who founded Bamboozle five years ago, led by fest creator **John D'Esposito**.

D'Esposito started Bamboozle in 2003 at the Stone Pony in Asbury Park, N.J. "The first year we weren't very successful at the Stone Pony, so we decided to change the philosophy and move it to Convention Hall and basically incorporate the town of Asbury with multiple venues," D'Esposito says. "We outgrew Asbury and had to move to a new venue. We looked at a bunch of options and chose the Meadowlands."

The 2007 Bamboozle Festival last May at Giants Stadium in East Rutherford, N.J., featured 187 bands on eight stages, drawing more than 85,000 fans and grossing in excess of \$2.6 million. Among the acts were **Linkin Park**, **My Chemical Romance** and **Lordi**.

Asked about the booking philosophy for Bamboozle, D'Esposito says it's all about artist development. "We don't usually go out and get a big headliner. We usually try to develop within as they grow," he says. "**Fall Out Boy** started on the small stage and eventually headlined to over 30,000 people. Same thing with My Chem. Hopefully this year we'll have another one like **Paramore** or the **Jonas Brothers**."

Bamboozle is also one of the more affordably priced multi-act festivals, which D'Esposito says has been a priority, "as long as the bands are willing to work with us and we don't have to pay extravagant guarantees. It's a philosophy: Bamboozle's not your payday, it's your credibility."

Live Nation has backed Bamboozle since it moved out of Asbury Park, but now it owns it outright. Why sell a successful property? "They do this every day, and we're just some kids from Point Pleasant, N.J.," D'Esposito says. "We got over our heads. There was a point where as an entrepreneur you have to look at something and say, 'I can do it myself and fail, or I can go and get somebody with the experience and the resources.'"

As part of the deal, D'Esposito will maintain creative control of booking Bamboozle and will also join Live Nation's New York-based team,

which already includes president **Kevin Morrow** and talent buyers **Phil Ernst**, **Jason Miller**, **Jason Stone** and **Sean Striegel**. Joining D'Esposito will be Bamboozle marketing director **Rob George** and production manager **Anthony Baldwin**.

In terms of what Live Nation brings to the Bamboozle party, Morrow says most of the impact will be at the "back room" level, including production, marketing clout "and one of the greatest sponsorship teams in the world."

But the brand will grow under Live Nation, beginning with Bamboozle West in Los Angeles in April at a venue TBA. "From there we will tour across the country with a property called the Bamboozle Road Show," D'Esposito says. "We'll take the best young [acts], put them on a package and tour them from L.A. to New Jersey. We're also looking at a Bamboozle in London next October."

D'Esposito seems stoked to be part of the Live Nation Northeast team, and will split his time between Jersey and New York. He'll continue to book the Stone Pony and also such Live Nation rooms as the Blender Theatre at Gramercy and other smaller venues.

Live Nation already produces successful festivals in the United Kingdom and Europe, including such prestigious multiday events as Reading, Leeds and Download in the United Kingdom, Werchter in Belgium and Lowlands in Holland. So it's not surprising the company would look to strengthen its position in this space, given the boom market for festivals in the United States.

Rival international promoter AEG Live subsidiary Goldenvoice produces Coachella in Indio, Calif., and has a producer's stake in the New Orleans Jazz & Heritage Festival, which grossed an estimated \$20 million this year, as well as Seattle's Bumbershoot. C3-produced Lollapalooza in Chicago took in nearly \$10 million in tickets, and Bonnaroo last June in Manchester, Tenn., grossed an estimated \$17 million in its sixth year. Newer festivals like the Virgin Mobile Festival at Pimlico Race Course in Baltimore are also gaining traction; V-Fest grossed \$5.4 million from 55,636 paid attendance in August.

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

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(\$)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,389,571 \$250/\$97.50	VIRGIN FESTIVAL: THE POLICE, SMASHING PUMPKINS & OTHERS Pimlico Race Course, Baltimore, Md., Aug. 4-5	55,636 100,000 two day	I.M.P.
2	\$3,913,290 \$153/\$78	ROCK THE BELLS: RAGE AGAINST THE MACHINE & OTHERS Hyundai Pavilion at Glen Helen, Devore, Calif., Aug. 11	47,243 sellout	Live Nation, Guerilla Union
3	\$2,295,415 \$65/\$40	DAVE MATTHEWS BAND, XAVIER RUDD Tweeter Center for the Performing Arts, Mansfield, Mass., Aug. 1-2	39,778 39,800 two shows, one sellout	Live Nation
4	\$1,391,777 \$95.25/\$45.25	MICHAEL 3JBLÉ, JANN ARDEM Greek Theatre, Los Angeles, Aug. 21-23	17,755 three sellouts	Nederlander Concerts, Beaver Productions
5	\$1,346,129 \$77.50/\$39.50	KENNY CHESNEY, SUGARLAND, PAT GREEN Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 25	25,139 sellout	Live Nation, The Messina Group/AEG Live
6	\$1,336,470 \$110/\$70	RASCAL FLATTS, JASON A. DEAN Mohegan Sun Arena, Uncasville, Conn., July 13-14	15,913 16,242 two shows	Live Nation
7	\$1,169,069 \$61/\$36	DAVE MATTHEWS BAND, TOOTS & THE MAYTALS Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 11	25,282 sellout	Live Nation
8	\$1,152,710 \$65/\$40.50	DAVE MATTHEWS BAND, TOOTS & THE MAYTALS Saratoga Performing Arts Center, Saratoga Springs, N.Y., Aug. 14	25,238 sellout	Live Nation
9	\$1,104,231 \$65/\$40	DAVE MATTHEWS BAND, TOOTS & THE MAYTALS Post-Gazette Pavilion at Star Lake, Burgettstown, Pa., Aug. 10	23,015 23,070	Live Nation
10	\$1,025,321 \$76.50/\$39	KENNY CHESNEY, SUGARLAND, PAT GREEN Verizon Wireless Amphitheater, Virginia Beach, Va., Aug. 24	20,093 sellout	Live Nation, The Messina Group/AEG Live
11	\$961,627 \$93/\$28	JOSH GROBAN Xcel Energy Center, St. Paul, Minn., Aug. 10	12,307 12,456	Live Nation
12	\$955,810 \$78.75/\$40.75	KENNY CHESNEY, SUGARLAND, PAT GREEN Merrifield Post Pavilion, Columbia, Md., Aug. 26	19,309 sellout	I.M.P., The Messina Group/AEG Live
13	\$938,385 \$65	RASCAL FLATTS, JASON A. DEAN Palace of Auburn Hills, Auburn Hills, Mich., July 20	15,305 19,195	Live Nation
14	\$854,260 \$500/\$75	JUSTIN TIMBERLAKE, GOOD CHARLOTTE Mohegan Sun Arena, Uncasville, Conn., Aug. 11	9,735 9,760	Live Nation, in-house
15	\$845,021 \$62/\$37	DAVE MATTHEWS BAND, TOOTS & THE MAYTALS Verizon Wireless Amphitheater, Virginia Beach, Va., Aug. 15	18,401 20,055	Live Nation
16	\$780,966 \$74/\$49	RASCAL FLATTS, JASON A. DEAN California Mid-State Fair, Paso Robles, Calif., Aug. 2	11,674 sellout	California Mid-State Fair
17	\$773,992 \$76/\$40	PROJEKT REVOLUTION TOUR: LINKIN PARK & OTHERS Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 15	13,797 13,829	Live Nation
18	\$693,697 \$70/\$24.50	PROJEKT REVOLUTION TOUR: LINKIN PARK & OTHERS Ford Amphitheatre, Tampa, Fla., Aug. 11	17,304 19,433	Live Nation
19	\$691,159 \$65/\$37	RASCAL FLATTS, JASON A. DEAN Quicken Loans Arena, Cleveland, July 21	11,027 16,226	Live Nation
20	\$680,847 \$65/\$39.75	RASCAL FLATTS, JASON A. DEAN American Airlines Center, Dallas, July 27	11,039 11,517	Live Nation
21	\$656,328 \$96/\$26	DEF LEPPARD, STYX, FOREIGNER Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 14	10,963 13,758	Live Nation
22	\$651,062 \$65/\$39.75	RASCAL FLATTS, JASON A. DEAN Ford Center, Oklahoma City, July 25	10,317 11,942	Live Nation
23	\$631,036 \$75/\$25	DEF LEPPARD, STYX, FOREIGNER Tweeter Center for the Performing Arts, Mansfield, Mass., Aug. 11	15,626 19,821	Live Nation
24	\$605,172 \$72.50/\$42.50	AMERICAN IDOLS LIVE Allstate Arena, Rosemont, Ill., Aug. 7	10,034 12,531	AEG Live, Jam Productions
25	\$600,985 \$55	KEITH URBAN, THE WRECKERS Resch Center, Green Bay, Wis., July 31-Aug. 1	11,284 15,000 two shows	Frank Productions, G.A.M.E.
26	\$598,130 \$72.50/\$39.50	AMERICAN IDOLS LIVE Jobing.com Arena, Glendale, Ariz., July 18	9,701 10,412	AEG Live
27	\$575,782 \$85/\$65	MICHAEL 3JBLÉ, JANN ARDEM Oracle Arena, Oakland, Calif., Aug. 25	7,399 sellout	Beaver Productions
28	\$568,995 \$70/\$24.50	PROJEKT REVOLUTION TOUR: LINKIN PARK & OTHERS Sound Advice Amphitheatre, West Palm Beach, Fla., Aug. 10	17,154 19,267	Live Nation
29	\$568,642 \$65	RASCAL FLATTS, JASON A. DEAN Van Andel Arena, Grand Rapids, Mich., July 19	8,493 11,957	Live Nation
30	\$564,014 \$43/\$33	BRAD PAISLEY, JACK INGRAM, KELLIE PICKLER, TAYLOR SWIFT Minnesota State Fair, St. Paul, Minn., Aug. 23	13,148 sellout	Minnesota State Fair
31	\$563,864 \$67.50/\$37.50	NICKELBACK, PUDDLE OF MUDD, FINGER ELEVEN C.W. Mitchell Pavilion, The Woodlands, Texas, Aug. 16	12,559 15,739	Live Nation, in-house
32	\$550,930 \$72.50/\$39.50	AMERICAN IDOLS LIVE Palace of Auburn Hills, Auburn Hills, Mich., Aug. 12	9,245 11,358	AEG Live
33	\$549,488 \$70/\$39.50	AMERICAN IDOLS LIVE Xcel Energy Center, St. Paul, Minn., Aug. 4	9,843 14,651	AEG Live, Jam Productions
34	\$541,863 \$90.25/\$20.25	DEF LEPPARD, STYX PNC Bank Art. Center, Holmdel, N.J., Aug. 15	12,526 16,891	Live Nation
35	\$535,165 \$65/\$35	RASCAL FLATTS, JASON A. DEAN AT&T Center, San Antonio, July 28	8,873 16,550	Live Nation

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Katreese Barnes

From Roberta Flack and Elton John to J.U.I.C.Y. and 'Dick in a Box,' this woman's work is never done.



For "Saturday Night Live" music director Katreese Barnes, being nominated for an Emmy Award for the hilarious skit "Dick in a Box" was something she almost foresaw.

The boy band spoof featuring Justin Timberlake was a viral video sensation last year. "As soon as they brought the song to me, I said, 'If the video matches the song, it's a hit,'" says Barnes, who has been part of the show since 2000. "When you hear something that's catchy, you can feel it. And when NBC released the uncensored version online the next day, it just exploded."

Barnes, Timberlake, Jorma Taccone, Asa Taccone, Akiva Schaffer and Andy Samberg are all co-nominated for an Emmy for outstanding original music and lyrics for their contributions to "Dick in a Box," which will vie for the honor at the Sept. 16 ceremony.

Barnes' road to "SNL" began as half of North Carolinian R&B duo J.U.I.C.Y. (Joint United Incredible Creative Youth), with her brother, Jerry. Signed to Epic Records as a "young, young, young" woman, Barnes made two albums with J.U.I.C.Y. and eventually joined Roberta Flack's band, helping write and produce songs for her Grammy Award-nominated album "Set the Night to Music." She talked with *Billboard* about the "Dick" phenomenon, how "SNL" stays musically fresh and the art of composing.

How did the "Dick in a Box" skit come about?

It was thrown together really fast because the Lonely Island Boys [Andy Samberg, Jorma Taccone and Akiva Schaffer] do all the digital shorts for the show. They were a group before they were hired as "SNL" writers. They'd presented Justin Timberlake with three different ideas that he wasn't too into, so they didn't have a concept nailed down until Thursday. I did the music before they even came up with the idea. I'm not sure who exactly hatched the idea but Justin had a big hand in coming up with the melody and writing the lyrics. They spent a lot of time perfecting that, which in our world is almost three hours.

Did you expect such a huge response?

I thought the fans would like it but I didn't know it was going to be an Internet hit. NBC thought the short was so funny that it deserved to be released uncensored because "SNL" doesn't usually release uncensored shorts. NBC is so careful with their censorship laws.

The Emmys wanted the guys to perform "Dick in a Box" at the award show but [they] wanted to change the lyrics. It would just be retarded to do anything but perform it the way it is. But I doubt that's going to happen unless they just bleeped the expletives each time.

Where does "Saturday Night Live" draw the line on which material is too risqué?

We have a censor who sits there and goes through each script and makes those decisions.

What's the musical creative process for a comedy show like "SNL"?

This is a really talented cast. Guys like Fred Armisen and Will Forte play the guitar and sometimes compose their own music too. Usually, on Tuesday night, the writers sing us ideas or give us examples of music they want us to mimic. Sometimes we get the liberty of coming up with something on our own. With "Dick in a Box," the writers just said, "We're doing a '90s thing."

How do you compose personally?

Prior to "SNL," I was a songwriter, and I think there's just a way to hone into what people want. It's almost like being a psychic in a way. I am really fortunate that I have good chemistry with the "SNL" writers and we can come up with things pretty quickly without too many glitches. It's really hard to be funny. You have to be patient with comedic talent because they're under so much pressure to be funny. As a musician prior to this, if I performed somewhere, I'd get a clap. They depend on a laugh. So it's a balance of allowing them

to come up with material, not getting in the way of being funny and working with them to make the material funny.

Are there certain musical keys that spark a laugh easier?

Every now and then if something is too low, it might be funnier in a higher key or vice versa. It all depends. Sometimes a composition could be funnier if we just changed a key or if we just changed a key for an actor's comfort level. That way they won't have to think too hard about singing and can simply focus on performing well.

How do you keep your material timely?

As each year passes, of course the newer generations are going to relate more to newer musicals like "Hairspray" instead of "South Pacific." They're also going to relate more to Justin Timberlake rather than Tom Jones. If we did a spoof on Tom Jones now, people would ask, "Who's that?" But unfortunately Tom Jones is still alive, so no dis, Tom. You're still hot, baby. I actually sang backup for Tom Jones five years ago for the rain forest gig at Carnegie Hall. Sting, Billy Joel and Elton John hosted it and Tom Jones was one of the performers. He's like 109 and just so adorable. He really thinks he's still got it.

The Emmys wanted the guys to perform 'Dick in a Box' but they wanted to change the lyrics. It would just be retarded to do anything but perform it the way it is.

How did your musical theater show "Rocket Man" come about?

I created "Rocket Man" two years ago and I perform it maybe every two months at the Triad Theater in New York. The show is based on Elton John songs but it's a musical comedy. There's more information at myspace.com/rocketmanshow. It's basically my funk arrangements of Elton John songs. The next one is Oct. 22.

It's my answer to performing without having a hit record. I said, "I'm at 'SNL,' and I'm doing comedy, so I'll write a musical comedy and incorporate my style of funk, like I used to do with J.U.I.C.Y." It's not the kind of stuff that gets played on the radio now, but I just felt like, "Are we musicians supposed to just pack up and die? No!"

How do you feel about being nominated for an Emmy?

I love that we can have an award for a song like "Dick in a Box." Sometimes I cringe at what award shows have become. Sometimes they're too commercial or too political, so after years of being a disgruntled award-show watcher, I love the idea of being nominated for a song like this.

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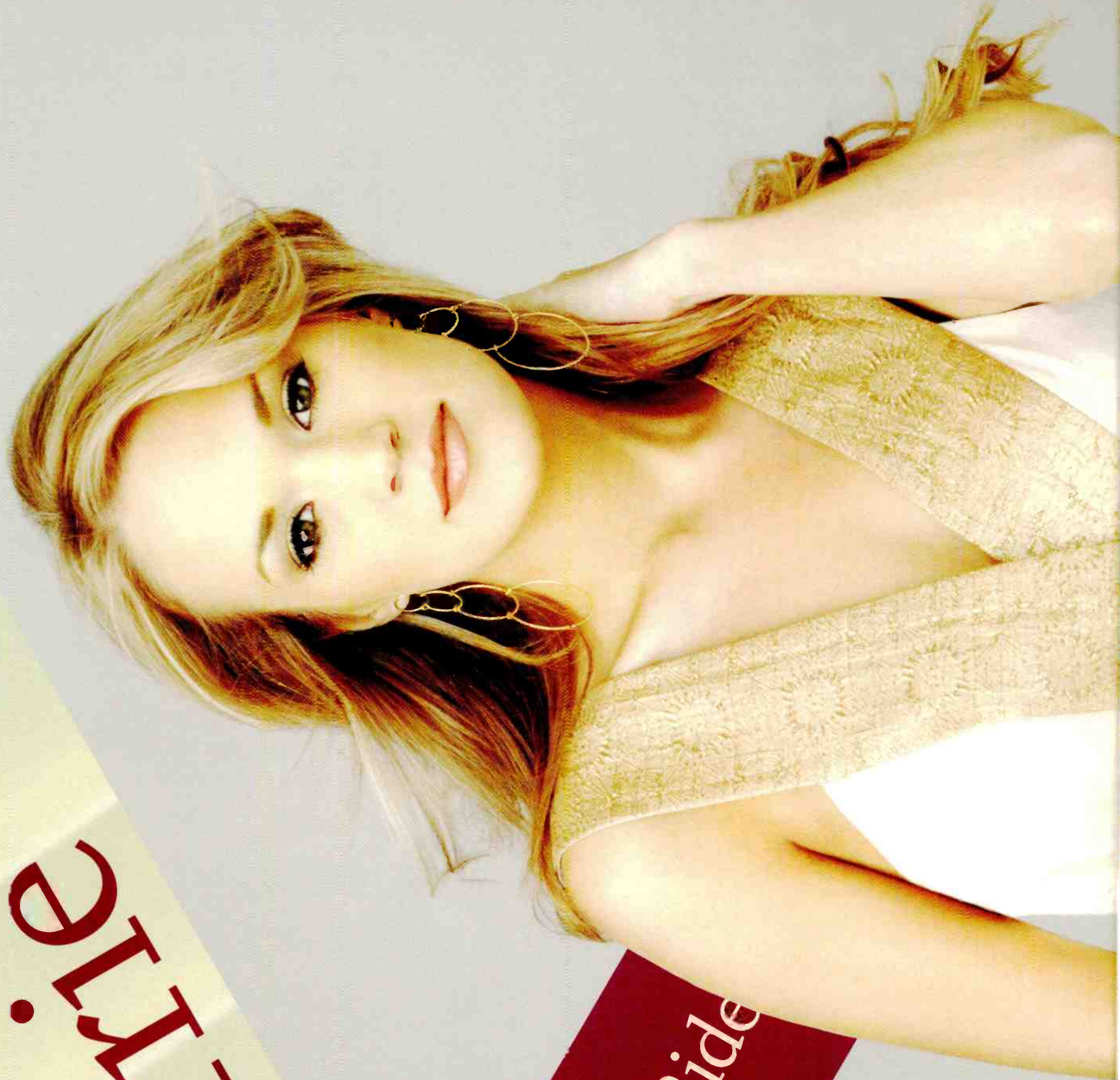
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12

Gliding through the crowd

in a pale blue BCBG Max Azria designer dress and impressively high heels, Carrie Underwood is the picture-perfect hostess as she graciously chats with the throng of well-wishers gathered at the Country Music Hall of Fame to celebrate the multiplatinum success of her debut album, "Some Hearts." Unlike some artists who might remain cloistered in a velvet-roped side room during such events, Underwood seems happy to mingle with the crowd, thanking radio personnel, retailers, journalists and anyone else who has played a role in her fairytale rise to superstardom. As the 24-year-old pride of Checotah, Okla., poses for pictures and shakes hands, her mother, Carole—a retired schoolteacher who still lives in Checotah with Underwood's retired paper mill-worker dad, Steve—beams proudly.

Everyone loves the girl next door. And when you're noting factors that spurred Underwood's groundbreaking success, her fresh-faced enthusiasm and accessible demeanor—visibly on display that night last year—have proved as beneficial as her powerhouse vocals. Such qualities were a magnet to the "American Idol" crowd, and they've continued to serve Underwood well as her career has shifted into high gear.

Now, with the Oct. 23 release of her 19 Recordings/Arista Nashville album "Carnival Ride," the whirlwind that has become Underwood's life is about to accelerate even more. Since winning "American Idol" in 2005, Underwood has sold nearly 6 million copies of "Some Hearts." But her new album, she feels, is an even stronger reflection of who she is.

"My favorite line on the whole album pretty much sums up everything that I've been through, and I think everybody could find something in this particular line: 'God put us here on this carnival ride/We close our eyes never knowing where it will take us next,'" Underwood says of the tune, which was penned by Hillary Lindsey, Chris Lindsey and Aimee Mayo. "It's beautiful and so true. We don't know what we're doing or where we're headed. We just kind of trust and hope that whatever ride we're on in life takes us where we need to go."

On this particular late August day, Underwood knows where she's headed—to Paris for a much-needed vacation. The previous night, she'd performed a private show for Target in Minneapolis; after chatting with Billboard about her new disc, she'll embark on her French adventure.

"I have never been anywhere in that direction before, so I just had a little bit of time and I figured I better take a vacation before things get really crazy. I consider myself a pretty uncultured person," she says. "If you want to get a taste of culture, I hear France is pretty nice."

IN THE BLINK OF AN EYE IT CAN CHANGE YOUR LIFE . . .

In two short years, her sweet down-home charm has combined with a killer set of pipes to transform Underwood into a phenomenon—and one with a lengthy list of accolades. She's the Country Music Assn.'s reigning female vocalist of the year. "Some Hearts" was named the Academy of Country Music's 2007 album of the year, and she netted Grammy Awards for best new artist and best female country vocal performance for "Jesus, Take the Wheel," which won best country song. It also won the Gospel Music Assn.'s country recorded song of the year, and was designated ASCAP and the Nashville Songwriters Assn. International's song of the year.

Meanwhile, she's become a core artist at country radio, and ascended to superstar status in the eyes of radio and fans, more quickly than perhaps anyone since fellow Oklahoman Garth Brooks. "Jesus, Take the Wheel" spent six weeks at No. 1 on Billboard's Hot Country Songs chart. Its successor, "Before He Cheats," topped the chart for five weeks, followed by "Don't Forget to Remember Me," which peaked at No. 2, and "Wasted," which hit No. 1 for three weeks. "So Small," the lead single from her new album, made Underwood the first female to debut in Hot Country Songs' top 20 in 43 years. The single is No. 11 only four weeks after release.

She's even had luck at AC radio, where four singles have scored, and "Before He Cheats" peaked at No. 7 (see chart,

this page). Its video helped propel the success of the single and showed a more aggressive and heretofore unseen side of Underwood's persona, as she lashed out against an unfaithful boyfriend's personal property with a Louisville Slugger. But unlike some artists who more explicitly court airplay in another format by altering the music's sound, Underwood refused to play that game.

"We started out thinking that ['Before He Cheats'] might be cool on other radio stations than country music, but we were told flat out that it was too country—and I'm not willing to change it," she says. "Just because it has some fiddle on it, I don't understand why other people wouldn't like it. I didn't want to take that out to make it something else."

Such convictions did nothing to slow down sales. "Some Hearts" sold 315,000 units its first week, making Underwood the highest-debuting new artist in the country genre since Nielsen SoundScan began tracking sales. The album spent 27 weeks at No. 1 on Billboard's Top Country Albums chart, and has sold 5.9 million units, according to SoundScan. In one album, Underwood has reached the level of success it took other superstar acts several years and albums to achieve.

Underwood credits her impressive jump-start to that little singing competition on Fox. "Coming off 'American Idol,' people already knew who I was," she says. "Most people spend years trying to [get fans to] recognize who they are. I already had that massive recognition factor."

Country KMP5 Seattle OM/PD Becky Brenner agrees that "Idol" was a major component in Underwood's launch. "I wasn't surprised by it," she says of Underwood's success. "She was America's sweetheart, so it was clear that she was going to be huge. When they announced that she was going to be country, I thought, 'This is awesome for us,' because she already had a huge built-in fan base. Those people are so active and so passionate, and the reason is they take ownership in her success. They feel like they made her."

Simon Fuller—Underwood's manager, creator of "American Idol" and founder/chief executive of 19 Entertainment—obviously acknowledges the power of the show, but doesn't view

it as the lone reason for her current popularity. "I knew she was going to do well, but I think what she's achieved is quite remarkable. It's exceeded all expectations," he says, phoning in from his holiday in the south of France. "Kelly Clarkson's [debut] album sold—if I remember right—about 2.6 million and Ruben [Studdard's] sold about 1.8 million. So I would say between a million and two [in sales] is 'Idol.' Anything over two [million] is down to Carrie and her amazing voice."

In the wake of a debut album that sold nearly 6 million, what can she expect next? Any other artist would seem extremely fortunate to sell 2 or 3 million on a sophomore record, but would that look like a slip for Underwood? "It's always a problem when you set the bar high—you've got to beat it," country WQYK Tampa Bay, Fla., OM Mike Culotta says. "I think she can. She's bringing people into our format and exposing them to it. They may not have believed that it's country. I'm very proud that when she goes out and does stuff, she makes it known she's country."

Executives in Underwood's camp are optimistic and realistic when it comes to repeating her sales figures. "Trying to match that in a marketplace that is declining is going to be difficult," Sony BMG Nashville chairman Joe Galante says. "None of us is under the illusion we're going to do 7 million."

"What we focus on is the growth from the musical standpoint, and that's really what it's about," he continues. "If we can do better in making this next album so that Carrie's fans buy into her on the second time around and people get to see her as somebody who's not a one-off on 'American Idol' but is going to have a good 20-year career, then we've accomplished our job."

Retailers, meanwhile, are understandably anxious to get the new Underwood disc. "While it will be a daunting task to even try to exceed the sales of the debut given the eroding physical sales patterns seen today, with the right songs and continued fabulous videos it is not impossible," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts. "Her career has been expertly managed, and her label has done a masterful job at selecting the right songs in the right sequence to showcase her diversity."

"Speaking as a retailer dependent on foot traffic, we appreciate that fact that her album was so deep with viable content," Smith continues. "So often the records today have one, maybe two commercially successful singles. Not since Shania [Twain] can I remember a country female artist having so many great songs that target so many demos, and it took Shania several years to get to that point."

I'M FLYING HIGH THEN I'M WONDERING WHY . . .

The pressure to follow up such a successful debut could creatively paralyze an artist, but Underwood has worked her way through it. "Is there really anywhere to go but down? There was that fear in my head," Underwood says. "Then we started picking songs and I realized it was more [about] making an album for myself that I love and I know I have a huge hand in making. Whatever happens, it's icing on the cake."

On "Carnival Ride," Underwood was more involved in the songwriting process than on the debut. She set up a writers



Sony BMG chairman **JOE GALANTE**, left, and executive VP **BUTCH WAUGH**, right, present **CARRIE UNDERWOOD** her six-times-platinum award.

Core At Country, Accessible To AC

Underwood has ascended to superstar status on country radio as quickly as any artist since Garth Brooks, and four of her hits have crossed over to the AC chart. Here are the singles she's scored with so far:

TITLE	PEAK	PEAK DATE	WEEKS ON CHART	AC PEAK	AC PEAK DATE	WEEKS ON CHART	LABEL
"Bless the Broken Road" (with Rascal Flatts)	50	6/11/2005	1	—	—	—	Arista/RMG
"Inside Your Heaven"	52	7/16/2005	12	12	10/22/2006	21	Arista/RMG
"Jesus, Take the Wheel"	1 (6 weeks)	1/21/2006	23	23	5/6/2006	20	Arista/Arista Nashville
"Before He Cheats"	1 (5 weeks)	11/11/2006	46	7**	7/21/2007	18**	Arista/Arista Nashville
"Don't Forget to Remember Me"	2	8/5/2006	27	—	—	—	Arista/Arista Nashville
"Wasted"	1 (3 weeks)	4/21/2007	25	—	—	—	Arista/Arista Nashville
"I'll Stand by You"	41	7/14/2007	18	—	—	—	Femantle/19
"So Small"	11*	9/8/2007	4*	—	—	—	Arista/Arista Nashville
"Some Hearts"	—	—	—	12	5/27/2006	20	Arista/Arista Nashville

*Still charting SOURCE: Hot Country Songs through the Sept. 8 chart **Still charting SOURCE: Adult Contemporary through the Sept. 8 chart.



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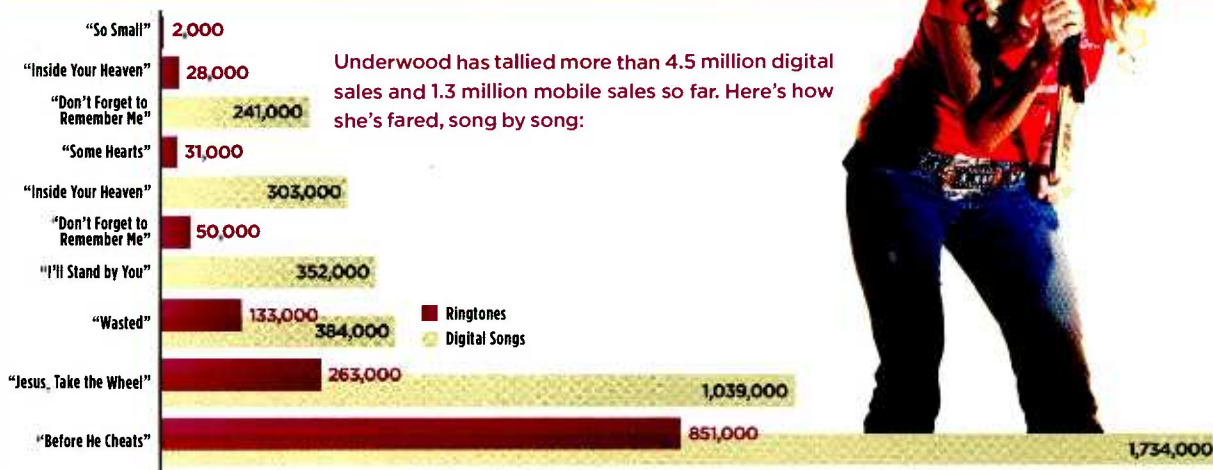
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Presence On New Platforms



SOURCE: Ringtones courtesy of Nielsen RingScan; Digital sales courtesy of Nielsen SoundScan. All sales through Aug. 19.



retreat at Nashville's famed Ryman Auditorium to collaborate with such Music Row tunesmiths as Hillary Lindsey, Craig Wiseman, Rivers Rutherford and Gordie Sampson. "On the first album, we started picking out songs and making it on May 25, and it came out Nov. 15, so that's really not much time," Underwood says. "On the new album, I took a lot of time writing with a lot of great people."

After co-writing "So Small," "the next day we wrote another one that is called 'Last Name,' which is pretty much a complete opposite," she says. " 'So Small' is very thoughtful and has a really great message. 'Last Name' is just fun and it's kind of gritty. It's more like a 'Before He Cheats' kind of song."

One of the most poignant tracks, "Just a Dream," is about a soldier dying and the emotions his fiancé experiences as she comes to terms with the tragedy. "It's a pretty heavy lyric," Galante says, "and Carrie makes you feel every single emotion that this girl is going through."

Underwood says, "It's such a haunting song. Then what [producer] Mark Bright did with it, he used these different licks on it that really made it come to life."

"I don't think I've ever done a sad song," she continues. " 'Jesus, Take the Wheel' was serious, but ['Just a Dream'] shows a different side, and it was very vocally challenging."

Underwood includes only one cover on the set, a remake of the Randy Travis hit "I Told You So." The rest are new tunes, some by Hillary Lindsey, who she singles out as one of her favorite writers. "It's very hard for me to find writers that really get kind of young female [artists]. There are all these male writers and they are great at what they do," she says, "but I'm a 24-year-old girl, and I imagine it would be hard for these guys to think like a 24-year-old girl. So it's really awesome that I've been able to get together with her."

IT NEVER EVEN SLOWS DOWN . . .

When it comes to the Ferris wheel that is Underwood's life, creating music and seeing it succeed is the obvious high. But Underwood admits there are certain aspects of celebrity that have taken some getting used to, especially the tabloid rumors and constant scrutiny. "It's really awkward to think, 'Oh, gosh, somebody is going to snap a picture of me dancing and then they'll say I'm a party girl,' which I'm not," she says. "You have to think

about everything you do, and if you decide to go ahead and do it anyway, realize that everybody is going to talk about it the next day. I'm 24 years old, and if I have a glass of wine in my hand and somebody takes a picture of it, somebody somewhere is going to get mad because I'm being 'a bad role model.' It's a fine line, and you have to realize that I'm a human too."

And according to Underwood, her alleged romance with Dallas Cowboys quarterback Tony Romo was just a media fantasy. "We're really good friends and support each other, but we're not together, nor have we ever been together," she says, wanting to set the record straight. "I understand because we went to the [Academy of Country Music Awards] together and I go watch him play football that people might get the wrong impression, but hardly any people ever ask me. They just kind of ran with the story anyway. I read stuff now that one of us is trying to get the other back and that I spend the night crying by myself. It's awful."

Galante is impressed with how Underwood has handled fame. "She grew up in a small town. She knows what it is to work hard. She realizes how blessed she is to be where she's at, and she continues to work very hard," he says. "She's respectful of the things she needs to be respectful of, and she's playful when she needs to be playful. As a person, she really is great. She's honest and open, and she has a great sense of humor. I think people will discover more and more about her as she goes through this."

IT'S THE WHEEL OF THE WORLD TURNING AROUND AND AROUND . . .

Arista Nashville VP of marketing and artist development Jon Elliot says the thrust of the label's marketing campaign for "Carnival Ride" is to "keep her visible, put her in the right places and try to get out of the way. It's pretty much 'Roll up your sleeves and let people know the album is out.'"

Elliot says a strong Internet presence will be key to the project. "She appeals [more] to a younger demo than most country artists," he says. "Obviously, the Web is a big part of what we do in terms of marketing to a younger audience. Her MySpace page is very active. Her sales on iTunes have been fantastic. Our ability to use her Web site to help promote single releases and the album is a part of what we do. She's very Web-friendly across all platforms, including mobile."

Underwood has sold more than 4.5 million digital songs, according to Nielsen SoundScan—including 1.7 million copies of "Before He Cheats" and 1 million of "Jesus, Take the Wheel." All five of her singles have been available as ringtones, and her mobile sales, according to Nielsen RingScan, are more than 1.3 million; "Before He Cheats" alone is at 851,000. (See chart, this page.) Her MySpace page lists more than 370,000 "friends" and has more than 12 million profile views.

"This past year we've started a fan club and a blog to keep everybody informed on what's going on," Underwood says. "That's when I get to talk to the fans and have direct contact with people."

Underwood toured extensively in 2006 on the first record. "The first thing we did was open for Kenny Chesney early on in the record cycle," says Jeff Frasco, Underwood's responsible agent at Creative Artists Agency in Los Angeles and booker of the American Idols tours. Last year she played fair dates in the summer and also headlined small theaters in secondary and tertiary markets. "She sold all those out, and she did extremely well on all of the fair dates," Frasco says. "Then we came back and special-guested with Brad Paisley in the fall."

Underwood's touring development "went from level to level to level," Frasco says. By December, he says, she had played more than 100 dates, "and I don't think we repeated more than three markets."

Frasco and CAA hope to continue the process on the new album, though Underwood probably won't undertake a full-blown tour until 2008. She's now a legitimate headliner, and plans for her next tour will find her either headlining or co-headlining with another artist. "When the album comes out in October, she is going to do a bunch of promotion and probably start touring somewhere around February or March," Frasco says.

Given her track record, it's hard to believe Underwood would have any concerns about filling venues. But perhaps it's her Oklahoma naiveté that prompts her to say, "I don't feel I'm ready to headline. What if nobody shows up? It would be absolutely horrifying if nobody showed up."

That seems unlikely. After all, Underwood has become America's sweetheart. She's the girl who showed everyone a country singer could take the "American Idol" prize, then proceeded to jump-start the format with her groundbreaking success. Yes, life has been a crazy carnival ride for Underwood, and she's about to take another upward twirl.

Additional reporting by Ray Waddell in Nashville.

Following Up A Phenomenon

Despite the fact that her debut album, "Some Hearts," has sold 5.8 million copies, Carrie Underwood's best sales days may be behind her.

As jarring as it may be to admit it, history is not on the 24-year-old's side. If past follow-ups to huge country debuts are any indication, Underwood's forthcoming album "Carnival Ride" probably will not sell more copies than her first.

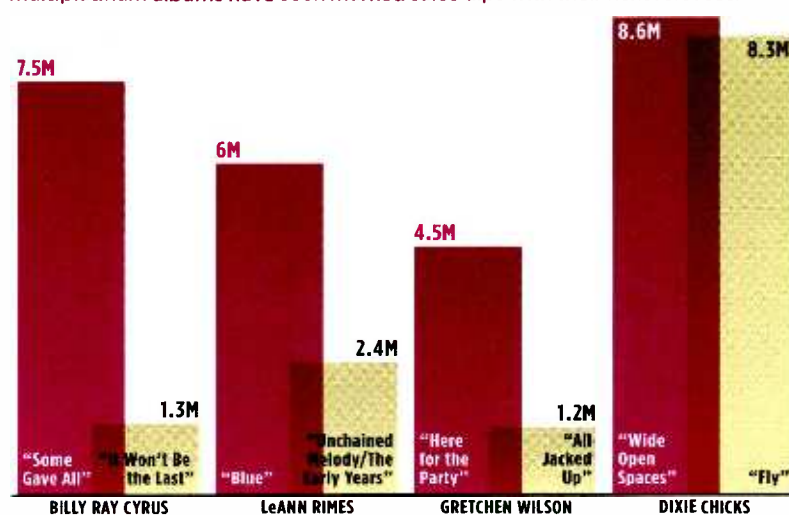
Forget that album sales are off by double-digit figures in 2007—in the 16 years since Nielsen SoundScan became the currency of record for the measurement of music sales, no country act that sold 3 million or more albums on its major-label debut topped that number on its next release.

More simply put, incredible sales success on an act's first major-label release doesn't ensure comparable results thereafter.

Think about some of the biggest debut albums of the last 15 years: Billy Ray Cyrus' "Some Gave All," LeAnn Rimes' "Blue" and Gretchen Wilson's "Here for the Party." Cyrus went from 7.5 million copies sold on his 1992 Mercury debut to 1.3 million on the follow-

SOPHOMORE SLUMP?

In the Nielsen SoundScan era, most country artists who've broken through with multiplatinum albums have seen marked sales dips with their next releases.



up "It Won't Be the Last."

Likewise, Rimes' 1996 Curb debut tallied nearly 6 million in sales, while the subsequent "Unchained Melody" scored a still impressive 2.4 million, according to SoundScan. Ditto with Wilson, who sold 4.5 million on 2004's "Here for the Party" and 1.2 million on "All Jacked Up."

If Underwood and her label have

something to shoot for, it's the almost neck-and-neck performance of the Dixie Chicks. The band's 1998 breakthrough, "Wide Open Spaces," has sold 8.6 million units, and its sophomore release, "Fly," has notched nearly 8.3 million.

—Ken Tucker

Additional reporting by Keith Caulfield and Wade Jessen.

Creative Artists Agency

salutes our client



CARRIE UNDERWOOD

The amazing "Carnival Ride" continues...

CAA



**New Releases Can Be Had For
Rock-Bottom Prices At The
AMAZON MARKETPLACE.
But Exactly Who
Is Doing The Selling?**

**By Ed Christman
Illustrations by Wesley Bedrosian**

Amazon is used daily by millions of people to find information about or buy practically every commodity available for purchasing. But many of them seem unaware that a whole other world lurks underneath its surface: the Amazon Marketplace. ¶ To travel there, visit the Amazon store and perform a search for an artist or title. When it comes up, look for Amazon's price for the item. Right next to it, you will see a link for, say, 74 used and new copies available. If you click on that link, you will be whisked away to another sphere, populated by 1.1 million sellers other than Amazon, dozens of whom compete with Amazon and are offering the very same item either used or new at prices that seem to defy economic reality. ¶ After helping industry executives gain entrance to the Marketplace, one after another told Billboard, "I had no idea." ¶ But after a little exploration, they began to understand why many sellers are up in arms about the Marketplace, which is turning into a veritable Wild West of music retail. ¶ The out-of-control element revolves around low pricing, but it's an issue that comes from different angles, depending on which seller is complaining. ¶ The venue needs sheriffs, sellers insist, but the only times the host plays that role is when it comes to protecting customers. When policing is needed to enforce music industry rules and ensure a level playing field among sellers, both Amazon and eBay, which owns the Marketplace-esque Half.com, are missing in action, some sellers charge.

How big is the Amazon Marketplace? According to Amazon VP of music and movies Peter Faricy, it generates 30% of the company's total music sales, which he declines to specify.

Unlike most other music accounts, it's hard to determine exactly how large a player Amazon is in the music sector. Billboard estimates that Amazon's purchases from labels total 4% market share, but the company also buys daily from wholesalers like Alliance Entertainment Corp., Baker & Taylor and Super D. And then there are Marketplace sales, which are not reported to Nielsen SoundScan, at least not by Amazon. Thus, Billboard estimates Amazon's overall music market share at just above 6% and its annual music revenue at about \$500 million. That would place the Marketplace's annual volume at about \$150 million, but neither dollar volume estimate includes shipping and handling charges.

With those kind of numbers, the Marketplace naturally has some supporters.

"What we are finding is the Amazon Marketplace is becoming a giant source of revenue and is really integral to our stores' success," says Don Van Cleave, who heads up the Coalition of Independent Music Stores. It's also good for customers because the dwindling retail scene leaves many towns without decent record stores, he adds.

In Rochester, N.Y., Record Archive co-owner Alaya Hill says the Marketplace now accounts for 20% of the store's business. And on Long Island, Karl Groeger, co-owner of indie store Looney Tunes in West Babylon, N.Y., says he is doing phenomenally well selling on the Amazon Marketplace and other online markets.

"Our online sales total about 10% of our business," he says. "Our brick-and-mortar store sales are up 3% so far this year, but overall we are up 16%, thanks to our online sales." On the day Groeger talked to Billboard, Looney Tunes shipped out 411 parcels. He employs three full-time staffers and two part-timers devoted to handling the store's direct marketing operation.

What's more, with retail stores closing and surviving stores reducing inventory, labels are turning to the Amazon Marketplace to ensure that their slow-moving titles are at least commercially available somewhere.

But that leaves indie merchants annoyed that not only are their suppliers competing against them, but that some vendors are hiding behind storefront aliases and selling product directly to consumers at prices lower than they sell to stores.

HOW IT WORKS

Amazon was thinking about more than additional sales volume when it launched the Marketplace.

"We want to create the best shopping experience for our customers," Faricy says. "The three pillars that we focus on are selection, value and discovery, and the Marketplace really enables the customer [in those areas]. So, it's a critical part of our strategy."

With 1.3 million music titles available, super low pricing and robust editorial content, it certainly appears as if Amazon has fulfilled that mission.

But how does the Marketplace really work? It's simple. Customers enter the Marketplace and can place orders from multiple sellers. Each order is billed separately, and shipped by the seller, but Amazon collects the money from the customer's charge card and then disburses payment to sellers twice a month.

On each sale, Amazon makes a 15% commission. In addition, the seller and Amazon make money off the shipping. Two CDs Billboard bought from Innuendo Entertainment may have cost \$14.73, but they also carried a \$5.96 shipping and handling charge for standard shipping. However, Billboard's mailroom says the package cost only \$2.16 to ship. That means Innuendo made \$2.40 in shipping, while Amazon made \$1.40 in shipping and \$2.21 in commission for a total of \$3.61.

Half.com has a similar structure, says a wholesaler

who sells there but not in the Amazon Marketplace. eBay gets 15%, and 60 cents of the \$2.99 charged for shipping and handling per CD. The difference is the seller actually completes the sale, not eBay.

Making money from shipping and handling charges is a typical direct-marketing profit strategy, industry experts say.

"A lot of these sellers are bedroom distributors," says one wholesaler who supplies services to Amazon Marketplace sellers. "They negotiate pick, pack and ship from us, figure in Amazon's take and then sell at that price, and never touch the product, just pocketing the profit from shipping."

In addition to pricing and selection, Amazon provides other information to help customers make Marketplace purchases. For each sale, it encourages customers to rate sellers and shows approval ratings in increments of 30 days, 90 days, 1 year and lifetime.

The ratings allow customers to see who is trustworthy and who are the biggest sellers. The main sellers, based on the number of customer-approval rating surveys filled out, appear to be Caiman.com, with 394,000 customer ratings in the last 12 months; Super D, which operates under the name importcds, with 185,000 customer ratings; smokyntnbooks, with 155,000 customer ratings during the 12-month period; warehousedeals, with 142,000 customer ratings; moviemarscom, with 125,000 customers rating them; and Hastings Entertainment, with more than 89,000 ratings.

If approval ratings drop too low, or if too many orders aren't fulfilled, Amazon will remove the seller from the system. It won't listen to appeals, regardless if a seller refunded monies immediately and whether the seller can prove how mishaps innocently occurred, Marketplace sellers complain. If cut off from selling on the Marketplace, the only way back in is to buy a new computer with a new address, get a new bank and use a different name and mailing address.

WHO'S SELLING TO WHO?

With 1.1 million sellers participating in the Amazon Marketplace on the company's Web sites around the globe, and most identified only by their e-mail handles and addresses, it's hard to figure out who exactly is sell-



UMGD president JIM URIE (top) says his company is keeping an eye on the Marketplace, and Amazon VP of music and movies PETER FARICY (bottom) says the company will monitor any 'issues' brought to its attention. But sellers say parallel imports from Argentina, like John Mayer's 'Continuum,' bought via the Marketplace, remain a problem.



The White Stripes' 'Icky Thump' and Norah Jones' 'Come Away With Me' cost \$12 wholesale, but could be had new for less than \$7 on the Marketplace.

ing there. While Amazon allows buyers to rate sellers, it won't provide any other seller information.

"It has a lot of gray and shady areas, and it has created a level of competition that is intense," says one wholesaler who watches the Marketplace to monitor how retailers are pricing his goods. "But what happens if you create a perfect marketplace? The price will drop and drop."

Besides the customer, who wins in that kind of environment? Amazon, most Marketplace participants and observers agree. Sure, it gets a cut of each transaction, but it also can brand the company as a low-cost seller. Most shoppers will remember that they initially went to Amazon and got a super low price, making the merchant the destination of choice, regardless of who consumers ultimately buy from once there.

But traditional music merchandisers are alarmed because many current hits and popular catalog titles can be acquired brand-new from third-party merchants at well below the wholesale cost. As one independent distribution executive puts it, "The Amazon Marketplace makes Best Buy, Wal-Mart and Target look like price gougers."

For example, on July 11 the White Stripes' "Icky Thump," which is an \$18.98 list-price CD and carries a \$12.05 wholesale boxlot cost, could be purchased brand-new from the Amazon Marketplace for less than \$9, from six different sellers, each with a \$2.98 shipping charge. Two of the sellers are less than \$7: dav-euris2002, which ships from California, was offering a new copy at \$6.94, while Dolphywas1, which ships from New York, was offering it at \$6.95.

A similar pricing environment exists on eBay's Half.com. On Aug. 2, Norah Jones' "Come Away With Me," which has an \$18.98 list price with a \$12.02 boxlot cost, could be purchased for less than \$9 from nine different sellers, the lowest at \$5.79.

But eBay and Half.com are not gripped about as loudly because eBay itself doesn't buy direct or have relationships with labels the way Amazon does. Also, Amazon may not have been able to match eBay's auction business, but the Amazon Marketplace generates a much larger sales volume than Half.com, according to sellers operating in both venues.

Still, how can some Marketplace sellers price music below cost? Some suggest loss leaders, while others say it's the last remnant of the Internet funny-money economy.

"I just assumed it's because it's that Internet thing," says a one-stop executive whose company doesn't sell on Amazon. "You remember how back during the Internet bubble, people were handing out money on the street corners to anybody just for customer acquisition? I just figured it's that mentality all over again."

But the loss leader explanation sometimes falls flat when probing deeper. First off, while one can shop particular sellers in the Amazon Marketplace, it's not easy. Amazon doesn't provide a directory of sellers nor does it highlight the Marketplace with its own page, so the loss leader strategy will hardly drive traffic to Marketplace merchants.

On July 11, Billboard searched through Amazon's top 100, and found 42 \$18.98 list-price albums, which means a boxlot cost of about \$12, but 18 of them were selling for \$8 or less.

"We can't compete on price on the Marketplace, which I find kind of ironic since we buy direct from the labels," one music merchandiser says. Even more ironic, Amazon itself often fails to beat the lowball pricing for new product in its own marketplace, even though the online merchant has supplanted the big-box retailers as the music industry's price leader in recent years.

Amazon also allows sellers to change prices almost instantaneously. During a phone conversation where both sides sat in front of computers logged on to the Amazon site, one Marketplace seller showed Billboard

a record he was selling at what appeared to be the fifth-lowest price there. A minute later, that seller instructed Billboard to refresh the page, which revealed that his company now had the lowest price.

In fact, more sophisticated sellers have created their own software programs or used readily available ones like Monsoon to actively monitor and adjust pricing on all titles. Such programs allow sellers to set collars for low and high price on each title, and respond automatically to pricing adjustments made by competitors. As a result, Marketplace pricing is continually shifting throughout the day.

THE PRICE IS RIGHT . . . AND WRONG

A look at two albums bought via the Amazon Marketplace might offer some insight into how some Amazon and eBay sellers can operate with albums priced below cost.

On May 17, Billboard ordered John Mayer's "Continuum," which has a \$11.86 boxlot cost, for \$7.74; and Norah Jones' "Not Too Late," which has a \$12.02 boxlot cost, for \$6.99 from Innuendo Entertainment, each with a \$2.98 shipping charge for a total of \$20.69.

When those titles were delivered, the back-tray card revealed they were parallel imports from Argentina, where the major labels sell to local retailers and wholesalers at a boxlot cost about 30% cheaper than the U.S. price. A U.S. wholesaler reported that "Not Too Late" could be purchased from an Argentina wholesaler for \$6.27, while the Mayer album went for \$7.32 on July 10. Innuendo didn't respond to e-mails seeking comment.

"The main problem in the Marketplace is all the low-priced parallel imports and Amazon's unwillingness to clean it up," because it benefits from customer perception that it's the cheapest site, one seller says. Another seller adds that Half.com is even worse. "That's where the parallel import sellers really flourish," that source says.

Those sellers call for Amazon to police the Marketplace better, or failing that, wish that the labels would step up to pressure Amazon to deal with the issue.

When Billboard relayed its experience with parallel imports, Amazon executives declined to provide the identity, phone number or any contact information whatsoever for those sellers beyond the e-mails addresses that are provided to customers at the time of purchase. Billboard tried contacting Innuendo Entertainment by e-mail, but never heard back. Faricy says that if sellers or labels complained about any Marketplace issue, Amazon would investigate and take appropriate action if needed.

Newbury Comics CEO Mike Dreese says parallel imports are a "huge issue," but he says it's not just in the Amazon Marketplace. "The importation of parallel product at a lower price is a great concern for sellers who want a level playing field," he says. "It should be a concern for all rights holders, who should be paying attention to all mail-order platforms."

Billboard contacted senior executives at all four major label distribution companies as well as the head of sales at one of the labels owned by each major, and all were astounded by the low pricing. But they said they were unaware of parallel imports being available on eBay and the Amazon Marketplace.

Universal Music Group Distribution president Jim Urie says that about 15 months ago, the company investigated the Marketplace and didn't find any parallel imports. But he says the company will do another spot check. The other label executives declined comment for this story.

Amazon's Faricy says he is unaware of parallel imports being offered for sale in the Marketplace. He suggests that whatever below-cost prices can be found there are due to the desire by sellers to be



price leaders. "There are a lot of folks who provide great value in the Marketplace who do nothing illegal," Faricy insists.

For instance, some companies buy pallets of CDs and other goods lost in transit from the trucking carriers and overnight delivery companies at extremely low prices, and those goods often wind up for sale in the Amazon Marketplace.

Like Urie, Billboard also discovered some legitimate low-priced new titles moving through the Marketplace. Billboard purchased a new copy of the Turtles' Howard Kaylan's solo album, "Dust Bunnies," for 99 cents from jukeboxonline@gmail.com. When it arrived, it was shrinkwrapped and carried a Tower Records price tag.

THE JURY'S STILL OUT

Not everyone sees the Marketplace as an insidious force. A few sources say Amazon at least has addressed some seller issues, even if some big problems still remain. And others praise Amazon, saying the creation of its Marketplace more closely resembles the cavalry coming to the rescue of traditional merchandisers. Whether sellers be retailers, wholesalers or labels, the Amazon Marketplace provides a revenue windfall in a brick-and-mortar environment suffering a precipitous decline in CD sales.

While Amazon has no qualms about how Marketplace sellers price their products there, it does not allow sellers to list a title before street date; only Amazon gets to collect pre-orders. Also, Amazon gives itself the home-court advantage by ranking other sellers with shipping costs included while allowing itself to be ranked without that cost included in its price, since customers buying from Amazon can qualify for free shipping when making purchases totaling more than \$25.

Other sellers say Amazon has shown it can move quickly when it comes to protecting its customers. "They do a very good job of spotting scammers," one Marketplace seller says. "They really have cleaned the Marketplace up."

Two years ago, plenty of rogue sellers could be found on the Marketplace peddling bootlegged product priced at \$3 from places like China, but Amazon took "great action in pursuing a cleanup," Newbury's Dreese says. As a result, the Marketplace is very clean compared with Half.com, he says. Dreese adds that he is confident that Amazon will address the imports issue eventually.

But there's no doubt some merchants are feeling the Marketplace's sting, and some wonder why any retailers or one-stops would sell there at all. "Amazon is the biggest threat to other retailers," says Rob Roth at Vintage Vinyl in Fords, N.J. "Why sell your product to an Amazon customer instead of your own? I don't do any business there. You vote with your dollars, and I don't want to help the guys who are looking to put me down. Yet, wholesalers and merchants are feeding the Amazon beast." . . .

For distributors, every sale counts in today's business climate. But in the Marketplace, they're competing directly with retailers.

La evolución de reggaetón

Optimism Amid Growing Pains As The Young Genre Refines Its Place In Latin Music BY LEILA COBJ

For a while, reggaetón was the new wunderkind on the musical block. A new genre so different and powerful that it made the mainstream sit up and listen even if the music was in another language.

Now, for the first time since 2005, reggaetón has seen its fortunes decline, although not nearly as dramatically as detractors would have you think.

Instead, reggaetón has remained a relatively stable niche within the Latin music marketplace. But a niche it is, with a market share far more modest than that commanded by regional Mexican music or Latin pop.

On the other hand, reggaetón is undergoing a musical change, from its straight-ahead street beat and raw production values into more hip-hop, pop and R&B realms. It is a mix that can no longer simply be called reggaetón.

In the process, it has opened the door for a fledgling Latin urban music movement that simply wasn't commercially viable before.

"What I see is an evolution of reggaetón, and those who stayed behind stayed behind," says Edgar Andino, who handles Wisin & Yandel, one of the top acts in the market. The duo has recently recorded singles with the likes of David Bisbal and Gloria Estefan, among other mainstream acts, and is readying to release a new studio album in November.

While labels aren't signing reggaetón acts or releasing reggaetón albums in the sheer numbers they were doing before, those acts that have remained in the market, Andino says, are doing better than ever when it comes to performance fees and ancillary revenue. "Our world is expanding," Andino says.

ASCAP senior VP of membership Alexandra Lioutikoff agrees. "The urban market is smaller than other Latin genres, but the urban act that is established makes more money because he gets play in mainstream radio, sells ringtones, gets synch licenses," she says. "What I see, more than a rise or a decline, is stability. Those that are still around are as strong as they were three years ago."

Today, the Latin Rhythm airplay and sales charts feature reggaetón heavily, of course, along with a spattering of urban bachata names as well as some West Coast urban acts like Akwid and Kinto Sol.

But while in its heyday reggaetón produced dozens and dozens of artists and releases, in the past three years, it's clear that its glory lies in less than a dozen acts.

And, with the exception of Zion—who was already established as part of the duo Zion & Lennox—and Casa de Leones, the newly released group produced by reggaetón maven Elias de León and released on Warner, there are not a lot of new reggaetón names on the charts.

According to Nielsen SoundScan's

year-end sales figures for Latin music, the rhythmic genre, which encompasses reggaetón and Latin hip-hop, registered a small drop in sales, going from 4.87 million units sold in its heyday in 2005 to 4.74 million sold in 2006. It's a tiny drop—only 2.8%—but then again, it was the only Latin music genre to register a drop.

More telling, rhythmic accounted for 12.5% of all Latin music sold in the United States in 2006, moving a total of 4.7 million units. But for the week ending July 29, rhythmic's share had dropped slightly, to 10.7%.

Looking back at the top-selling Latin albums of the past two years, we find five reggaetón titles among the top 10 of 2006 and four for 2005.

Indeed, there are only two reggaetón albums—Daddy Yankee's "El Cartel: The Big Boss" and Wisin & Yandel's "Wisin & Yandel Presenta: Los Vaqueros, Vol. 2"—in the top 10 of Billboard's Top Latin Albums chart.

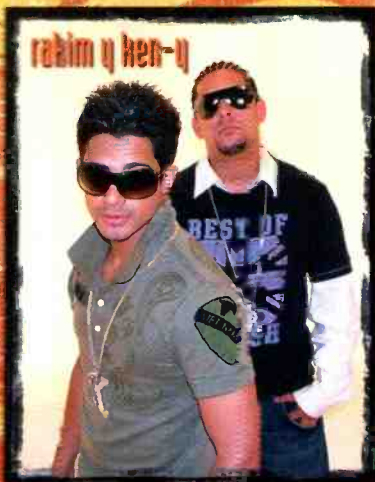
For Machete Music, the urban music label whose

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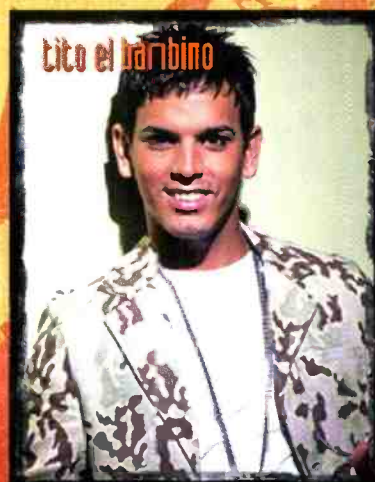




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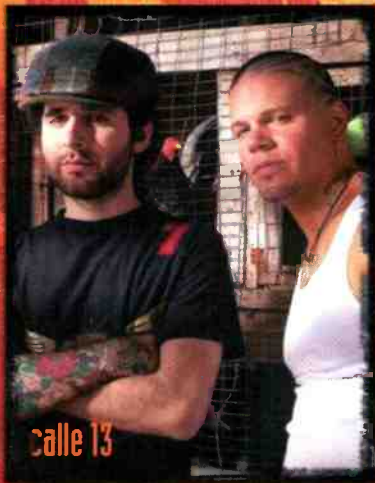
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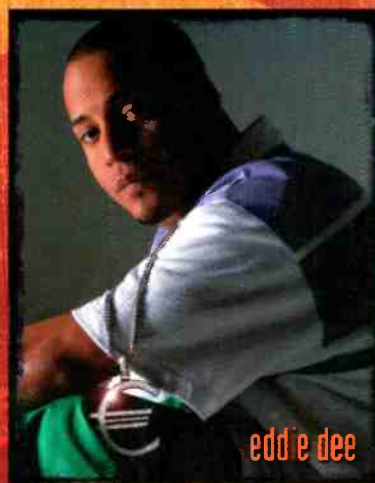
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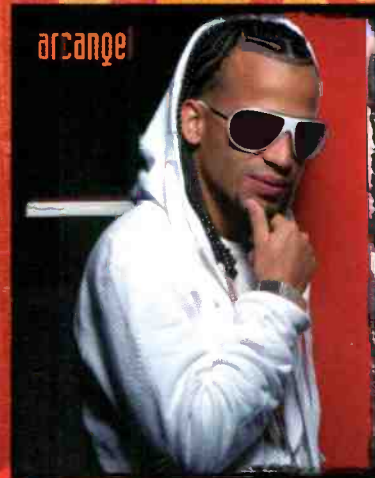
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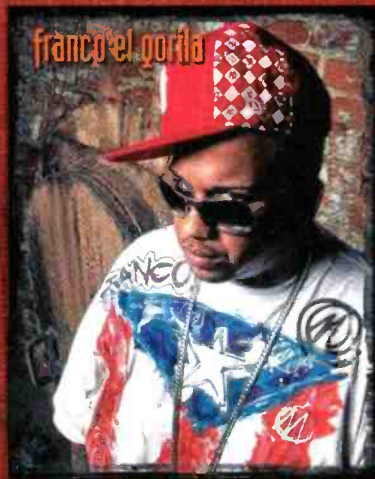
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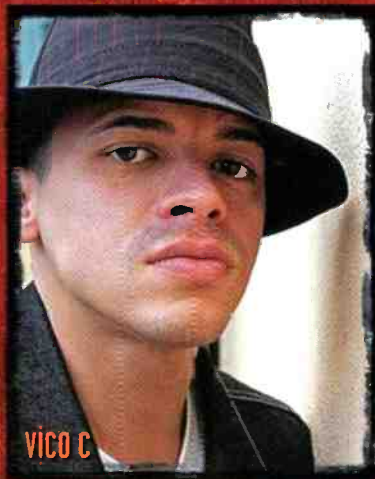
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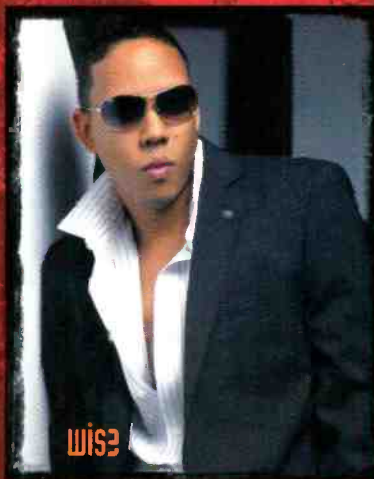
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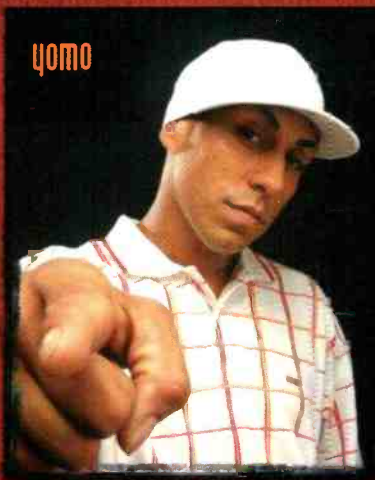
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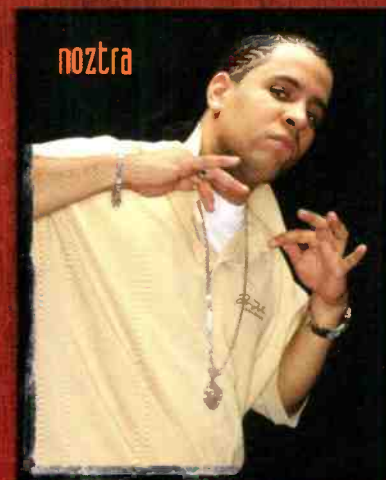
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from >>p35

acts include Wisin & Yandel and Don Omar, it's been more of a "maintenance" year, president Gustavo López says, as none of its major acts have yet released a new studio set.

But production is under way for the new Wisin & Yandel album, and for the new Don Omar release, due early next year (although a live album will be released by year's end).

"The focus for me is taking our artists and making them even bigger, whether that means through pure reggaetón or a fusion of styles," López says. "We need to be creative and look for sounds that have mass appeal, although always maintaining the street credibility and the creativity of reggaetón," he adds.

More than ever, López says, there is renewed focus on the entire A&R process, a thought echoed again and again in several interviews. While at one point reggaetón acts could get away with going into a home studio, using a cheap computer program and cranking out an album, now a more discerning audience, coupled with more limited options at radio, has forced these acts to really take note of production values and of making music that stands out in the reggaetón crowd.

"There's just enough quality music out there that justifies keeping the format," says Alfredo Alonso, senior VP of Hispanic radio for Clear Channel. Alonso was the first to give broad radio airplay on a massive scale to reggaetón when, in 2006, he flipped several Clear Channel stations to a "hurban" format that heavily featured reggaetón. Today, all his hurban stations have slowly but surely evolved toward a more pop-based format, with reggaetón tracks playing, at best, once an hour.

"If there is a hot hit, we'll play it. But today, it's hard to find a hard hit that's new," he says.

From a purely radio perspective, Alonso says, reggaetón was also hurt by the youth of the movement.

"It's very difficult to sell a radio station where the age that sells the largest portion of the audience are teens," Alonso says, echoing thoughts repeated throughout the year by multiple station owners and programmers. "A lot of the advertisers are not interested." In addition, he says, part of the lure of reggaetón was that it was regarded as a format that could reach English-speaking Latinos.

"The reality was, that never materialized," Alonso says. "Seventy percent of our audience was primarily Spanish-speaking. That tells you [English-speaking] Americans aren't listening. Maybe a few are, but that's not enough to build a radio station."

Nor, apparently, is it enough to build a longlasting purist movement.

Instead, reggaetón is increasingly mixing its beat with other beats. Daddy Yankee's recent single, "Impacto," for example, features Fergie. Other tracks are straight-ahead rap, while still others have a salsa beat stronger than the reggaetón beat.

Rakim & Ken-Y, one of the top-selling acts in the market, are ostensibly reggaetón, but their sound is equal parts R&B, with soulful melodies driving their hit "Down."

And, although scarce, new reggaetón talent does pop up from time to time. The most notable in recent months is Casa de Leones, a quintet put together by De León, who originally signed Calle 13 and Tego Calderón. All its members are planning solo projects, including lead singer Randy. De León is also planning to release an album by Arcangel (of Arcangel and De la Ghetto), already known to listeners for the single "Noche de Entierro."

"Things are amazingly promising," De León says. "This music doesn't just stay with reggaetón. The genre is evolving. You won't hear the same sound forever." ■■■

Five Rising Reggaetón Stars
To Watch BY AYALA BEN-YEHUDA

the new beat



DALMATA & ÑEJO

The duo of Fernando Mengual Vazquez (Dalmata) and Carlos Vilanas (Ñejo) is slated to release "Broke & Famous" in November on DJ Nelson's Urban Music System, a joint-venture label with Universal, the influential producer says. DJ Nelson featured their tracks on his "Flow la Discoteca 2" album in March. The two, who both hail from Ponce, Puerto Rico, have had separate hit singles in the last year: "Pasarela," featuring Dalmata's goofy, sing-song delivery, hit No. 48 on Billboard's Hot Latin Songs chart in May, and "No Quiere Novio," Ñejo's collaboration with established reggaetón star Tego Calderón, hit No. 31 last October. The song "Sexo en la Playa," from Dalmata & Ñejo's forthcoming album, is a ready getting airplay in Puerto Rico. The two, who have appeared on several reggaetón compilations, met while working on the "Fatal Fantasy 2" collection. They recently toured in Central and South America.

ZION

After a slew of hit singles as part of reggaetón duo Zion & Lennox—whose album "Motivando a la Yal" sold 93,000 copies in the United States and Puerto Rico, according to Nielsen SoundScan—Zion (real name: Felix Ortiz-Torres) struck out on his own, forming his own imprint, Baby, and releasing his solo debut "The Perfect Melody" with CMG and Universal Motown. The June effort by the Carolina, Puerto Rico, native has spawned hit singles "Zun Dada" and "The Way She Moves," the latter a bilingual duet with Akon that reached No. 11 on Billboard's Hot Latin Songs chart. The album sold 42,000 copies in its first two months, according to Nielsen SoundScan. Zion uses his melodic delivery to merge even R&B and cumbia on "La Neta," his collaboration with Cruz Martinez of Los Super Reyes.





FRANCO EL GORILA

FRANCO EL GORILA

One-time chef Luis Francisco Cortés Torres of Trujillo Alto, Puerto Rico, was signed to Wisin & Yandel's WY Records in 2005. Since then, Cortés Torres (aka Franco el Gorila) has appeared on several albums, including the duo's "Pa'l Mundo" and most recently the "Los Vaqueros: Wild Wild Mixes" compilation, with tracks including "Dame Un Kiss" and "Encaje." WY/Machete is planning to release Franco El Gorila's debut, "Welcome to the Jungle," in either November or February with guest appearances from Arcangel, Toby Love, Wisin, Tony Dize, Don Omar and Jayko. His aggressive rap style was heard on Wisin & Yandel's hit "Atrevete," which hit No. 8 on Billboard's Hot Latin Songs chart last year.



ARCANGEL

**JOWELL & RANDY/
CASA DE LEONES**

For its second reggaetón release, Warner Music Latina partnered with Black Lion Records and producer Elias de Leon—known for his work with up-and-coming talent like Calle 13 on Sony BMG. The result is a double-disc from reggaetón quintet Casa de Leones and popular duo Jowell & Randy, who are also part of Casa de Leones. Jowell & Randy collaborated with Arcangel on "Agresivo" last year, and have recorded with such artists as Daddy Yankee and Voltio. Miguel de Jesus, Jaime Borge, Hector Padilla, Randy Ortiz and Jowell Munoz all pinch-hit for each other on such melodic tracks as "No Te Veo," which hit No. 4 on Billboard's Hot Latin Songs chart. The self-titled album from Casa de Leones debuted at No. 3 on Billboard's Top Latin Albums chart in June.



CASA DE LEONES

ARCANGEL

New York-born Austin Santos (aka Arcangel) moved to Puerto Rico as a boy with his mother, who wanted to work on her singing career. By the age of 21, he'd become a reggaetón star, without his own album, by collaborating on hit singles with De la Ghetto, Jowell & Randy and others; playing live in the Caribbean and South America; and amassing a huge MySpace following (his music has attracted more than 2.5 million plays). Appropriately, the seductively funky MC scored with "Chica Virtual," a retro dance-floor anthem on DJ Nelson's "Flow la Discoteca 2" album; the track hit No. 22 on Billboard's Hot Latin Songs chart. Arcangel was in talks with labels at press time to release his solo debut, "La Maravilla."

CASA DE LEONES: ALEX DIAZ

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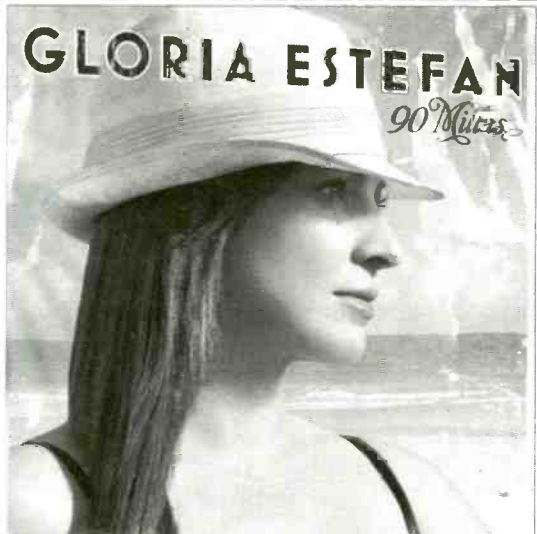
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As The Reggaetón
Blogosphere Grows, So Do
The Track Leaks

net losses

As a genre with Web-savvy fans and an endless supply of remixes, reggaetón has a strong presence on Internet forums and fan Web sites. ■ But while online buzz can get radio programmers' attention and sell tickets to shows, some industry insiders say the attendant piracy and premature track leaks do little to advance the music. ■ Weeks before its release, "Los Vaqueros: Wild Wild Mixes" was available in its entirety on an MP3 forum at malianteo.com, a site that carries news, photos and downloads. Andy Martinez, who manages blockbuster duo Wisin & Yandel, says such leaks are a mixed blessing: remixes that aren't intended for sale are one thing, but the whole-album downloads hurt.

"They're fans. They're not trying to sell the album," Martinez says. "It means that you're hot, and maybe you are going to win with the booking... Maybe you win with merchandise."

Junior Marrero, VP of artist booking company JM Entertainment, agrees in part. "We don't depend on [music] sales, but if they don't sell, we'll just disappear," says Marrero, who is also a programmer at tropical WCUM (Radio Cumbre) Bridgeport, Conn.

As to how unreleased music makes it online, suspects range from workers at CD-printing companies that receive the masters, to retail workers with access to product for pre-sales, to artists and producers trying to promote themselves.

Quinée Butler, CEO of reggaetonline.net and reggaetonline.tv, says "well-known" artists and producers have approached her to put their tracks on her site—requests that she turns down because "it's hurting them in the long run."

"They tell me, 'It's not mastered, it's not going to be the final version,'" says Butler, whose site links instead to retailer CD Universe. Listeners are unlikely to buy a CD after getting low-quality tracks for free, says Butler, who adds that her site gets about 30,000 visitors per day. "It doesn't matter what version it is. Once you have one version of the song and it's barely different from the version you've heard on the CD, you've heard it all."

Still, radio programmers do take note when listeners call requesting airplay of songs they heard online, says Rogie Gallart, PD of Puerto Rico's WODA/WNOD (Reggaetón 94).

"A lot of times we call the label and ask, 'Is it a problem if we play it?'" Gallart says. "Most people say there's no problem."

Record labels are well aware of what music has made it online, and rarely complain about

it, Malianteo administrator Julio Cantres says.

"What we do is give people a preview of what's new, but there's always someone who gets the whole CD and puts it up there," says Cantres, who is also a police officer.

"The moment [a label] complains, we remove it from our page," adds Cantres, who says his site gets 25,000 daily visitors. "We can't have complete control."

Without sites like Malianteo, many artists would never be able to get mainstream exposure, Cantres says, citing Jowell & Randy as an act that put up tracks on his site well before they became famous.

Ronny Francisdaky, owner of Blinblineo.net, says he rarely gets content directly from labels—culling stories and articles instead from fan postings and online news sources.

He says there's "not much" piracy on his site, and he took down a link once after a record company complained.

"It's not really the sites, but the users who are the ones doing the piracy," says Francisdaky, who claims 70,000-80,000 daily visitors.

Mas Flow CEO Ines Rooney says many of the newcomers that her label features on compilations leak their own material, causing Mas Flow to have to alter everything from track listings to cover art prior to release.

Rooney hopes to channel the aspirations of those hoping to break their music by founding TuIndustriaMusical.com, an online community where members can get their music heard and critiqued by music industry professionals.

"A lot of these sites don't provide anything except for... the top 10 songs," says Rooney, who adds that customer reviews on Amazon are more useful. "We take into account what they say when we make our next compilation."

—Ayala Ben-Yehuda

'It's not really the sites, but the users who are the ones doing the piracy.'

—RONNY FRANCISDAKY,
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6 questions

with ELÍAS DE LEÓN

BY LEILA COBO

He is the Lion who gives maverick urban labels White Lion and now, Black Lion, their names. But Elías de León is a man who likes to operate largely behind the scenes. As founder of Puerto Rico's White Lion Records, he was the first to bet on Tego Calderón, paving the way for Calderón's joint venture with Atlantic. Later, he signed and developed Calle 13, then partnered with Sony BMG to release the duo's Latin Grammy Award-winning debut.

Right now, De León is behind the most recent reggaetón chart success, Casa de Leones, which he signed and produced. And, he's back to working with Calderón, acting as executive producer for his most recent album, "El Abayarde Contra-Ataca." On a break from working on new albums by Voltio and Arcangel, De León answered six questions for Billboard.

Reggaetón's sales numbers are down. Does this worry you?

We are going through a process that's affecting both labels and artists, but at the same time, the business is changing to digital formats. And because many of us are linked to the majors, we are not seeing that new influx of money. Music is still selling, but it's selling as ringtones. When I sell independently I realize business isn't dying out, it's simply changing. But many people have stopped producing because they don't get a cut from that revenue stream. [Distributing labels] tell you you've sold only 20,000 copies, but they fail to mention you've also sold 50,000 ringtones.

Still, you've felt an impact from what's happening today compared with a couple of years ago, when you had carte blanche with budgets, for example.

For me, compilations are dead, which makes me happy. And whereas before we could get \$200,000 for an album, now we get maybe \$50,000. At the same time, I'm working the solo debut by Arcangel and it's very promising. It's very world beat. It mixes R&B with reggaetón. The music didn't just stay in reggaetón. The genre is evolving, and you won't hear the same sound forever.

Casa de Leones is a brand-new act that has hit the charts in a big way. Talk about it.

It's five artists. One day they told me, "Listen to these songs we did together." And I really liked the mix of voices. I saw [Atlantic Records chairman/CEO] Craig Kallman in New York and told him about it, and I flew the guys out to audition for him in his hotel room and he signed them right off the bat. Later, he suggested I work with Iñigo Zabala at Warner Music Latina.

What is the biggest change you see from three years ago to today?

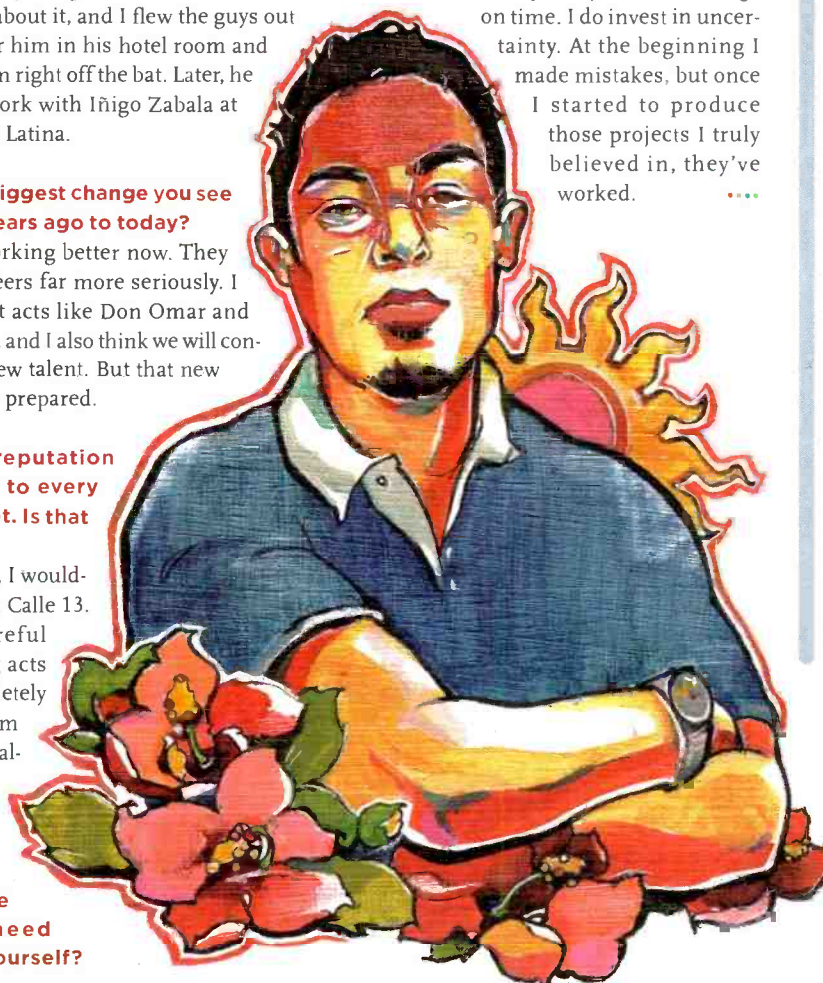
Artists are working better now. They take their careers far more seriously. I deeply respect acts like Don Omar and Daddy Yankee, and I also think we will continue to see new talent. But that new talent is better prepared.

You have a reputation for listening to every demo you get. Is that true?

Yes. If I didn't, I wouldn't have found Calle 13. I'm very careful about finding acts that are completely different from one another. I always have to listen to those demos.

Why does the industry need indies like yourself?

First of all, you have a bunch of older guys sitting behind the desks at the majors. What reggaetón act have they discovered here [in Puerto Rico]? They don't see things on time. I do invest in uncertainty. At the beginning I made mistakes, but once I started to produce those projects I truly believed in, they've worked.



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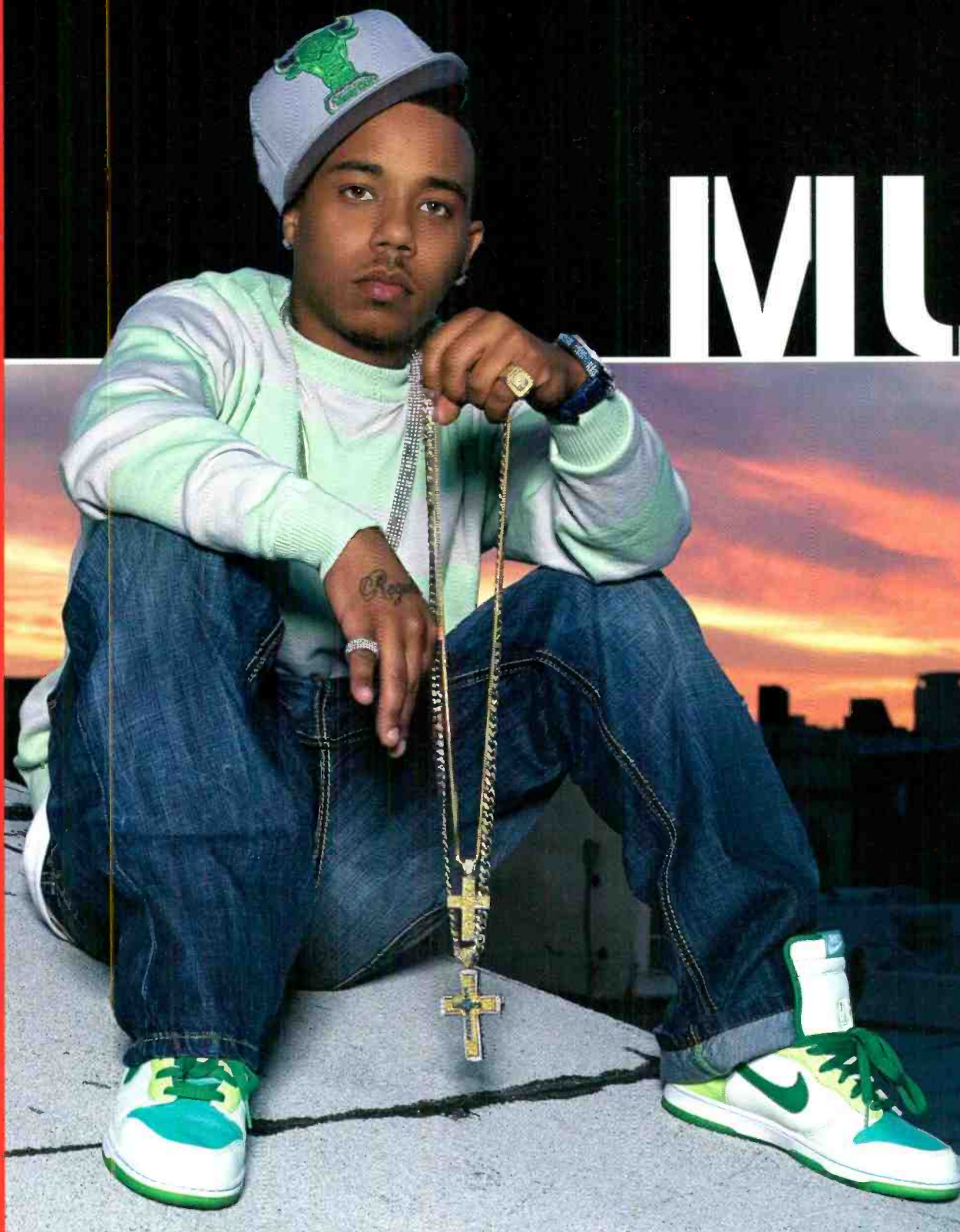
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'Sexy' Strategy

Yung Berg Initiates Epic's EP Format, JV With Koch

After an initial botched attempt at rap stardom via DMX's Bloodline Records, 21-year-old Chicago native Yung Berg finally hit gold with one of 2007's big summer jams: "Sexy Lady," which peaked at No. 17 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 18 on The Billboard Hot 100. Now Berg is Epic Records' first EP artist and the first project for the label's joint marketing deal with Koch Records. So "Sexy Lady" has come a ways from its backroom origins.

"I made 'Sexy Lady' in the back of my manager's car," Berg says. "Los Angeles' Power 105 [KPWR] really broke my

record. It had 150 spins before I had my deal."

Power 106 mixer DJ Reflex says, "I thought it was a really good radio record, the best thing I'd heard from an independent. We have a daily feature, New at 2, where we play an hour of new music and get feedback from listeners. After a week or two, the listener feedback was huge."

Yung Berg, born Christian Ward, originally signed to DMX's Bloodline Records as a teen. After meeting the barking rapper at his "What These Bitches Want" video shoot in 1993, Berg moved to New Jersey to record and picked up DMX's law-breaking tendencies. Not long after, Berg's par-

ents sent him to a Montana military school to set him straight.

"I was 'little DMX,'" Berg says. "Running red lights and just causing trouble."

In 2002, Berg left Montana for L.A. After learning the music business while working in Eve's camp, he continued to rhyme, and eventually recorded "Sexy Lady" on July 4, 2006. The song, which Berg produced, features a catchy horn-driven introduction and a smooth hook sung by new crooner Junior. It samples a bit of Doug E. Fresh's "The Show."

By September 2006, radio had started a buzz with the record, and Epic signed Berg the following March. Now, "Sexy Lady" has racked up 261,000 digital downloads and 189,000 mastertones sales, according to Nielsen SoundScan.

On July 24, Epic released a six-song EP to precede Berg's full-length album, "Look What You Made Me," tentatively slated for October. The EP, "Almost Famous," wholesaling for \$5.99 and selling for around \$7, has sold 36,000 units.

"The EP is our response to what we've been hearing from both retailers and consumers," Epic GM Adam Granite says. (For more on EP strategy, see The Indies, page 19.) "Not that Berg is our guinea pig, but if everything is aligned and we hear positive feedback, then we can look forward to amazing opportunities with this idea."

So far, retailers seem to approve of the EP strategy.

"We didn't expect anything giant because it's a new artist and 'Sexy Lady' has been out for quite some time," Trans World director of urban music Violet Brown says. "But we were able to sell some units. We're excited that Sony is thinking of new ways to sell their product."

Kelvin Anderson, owner of Long Beach, Calif.-based World Famous V.I.P. Records, adds, "The price point worked well because most people recognized the EP as a CD. People don't listen beyond two or three cuts anyway, and the hit song on it definitely helped the project out. I think the industry should embrace the EP price point."

So far, Epic says no other EPs have been scheduled. But the label is looking into initiating a format called "ingles"—which feature two or three songs and codes for ringtones and mobile wallpaper—possibly beginning around October.

While strengthening its own urban department, Epic has also recruited Koch Records to handle Berg's promotion.

"Epic approached us since we're a very street-driven company on the urban side," Koch senior VP of marketing John Franck says. "They felt the marriage of the two companies could work, and we're extremely excited. We're also doing Sean Kingston's project, helping out with radio promotion and marketing support whenever we can."

Meanwhile, Berg has just finished up a slot on the Screamfest tour and released a second single, "Where Do We Go" featuring Twista.

"I want people to grow with me as an artist," Berg says. "For nobody knowing me, and my video to peak at No. 2 on BET's '106 & Park,' that's a good look."

>>> BRITNEY'S BACK

A new Britney Spears track, "Gimme More," is expected to hit the airwaves next week, according to sources at Jive Records. The uptempo cut, produced by Timbaland right-hand man Nate "Danjahandz" Hills, will appear on Spears' new album, due before year's end. But sources say it has yet to be decided whether it will be the official lead single or simply a setup track.

>>> WYCLEF'S 'CARNIVAL'

Wyclef Jean has confirmed a Nov. 6 release for his next Columbia album, "Carnival II (Memoirs of an Immigrant)." First single "Sweetest Girl (Dollar Bill)" features Akon and Lil' Wayne; other guests include Paul Simon, Mary J. Blige, Akon, Norah Jones, Serj Tankian of System of a Down and T.I. This will be Jean's first major-label album since 2003's "The Preacher's Son" (J). The following year, he issued "Welcome to Haiti: Creole 101" under the radar on Sak Pase Records.

>>> HIGH VOLTAGE

AC/DC will break several years of inactivity with the Oct. 16 release of "Plug Me In." The double-DVD Columbia set sports five hours of concert and TV performances, most of which have never been commercially released. A limited edition of the project adds a third DVD with 21 extra live performances. The group is said to be working on its first studio album in seven years, for which there's no release date.

>>> HOT HOT HOT

Perry Farrell, Cursive's Tm Kasher and Spin editor Doug Brod will judge the Hot Pursuit, a new online competition in search of unsigned rock talent. The contest is sponsored by Spin and Music Nation, and can be entered at spin.com/thecompetition. The winner will receive a joint record deal with Epic and Original Signal Recordings, a set at Spin's 2008 South by Southwest party and a song placement in a 2K Sports videogame.

Written by Jonathan Cohen.

ROCK BY MOLLY BROWN

No Average Joe

Henry Strips Down On First Album In Four Years

Last fall, Joe Henry not only got to work with his childhood hero Loudon Wainwright III on "Strange Weirdos," the soundtrack for the comedy "Knocked Up," he also found the drive to write the bulk of his next album.

"The last couple records I've made have been sprawling production ideas driven by ambitious band concepts," Henry says. "With Loudon, I found myself stripping away more and more [and] challenging myself to live within the same constraints. The idea was not to be softer or quieter, but to clear out the clutter [and] let things be bold in their frankness."

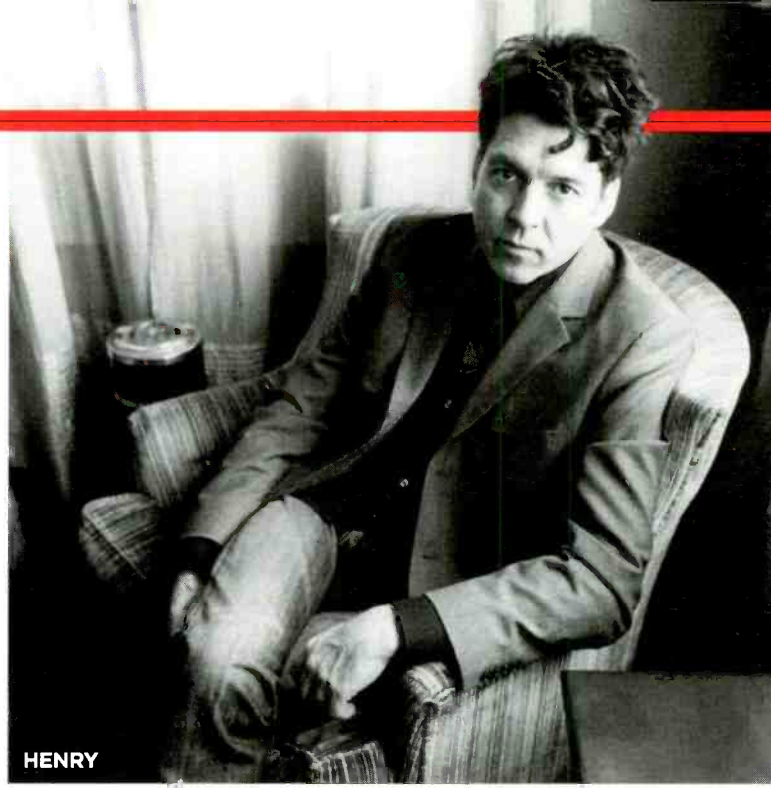
It's been four years since Henry's last album, "Tiny Voices." "Civilians," his second record on Anti—that streets Sept. 11, is a different affair—guests, including jazz guitarist Bill Frisell and Van Dyke Parks on piano, provide a sparse yet rich background that showcases some of Henry's sharpest writing yet. Recorded in just three days, the songs are all captured in live performances. "It's all about being a

smart casting director, about having the right people in the room," Henry says. "All those people know how to listen to a song."

Collaboration is nothing new for Henry. In addition to Wainwright, he's worked with Allen Toussaint and Elvis Costello on 2006's "The River in Reverse" and Solomon Burke's Grammy Award-winning "Don't Give Up on Me," which was released in 2002.

"I'd never introduce myself as a record producer. I'm an artist who produces records at times," Henry says. "But I don't find it any less satisfying to help another artist realize a musical moment than if I'm doing it on my own behalf. You are completely invested in the process, but your ego is not in the way."

Henry's own material has stayed mostly under the mainstream radar. His best-selling album is 2001's "Scar" with 33,000 copies sold in the United States, according to Nielsen SoundScan. Anti-hopes "Civilians" will resonate with discriminating listeners. The record will



HENRY

stream on Rhapsody the week before its release, and the label will also target retail outlets, focusing buyer e-mails to those who purchased "Strange Weirdos" through Amazon and plugging it in a Borders e-mail. Anti- will also market it in movie theaters, independent bookstores and cafes.

"You have to treat it as a developing artist to an extent, but also capitalize on people who have become familiar with him through things like 'Strange Weirdos' and a lot of big production credits, working with Ani DiFranco, Solomon Burke, Elvis Cos-

tello," Epitaph/Anti-VP of sales Jon Strickland says. "We want to get those fans of those artists."

Henry will play New York, Los Angeles and Boston in September. He also recently produced seven tracks for the upcoming film "I'm Not There: Suppositions on a Film Concerning Dylan."

Producing aside, though, Henry's duties as an artist come first. "The ambition is to do something timeless, not timely," he says. "For me, the essence of that is not having preset conceived notions of what music can be or should be." ■■■



Global Pulse

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Mr Popular

German 'Idol' Winner Earns Fans Home And Abroad

Since the release of his debut album "Mr Lonely," German "Pop Idol" winner Mark Medlock has made many friends. The Sony BMG set is certified platinum in Germany, having shifted more than 200,000 units since its No. 1 bow in June. Opening single "Now or Never" was issued May 11 and reached No. 1 in Germany, Switzerland and Austria. It's now platinum at home, having pushed past 300,000 units. Follow-up track "You Can Get It"—a duet between Medlock and

the album's producer Dieter Bohlen—also topped the German singles chart.

Pop singer Medlock, the son of an African-American father and a German mother, won the fourth edition of TV channel RTL's "Deutschland Sucht Den Superstar."

He now plans to expand his sales base across Europe. "You Can Get It" has already been distributed to radio in a dozen European markets, and in several of them, Sony BMG is planning digital re-

leases. Columbia Germany senior product manager Patrick von Streng says. Album releases in those countries are being considered as well.

Medlock is published by Blue Obsession Music/Arabella and BMG Music Publishing. Berlin's 113 Music handles his booking. —Wolfgang Spahr

AYERS ROCKS: Kevin Ayers has come out of his shell with a new album, "Unfairground." A founding member of influential '60s psychedelic outfit Soft Machine, Ayers was until recently living as a recluse in France. But after a set of his new demos caught the ear of Lomax Records head of A&R Bernard MacMahon, the label got behind Ayers and released the project Sept. 3 in the United Kingdom.

Recorded in Tucson, Ariz., and Glasgow, Scotland, the album features collaborations with an array of young admirers—including members of Gorky's Zygotic Mynci, Teenage Fanclub and the Trashcan Sinatras—plus some old friends in Robert Wyatt and Phil Manzanera.

MacMahon believes a younger audience will be just as enthralled. "Whenever I played [the album] loud, the kids in the park next to our office would come over and ask what it was."

"Unfairground" will be rolled out across Europe via Schott Music, Australia on Shock Records and Japan on JVC/Victor, with a U.S. release pending, MacMahon says.

Promotional activity—largely fo-

cus on press and radio—is under way in Europe and the United Kingdom, and tour dates will follow. Ayers is booked by X-Ray Touring for the world except the United States. Warner/Chappell publishes Ayers' catalog, but the artist retains copyright for "Unfairground." —Steve Adams

TV STAR: South African artist Watkin Tudor-Jones is something of a chameleon in the country's hip-hop scene. Having plied his craft under various guises, including Yang Weapon and MC Totally Rad, for which he self-released his 2005 album "The Fantastic Kill," Tudor-Jones has resurrected an earlier incarnation to power a new hip-hop concept. He describes MaxNormal.Tv as "a high-energy hip-hop PowerPoint presentation," combining a strong audiovisual element and lyrics that are an incisive commentary on contemporary South Africa. His five-member crew performed wearing three-piece suits at the Ampli5 festival dates in August in Cape Town and Johannesburg.

A full MaxNormal release is planned for later in 2007—Tudor-Jones has yet to confirm a label deal for the album, but signed a worldwide publishing deal with Sony ATV in July.

Tudor-Jones, who handles his own live bookings and created the "mascot" and other visual elements for August's Opikoppi festival in South Africa, is exploring avenues for taking his venture into cinema. "Movies are my umbrella," Tudor-Jones says. —Diane Coetzer



MEDLOCK

Luck Be A 'Lady'

Hawley's Profile Is Rising, Whether He Likes It Or Not

U.K. crooner Richard Hawley has a fast-growing reputation as a musician's musician.

When Arctic Monkeys received the 2006 Nationwide Mercury Prize, Monkeys frontman Alex Turner famously declared, "Somebody call 999—Richard Hawley's been robbed." But the self-effacing singer/songwriter/guitarist insists he was grateful not to have won.

"I was more nervous about winning than not winning," he says. "I was with the Arctics all night—we sat together like a Sheffield enclave and got drunk. But I'm still surprised anyone's interested in [my music]. I have to re-evaluate my opinion of the human race every time I release a record."

Despite not taking top prize, the Mercury nomination for Hawley's fourth album, "Coles Corner," turned out to be more than a "great night out" for the Sheffield-born, -bred and -based artist. According to market-leading retailer HMV, U.K. sales of the album increased 336% in the aftermath of its nomination—more than any other record on the Mercury shortlist. It's now certified gold (100,000 shipments), with over-the-counter sales of 95,000, according to the Official U.K. Charts Co. Hawley's star has been rising ever since.

"Richard's visibility in the U.S. increased as a result of his nomination, which is a real credibility indicator," says Hawley's U.S. marketing consultant Bruce Kirkland of Los Angeles-based Tsunami Entertainment. "It was after the fact in terms of influencing the last album, so it's having a very positive effect" setting up the new "Lady's Bridge"—which Mute released Aug. 20 in the United Kingdom and will put out Oct. 2 in the United States.

Hawley is shrugging off any notion of pressure. "Once the album's recorded, my job's done," he says. "I'm really pleased with it but I'm not going to shit myself if it doesn't go in the charts."

It would seem the artist has little reason to worry. "Lady's Bridge"—named, like its predecessor, after a Sheffield landmark—is another delightful record that Mute North America director of marketing Nicole Blonder says is likely to find favor with U.S. audiences, despite just 5,500 sales of "Coles Corner," according to Nielsen SoundScan.

"We're targeting key noncommercial and triple-A radio for airplay and promotions [and] aggressively going after fall television synchs via [licensing division] EMI Film and TV," she says. "Given the quality of Richard's music, we'll be focusing heavily on retail accounts like Borders, Barnes & Noble, and programs like Paste Recommends with the indie stores."

At home, lead single "Tonight the Streets Are Ours" (released Aug. 6) became the most-played record on BBC Radio 2, the United Kingdom's most listened-to radio station.

"The single has been picked up across the board," says Dave Chase, London-based product manager at Mute U.K. "From launch, 'Lady's Bridge' will be a much bigger deal."

Chase reports a "much higher" shipment than for the previous album, but says much of the marketing will reflect Hawley's down-to-earth northern roots, with Sheffield-based companies Henderson's Relish producing a special brand of sauce named after the album (as it did for "Coles Corner") and



HAWLEY

Kelham Island Brewery launching four Richard Hawley ales.

Hawley will undertake a fall U.S. tour, booked by Big Shot Touring, after 17 U.K. shows (booked by X-Ray Touring) that kick off Aug. 30. The length of the American trek will depend on Hawley, who freely admits he lacks ambition—he recently turned down an offer to write with Robbie Williams.

"[It] probably upsets the record company [but] I'm just not greedy—in fact I don't want to be a millionaire," he says. "Too many artists pick up a guitar as a career move. For me, it's all about the music."



X-PRESS 2

Beatbox

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Return Of The Unknown DJ

Made-Up Character Vying For Top DJ Billing

Who is Clive Rudloe?

The buttoned-up Brit in spectacles and a tie looks more like an insurance salesman than

a DJ. But in a two-minute YouTube video that's already logged more than 4,000 views, he declares himself "the world's

No. 1 DJ," as selected by the infamous Top 100 annual poll in U.K. magazine *DJs*. The poll affects booking fees and album sales throughout the subsequent year and sends usually aloof jocks into a vote-getting PR frenzy.

"I always knew that I was the No. 1 wedding DJ in the world; that was clear to me in the early '80s," a puffy Rudloe says, sans sarcasm. "At some weddings I could get up to 75 people on the floor."

While nothing would please some folks more than an uncool outsider topping the Top 100, Rudloe is a viral creation of Above & Beyond, a trance duo that has parlayed increasingly high chart placements into more and better gigs during the last five years.

"The idea came out of a discussion that the whole team was having about the poll and whether we could do something to inject a bit of fun into proceedings, to stand out from all the 'vote for me' stuff that goes on," A&B's Tony McGuinness says. "We had the idea of a film about a wedding DJ, and it kind of mushroomed from there." Rudloe is actually Alex MacQueen, an actor friend of the duo's manager.

While the clip ends with a

slide that reads, "Should've voted for Above & Beyond," and footage from one of their bigger gigs, some YouTube commentators are convinced that Rudloe is real.

"One guy has angrily challenged Clive to a DJ faceoff," McGuinness says. "Clive's not ruling anything out at this stage."

NECESSARY WORDS: "I think we danced ourselves to death," Ashley Beedle says with a laugh from his London studio. "This album's a bit more cerebral."

Beedle is part of X-Press 2, a U.K. production trio rounded out by Darren "Rocky" Rock and Darren "Diesel" House. The group is responsible for some of the most widely used dancefloor instrumentals in the history of the genre. (Somewhere right now, a DJ is playing 1993's "Muzik X-Press," while a producer on the far side of the globe is sampling it.) But second album "Makeshift Feelgood" (Tommy Boy) diverges from the strobe-lit path.

The group first dabbled with full vocals in 2002 with "Lazy," a sore thumb on debut full-length "Muzikizm" (Columbia). The album was primarily a collection of clubby singles, with such eight-minute-plus bombs

as "Smoke Machine" (an ode to the hazy black boxes) and "AC/DC" (as explosive as the band). But "Lazy" was ambling, slow and funky, and featured David Byrne singing about the virtues of doing nothing. It hit No. 2 on the U.K. pop charts.

The success of "Lazy" was "a bolt out of the blue, really," Beedle says. "That had a lot to do with the direction we went on this album."

Some tracks sound like self-aware "Lazy" sequels, but the bulk of "Makeshift" confidently struts through other doors. Opener "Give It" wraps Lambchop frontman Kurt Wagner's protest-style spoken word in kitschy gospel, complete with strings-plucked guitar and a choir "ooh-ooh'ing" in ominous "Rocky Horror" style. "Kill 100" unifies the Giorgio Moroder riff of Donna Summer's "I Feel Love" and the black mood of Depeche Mode's "I Feel Loved." And a remake of Peech Boys' classic "Don't Make Me Wait" with original vocalist Bernard Fowler replaces its groove with today's electro thump, without sacrificing its sensuality.

The rich combinations make "Makeshift" one of the year's best.



Gathered at R&B Live New York, from left, are Jive Records senior VP of A&R WAYNE WILLIAMS, Zomba Label Group senior VP/head of marketing JULIA LIPARI, R. KELLY, SHANTI DAS, ERIC NICKS and Jive Records VP of urban promotions DAVID LAWRENCE.



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Where My Execs At?

Industry Bigwigs Rubbing Elbows At New York Showcase

There's a new urban industry hang that aims to quell laments about the lack of artist development, become a national platform for live soul music and provide a no-pressure zone for industry execs and other tastemakers to enjoy R&B music.

That's a pretty lofty mission statement. But Tuesday nights at R&B Live New York has been steadily gaining devotees since June, when opening-night performers Jaguar Wright, Blackground/Universal's Tank and Atlantic newcomer Deemi christened the venture.

Since then, performers who've hit the R&B Live stage—at Times Square venue Spotlight—include Chrisette Michele, Mya, Claudette Ortiz (formerly of City High), Lyfe Jennings, Kedar Massenburg protégé Algebra and Solange Knowles, as part of Mathew Knowles' Music Word Entertainment showcase. And on any given Tuesday evening, you'll no doubt see Universal Motown's Sylvia Rhone, Island Def Jam's Antonio "L.A." Reid, BET's Stephen Hill, Bad Boy's Sean Combs, songwriter/producers Swizz Beatz and Bryan-Michael Cox, and Warner Music Group's Kevin Liles drop in for a listen.

Universal Motown executives and R&B Live co-principals Shanti Das and Eric Nicks say this is exactly what they envisioned when they conceived the idea and set up shop as 1st Class Entertainment. Their concept is patterned after now-defunct New York establishment Chaz and Wilson's, which hosted a popular music soiree on Sunday nights.

"We thought there was a void in the music industry and in New York City to showcase live talent," says Das, whose day gig is executive VP of urban marketing and artist development for Universal Motown. "There aren't many opportunities for R&B artists to get out and gain exposure."

Open to developing and established acts, the performer lineup isn't restricted solely to Universal artists. There's only one main requirement, according to Das' partner Nicks, who doubles as senior VP of A&R at Universal Motown.

"To get onstage here, the requirement is you have to be able to sing," he says in all seriousness. "You have a lot of albums coming out heavily based on marketing versus music and talent. You don't have to be Akon's cousin or signed to Universal. Being able to sing . . . that's all we care about."

Constructed around a supper club format of dinner and drinks, R&B Live gets the groove started at 8 p.m. The venue seats 250-300; between performances a DJ will sometimes spin tunes or house band Urbanology—which plays behind Philadelphia singer Wright—will throw down old-school classics. At 11 p.m., it's time to go.

Started as a monthly gathering, R&B Live is segueing into a weekly affair. And testimonials have been pouring in. Radio One programmer Helen Little says attending the Michele performance helped move her off the fence about adding the newcomer's record. And BET's Hill calls R&B Live his "new Tuesday night hangout."

A J Records night held Aug. 28 featured Fantasia. Beyond that, Das and Nicks are looking at opening up R&B Live to consumers via a 10-city tour of 2,500-seat venues. "The R&B touring business is horrible, and we want to do our part to help it along," Das says. Also in the offing: R&B Live setups in Los Angeles and Atlanta.

"This feels like the old industry, with executives feeling comfortable enough to hang out and enjoy music rather than feeling forced to see someone," Das adds. "It's an element that has completely been missing." ●●●



Real Talk

HILLARY CROSBLEY hcrosley@billboard.com

Curtis Vs. Kanye

Who Will Emerge Victorious In A Battle Of Rap Releases?

Since Kanye West and 50 Cent both confirmed a Sept. 11 release date for their new albums, retailers, rap fans and bloggers have whipped themselves into a frenzy over who'll sell more units. And the battle was pure. That is, until Kenny Chesney confused matters by announcing the same date.

Still, the Ches isn't talking as crazy as either 50 or West. 50 recently told sohh.com that if West outsells him, he'll quit the rap game. West answered sarcastically—from another country, of course—that he really likes 50's music and would hate for him to stop rhyming once his own "Graduation" sells more than 50's "Curtis."

Indeed, the weeks leading up to major hip-hop releases are always rife with wild statements and publicity stunts. (Was it a coincidence 50 Cent's crew was involved in a shoot-out with the Game's outside R&B/hip-hop WQHT [Hot 97] New York right before "The Massacre" dropped?) But I doubt retailers care if this media circus is contrived—they just want consumers buying some product.

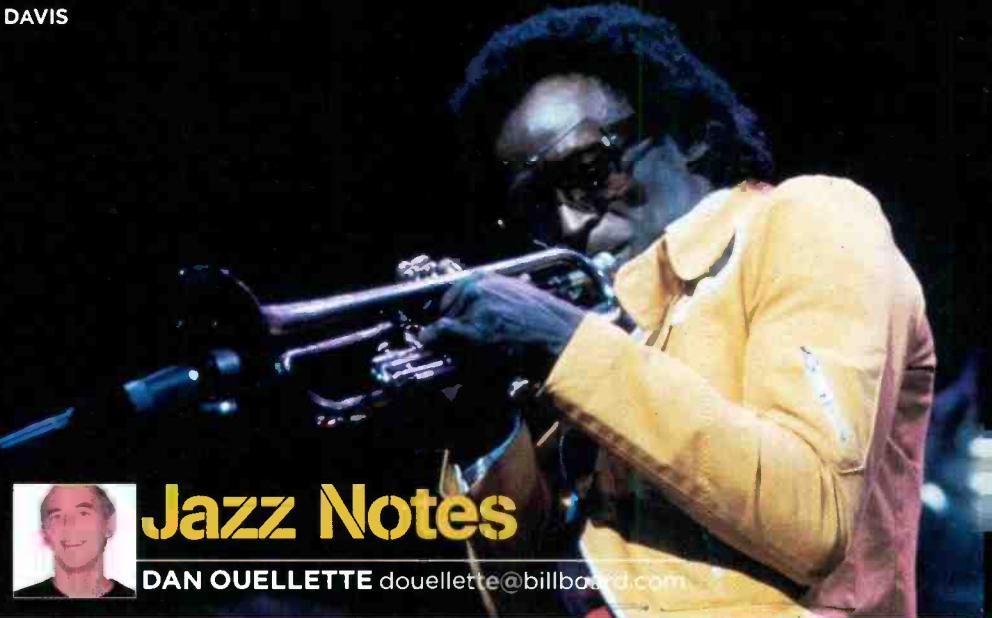
So, let's lay the numbers side by side for 50 and West. Before we get started, I must clarify that while 50's been using the term "international sales" quite a bit lately, Nielsen Sound-

Scan doesn't monitor those. Therefore, I'm only utilizing numbers from American retailers.

In 2003, 50 Cent's debut, "Get Rich or Die Tryin'," sold 872,000 units its first week and has moved nearly 7.7 million. West's 2004 debut, "The College Dropout," sold 441,000 units its debut week and is just shy of 3 million overall. 50's 2005 sophomore album, "The Massacre," sold a mammoth 1.14 million units out of the gate and is at 5.1 million so far. Later that year, West's



DAVIS



Jazz Notes

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Miles Ahead

Remix CD, Six-Disc Box Deepen Jazz Legend's Catalog

Even in death, the fascination with Miles Davis' music continues with listeners across generations and musical styles. And given his proclivity to hurdle over boundaries throughout his career, he could well be championed as the greatest jazz artist of all

time, even though he endured derision for his rock fusion experimentation.

Today, the trumpeter/bandleader, inducted into the Rock and Roll Hall of Fame in 2006, remains heralded as a sonic seeker who was far ahead of the curve. Witness the five-track

remix project "Evolution of the Groove," released Aug. 21 on Columbia/Legacy, where Davis' music has been updated to resonate with beat-craving young audiences. The album was produced by guitarist/remixer Pat Thrall and features guest appearances by Carlos Santana

"Late Registration" bowed with 860,000, and its total is now at 2.82 million. It's important to remember that the consumer market in 2003 was much different from that in 2005. Folks still willingly went to Best Buy for CDs, where now it's a veritable struggle to pry kids away from iTunes and file-sharing applications.

50 Cent has been more successful on the Billboard singles charts, with seven top 10 hits to West's four on Hot R&B/Hip-Hop Songs and seven top 10 hits to West's three on The Billboard Hot 100. I only counted the songs each artist has as a solo performer, so "Hate It or Love It" by the Game featuring 50 Cent isn't included, and neither is Twista's "Slow Jamz" featuring West.

Contextually, it's obvious that 50 may be through with rapping. After a questionable BET Awards performance, which left his audience staring blankly as he walked around, and releasing several singles/videos

("Follow My Lead," "Ayo Technology," "Amusement Park") that didn't garner the immediate and significant chart response he's accustomed to, he just doesn't seem excited. In fact, he appears to be grudgingly reassessing this year's con-

sumers.

sumers.

"Generally, I can be a little more complex than where we are right now," 50 Cent told onsmash.com in a video interview. "So I got to simmer down, so [my music's] actually acceptable to the public. You got artists who's records are working like 'Ay Bay Bay' . . . it doesn't take a lot of lyrical ability to make those records. But this is just the climate of what's going on now in the art form. I'll go straight toward making the chorus. I've got a hit record where I don't even say the chorus."

But then again, 50's reliable marketing formula casts him as the underdog and now that he's an international superstar, it's not working so well. So perhaps all the jiggered release dates, squelched singles and destroyed office TVs will give hip-hop fans the angry 50 they miss. And maybe, just maybe, life's giving 50 his best marketing plan yet: implosion. Perhaps this will force the Queens, N.Y., rapper to sharpen his tools while fans holler that he's past his expiration date. ♦♦♦



and rapper Nas.

"Miles touches everyone," says drummer Vince Wilburn Jr., Davis' nephew and the album's co-executive producer. "It's eerie but it's also magical how his music reaches out to people. When I played with him, it was uncanny how he took the music to new places. Miles had a thirst for moving ahead. Today, we're still trying to catch up."

Hot on the heels of this project comes what Legacy claims will be the last edition of its successful boxed-set series of Davis Columbia recordings: the six-CD "The Complete On the Corner Sessions," encompassing recordings from 1972 to 1974 and featuring more than two hours of previously unreleased music.

The set, encased in a limited-edition metal spine, will street Sept. 25. It covers Davis' most daring—and controversial—period, where he melded funk, rock, avant-garde electronics and Indian music. The centerpiece, "On the Corner," the electrifying album of edits, loops and overdubs, was es-

entially ignored when it came out, in large part because Columbia didn't promote it—or didn't know how. Today it's seen as a precursor to the remix movement.

Liner-note writer Paul Buckmaster believes the material has "stood the rigorous test of time . . . and sounds even more fresh and new today. . . Musicians from generations yet to come will be traveling in these regions [that] Miles Davis discovered."

Co-producer Bob Belden says, "Miles planted all the seeds. He covered all the bases. During this period Miles was hanging out, enjoying crossover, inviting people to the studio to audition, then just rolling the tape. He wasn't worried about melody. He was jamming over rhythms."

Legacy's nine boxed sets have been a successful artistic and commercial franchise. Inaugurated in 1996 with "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings," the projects have covered several periods of Davis' shape-shifting career, including complete ses-

sions with the '60s quintet and John Coltrane. The biggest-selling set, according to Nielsen SoundScan, has been "The Complete Bitches Brew Sessions" (31,000 metallic boxes, plus 8,000 booklike versions), followed by "The Complete In a Silent Way Sessions" (22,000 metallic, 3,000 books).

Meanwhile, the telling of the Davis odyssey appears to be primed for film. Actor Don Cheadle reportedly plans to star in and direct a biopic, while a film probing the depths of Davis' music in his latter days may soon be in the works.

"Considering that the Ray Charles film and now a musical emerged shortly after his death, it is unbelievable to me that a figure of such historical flare and importance as Miles would not have a film that documents all that he was," says keyboardist Robert Irving III, a mainstay of Davis' final bands in the late '80s and early '90s. "A whole new generation of young people are just now becoming aware of Miles' iconic historical status as a musical innovator." ♦♦♦

6 QUESTIONS

with TRAVIS TRITT

by KATIE HASTY

It's taken country star Travis Tritt more than a dozen albums to finally arrive at a point where he's achieved "total, utter freedom" to craft the "album I've always wanted to make." That release, "The Storm" (appropriately issued through Category 5 Records), arrived Aug. 21 and sports everything from Diane Warren-penned ballads to a funk-inflected take on Richard Marx's "You Never Take Me Dancing" to Hank Williams Jr.'s "The Pressure Is On."

It's not your traditional Tritt fare, though his trademark baritone lords over each track. The decidedly soulful set was produced by veteran engineer, musician and "American Idol" umpire Randy Jackson. Tritt, 44, took time to discuss "The Storm," life after Columbia and co-writing with other hitmakers like Rob Thomas.

Genre-wise, this is one of your most diverse albums yet. Was this all waiting to come out?

I've felt more freedom making this album more than anything else in the past. I was always fine making a country record for a country label because you're sort of obligated to give that, but I fought my whole career as being pegged as just this one thing. Then the president of Category 5 gave me a carte blanche. He said, "Look, whatever record you end up doing for this label, it should be that one that lets people know something about you that they don't already know."

After you left Columbia, were you looking for a specific label situation, indie or otherwise?

I wasn't even looking for a record deal after it was over. I just knew I needed a situation where I didn't need to compromise or rely on someone else's opinions or ideas of who I was.

How do you feel Randy Jackson affected the way this album was made?

A lot of people have told me over the years that they like my music and want to work in the stu-

dio with me. While they may be really good producers and make big hits, the fact is that if someone doesn't get me and doesn't get my background and what I love, then it's just not going to be a good relationship in the studio. Randy is someone who gets me. I hear albums in my head before I make them, and Randy was able to achieve them without adding to it or taking away. He went looking outside the box, and that's how we got those [Diane] Warren songs on there.

"Rub Off on Me" is pretty raunchy compared with the rest of your musical history. What's the story behind that track?

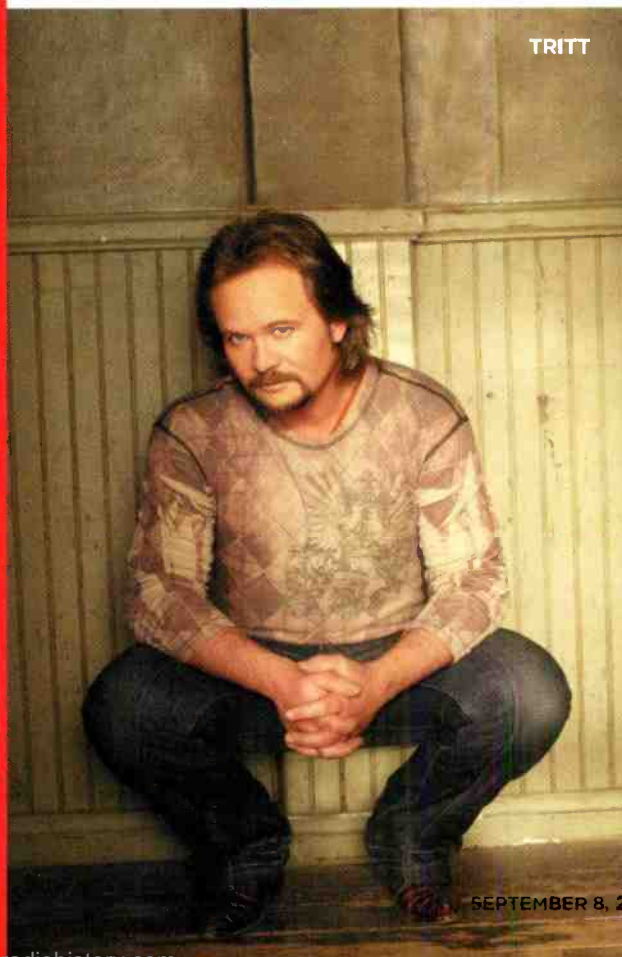
It's one of those songs that took a strange turn. [Co-writer] Casey [Beathard's] demoed version was very country, but I picked up on this R&B nuance in it. I just took that edge to the max and then a step beyond and got these great girls singing backup, very Motown-style. This was just the time for a song like that.

How was recording with Kenny Wayne Shepherd?

Normally, session guitar players come in, bringing in racks and racks of gear, with 10-15 guitars. Kenny Wayne walked in that day with a Fender amp in one hand and a Strat in the other and a stomp pedal. That's it. Everything else is done with the magic of the hands. We would be sitting there twisting our brains, hating this kid because we loved what he did so much.

Why did you write with Richard Marx and Rob Thomas?

Richard and I had been meaning to write together for about four years. When we worked on "Never Take Me Dancing," Richard and I were laughing about the bits of [Stevie Wonder's] "Superstition" in it, with all that funky bass. Randy piped up and said that he played bass on the original demo version of "Dancing," and we just took it as a sign that this was all meant to be. Richard has an innate sense of melody. Rob has the same thing. We could bond as lead vocalists, and as being your own songwriter. He had an appreciation of a great melody. ♦♦♦



TRITT

ELVIS: OUT OF U.K. COPYRIGHT, BACK IN THE CHARTS

Elvis Presley is now the first artist to make the U.K. top 40 with an out-of-copyright recording released by a label other than his official record company. But the label releasing the single denies it's cashing in on the 30th anniversary of Elvis' death.

"My Baby Left Me" (Memphis Recording Service) entered the Aug. 26 Official U.K. Charts Co. listing at No. 19, after selling more than 6,500 copies on CD and vinyl. Presley originally recorded the song in 1956, so it entered the public domain Jan. 1, 2007.



ELVIS

"I'm an Elvis fan," Memphis managing director Joseph Pirzadada says. "I'm trying to get the best [quality music] I can out there. It's not for a quick buck, it's for the love of what I'm doing."

"My Baby Left Me" is distributed by Cargo and sold exclusively

through HMV. Presley's U.K. recordings were originally released on the HMV label. On the same chart, RCA's official reissue of "Blue Suede Shoes" hit No. 13. RCA could not be reached for comment at press time.

Despite furious lobbying from the music industry, the U.K. government recently backed the Gowers Review, which recommended the copyright term for sound recordings should remain at 50 years (Billboard, Aug. 4). —Andre Paine

HIP-HOP BY HILLARY CROSBY

Drumming Up Sales

Creative Web Campaign Boosts Kweli's Chart Entry

After nearly a decade in the music industry, Talib Kweli has scored his first top 10 entry on The Billboard 200 with "Eardrum," which enters at No. 2 this week—and he reaches that mark without the album's first single, "Hot Thing," cracking the Hot R&B/Hip-Hop Songs chart.

Boosted by touring and a creative new-media campaign, "Eardrum"—which also checks in at No. 2 on the Top R&B/Hip-Hop Albums chart—sold 60,000 units, 9,000 of which were digital, in its first week, according to Nielsen SoundScan.

Kweli attributes his chart success to playing live and perfecting his craft.

"Radio and street buzz are important but they don't entirely determine sales,"

Kweli says. "I do almost 200 hip-hop shows per year."

He admits, though, that he was nervous about promoting "Eardrum" via the Internet. "I hadn't used my laptop until a year ago," Kweli says. "Now, I've taught myself how to use the Internet and crack my laptop open every morning."

In January, the MC released "Liberation," a free, Internet-only Madlib-produced EP, on a whim. Once the release had catalyzed a significant buzz with hip-hop consumers on the Web, it was Warner Bros. new-media senior VP Jeremy Welt's turn to digitally promote "Eardrum."

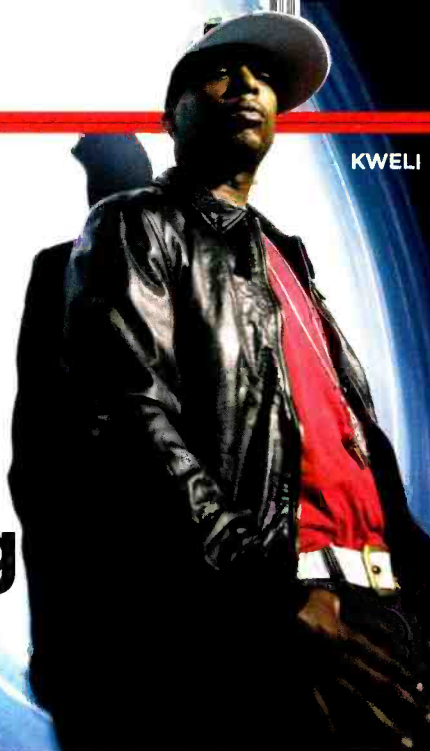
"We developed cool new things in wireless, Web and video," Welt says. "But we

made sure all of the new media tied into the theme of the album and fed into the record with the messaging and art."

Welt's department created a widget for Kweli's Web site, which allowed fans to learn more about "Eardrum" through key words. Fans could also embed the widget onto their own MySpace page or blog. Kweli wrote long "text message novellas" that were distributed to his mobile listserv, and which shared more personal information on the album. Welt also set up and listed a phone number that fans could call to hear voice messages from Kweli. "Blacksmith TV," a reality show tracking Kweli and labelmates Jean Grae and Strongarm Steady, was developed into a 10-part series distributed on YouTube. Kweli's DJ Chaps also taped their performances and the pair posted the concerts on Kweli's Web site in real time.

But what Welt is most excited about is Warner's partnership with Meebo.com, an online chatting conduit whose recent "Eardrum" promotion partnership is the site's first music-related tie-in. Warner banked on Meebo's 2 million unique daily visitors and 750,000 registered members to virally promote "Eardrum" while expanding Kweli's consumer base. Together, these online campaigns increased Kweli's Web site traffic by 3,000%.

"We started his campaign more traditionally but we weren't happy with the buzz we garnered," Welt says. "So we went back to the drawing board and came up with every crazy idea we could think of and put it into action." ●●●



KWELI



RODRIGO Y GABRIELA

WORLD MUSIC BY AYALA BEN-YEHUDA

Acoustic Acceleration

MTV's 52/52 Initiative Spurs Sales For Rodrigo Y Gabriela

With festival tours, late-night TV and public radio support, guitar-slinging duo Rodrigo y Gabriela has steadily built an audience of tastemakers following the release last October of its self-titled debut on ATO Records. But thanks to MTV's 52/52 promo campaign and an aggressive online push, the instrumental act posted a 209% sales increase last week.

Rodrigo y Gabriela notched their highest

rank on The Billboard 200 at No. 98, graduating from the Top Heatseekers chart and hitting No. 1 for the first time on the World Albums chart. The set sold 7,000 copies last week, bringing its U.S. total to 148,000, according to Nielsen SoundScan.

The 52/52 initiative features a different act for every week of the year in all of MTV's on-air promo spots. The week before Rodrigo y Gabriela, the 52/52 exposure worked its magic for Paramore, whose "RIOT!" album zoomed from No. 43 to No. 15 with a 127% sales gain.

"We were able to go and mine out new fans

that have no idea who [Rodrigo y Gabriela] are," ATO marketing director Jon Salter says.

The duo's MTV spots featured a guitar tutorial and footage from Mexico, the group's birth country. Rodrigo Sanchez and Gabriela Quintero are now based in Dublin, where they met Damien Rice while busking on the street and were invited to open shows for him before recording their album.

The acoustic twosome cover Metallica and Led Zeppelin but also compose music inspired by its world travels.

"You have no rules to follow, and you develop a way to create different sounds," Sanchez told billboard.com last year. "We didn't get into that classical training, and I'm happy now [that] we didn't."

ATO also placed banner ads on 1,500 Web sites and partnered with MTV for online marketing last week.

Rodrigo y Gabriela experienced their highest sales spike during Christmas week 2006, when an appearance on "Late Show With David Letterman," along with select TV advertising in markets with radio support, moved 10,000 units, more than doubling what they did the week before. Their sales also spiked in the run-up to their Coachella appearance in April, when they played "Jimmy Kimmel Live" and New York's Webster Hall.

The duo kicked off its fall U.S. tour this week, and will play "The Tonight Show With Jay Leno" Sept. 4. ●●●

Additional reporting by Keith Caulfield in Los Angeles.

KEYSHIA COLE'S URBAN CHART THREE-PEAT UNPRECEDENTED

Keyshia Cole's lucky number must be three. The Oakland, Calif., native's gritty mix of sass and soul didn't fully click until her third single ("I Should Have Cheated") from her 2005 debut, "The Way It Is." And now, with "Let It Go" featuring Missy Elliott and Lil' Kim, Cole has clinched a three-peat on Billboard sister publication Radio & Records' Urban chart. She is the first female in the Nielsen BDS-based chart's history to score three consecutive No. 1s as a lead artist ("Let It Go," "I Should Have Cheated" and "Love"). As Elliott sensuously draws on "Let It Go," now enjoying a second week at No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart: "Damn, that's hot."

Currently on tour with Geffen labelmate Ray Lavender and Capitol's J. Holiday, Cole will take time out to sing the national anthem live during NBC's NFL season kickoff (Sept. 6); release her second Geffen album, "Just Like You" (Sept. 25); and start the second season of her BET reality show, "The Way It Is" (Oct. 30).

"She's just got this thing," says Geffen chairman Ron Fair, who signed Cole. "Earthiness, grit, freshness and the most soulful voice. People just relate to her." —Gail Mitchell



COLE

ELVIS: CHARLES TRAINOR/TIME & LIFE PICTURES/GETTY IMAGES; KWELI: NABIL

THE BILLBOARD REVIEWS

ALBUMS

POP

DARREN HAYES

This Delicate Thing We've Made

Producers: Darren Hayes, Justin Shave
Powdered Sugar

Release Date: Aug. 21

★ Darren Hayes' double-disc "This Delicate Thing We've Made" is a momentous spiritual tour de force, an undressed lyrical exploration of a soul reborn, tucked into a labyrinth of sonic textures. After publicly coming out and revealing details of a tumultuous childhood, Hayes shears the velvet veneer of hits like "Truly Madly Deeply," often conjuring frenetic, nervous dance beats and such telling titles as "A Fear of Falling Under" and "A Conversation With God." But all is not dark: Melodic moxie springs forth via "The Sun Is Always Blinding Me" and "Listen All You People," as plush ballads "Maybe" and "Words" further soften spiked edges. Fans have the clear choice to simply sing along to the surface or look beyond the beats to see inside a man in his 30s who has triumphed in a tug of war with demons.—CT

ROCK

PATTI SCIALFA

Play It As It Lays

Producers: Steve Jordan, Ron Aniello, Patti Scialfa
Columbia

Release Date: Sept. 4

★ It's to Patti Scialfa's considerable credit that she's launched a potent solo career in the shadow of husband Bruce Springsteen, and in doing so has not tried to chase after anything but the mature kind of music she naturally makes. The Garden State native is at heart a Greenwich Village troubadour with a soul of ... well, soul, the classic variety from Memphis as distilled by scores of Jersey shore joints. The latter gets a particularly strong ride on "Play It As It Lays," Scialfa's third and most accomplished solo album. She makes her sources clear on the Chiffons-referencing

"Like Any Woman Would," the "Sally Go Round the Roses" snippet in "The Word" and the Janis Ian "Society's Child" nod in "Town Called Heartbreak," while "Play Around" sounds like a lost Lieber & Stoller tune for the Drifters.—GG

CHIODOS

Bone Palace Ballet

Producer: Casey Bates
Equal Vision

Release Date: Sept. 4

▶ Vans Warped tour darlings Chiodos are back in a big way. Never mind the ridiculously massive pre-order campaign surrounding the Equal Vision act's latest effort, "Bone Palace Ballet"—the beefed-up production harnesses the raw, unrestrained energy of the group's breakout release, 2005's "All's Well That Ends Well," into a grander, more substantive affair. The album still packs the hardcore punch of the band's previous work, with plenty of heavy, blistering guitar riffs and frontman Craig Owens' rough growls and shrieks. But there's a newfound orchestral and melodic touch, with livelier, piano-driven jaunts that nod to Queen—see "Lexington (Joey Pea-Pot With a Monkey Face)"—and stripped-down, string-backed ballads ("Intensity in Ten Cities"). A mature step up for a band on the rise.—JM

CALVIN HARRIS

I Created Disco

Producer: Calvin Harris
Almost Gold

Release Date: Sept. 4

So far, this 23-year-old Scot has cut

a public figure antithetical to the usual scrappy populists who hit the big time via MySpace. He's disaffected and snide; the kind of guy who would take credit for starting a genre that expired before his birth or make a track eschewing the entire record biz ("This Is Industry") prior to the release of his debut album. "I Created Disco" feels renegade, and that's what makes it more than irresistibly fun synth-pop. Harris favors analog synths over software, giving "Disco" a unique sonic heft. But where next-big-things like overly arty Fischerspooner and sampling trickster Mylo failed, Harris succeeds. This is an accessible album that post-grunge millennials—kids still in the single digits when Kurt Cobain died—can claim as their own.—KM



MANU CHAO

La Radiolina

Producer: Manu Chao
Nacional/Because

Release Date: Sept. 4

Six years after Manu Chao's last U.S.

studio release, "La Radiolina" swoops in to save the day with the renowned energy of his live shows. Not content to just be bangin' on his bongo drum, Chao brings a palpable sense of urgency to rock anthems like "Rainin' in Paradise," "El Hoyo" and "El Kitapena." More than just an anti-establishment figure in his politics, Chao's songwriting lives by its own rules too; similar arrangements are repeated throughout, but their beautiful textures—reggae, flamenco, horns and guitar-picking that's banjo-like in its precision—are involving enough to reel you in every time. The simple, humanizing beauty of "Me Llamen Calle" does for prostitutes what "Clandestino" did for immigrants in 1998. With poetic melancholy, absurdist whimsy and direct shout-outs to a world no more just than it was on his last album, there's enough to carry fans until Chao's next one.—ABY



COUNTRY

CLEDUS T. JUDD

Boogity, Boogity: A

Tribute to the Comic

Genius of Ray Stevens

Producers: Cledus T. Judd, Chris Clark
Curb

Release Date: Aug. 28

★ Cledus T. Judd will be the first one to tell you he didn't set out to reinvent the music of Ray Stevens. What he did do is enlist the help of country stars to record a fitting tribute. Keith Urban plays guitar on "Gitarzan," Charlie Daniels duets on "Shriner's Convention," and Stevens himself guests on "The Streak." While "Ahab the Arab" (with

Phil Vassar) and "It's Me Again Margaret" (with Trace Adkins) come across as dated, the best cut far and away is Vince Gill's and Sonya Isaacs' version of the Erroll Garner/Johnny Burke classic "Misty" that Stevens released in 1975. "Everything Is Beautiful," with vocals from such names as Michael English, Wynonna and Rascal Flatts, is another highlight. Tribute records can go horribly wrong, but this one's right on track.—KT

SUZY BOGGUSS

Sweet Danger

Producers: Jason Miles, Suzy Bogguss
Loyal Dutchess Records

Release Date: Sept. 4

★ There's always been a depth and diversity to Suzy Bogguss that signaled she was more than a country singer, so her collaboration with jazz producer Jason Miles isn't surprising. While some of Nashville's top songwriters contributed (Gary Burr, Beth Nielsen-Chapman and Doug Crider—Bogguss' husband—among others) it's her pairing with Miles and a mix of Nashville and New York musicians that set the project apart. One of music's purest vocalists, Bogguss changes things up on "No Good Way to Go," which finds her analyzing her options for leaving her lover, poetry-slam style. Her turn on Chicago's "If You Leave Me

Now" is familiar and fresh. It's fitting the album starts with "The Bus Ride," a tale about making new friends on a journey, because with "Sweet Danger," Bogguss is likely to do just that.—KT

HIP-HOP

AESOP ROCK

None Shall Pass

Producers: Aesop Rock, Blockhead, El-P, Rob Sonic
Definitive Jux

Release Date: Aug. 28

★ Aesop Rock's molasses-tongued flow probably qualifies as a national curiosity; almost nothing about its chunky verbiage and oft-impenetrable image after freak show metaphor after random thought should work for more than a bizarro track or two. But Rock's fifth full-length has a good shot at appealing well beyond the blogs that are all over it already. It doesn't take anything away from his historical weirdness to say that "None Shall Pass" has some of his most understandable hip-hop to date, as long as you don't worry much about what he's trying to impart. "Keep Off the Lawn," "The Harbor Is Yours" and the title track even sport twisting, twirling and gummy choruses, of all things. Elsewhere, an initially head-scratching collaboration

with Mountain Goat John Darnielle comes off spare and splashy, and "Citronella" deftly weaves life-affirming halftime horns with a creepy rubber bassline.—JV

R&B

LIL' MO

Pain & Paper

Producers: various
Honey Child/Koch

Release Date: Aug. 28

▶ On her indie debut, much like her previous albums, Long Island, N.Y.-bred Lil' Mo emotively relates around-the-way tales of love and lust, heartache and heartbreak. On the Donny Roc-assisted "Heartbeat," she regrettably chants over the thud of a heart monitor about not saying goodbye to a lover killed during a club brawl. Meanwhile, the self-proclaimed godmother of R&B seeks the help of a love doctor on the aptly titled "Broken Heart," requesting everything from an ambulance and medical intervention to therapy and surgery to mend her shambled heart. Even when belting about simple-minded matters like dating a much younger man on "Youngin'" and sending naughty flicks of herself to a mate on the flirty "Sexy Pictures," Mo's vocals and creative arrangements soar, overshadowing the ho-hum topics.—MC

continued on >>p52

PINBACK

Autumn of the Seraphs

Producer: Pinback
Touch & Go

Release Date: Sept. 4

The unassuming lads in Pinback

earned some TV airtime and commercial radio airplay for songs from 2004's masterwork "Summer in Abaddon," but there are no overt lunges for the mainstream on their fourth full-length. If anything, save for the frenetic opener "From Nothing to Nowhere," "Autumn" is noticeably less immediate than its predecessor. But it's also less inward-looking, particularly on the downright jolly "Good to Sea," a perfect blend of vintage synth beeps, sturdy basslines and rhythmic guitar figures that keep creeping in and out of the mix, and the "Message in a Bottle"-style riff and gleeful lyrics of "Blue Harvest" ("Goodie for me, my favorite part"). Several songs near the end go on too long, content to just keep repeating riffs over and over. Still, when "Autumn" is on point, it offers some of Pinback's best tunes yet.—JC



THE BILLBOARD REVIEWS

SINGLES

from >>p51

JAZZ

CHARLIE HADEN AND ANTONIO FORCIONE

Heartplay

Producers: Charlie Haden, Antonio Forcione

Naim

Release Date: Sept. 4

★ This collaboration between bassist Charlie Haden and guitarist Antonio Forcione is an awfully appealing duet encounter. "Heartplay" is a lovely bit of acoustic jazz, comprising seven original tunes and a fine cover of Fred Hersch's "Child's Song." The vibe is gentle and contemplative, and the performance is a study in patience and accent. Haden's bass has an infectious warmth, and he displays his typical fluency throughout the tracks. Forcione's guitar is by turns bright then moody; his sound on the Hersch cover is crystalline, and his finger work is deft. Then, cue up Forcione's song "Nocturne" and check out how he picks his way through the melody; the silence between notes is as portentous as his guitar. —PVV

NEW & NOTEWORTHY

BARONESS

The Red Album

Producer: Phillip Cope

Relapse

Release Date: Sept. 4

★ There are only a handful of heavy bands that stretch outside the genre, blurring the lines between metal and indie rock. Mastodon's complex, innovative sound has found acceptance outside of metal, as has the atmospheric minimalism of post-hardcore bands like Isis, Pelican and Russian Circles. Following several EPs, Baroness has crafted a debut that combines the best parts of the

mentioned bands, yet it maintains its own sound. There's a bit of Southern rock in the mix, and there's an economy to the album, with only a few songs cracking the five-minute range. Four of the 10 tracks are instrumental, with frontman John Balzley singing sparingly on the songs that do have vocals. Aided by great pacing, this is a confident, assured debut that should appeal to metalheads, hipsters and everyone in between. —BT

FERRABY LIONHEART

Catch the Brass Ring

Producer: Ferraby Lionheart

Nettwerk

Release Date: Sept. 4

★ Ferraby Lionheart is a songwriter of moderation. He doesn't waste his breath on unnecessary descriptors or repetition in his simple, thoughtful prose, and his ageless voice never takes on superfluous, melodramatic ache. The accompaniment to his chamber-pop tunes never gets too loud, nor are the pretty melodies beaten into the ground. On his fetching solo debut, "Catch the Brass Ring," tracks like "The Car Maker" and "Small Planet" are tastefully punctuated with horns or a string section. While the effort is a success on the whole, Lionheart is particularly affecting during the piano-led "Call Me the Sea" and guitar-driven "Put Me in Your Play," both slow numbers. —KH

Additional reviews online this week at billboard.com:

- Divine Heresy, "Bleed the Fifth" (Century Media)
- Madlib, "The Beat Konducta 2: Beat Konducta in India" (Stones Throw)
- Earl Mart, "Mentor Tormentor" (Majordomo)

POP

SARA BAREILLES

Love Song (3:54)

Producer: Eric Rosse

Writer: S. Bareilles

Publisher: not listed

Epic

Eureka, Calif.-bred Sara Bareilles won a handful of music competitions while studying communications at the University of California at Los Angeles, but a major-label record deal was still years of open-mic nights away. Before signing with Epic Records in 2005, the gifted singer/songwriter worked as a waitress and co-produced her own demo, "Careful Confessions." First single "Love Song," from second full-length album "Little Voice," is an irresistible, piano-driven anti-ballad meshing the ethos of '70s soft rock superstars like Carole King with the seen-it-all world-weariness of Fiona Apple. Bareilles, who will tour with Maroon 5 this fall, has already proved she can connect with savvy Internet aficionados: Her tale of modern love and skepticism was the No. 1 download on iTunes for two weeks, propelling the album to a No. 45 launch on The Billboard 200. Now it's radio's turn to bring this promising new artist deserved mainstream acclaim. —AC

FABOLOUS FEATURING T-PAIN

Baby Don't Go (3:36)

Producer: J. Dupri

Writers: J. Jackson, J. Dupri, F. Najm, V. Bell

Publishers: various

Def Jam

Fabulous returned to the scene with hit album "From Nothin' to Somethin'" being certified gold and top 10 single "Make Me Better," featuring labelmate Ne-Yo. For follow-up "Baby Don't Go," Loso connected with Island Urban producer Jermaine Dupri and the hottest R&B singer of the moment, T-Pain, to concoct the perfect formula for a smash. Fab is arguably the best street orator of his time when rapping about relationships. This tale tells of a sorrowful Fabulous asking his

woman not to leave after an argument, complete with the humble wish to make the relationship work. It shows listeners that real rappers have feelings... or at least it's a great gimmick to please the ladies.

Either way, Fabulous' genius lyric matched with T-Pain's harmonies on the hook will have radio and clubs spinning this song until the disc wears out. Dupri's touch proves that boardroom meetings and expense reports haven't gotten in the way of his 16 years of production glory. The hit parade continues. —CP

ROCK

KID ROCK

So Hott (4:07)

Producers: Kid Rock,

Rob Cavallo

Writers: R.J. Ritchie, M. Young

Publishers: RJR Publishing/Jo Ray Dean Music (BMI)

Atlantic

▶ All right, we'll cop the cliché: Kid Rock is indeed "So Hott." The trail he's blazing up the charts at rock, active rock and alternative proves the heat that lead single from "Rock N Roll Jesus" (Oct. 9) is generating. In some quarters, it's a slap-inducing insult for a man to use "You've got a body

RIHANNA FEATURING NE-YO

Hate That I Love You (3:39)

Producers: StarGate, Ne-Yo

Writers: S. Smith, T.E. Hermansen,

M.S. Eriksen

Publishers: various

Def Jam/IDJMG

The year's pre-eminent female artist bonds with today's most in-demand young producer/male vocalist for a can't-miss track that further fuels reinvention of contemporary pop/R&B in the best possible way. A durable melody, proud vocal prowess and guaranteed value beyond the typical six-week cycle—you know, instant saturation; clichéd, gimmicky production; and hasty burnout... never to be heard again—that has marked so much of top 40's output this decade. Rihanna and Ne-Yo are trailblazers for modern popular music. A lofty obligation, but "Hate That I Love You" will prove its merit at the top of the charts in short order. Bravo-rama. —CT



like the devil and you smell like sex" for an opening line. But when coupled with Rock's cut-rate pimp routine, it's white-trash charisma. Detroit's working-class hero wrote the mantra for anyone on the hunt: "I don't wanna be your friend, I wanna (bleep) you like I'm never gonna see you again." He goes Black Label Society at the chorus and Soundgarden at the verse, doing a credible Chris Cornell right down to the

"ye-e-eh-ah-ah." Fuzzed-out guitars and foot-stomping drum booms equate an instant anthem for every pickup joint in town. Caveman crude. Unapologetically sweaty. Completely irresistible. —CLT

AC

KIMBERLEY LOCKE

Band of Gold (3:01)

Producers: Michael Lloyd, Mike Curb

Writers: R. Dunbar, E. Wayne

Publishers: Gold Forever/Songs of Universal, BMI

Curb

▶ Freda Payne's 1970 No. 3 hit "Band of Gold" may have been done to death, but a refresher course with ignition control of Kimberley Locke turns "Gold" green again. As with every song she has delivered, the "American Idol" alumna—who earned high marks with her performance of this track on season two of the series—has commanded an enduring love affair at AC radio, with six hits and two No. 1s, including previous No. 6 "Change" from current CD "Based on a True Story." With a firm base in the gay community, the Bimbo Jones remix will only extend Locke's reach. So many seasons into the show, fewer original victors maintain relevance. (That's the way of the pop world.) But Locke has drop-kicked Ruben Studdard and Clay Aiken as the season's real winner. —CT

EAGLES

How Long (3:12)

Producers: Eagles

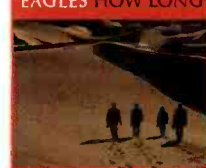
Writer: J.D. Souther

Publishers: EMI April/WB, ASCAP

Eagles Recording Co. II

Comebacks are tricky business. An act must sound familiar enough not to alienate enduring fans, yet fresh enough to remain viable. The Eagles pull it off beautifully on the launch single from highly anticipated "Long Road out of Eden," their first album of all-new studio material in 28 years. "How Long" is a vintage gem culled from J.D. Souther's 1972 debut solo effort. (He had a hand in the Eagles classics "Best of My Love," "Heartache Tonight" and "New Kid in Town.") With clever, literate lines ("Like a bluebird with his heart removed, lonely as a train") and instantaneous singalong melody, the song is commanded by lead vocalists Don Henley and Glenn Frey, who deliver a signature sound as novel and warm as 30 years ago. Joe Walsh contributes a searing guitar solo, and Timothy B. Schmit's distinctive voice bolsters memorable Eagles harmonies. If it took this long for the band to create something this good, "How Long" was worth the wait. Already a Hot Shot debut at No. 44 at country radio and Most Added at AC, the Eagles' return proves to be more than a fond reminiscence. These guys are simply poised to soar all over again. —DEP

EAGLES HOW LONG



LEGEND & CREDITS

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

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

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



INDIE INVASION

>> There are seven new entries in the top 10 of Top Independent Albums, including one by the New Pornographers at No. 4. The debuts hold each spot from Nos. 2-8. That's the most top 10 debuts the indie chart has seen since it joined Billboard's pages in 2000.

FAST CROWD

>> On just one day of airplay, Alicia Keys' "No One" bows on Hot R&B/Hip-Hop Songs (see Between the Bullets, page 61). And, with just two days at radio, Garth Brooks' "More Than a Memory" debuts on Hot 100 Airplay (see story, page 11).



HEY, JOE

>> With his best Nielsen SoundScan week, Joe Bonamassa not only plates his third No. 1 on Top Blues Albums, he also makes his first appearance on The Billboard 200. His "Sloe Gin" enters at No. 184 with 4,000 first-week sales.

CHART BEAT

>> Can you name the 13 titles that have been No. 1 on The Billboard Hot 100 two or more times by gracing completely different songs? Fred Bronson can, and he does so in Chart Beat, beginning with "Big Girls Don't Cry," a title of a Four Seasons chart-topper in 1962 and now a Fergie No. 1 hit in 2007. With more than 44 years between the two songs, it's the longest gap between same-titled, different-song No. 1s.

>> Babyface returns to the Adult Contemporary chart with an update of James Taylor's "Fire and Rain." It's the first time the song has charted at AC since Taylor had a hit with his own song in 1970. But who took it to the AC chart before Taylor? Find out in Chart Beat online.

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

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

On Several Charts, It's Disney's World After All

Even with a second-week decline of 40%, the soundtrack to "High School Musical 2" remains the big man on The Billboard 200's campus, leading the runner-up by a margin of 307,000 copies.

Fact is, "HSM 2" has become the second-best-selling soundtrack of 2007 in just two short weeks, with 982,000 sold. And, with Walt Disney

Walt Disney, in fact, owns six of 2007's 10 best-selling soundtracks on Nielsen SoundScan's year-to-date logs. That compares with three for the label at this time last year, when the first "HSM," "Cars" and "The Cheetah Girls 2" represented the label.

Its recent showing stands in stark contrast to 2005, when Walt Disney's best seller in the category, "Cheetah Girls EP," ranked 21st among soundtracks on SoundScan's year-end list.

Aside from "Montana 2" and "HSM 2," the other top 10 Disney soundtracks this year include the original "Hannah Montana" (830,000 copies in 2007), "Jump In!" (469,000), the first "HSM" (408,000) and "Cars" (170,000).

Meanwhile, the label's alliance with sister company Disney Channel has shifted the balance of power in soundtracks from the big screen to the small screen. Five of this year's top seven soundtracks come from either TV series or made-for-TV movies.

In 2006, four of the 10 best-selling soundtracks came from TV projects while just one was among the top 10 soundtracks of 2005.

TAKE TWO: Early last year, when the original "High School Musical" first hit Disney Channel, songs from the first soundtrack took The Billboard Hot 100 by storm. Fueled almost solely by digital sales, nine different tracks from the first soundtrack invaded the Feb. 11, 2006, chart, more simultaneous entries than any single album had ever accomplished. That week saw 10 tunes reach Hot Digital Songs, which combined to move 329,000 downloads, while seven charted songs accounted for another 169,000 the following week.

There were six Hot 100 entries from "HSM 2" last issue, and I wasn't surprised to see total volume of songs placed on Hot Digital Songs was down 5% from last year's banner week. After all, with the "HSM" franchise becoming such a known commodity, I figured more kids would be eager to buy the whole album instead of individual tracks.

Time to conjure a new theory, because as the album hits its inevitable second-week slide, its digital tracks explode. All told, nine "HSM 2" entries on this issue's Hot Digital Songs combine to sell 535,000 units.

TAKE THREE: Remember when a second-week decline of 40% sounded alarming? In the current environment, such a drop represents continuity. Of albums that have opened at 500,000 after a normal Tuesday release, the last one to experience a smaller percentage slide in its second week than "High School Musical 2" was **Kenny Chesney's** "When the Sun Goes Down," which had a modest 36% erosion after it began with 551,000 in February 2004.

Only two albums since had smaller second-week declines, and both of those were rushed to market with off-cycle street dates, when advertising was still targeted to the original release dates. Under such conditions, **50 Cent's** "The Massacre" had a 32% dip in its second chart week after it began at 1.1 million in March 2005, while **Eminem's** "Encore" actually managed a 22% gain after its off-cycle street date courted a launch of 711,000 in late 2004.

From the start of 2006 until "HSM 2," each of the albums that started in the half-million club had declines of at least 48%. Larger erosions, like the 79% drop that **Jay-Z's** "Kingdom Come" suffered in its sophomore frame during last year's fourth quarter, have become more common.

The cast of 'High School Musical 2.'



Records placing four titles in The Billboard 200's top 50 in each of the last two issues, you needn't think too hard about which label owns the year's top-selling soundtrack.

The best-selling film or TV album of 2007 remains "Hannah Montana 2/Meet Miley Cyrus," with 1.1 million, now No. 3 on The Billboard 200.

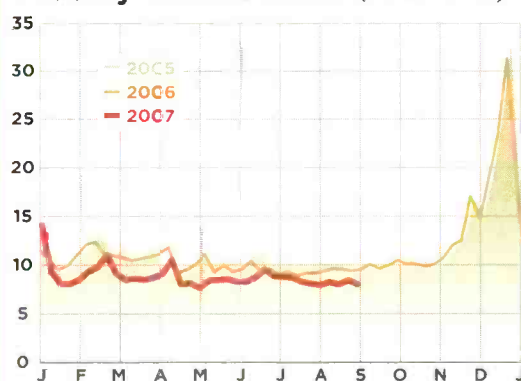
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,054,000	927,000	15,210,000
Last Week	8,477,000	969,000	15,511,000
Change	-4.9%	-4.3%	-1.9%
This Week Last Year	9,545,000	599,000	10,854,000
Change	-15.6%	54.8%	40.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	344,609,000	295,812,000	-14.2%
Digital Tracks	364,950,000	538,406,000	47.5%
Store Singles	2,672,000	1,551,000	-42.0%
Total	712,231,000	835,769,000	17.3%
Albums w/TEA*	381,104,000	349,652,600	-8.3%

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

ALBUM SALES



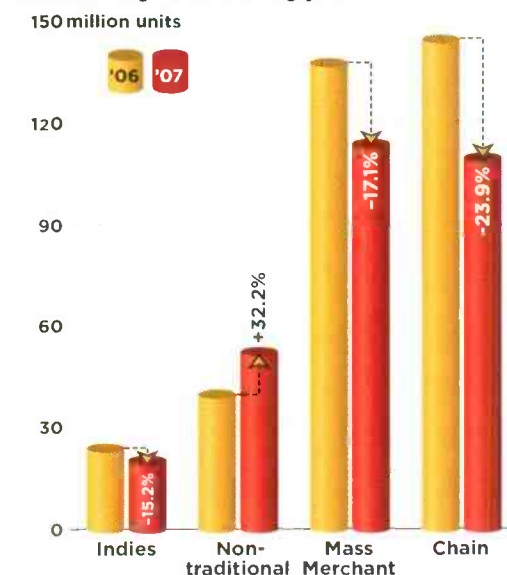
SALES BY ALBUM FORMAT

CD	324,063,000	264,135,000	-18.5%
Digital	19,108,000	30,804,000	61.2%
Cassette	840,000	216,000	-74.3%
Other	598,000	657,000	9.9%

For week ending Aug. 26, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



SEP 8 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 SOUNDTRACK WALT DISNEY 006651 (18.98)	High School Musical 2	1	1
2	HOT SHOT DEBUT	1	TALIB KWELI BLACKSMITH 272244/WARNER BROS. (13.98)	Eardrum	2	2
3	2	4	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	1	1
4	5	6	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray	1	1
5	4	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25	1	1
6	7	8	FERGIE WILL.I.A.M./A&M/INTERSCOPE 007490/GA (13.98)	The Dutchess	2	2
7	NEW	1	SWIZZ BEATZ UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man	1	1
8	NEW	1	AS I LAY DYING METAL BLADE 14632 (13.98)	An Ocean Between Us	1	1
9	13	15	GREATEST GAINER NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	6	1
10	6	1	UGK UGK JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz	1	1
11	8	5	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	Jonas Brothers	1	1
12	12	12	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight	1	1
13	11	9	T.I. GRAND HUSTLE/ATLANTIC 202172/AG (18.98)	T.I. Vs T.I.P.	1	1
14	14	13	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	1	1
15	10	7	COMMON G.O.O.D./Geffen 009382/GA (13.98)	Finding Forever	1	1
16	17	16	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	13	13
17	16	28	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	4	4
18	NEW	1	M.I.A. XL/INTERSCOPE 009659/GA (9.98)	Kala	18	18
19	3	2	DAVE MATTHEWS AND TIM REYNOLDS ATO/RCA 13102/RMG (19.98)	Live At Radio City	1	1
20	NEW	1	CARTEL THE MILITIA GROUP/EPIC 09835/SONY MUSIC (11.98)	Cartel	20	20
21	9	2	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	2	2
22	NEW	1	RILO KILEY WARNER BROS. 189372 (13.98)	Under The Blacklight	22	22
23	NEW	1	JOE NICHOLS UNIVERSAL SOUTH 008888 (13.98)	Real Things	23	23
24	22	9	MAROON 5 A&M/OCTONE 008917/GA (18.98)	It Won't Be Soon Before Long	1	1
25	15	43	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!	15	15
26	19	14	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	1	1
27	23	17	RIHANNA SRP/DEF JAM 008968/JOJMG (13.98)	Good Girl Gone Bad	1	1
28	NEW	1	TRAVIS TRITT CATEGORY 5 500103 (18.98)	The Storm	28	28
29	26	18	BON JOVI MERCURY/ISLAND 008902/UMGN/DJMG (13.98)	Lost Highway	1	1
30	25	13	AVRIL LAVIGNE RCA 03774/RMG (18.98) ⊕	The Best Damn Thing	1	1
31	27	21	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
32	30	27	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	1	1
33	33	30	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	3	3
34	NEW	1	THE NEW PORNOGRAPHERS VIATADOR 770 (15.98)	Challengers	34	34
35	21	10	KORN VIRGIN 03878 (18.98) ⊕	Untitled	1	1
36	28	22	PLAIN WHITE T'S FEARLESS 000377/HOLLYWOOD (11.98)	Every Second Counts	10	10
37	32	29	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594/GA (13.98)	Timbaland Presents Shock Value	1	1
38	29	23	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	1	1
39	31	24	TIM MCGRAW CURB 78974 (18.98)	Let It Go	1	1
40	35	34	JUSTIN TIMBERLAKE JIVE 88062/ZOMBA (18.98)	FutureSex/LoveSounds	3	3
41	20	11	KIDZ BOP KIDS RAZOR & TIE 89151 (18.98)	Kidz Bop 12	1	1
42	38	36	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	1	1
43	34	31	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana	3	3
44	37	33	THE WHITE STRIPES THIRD MAN 162940/WARNER BROS. (18.98)	Icky Thump	1	1
45	36	26	KELLY CLARKSON RCA 06900/RMG (18.98)	My December	2	2
46	46	39	ALY & AJ HOLLYWOOD 162642 (18.98)	Insomniac	15	15
47	42	37	CARRIE UNDERWOOD ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	6
48	48	40	NE-YO DEF JAM 008697/DJMG (13.98)	Because Of You	1	1
49	43	38	TOBY KEITH SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy	1	1
50	52	53	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead	1	1

Rock act gives the Metal Blade label its first top 10 album as the band scores its best sales week with 29,000.

U.K. artist's debut set, "Arular," peaked at No. 190 in 2005. New one blows in with 29,000 units.

A 28,000 start greets the album, which was recorded during a "Big Brother"-like Dr Pepper/MTV promotion during the summer. Watch their interview and performance at billboard.com/underground

Blue Oyster Cult's "(Don't Fear) The Reaper," which appeared in the original 1978 film, also plays in Rob Zombie's 2007 remake and on its soundtrack.

The album scores its best sales frame since June as current single "Who Knew" rises 20-5 on The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	41	20	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth	3	3
52	50	47	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	4
53	47	35	FABOLOUS DESERT STORM/DEF JAM 008162/JOJMG (13.98)	From Nothin' To Somethin'	1	1
54	NEW	1	AIDEN VICTORY 349 (15.98)	Conviction	54	54
55	44	32	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	3	3
56	24	2	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me	24	24
57	NEW	1	THE DEVIL WEARS PRADA RISE 51 (13.98)	Plagues	57	57
58	57	44	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	1	1
59	NEW	1	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer	59	59
60	51	48	MICHAEL W. SMITH REUNION 10109 (17.98)	Stand	48	48
61	54	105	ELVIS PRESLEY RCA/SONY BMG STRATEGIC MARKETING GROUP 11867/SONY BMG (18.98)	Elvis: Viva Las Vegas	54	54
62	NEW	1	SIXX: AM ELEVEN SEVEN 171 (15.98)	The Heroin Diaries Soundtrack	62	62
63	58	50	GWEN STEFANI INTERSCOPE 008099/GA (13.98)	The Sweet Escape	3	3
64	62	54	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968/UMRG (13.98)	Konvicted	2	2
65	65	66	FLYLEAF A&M/OCTONE 650005/GA (9.98)	Flyleaf	60	60
66	55	41	THE SMASHING PUMPKINS MARTHA'S MUSIC/REPRISE 138620/WARNER BROS. (18.98)	Zeitgeist	2	2
67	56	45	BIG & RICH WARNER BROS. (NASHVILLE) 43255/WRN (18.98)	Between Raising Hell And Amazing Grace	8	8
68	18	2	BLAQK AUDIO TINY EVIL/INTERSCOPE 009512/GA (13.98)	Cexcells	18	18
69	39	2	DEAN MARTIN CAPITOL 97441 (18.98) ⊕	Forever Cool	39	39
70	59	46	ROBIN THICKE STAR TRAK/INTERSCOPE 006146/GA (13.98)	The Evolution Of Robin Thicke	5	5
71	66	70	FINGER ELEVEN WIND UP 13112 (18.98)	Them Vs. You Vs. Me	31	31
72	61	59	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls	55	55
73	63	49	SUGARLAND MERCURY 00741/UMGN (13.98)	Enjoy The Ride	4	4
74	NEW	1	MINUS THE BEAR SUICIDE SQUEEZE 065 (15.98)	Planet Of Ice	74	74
75	73	69	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	5	5
76	89	82	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	3	3
77	75	67	LIFEHOUSE Geffen 009153/GA (13.98)	Who We Are	14	14
78	64	57	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High	1	1
79	NEW	1	JOSH RITTER VICTOR 12258/SONY BMG (13.98)	The Historical Conquests Of Josh Ritter	79	79
80	82	72	CHRISSETTE MICHELE DEF JAM 00877/DJMG (10.98)	I Am	29	29
81	67	68	JOHN MAYER AWARE/COLUMBIA 79019/SONY MUSIC (18.98)	Continuum	2	2
82	NEW	1	SOUNDTRACK HIP-0 009604/UME (13.98)	Halloween	82	82
83	69	60	SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	Once	60	60
84	80	100	ALISON KRAUSS ROUNDER 61055 (17.98)	A Hundred Miles Or More: A Collection	10	10
85	88	98	MY CHEMICAL ROMANCE REPRISE 44427/WARNER BROS. (18.98)	The Black Parade	2	2
86	72	65	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	4	4
87	79	78	HINDER UNIVERSAL REPUBLIC 005390/UMRG (13.98)	Extreme Behavior	2	2
88	76	128	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	76	76
89	68	51	SUM 41 ISLAND 008987/JOJMG (13.98)	Underclass Hero	1	1
90	84	77	CORINNE BAILEY RAE CAPITOL 65361 (12.98)	Corinne Bailey Rae	4	4
91	78	84	JOSH GROBAN 143/REPRISE 44435/WARNER BROS. (18.98) ⊕	Awake	2	2
92	81	74	BEYONCE COLUMBIA 90920/SONY MUSIC (18.98)	B'Day	3	3
93	85	79	NELLY FURTADO MOSLEY/GEFFEN 006300/GA (13.98)	Loose	1	1
94	71	63	SPOON MERGE 295 (15.98)	Ga Ga Ga Ga Ga	10	10
95	92	76	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008299/GA (13.98)	Strength & Loyalty	1	1
96	74	52	BILLY RAY CYRUS WALT DISNEY 000707 (18.98)	Home At Last	20	20
97	77	61	VELVET REVOLVER RCA 88859/RMG (18.98)	Libertad	1	1
98	RE-ENTRY	6	HEATSEEKER GRADUATE RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	Rodrigo Y Gabriela	98	98
99	91	80	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	1	1
100	NEW	1	BLAZE PSYCHOPATHIC 4300 (11.98)	Clockwork Gray	100	100

THE BILLBOARD 200 ARTIST INDEX		BONE THUGS-N-HARMONY		CARIBOU		PRESENTA LOS SUPER REYES		THE DEVIL WEARS PRADA		FERGIE		VICENTE FERNANDEZ		ENRIQUE IGLESIAS		TOBY KEITH		TRACY LAWRENCE	
2PAC	113	ALY & AJ	46	BEASTIE BOYS	175	BRANDI CARLILE	152	DJ KHALED	162	VICENTE FERNANDEZ	183	ENRIQUE IGLESIAS	142	TOBY KEITH	49	LIFEHOUSE	122		
12 STONES	110	MARC ANTHONY	55	THE BEATLES	129	JASON MICHAEL	29	DROP DEAD	197	A FINE FRENZY	108	INCUBUS	130	R. KELLY	58	LINKIN PARK	77		
30 SECONDS TO MARS	161	RICARDO ARJONA	59	DIERKS BENTLEY	153	CARROLL	168	GORGEIOUS	197	FINGER ELEVEN	71	INTERPOL	117	KIDZ BOP KIDS	41	LITTLE BIG TOWN	157		
RYAN ADAMS	139	AS I LAY DYING	8	BEYONCE	92	CARTER	20	DROWNING POOL	149	ELLA FITZGERALD	71	KORN	26	KORN	26	MARILYN MANSON	160		
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JASON ALDEAN	86	ADVENTURA	136	BLAZE	100	KENNY CHESNEY	104	FALL OUT BOY	78	FUEL	148	JONAS BROTHERS	111	DAVE MATTHEWS AND					
LILY ALLEN	133	BARLOWGIRL	169	BUCKCHERRY	116	COMMON	15	FANTASIA	188	NELLY FURTADO	93	NORAH JONES	151						
				COMMON	15	COLBIE CAILLAT	42	FEIST	105										
				BUCKY COVINGTON	115	CAMILA	88												
				MARTINEZ CRUZ															

Billboard HOT 100

SEP 8 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)
2	2	16	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
3	4	11	THE WAY I ARE	TIMBALAND (MOSLEY BLACKGROUND/INTERSCOPE)
4	3	13	BARTENDER	T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)
5	6	11	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
6	8	11	LET IT GO	KEYSHIA COLE (MANI/GEFFEN)
7	5	14	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
8	7	15	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
9	13	7	CFRANK THAT (SOULJA BOY)	SOULJA BOY (COLLUPARK/INTERSCOPE)
10	11	15	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
11	22	5	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
12	9	21	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
13	10	25	BUY U A DRANK (SHAWTY SHAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY/JIVE/ZOMBA)
14	15	20	HOME	DAUGHTRY (RCA/RMG)
15	18	7	WHO KNEW	PINK (LAFACE/ZOMBA)
16	23	6	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
17	12	14	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)
18	17	51	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
19	14	11	DO YOU	NE-YO (DEF JAM/IDJMG)
20	16	22	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
21	20	22	WHEN I SEE U	FANTASIA (RMG)
22	26	6	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
23	27	10	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
24	21	17	TEACHME	MUSIQ SOULCHILD (ATLANTIC)
25	19	19	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)

1,300 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	12	#1 BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
2	1	17	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
3	2	22	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
4	4	21	HOME	DAUGHTRY (RCA/RMG)	☆
5	5	17	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
6	6	33	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
7	7	6	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
8	8	10	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
9	11	12	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOD GOO DOLLS (WARNER BROS.)	☆
10	9	33	THE SWEET ESCAPE	GWEN STEFANI FEATURING AKON (INTERSCOPE)	☆
11	13	9	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
12	10	22	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
13	12	41	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
14	14	36	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
15	18	8	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
16	20	11	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
17	16	11	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
18	25	4	OVER YOU	DAUGHTRY (RCA/RMG)	☆
19	17	11	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
20	21	6	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
21	19	18	DIG	INCUBUS (IMMORTAL/EPIC)	☆
22	15	13	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	☆
23	22	11	ALL AT ONCE	THE FRAY (EPIC)	☆
24	24	14	IF YOU'RE GONNA LEAVE	EMERSON HART (MANHATTAN/CAPITOL)	☆
25	23	18	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 HOME	DAUGHTRY (RCA/RMG)	☆
2	3	22	EVERYTHING	MICHAEL BUBLE (143 REPRISE)	☆
3	4	19	THE SWEET ESCAPE	GWEN STEFANI FEATURING AKON (INTERSCOPE)	☆
4	6	9	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
5	5	45	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
6	2	52	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
7	7	19	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
8	8	46	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)	☆
9	9	15	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	☆
10	10	11	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
11	11	20	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
12	12	7	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
13	13	15	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
14	15	8	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
15	14	23	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	☆
16	16	12	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEAR/CORCOR)	☆
17	18	4	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)	☆
18	17	14	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
19	-	1	HOW LONG	EAGLES (EPIC)	☆
20	22	2	BAND OF GOLD	KIMBERLEY LOCKE (CURB REPRISE)	☆
21	20	6	NO ONE IS TO BLAME	KATRINA CARLSON WITH HOWARD JONES (KATAPHONIC)	☆
22	27	3	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
23	19	11	HEAVEN KNOWS	TAYLOR HICKS (ARISTA/RMG)	☆
24	21	8	BEST OF ME	CHRISTETTE MICHELE (DEF JAM/IDJMG)	☆
25	24	4	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	5	#1 STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	■
2	3	7	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLUPARK/INTERSCOPE)	■
3	1	5	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	■
4	4	3	S.O.S.	JONAS BROTHERS (HOLLYWOOD)	■
5	5	12	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY BLACKGROUND/INTERSCOPE)	■
6	6	19	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	■
7	14	18	ROCKSTAR	NICKELBACK (ROADRUNNER)	■
8	9	2	YOU ARE THE MUSIC IN ME	ZAC EFRON AND VANESSA ANNE HUGHENS (WALT DISNEY)	■
9	7	21	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	■
10	8	4	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	■
11	21	2	GOTTA GO MY OWN WAY	ZAC EFRON AND VANESSA ANNE HUGHENS (WALT DISNEY)	■
12	16	12	BARTENDER	T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)	■
13	26	2	BET ON IT	ZAC EFRON (WALT DISNEY)	■
14	10	14	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	■
15	15	10	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)	■
16	19	6	SORRY, BLAME IT ON ME	AKON (KONVIC/UPFRONT/ARC UNIVERSAL MOTOWN)	■
17	13	12	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	■
18	12	3	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	■
19	22	9	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)	■
20	17	5	HOLD ON	JONAS BROTHERS (HOLLYWOOD)	■
21	33	2	EVERYDAY	ZAC EFRON AND VANESSA ANNE HUGHENS (WALT DISNEY)	■
22	20	14	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	■
23	23	8	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	■
24	11	7	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	■
25	25	6	WHO KNEW	PINK (LAFACE/ZOMBA)	■

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	27	14	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	■
27	28	2	I DON'T DANCE	COBAIN BLEU AND LUCAS GRABEEL (WALT DISNEY)	■
28	52	2	FABULOUS	ASHLEY TISDALE AND LUCAS GRABEEL (WALT DISNEY)	■
29	18	2	CLOTHES OFF!	GYM CLASS HEROES (DECADANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	■
30	30	12	FIRST TIME	LIFEHOUSE (GEFFEN)	■
31	54	2	I GOT IT FROM MY MAMA	WILL I AM (WILL I AM/INTERSCOPE)	■
32	24	6	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	■
33	38	16	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	■
34	43	6	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	■
35	32	5	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	■
36	29	16	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	■
37	44	4	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	■
38	31	20	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	■
39	41	7	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	■
40	29	7	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	■
41	59	2	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	■
42	35	2	ALL FOR ONE	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	■
43	36	21	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
44	40	11	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	■
45	37	4	APOLOGIZE	TIMBALAND (MOSLEY BLACKGROUND/INTERSCOPE)	■
46	47	11	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	■
47	50	7	PARALYZER	FINGER ELEVEN (WIND-UP)	■
48	45	11	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	■
49	42	26	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	■
50	57	8	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	■

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	34	3	IF YOU'RE READING THIS	TIM MCGRAW (CURB)	■
52	-	1	TIMEBOMB	BECK (INTERSCOPE)	■
53	51	16	LEAN LIKE A CHOLO	DOWN A.K.A. KILLO (SILENT GIANT/MACHETE)	■
54	60	24	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	■
55	55	5	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (MANI/GEFFEN)	■
56	46	26	BUY U A DRANK (SHAWTY SHAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY/JIVE/ZOMBA)	■
57	68	2	WORK THIS OUT	ZAC EFRON AND VANESSA ANNE HUGHENS (WALT DISNEY)	■
58	71	7	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	■
59	58	3	BLED IT OUT	LINKIN PARK (WARNER BROS.)	■
60	49	18	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	■
61	73	2	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	■
62	69	11	YEAR 3000	JONAS BROTHERS (DAYLIGHT/COLUMBIA)	■
63	-	7	SAME GIRL	R. KELLY OUTF WITH USHER (JIVE/ZOMBA)	■
64	66	2	HIP HOP POLICE	CHAMILLIONAIRE FEAT. SLICK RICK (MILITARY/UNIVERSAL MOTOWN)	■
65	48	14	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	■
66	-	1	OVER YOU	DAUGHTRY (RCA/RMG)	■
67	64	50	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
68	63	34	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	■
69	56	2	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	■
70	-	8	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	■
71	65	12	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)	■
72	75	12	LIKE THIS	MIMS (CAPITOL)	■
73	-	1	TIME AFTER TIME	QUETORIVE (RED INK/EPIC)	■
74	61	30	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM A&M/INTERSCOPE)	■
75	-	8	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)	■

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	4	#1 THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	5	11	BLED IT OUT	LINKIN PARK (WARNER BROS.)	☆
3	2	28	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
4	3	18	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
5	4	14	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
6	6	21	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
7	7	17	SUPERMASSIVE BLACK HOLE	MUSE (WARNER BROS.)	☆
8	12	11	OIL AND WATER	INCUBUS (IMMORTAL/EPIC)	☆
9	8	28	ALL THE SAME	SICK PUPPIES (RCA/VIRGIN)	☆
10	16	8	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	☆
11	17	12	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	☆
12	14	32	FOREVER	PAPA ROACH (J.L. TONAL/GEFFEN)	☆
13	10	15	TARANTULA	THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE)	☆
14	18	8	STRAIGHT LINES	SILVERCHAIR (ELEVEN/ISLAND/IDJMG)	☆
15	11	26	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	

SEP 8 2007 **POP** Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
2	2	19	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	3	23	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
4	4	5	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
5	5	7	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
6	6	24	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
7	7	31	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
8	8	21	WHO KNEW	PINK (LAFACE/ZOMBA)
9	9	15	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
10	10	12	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
11	11	1	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
12	12	5	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
13	13	19	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
14	14	2	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
15	15	27	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
16	16	3	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
17	17	11	MAKE ME BETTER	FABULOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
18	18	12	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
19	19	1	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
20	20	13	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
21	21	31	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
22	22	21	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
23	23	1	FIRST TIME	LIFEHOUSE (GEFFEN)
24	24	6	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
25	25	21	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
26	26	3	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
27	27	22	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
28	28	2	YOU ARE THE MUSIC IN ME	ZAC EFRON AND VANESSA ANNE HUGGINS (WALT DISNEY)
29	29	14	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
30	30	17	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
31	31	2	GOTTA GO MY OWN WAY	ZAC EFRON AND VANESSA ANNE HUGGINS (WALT DISNEY)
32	32	3	OVER YOU	DAUGHTRY (RCA/RMG)
33	33	2	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
34	34	26	HOME	DAUGHTRY (RCA/RMG)
35	35	2	BET ON IT	ZAC EFRON (WALT DISNEY)
36	36	6	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
37	37	30	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
38	38	5	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
39	39	6	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
40	40	8	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
41	41	7	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
42	42	26	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
43	43	15	LIKE THIS	MIMS (CAPITOL)
44	44	5	HOLD ON	JONAS BROTHERS (HOLLYWOOD)
45	45	21	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
46	46	5	EVERYDAY	ZAC EFRON AND VANESSA ANNE HUGGINS (WALT DISNEY)
47	47	10	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
48	48	11	CLOTHES OFF!!	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
49	49	23	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
50	50	2	I DON'T DANCE	CORBIN BLEU AND LUCAS GRABEEL (WALT DISNEY)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	51	2	FABULOUS	ASHLEY TISDALE AND LUCAS GRABEEL (WALT DISNEY)
52	52	5	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
53	53	12	PARALYZER	FINGER ELEVEN (WIND-UP)
54	54	17	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
55	55	15	BUBBLY	J. HOLIDAY (MUSIC LINE/CAPITOL)
56	56	10	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
57	57	11	TIME AFTER TIME	QUIETDRIVE (RED INK/EPIC)
58	58	12	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
59	59	5	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
60	60	7	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
61	61	24	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
62	62	5	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)
63	63	15	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
64	64	2	ALL FOR ONE	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
65	65	4	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
66	66	24	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
67	67	14	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
68	68	6	IF YOU'RE READING THIS	TIM MCGRAW (CURB)
69	69	3	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
70	70	1	TIMEBOMB	BECK (INTERSCOPE)
71	71	1	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
72	72	19	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
73	73	2	WORK THIS OUT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
74	74	3	BLEED IT OUT	LINKIN PARK (WARNER BROS.)
75	75	29	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
76	76	26	LIKE A BOY	CIARA (LAFACE/ZOMBA)
77	77	2	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
78	78	2	INCONSOLEABLE	BACKSTREET BOYS (JIVE/ZOMBA)
79	79	14	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
80	80	13	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
81	81	30	HIP HOP POLICE	CHAMILLIONAIRE (CHAMILLIARY/UNIVERSAL MOTOWN)
82	82	30	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
83	83	27	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
84	84	13	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)
85	85	1	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
86	86	1	DO IT WELL	JENNIFER LOPEZ (EPIC)
87	87	3	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
88	88	10	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
89	89	92	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)
90	90	3	IN THE GHETTO	ELVIS AND LISA MARIE PRESLEY (LMP/RCA/SONY BMG)
91	91	4	ONLINE	BRAD PAISLEY (ARISTA NASHVILLE)
92	92	12	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
93	93	23	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
94	94	3	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
95	95	1	YOU ARE THE MUSIC IN ME	ASHLEY TISDALE (WALT DISNEY)
96	96	4	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC/LAVA)
97	97	3	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. OUTKAST (UGK/JIVE/ZOMBA)
98	98	13	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)
99	99	13	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
100	100	3	COFFEE SHOP	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
2	2	17	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
3	3	15	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
4	4	23	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	
5	5	13	WHO KNEW	PINK (LAFACE/ZOMBA)	
6	6	10	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
7	7	20	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
8	8	15	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
9	9	13	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
10	10	8	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
11	11	24	MAKE ME BETTER	FABULOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
12	12	11	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
13	13	21	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
14	14	22	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
15	15	6	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
16	16	10	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	
17	17	16	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	
18	18	4	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
19	19	22	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
20	20	19	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
21	21	23	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)	
22	22	4	OVER YOU	DAUGHTRY (RCA/RMG)	
23	23	24	FIRST TIME	LIFEHOUSE (GEFFEN)	
24	24	17	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
25	25	23	HOME	DAUGHTRY (RCA/RMG)	

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	26	18	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
27	27	31	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
28	28	13	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	
29	29	6	LIKE THIS	MIMS (CAPITOL)	
30	30	7	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
31	31	5	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
32	32	6	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
33	33	15	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
34	34	3	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
35	35	25	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
36	36	38	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)	
37	37	16	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
38	38	7	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
39	39	25	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	
40	40	1	DO IT WELL	JENNIFER LOPEZ (EPIC)	
41	41	9	TIME AFTER TIME	QUIETDRIVE (RED INK/EPIC)	
42	42	3	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	
43	43	19	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	
44	44	20	LIKE A BOY	CIARA (LAFACE/ZOMBA)	
45	45	2	INCONSOLEABLE	BACKSTREET BOYS (JIVE/ZOMBA)	
46	46	16	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	
47	47	20	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
48	48	26	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
49	49	30	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
50	50	12	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	2	2	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
3	3	7	BACK DOWN	BIGB FACE (IV EIVA ENTERTAINMENT/FACE2FACE)
4	4	14	ONLY THE WORLD	MANDISA (SPARROW)
5	5	25	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
6	6	8	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
7	7	33	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL)
8	8	11	I GET IT IN	CHADS TH COMMUNITY SERVA (FAM FIRST)
9	9	1	SHE IS	BETTINA (TBD)
10	10	16	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
11	11	6	BOY WITH A COIN	IRON AND WINE (SUB POP)
12	12	14	OOH WEE	AYANNA (ELEASE)
13	13	1	DO IT BIG	SMOOT (K/WK/FACE2FACE)
14	14	1	SWERVING	TMI BOYZ (TMI/FACE2FACE)
15	15	24	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
16	16	7	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
17	17	14	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
18	18	12	YOUR KISSES ARE WASTED ON ME	THE PIPETTES (CHERRYTREE/INTERSCOPE)
19	19	6	CASH DROP	CHAIN GANG PAROLEES (SODA FREE/STREET PRIDE)
20	20	4	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
21	21	1	YE AIN'T BOUT DAT	KELZ (NO TYZE/FACE2FACE)
22	22	5	IN THIS PLACE	M.E. PAIGE (M.E. PAIGE)
23	23	1	PEACEBONE	ANIMAL COLLECTIVE (DOMINO)
24	24	54	KOOL AID	LIL' BASS FEAT. JT RDNEY (PIPELINE)
25	25	23	BOOM DI BOOM DI	SKULL (YG)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

POP 100 AIRPLAY

ARTIST/Title/Label/Score	Chart Rank
DAUGHTRY Over You RMG (76.8)	22
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (65.7)	32
MATCHBOX TWENTY How Far We've Come ATLANTIC (65.2)	42
BACKSTREET BOYS Inconsoable ZOMBA (68.3)	45
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (71.6)	-
THE LAST GOODNIGHT Pictures Of You VIRGIN (68.7)	-
CCLIE CAILLAT Bubbly UNIVERSAL REPUBLIC (69.2)	-

Billboard R&B/HIP-HOP

SEP
8
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 SWIZZ BEATZ UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man		1
2	NEW	1	TALIB KWELI BLACKSMITH 277244/WARNER BROS. (13.98)	Eardrum		1
3		4	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		1
4		2	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		1
5		4	COMMON G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
6		9	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
7		12	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
8		10	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		1
9		11	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
10		4	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
11		14	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
12	13	12	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		3
13		10	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		5
14	9	9	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		2
15		11	FABOLOUS DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'		1
16		7	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth		1
17	17	50	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
18		47	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
19	18	21	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE C08594*/IGA (13.98)	Timbaland Presents Shock Value		3
20		2	WC LENCH MOB 03881 (18.98)	Guilty By Affiliation		6
21	23	15	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		4
22	27	37	FANTASIA J 78962/RMG (18.98)	Fantasia		3
23	NEW	1	PROJECT PAT HYPNOTIZE MINDS 3618 (16.98)	What Cha Starin' At?		1
24	24	52	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		3
25	8	2	2PAC DEATH ROW 5930 (17.98)	Nu Mixx Klazzics Vol. 2 (Evolution: Duets And Remixes)		1
26	26	23	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		1
27	28	41	AKON KONVICT/APFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
28	21	24	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq		1
29	27	11	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		1
30		16	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		1
31	30	55	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		3
32	22	8	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly		2
33	20	17	YUNG BERG YUNG BOSS/KOCH/EPIC 10583/SONY MUSIC (8.98)	Almost Famous: The Sexy Lady EP		5
34	NEW	1	BLAZE PSYCHOPATHIC 4300 (11.98)	Clockwork Gray		34
35		2	CHINGO BLING BIG CHILE 123452/ASYLUM (18.98)	They Can't Deport Us All		28
36	34	31	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		1
37	39	37	GREATEST GAINER ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		11
38	33	29	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 00913E/UMRG (13.98)	Rockstar Mentality		1
39	36	36	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
40	35	22	KEITH MURRAY DEF SQUAD 5858/KOCH (17.98)	Rap-Murr-Phobia (The Fear Of Real Hip-Hop)		1
41	37	34	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		1
42	45	47	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		1
43	43	40	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		1
44	40	39	CARL THOMAS UMBRELLA 970118/BUNGALO (15.98)	So Much Better		1
45	38	41	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
46	41	32	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion		1
47			ALI & GIPP DERRTY/UNIVERSAL MOTOWN 007160/UMRG (13.98)	Ali & Gipp Present: Kinfolk		1
48	47	42	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
49	42	44	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
50	53	43	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
51	61	73	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B		51
52	49	43	DMX RUFF RYDERS/DEF JAM 008988/IDJMG (13.98) ⊕	The Definition Of X: Pick Of The Litter		7
53	54	35	PASTOR TROY MONEY & POWER 185/SMC (16.98)	Tool Muziq		11
54	5	4	LIL WAYNE AND JUELZ SANTANA STARZ 6303/BCD (14.98)	When The North & South Collide		33
55	48	52	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	57	49	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
57	46	36	EDDIE LEVERT SR. & GERALD LEVERT ATLANTIC 199612/AG (18.98)	Something To Talk About		5
58	5	33	KIA SHINE RAP HUSTLAZ/UNIVERSAL MOTOWN 009150/UMRG (13.98)	Due Season		16
59	52	5	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC (11.98)	Collie Euddz		15
60		21	J MOSS PAJAM/GOSPD CENTRIC 87214/ZOMBA (18.98)	V2...		17
61		62	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		2
62		2	STYLES P SICNESS.NET 22 (17.98)	Independence		51
63	NEW	1	STEVIE WONDER UNIVERSAL MOTOWN 009479/UME (13.98)	Number 1's		63
64	76	78	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
65	50	59	PRETTY RICKY BLUES'AR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
66	55	53	YOUNG BUCK G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World		1
67	90	66	PACE SETTER PHAROAE MONCH SRC/UNIVERSAL MOTOWN 008096/UMRG (13.98)	Desire		13
68	69	48	DIPLOMATS PRESENTS FREEKEY ZEKEY DIPLOMATIC MAN 196924/ASYLUM (18.98)	Book Of Ezekiel		23
69	65	61	LIL WYTE HYPNOTIZE MINDS 68619/ASYLUM (18.98)	The One And Only		10
70	62	58	RICH BOY ZONE 4/INTERSCOPE 008556*/IGA (10.98)	Rich Boy		3
71	93	82	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		3
72	66	8	TECH N9NE CALLABOS STRANGE 04 (18.98)	Misery Loves Kompany		23
73	73	69	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
74	78	75	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
75	81	21	PAUL WALL SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		1

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	
2	1	26	SOUNDTRACK NEW WEST 6105	Black Snake Moan	
3		1	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLES 8365/TELARC	Power Of The Ponchartrain	
4	3	35	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
5	2		ROBBEN FORD CONCORD 230234	Truth	
6	NEW		OMAR KENT DYKES & JIMMIE VAUGHAN RUF 1122	On The Jimmy Reed Highway	
7			KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
8	6	61	KEB' MO' ONE HAVEN/EPIC 77621/RED JNK	Suitcase	
9	10		MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON LEGACY/EPIC 07283/SONY BMG	Breakin' It Up, Breakin' It Down	
10	9	3	TOO SLIM AND THE TAILDRAGGERS UNDERWORL D 0013	The Fortune Teller	
11	RE-ENTRY		CHRIS DUARTE GROUP BLUES BUREAU 2057/SHRAPNEL	Blue Velocity	
12		5	GARY MOORE EAGLE 20112	Close As You Get	
13	RE-ENTRY		JOE BONAMASSA PREMIER ARTISTS 60282/J&R ADVENTURES	You & Me	
14	11	77	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
15	13	16	JOAN ARMATRADING 429 17625/SLG	Into The Blues	

BETWEEN THE BULLETS rgeorge@billboard.com

BEATZ PRODUCES HIS OWN NO. 1

He started his career assisting DMX, Eve and Cassidy land chart-topping albums. Now producer Swizz Beatz scores his first as an artist, as cause Billboard's R&B/hip-hop sales lists are compiled from a subset of stores that specialize in urban music.

"One Man Band Man" scores the Hot Shot Debut at No. 1 on Top R&B/Hip-Hop Albums.

With 45,000 units, Swizz starts at No. 7 on The Billboard 200, behind Talib Kweli, who enters the big chart at No. 2 on 60,000 copies. Their ranks differ on this page be-



Swizz booms at radio as "Money in the Bank" climbs 28-26 on Hot R&B/Hip-Hop Songs, already his best rank as a lead or featured artist. The album's first single, "It's Me Snitches," peaked at No. 30 in May.

—Raphael George

SEP 8 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	14	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
2	7	11	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
3	2	17	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
4	4	26	WHEN I SEE U	FANTASIA (J/RMG)	☆
5	5	5	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
6	8	11	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
7	6	20	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
8	3	17	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
9	12	23	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
10	9	14	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
11	11	10	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
12	13	43	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
13	20	18	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
14	18	10	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
15	17	21	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
16	10	17	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
17	24	8	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
18	15	11	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
19	16	19	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
20	14	19	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
21	22	16	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC)	☆
22	23	14	HOOD FIGGA	GORILLA ZDE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
23	19	25	WIPE ME DOWN	LIL' BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
24	26	14	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
25	21	30	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	21	13	MONEY IN THE BANK	SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆
27	25	30	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
28	18	6	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
29	29	18	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
30	27	12	IF I HAVE MY WAY	CHRISTIE MICHELE (DEF JAM/IDJMG)	☆
31	40	11	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆
32	32	44	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
33	39	8	SHAWTY IS DA SH** (10)	THE-DREAM (DEF JAM/IDJMG)	☆
34			ME	TAMIA (PLUS 1/IMAGE)	☆
35	37	20	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
36	30	20	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
37	31	21	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
38	46	4	HYDROLIC	B5 FEAT. BOW WOW (BAD BOY/ATLANTIC)	☆
39	44	6	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
40	36	20	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	☆
41	33	5	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
42	41	15	COFFEE SHOP	YUNG JOC FEAT. GORILLA ZDE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
43	35	34	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
44			FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
45	64	2	WADSYANAME	NELLY (DERRTY FO' REEL/UNIVERSAL MOTOWN)	☆
46	67		HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
47	42	26	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
48	48	34	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
49	54		CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
50	49		HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	23	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
2	4	20	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	2	26	WHEN I SEE U	FANTASIA (J/RMG)	☆
4	3	47	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
5	5	14	IF I HAVE MY WAY	CHRISTIE MICHELE (DEF JAM/IDJMG)	☆
6			FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
7			DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
8			LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
9			IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
10			BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
11	12		IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
12	13	9	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
13	10	19	ANOTHER AGAIN	JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
14			ME	TAMIA (PLUS 1/IMAGE)	☆
15	16	9	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
16	18		ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
17	19	6	BRUISED BUT NOT BROKEN	JOSS STONE (VIRGIN/CAPITOL)	☆
18	17	12	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
19	20		MY LOVE	JOE (JIVE/ZOMBA)	☆
20	13		SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
21	9		WHAT I GOTTA DO	MACY GRAY (WILL.I.AM/GEFFEN)	☆
22	3		HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
23			ALRIGHT	LEDISI (VERVE FDCRECAST/VERVE)	☆
24	1		BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
25	10		CAN U FEEL ME	HOWARD HEWETT (GROOVE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	2	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
2			INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
3			I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)	☆
4	3	14	OOH WEE	AYANNA (ELESE)	☆
5		1	SWERVING	TMI BOYZ (TMI/FACE2FACE)	☆
6	8	7	CASH DROP	CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	☆
7			YE AIN'T BOUT DAT	KELZ (NO TYZE/FACE2FACE)	☆
8	2	8	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
9			STRONG ARM	J-MIZZ (T2/STREET PRIDE)	☆
10		1	DO IT BIG	SMOOT (KWIK/FACE2FACE)	☆
11	7	7	BOOM DI BOOM DI	SKULL (YG)	☆
12	10	26	GET TO THE MONEY	REED (BULLS EYE/FACE2FACE)	☆
13	4	30	UNTIL YOU COME BACK TO ME	CRYSTAL OOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
14	20	4	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
15		6	DAVE	KOOL & THE GANG (KTF)	☆
16	12		BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
17	13	17	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
18	6		I LIKE	SAKAI (FAMILY TREE)	☆
19	18	8	STEEL DREAMS	EL GRECO (LEVEL 3)	☆
20	26		WELCOME TO MY PARTY	AHMIR (AHMIR)	☆
21	1		AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL)	☆
22	16	53	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
23	21	3	THE PEOPLE	COMMON (G.O.O.D./GEFFEN)	☆
24	14	4	MIKE 64	MIKE JONES FEAT. BUN B & SNOOP DOGG (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)	☆
25		1	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
2	4	10	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
3	2	16	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
4		11	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
5			A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
6	6		LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN/INTERSCOPE)	☆
7			CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
8		8	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
9	11	10	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
10	12		BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
11			SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
12	7	16	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
13	10	20	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
14			AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
15			YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
16	14	11	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONEC/K/UNIVERSAL REPUBLIC)	☆
17	17	25	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
18	22	6	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
19	19	23	GET IT SHAWTY	LLOYD (THE INC/UNIVERSAL MOTOWN)	☆
20	26	3	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)	☆
21	34	2	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
22	15	15	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
23	18	16	CANDY KISSES	AMANDA PEREZ (UPSTAIRS)	☆
24	23	6	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
25	21	19	LIKE THIS	MIMS (CAPITOL)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
J. HOLIDAY Bed CAPITOL (81.3)	2
SOULJA BOY Crank That (Souija Boy) INTERSCOPE (88.8)	6
JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6)	9
UGK FEAT. OUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7)	13
T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (83.3)	14
THE-DREAM Shawty Is Da Sh** (10) IDJMG (80.3)	33
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7)	39
☆ NELLY Wadsyaname UNIVERSAL MOTOWN (70.8)	45
TREY SONGZ Can't Help But Wait ATLANTIC (75.0)	49
JAGGED EDGE FEAT. ASHANTI Put A Little Umph In It IDJMG (73.4)	51
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (66.7)	59
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.0)	72
KELLY ROWLAND FEAT. SNOOP DOGG Ghetto COLUMBIA (70.6)	-
PRETTY RICKY Love Like Honey ATLANTIC (85.8)	-
COUNTRY	
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.5)	4
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.9)	6
SOULJA BOY Crank That (Souija Boy) INTERSCOPE (71.7)	7
BABY BASH FEAT. T-PAIN Cyclone RMG (71.8)	9
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (69.9)	14
T.I. FEAT. WYCLEF JEAN You Know What It Is ATLANTIC (82.3)	15
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.3)	18
J. HOLIDAY Bed CAPITOL (68.1)	21
☆ NELLY Wadsyaname UNIVERSAL MOTOWN (65.6)	28
THE-DREAM Shawty Is Da Sh** (10) IDJMG (71.9)	29
JUSTIN TIMBERLAKE LoveStoned ZOMBA (83.2)	30
ELLIOTT YAMIN Wait For You HICKORY (77.1)	34
☆ DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Back In Here ROCK HILL (70.2)	38
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.1)	39

ADULT R&B AND RHYTHMIC AIRPLAY: 71 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	25	#1 THESE ARE MY PEOPLE <small>1 WK. THEWITT (R. RUTHERFORD, D. SERG)</small>	Rodney Atkins	Ⓞ CURB		1	31	36	38	WATCHING AIRPLANES <small>M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)</small>	Gary Allan	Ⓞ MCA NASHVILLE		31
2	3	4	BECAUSE OF YOU <small>R. MCENTIRE, T. BROWN (K. CLARKSON, E. MOODY, D. HOOGES)</small>	Reba McEntire Duet With Kelly Clarkson	Ⓞ MCA NASHVILLE		2	32	37	39	THE MORE I DRINK <small>B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)</small>	Blake Shelton	Ⓞ WARNER BROS./JWR		32
3	1	13	NEVER WANTED NOTHING MORE <small>B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)</small>	Kenny Chesney	Ⓞ BNA		1	33	44	-	HOW LONG <small>EAGLES (J. D. SOUTHER)</small>	Eagles	ERC/LOST HIGHWAY/MERCURY		33
4	4	7	TAKE ME THERE <small>D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)</small>	Rascal Flatts	LYRIC STREET		1	34	31	28	SUNDAY MORNING IN AMERICA <small>J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)</small>	Keith Anderson	Ⓞ ARISTA NASHVILLE		28
5	5	8	PROUD OF THE HOUSE WE BUILT <small>T. BROWN, R. OUNN, K. BROOKS (R. DUNN, M. GREEN, T. MCBRICE)</small>	Brooks & Dunn	Ⓞ ARISTA NASHVILLE		1	35	34	34	LAST TRAIN RUNNING <small>WE 3, KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)</small>	Whiskey Falls	Ⓞ MIDAS/NEW REVOLUTION		34
6	7	10	LOVE ME IF YOU CAN <small>T. KEITH (C. WISEMAN, C. WALLIN)</small>	Toby Keith	Ⓞ SHOW DOG NASHVILLE		6	36	35	36	THIS IS MY LIFE <small>M. WRIGHT, P. VASSAR (P. VASSAR, T. DOUGLAS)</small>	Phil Vassar	Ⓞ UNIVERSA. SOUTH		35
7	13	15	ALL MY FRIENDS SAY <small>J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)</small>	Luke Bryan	Ⓞ CAPITOL NASHVILLE		1	37	NEW	1	EVERYBODY <small>D. HUFF, K. URBAN (R. MARX, K. URBAN)</small>	Keith Urban	Ⓞ CAPITOL NASHVILLE		37
8	11	14	ONLINE <small>F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOV' LACE)</small>	Brad Paisley	Ⓞ ARISTA NASHVILLE		8	38	39	43	WHAT KINDA GONE <small>S. HENDRICKS, C. CAGLE (C. CAMERON, C. BERG, C. DAVIS)</small>	Chris Cagle	Ⓞ CAPITOL NASHVILLE		38
9	9	12	EVERYDAY AMERICA <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)</small>	Sugarland	Ⓞ MERCURY		9	39	38	41	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) <small>L. MILLER (A. SMITH, A. UNDERWOOD)</small>	Steve Holy	Ⓞ CURB		38
10	14	13	IF YOU'RE READING THIS <small>R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)</small>	Tim McGraw	Ⓞ CURB		10	40	40	49	I GOT MY GAME ON <small>F. ROGERS (J. JOHNSON, G. S. TEREN III, J. COLLINS)</small>	Trace Adkins	CAPITOL NASHVILLE		40
11	15	17	SO SMALL <small>M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)</small>	Carrie Underwood	Ⓞ ARISTA/ARISTA NASHVILLE		11	41	45	57	BETWEEN RAISIN' HELL AND AMAZING GRACE <small>B. KENNY, J. RICH (W. K. ALPHIN, E. JAMES)</small>	Big & Rich	Ⓞ WARNER BROS./JWR		41
12	16	16	FREE AND EASY (DOWN THE ROAD I GO) <small>B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley	Ⓞ CAPITOL NASHVILLE		12	42	50	58	LAUGHED UNTIL WE CRIED <small>M. KNOX (K. LOVELACE, A. GORLEY)</small>	Jason Aldean	Ⓞ BROKEN BOW		42
13	8	5	I TOLD YOU SO <small>D. HUFF, K. URBAN (K. URBAN)</small>	Keith Urban	Ⓞ CAPITOL NASHVILLE		1	43	43	46	YOU STILL OWN ME <small>K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)</small>	Emerson Drive	Ⓞ MONTAGE/MIDAS/NEW REVOLUTION		43
14	18	19	LIVIN' OUR LOVE SONG <small>D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)</small>	Jason Michael Carroll	Ⓞ ARISTA NASHVILLE		14	44	42	44	JOYRIDE <small>J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)</small>	Jennifer Hanson	Ⓞ UNIVERSA. SOUTH		42
15	17	18	HOW I FEEL <small>M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN)</small>	Martina McBride	Ⓞ RCA		15	45	41	40	THE ONE IN THE MIDDLE <small>J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)</small>	Sarah Johns	Ⓞ BNA		39
16	HOT 100 DEBUT	-	GREATEST GAINER DON'T BLINK <small>B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)</small>	Kenny Chesney	Ⓞ BNA		16	46	46	45	GUITAR SLINGER <small>M. KNOX (B. DIPIERO, J. STONE, R. CLAWSON)</small>	Crossin Dixon	Ⓞ BROKEN BOW		45
17	19	20	FALL <small>K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)</small>	Clay Walker	Ⓞ ASYLUM-CURB		17	47	49	-	ROLLIN' WITH THE FLOW <small>J. RITCHIE (J. HAYES)</small>	Mark Chesnut	Ⓞ LOFTON CREEK		47
18	20	21	MEASURE OF A MAN <small>J. STOVER (R. FOSTER, G. SAMPSON)</small>	Jack Ingram	Ⓞ BIG MACHINE		18	48	47	48	THE STRONG ONE <small>J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)</small>	Clint Black	Ⓞ EQUITY		47
19	26	35	AIR POWER HOW 'BOUT THEM COWGIRLS <small>T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)</small>	George Strait	Ⓞ MCA NASHVILLE		19	49	55	-	OUR SONG <small>N. CHAPMAN (T. SWIFT)</small>	Taylor Swift	Ⓞ BIG MACHINE		49
20	23	23	FAMOUS IN A SMALL TOWN <small>F. LIDDELL, M. WRUCKE (M. LAMBERT, T. OWARD)</small>	Miranda Lambert	Ⓞ COLUMBIA		20	50	53	54	NOWHERE THAN SOMEWHERE <small>FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, B. RODGERS)</small>	Flynnville Train	Ⓞ SHOW DOG NASHVILLE		50
21	21	25	FIRECRACKER <small>F. ROGERS (J. TURNER, S. CAMP, M. CLAGHLIN)</small>	Josh Turner	Ⓞ MCA NASHVILLE		21	51	52	51	BAD FOR ME <small>J. STOVER (S. AUSTIN, W. RAMBEAUX)</small>	Danielle Peck	Ⓞ BIG MACHINE		46
22	24	26	AS IF <small>J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)</small>	Sara Evans	Ⓞ RCA		22	52	48	50	BIKER CHICK <small>J. FLDWERS, J. D. MESSINA (K. ARCHER, M. T. BARNES)</small>	Jo Dee Messina	Ⓞ CURB		48
23	25	24	ANOTHER SIDE OF YOU <small>M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)</small>	Joe Nichols	Ⓞ UNIVERSAL SOUTH		23	53	NEW	1	STEALING CINDERELLA <small>M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)</small>	Chuck Wicks	Ⓞ RCA		53
24	22	23	JUST MIGHT HAVE HER RADIO ON <small>L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)</small>	Trent Tomlinson	Ⓞ LYRIC STREET		22	54	54	50	READY, SET, DON'T GO <small>F. MOLLIN (B. R. CYRUS, C. BEATHARD)</small>	Billy Ray Cyrus	Ⓞ WALT DISNEY/CO3		47
25	27	13	NOTHIN' BETTER TO DO <small>D. HUFF (L. RIMES, D. SHERMET, D. BROWN)</small>	LeAnn Rimes	Ⓞ ASYLUM-CURB		25	55	NEW	1	WHEN IT RAINS <small>J. J. LESTER, E. HERBST (J. YOUNG)</small>	Eli Young Band	Ⓞ CARNIVAL		55
26	28	32	WHAT DO YA THINK ABOUT THAT <small>M. WRIGHT, J. STEELE (B. JONES, A. SMITH)</small>	Montgomery Gentry	Ⓞ COLUMBIA		26	56	56	56	I'LL STAND BY YOU <small>N. LYTHGOE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)</small>	Carrie Underwood	Ⓞ FREEMAN/LE/13		41
27	29	30	YOU NEVER TAKE ME DANCING <small>R. D. JACKSON, T. TRITT (R. MARX)</small>	Travis Tritt	Ⓞ CATEGORY 5		27	57	57	57	TILL WE AIN'T STRANGERS ANYMORE <small>D. HUFF (J. BON JOVI, R. SAMBORA, B. JAMES)</small>	Bon Jovi Featuring LeAnn Rimes	Ⓞ MERCURY/ISLAND/UMG		57
28	33	37	HEAVEN, HEARTACHE AND THE POWER OF LOVE <small>G. FUNDIS (C. MILLS, T. STILLER)</small>	Trisha Yearwood	Ⓞ BIG MACHINE		28	58	58	58	GOES DOWN EASY <small>M. WRIGHT, J. NIEBANK (T. HAMBIDGE, C. L. MURPHY, G. NICHOLSON)</small>	Van Zant	Ⓞ COLUMBIA		58
29	30	31	WAY BACK TEXAS <small>D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)</small>	Pat Green	Ⓞ BNA		29	59	58	-	COUNTRY GIRL <small>D. SHEA, C. RODNEY (R. PALMER, S. MAJORS, D. SHEA, S. SANDERS)</small>	Rissi Palmer	Ⓞ 1723		58
30	32	33	TANGLED UP <small>J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)</small>	Billy Currington	Ⓞ MERCURY		30	60	NEW	1	I'M WITH THE BAND <small>W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. R. CADAS, P. SWEET, J. WESTBROOK)</small>	Little Big Town	Ⓞ EQUITY		60

Fourth single from "Love, Pain & the Whole Crazy Thing" is singer's third top 40 start, with 2.3 million impressions at 57 monitored stations.

Strait achieves Airpower in third chart week with lighthearted salute to strong rural women (11.1 million impressions during tracking week).

Newcomer will star in Fox docudrama "Nashville," premiering Sept. 14. Single is detected at 28 monitored stations.

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
RODNEY ATKINS These Are My People CURB (75.0)	1	CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	11	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	22
REBA MCENTIRE DUET WITH KELLY CLARKSON Because Of You MCA NASHVILLE (93.0)	2	DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	12	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	24
RASCAL FLATTS Take Me There LYRIC STREET (86.8)	4	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	14	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	25
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	5	☆ KENNY CHESNEY Don't Blink BNA (85.6)	16	MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	26
TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	6	CLAY WALKER Fall ASYLUM-CURB (90.3)	17	BILLY CURRINGTON Tangled Up MERCURY (91.8)	30
BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	8	JACK INGRAM Measure Of A Man BIG MACHINE (74.2)	18	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	31
SUGARLAND Everyday America MERCURY (78.9)	9	☆ GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (83.4)	19	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	32
TIM MCGRAW If You're Reading This CURB (94.8)	10	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	20	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	38
		JOSH TURNER Firecracker MCA NASHVILLE (88.6)	21	EMERSON DRIVE You Still Own Me MIDAS (86.6)	45
		SARA EVANS As If RCA (89.7)	22	DANIELLE PECK Bad For Me BIG MACHINE (78.3)	51

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BETWEEN THE BULLETS w/jessen@billboard.com

CHESNEY MAKES NEWS IN 'BLINK' OF AN EYE

As Rodney Atkins claims his third straight No. 1 with "These Are My People" (2-1), the loudest thunder on Hot Country Songs breaks just down the chart at No. 16. That is where "Don't Blink"—the second single from Kenny Chesney's Sept. 11 release, "Just Who I Am: Poets & Pirates"—starts, establishing a new high debut threshold in the modern era and matching the all-time high now on this list. Chesney's song tops the Nielsen BDS-era record for high debuts set when Keith Urban's "Once in a Lifetime" opened at No. 17 in the Sept. 2, 2006, issue.

It also matches Buck Owens' No. 16 start with "My Heart Skips a Beat" (March 1964) as the highest debut since the chart expanded to 50 positions in January 1964.

Considering the fast response to semi-retired Garth Brooks' "More Than a Memory," sent to programmers Aug. 27, Chesney might have a small window in which to enjoy his chart feat.

—Wade Jessen



CHESNEY

SEP 8 2007 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	7	12	7	#1 GREATEST GAINER NO LLORES (E. ESTEFAN, J.R. GATIAN BROTHERS, G. ESTEFAN, E. ESTEFAN, J.R. GATIAN, A. GATIAN)	Gloria Estefan BURGUNDY / SONY BMG NORTE	1
2	6	5	19	DIMÉLO (S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR, S. GARRETT, B. KIDD, E. IGLESIAS, L. GÓMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
3	8	3	30	MI CORAZONCITO (A. SANTOS, L. SANTOS, A. SANTOS)	Aventura PREMIUM LATIN	3
4	2	1	15	BASTA YA (J. GUILLÉN, M. A. SOLÍS)	Conjunto Primavera FONOVISA	1
5	3	4	10	DE TI EXCLUSIVO (NOT LISTED, H. PALENCIA, C. CISNEROS)	La Arrolladora Banda El Limón DISA / EDMONSA	2
6	5	11	7	ELLA ME LEVANTO (MR. G. (R. AYALA))	Daddy Yankee EL CARTEL / INTERSCOPE	5
7	4	10	11	LAGRIMAS DEL CORAZON (J.L. TERRAZAS, I. SOSA)	Grupo Montez De Durango DISA	4
8	9	8	22	MIL HERIDAS (A. MACÍAS, E. PAZ)	Cuisillos MUSAFY / BALBOA	3
9	16	13	21	TODOS CAMBIO (M. DOMM, TEMAS, M. DOMM, J. L. ORTEGA)	Camila SONY BMG NORTE	9
10	13	7	15	NO TE VEO (DJ BLASS, J. BORGES, BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNDOZ, M. DE JESUS, BAEZ)	Casa De Leones WARNER LATINA	4
11	10	9	16	POR AMARTE ASI (O. URBINA, JR., R. URBINA, R. AVITIA, E. REYES, A. MONTALBÁN)	Alacranes Musical UNIVISION	2
12	15	15	13	A TI SI PUEDO DECIRTE (NOT LISTED, J. SAN ROMÁN)	El Chapo De Sinaloa DISA	4
13	18	16	14	TE VOY A PERDER (A. BAQUEIRO, L. GARCÍA, A. BAQUEIRO)	Alejandro Fernández SONY BMG NORTE	9
14	14	14	25	ESO Y MAS (J. SEBASTIÁN, J. SEBASTIÁN)	Joan Sebastian MUSAFY / BALBOA	6
15	1	2	12	Y SI TE DIGO (J. GAVIRIA, A. MUNERA, EASTMAN, J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	1
16	31	28	12	OJALA PUDIERA BORRARTE (F. OLVERA, F. OLVERA)	Mana WARNER LATINA	15
17	21	24	8	AYER LA VI (NOT LISTED, W. O. LANORÓN, M. RIVERA, E. LIND)	Dón Omar VI / MACHETE	17
18	17	17	19	OJALA (M. A. SOLÍS, M. A. SOLÍS)	Marco Antonio Solís FONOVISA	1
19	12	6	10	OLVIDAME TU (DUÉLO, E. PAZ)	Duelo UNIVISION	2
20	19	31	6	TU (S. KRYS, JEREMÍAS)	Jeremías UNIVERSAL LATINO	19
21	25	27	7	NUESTRO AMOR ES ASI (T. PINERO, MAGNATE, R. OLIVEIRA, A. QUILES)	Magnate VI / MACHETE	21
22	24	22	4	HOY YA ME VOY (M. GIL, I. GARCÍA)	Kany García SONY BMG NORTE	22
23	11	20	6	MUEVELO (NOT LISTED, (NOT LISTED))	Cruz Martínez Presenta Los Super Reyes WARNER LATINA	11
24	27	21	8	QUIEN (I. TORRES, L. LEVIN, D. WARNER, R. ARJONA, I. TORRES)	Ricardo Arjona SONY BMG NORTE	21
25	26	19	13	MIRAME (PRIVERA, B. DANZA)	Jenri Rivera FONOVISA	13



Estefan scores her 14th No. 1 on this chart as radio support spreads from the East Coast to markets in Texas and California (audience up 74%).

After 21 weeks on the chart, Camila finally scores its first top 10 as "Todos Cambio" jumps 16-9.



Chart's lone debut belongs to Calderon, as song enters with a 62% increase from heavy play in New York, Miami, Los Angeles and San Juan.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	20	25	9	UN JUEGO (LOS RIELEROS DEL NORTE, D. VALDIVIA, R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	5
27	29	39	14	LO MEJOR DE TU VIDA (A. POSSE, M. A. BEIGBEDER CASAS, M. ALZAJAR, DRO)	Alexandre Pires EMI TELEVISION	23
28	30	23	5	MI GENTE (NOT LISTED, E. PACHECO)	Marc Anthony SONY BMG NORTE	23
29	22	29	6	PAZ EN ESTE AMOR (NOT LISTED, (NOT LISTED))	Fidel Rueda MACHETE	22
30	34	35	10	CUANCO REGRESAS (NOT LISTED, (NOT LISTED))	Patrulla 81 DISA	30
31	35	41	4	BASTO (F. MUNOZ, F. MARTINEZ, M. VENCOZA)	Intocable EMI TELEVISION	31
32	38	30	4	TUYA (S. KRYS, J. PENA, J. PENA, O. BERNUQUEZ)	Jennifer Pena UNIVISION	30
33	23	34	6	MALDITO AMOR (ANDY ANDY, J. REMY NUVEZ)	Andy Andy EMI TELEVISION	19
34	37	32	10	YO TE QUIERO (EL NASH, NESTY, L. L. MOFERRA, L. N. L. V. GUILLA, MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisn & Yancel WY / MACHETE	23
35	33	33	7	CHUY Y MAURICIO (NOT LISTED, J. OHTIVEROS)	El Potro De Sinaloa MACHETE	33
36	39	36	17	ME DUELE AMARTE (C. BRIAN, T. LENNOX, D. CRUZ, SANCHEZ)	Reik SONY BMG NORTE	26
37	36	38	17	LLORAS (LOS VAGNIFICOS, K. VAZQUEZ, J. NIEVES)	R.K.M. & Ken-Y PINA / UNIVERSAL LATINO	9
38	28	37	10	LAGRIMAS DE SANGRE (LOS TIGRES DEL NORTE, A. HERNANDEZ)	Los Tigres Del Norte FONOVISA	27
39	41	42	7	UMBRELLA (C. STEWART, C. A. S. STEWART, T. NASH, T. H. WRELL, S. C. CARTER)	Rihanna Featuring Jay-Z SRP DEF JAM / J. M. G.	32
40	32	26	19	THE WAY SHE MOVES (A. T. HAM, F. G. ORTIZ, TORRES, A. MIAMI)	Zion Featuring Akon BABY/CMG/SRC / UNIVERSAL MOTOWN	11
41	42	-	1	HOY TENGO GANAS DE TI (A. POSSE, M. GALLARDO)	Ricardo Montaner EMI TELEVISION	23
42	40	49	3	TE PIDO QUE TE QUEDES (NOT LISTED, (NOT LISTED))	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDMONSA	40
43	44	40	20	IMPACTO (E. STORCH, R. AYALA, S. STORCH)	Daddy Yankee Featuring Fergie EL CARTEL / INTERSCOPE	2
44	43	18	18	QUE ME DES TU CARINCO (J. L. GUERRA, J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	2
45	HOT SHOT DEBUT	1	1	TRADICIONAL A LO BRAVO (NOT LISTED, (NOT LISTED))	Tego Calderon WARNER LATINA	45
46	49	-	2	LA TRAVESIA (NOT LISTED, (NOT LISTED))	Juan Luis Guerra Y 440 EMI TELEVISION	46
47	47	-	2	CON TU NOMBRE (I. TORRES, M. ZALLES, J. C. PEREZ SOTO)	Ricky Martin SONY BMG NORTE	47
48	50	48	3	5 LETRAS (LOLEE A. NALES, J. MARTINEZ, R. ORTIZ)	Alexis & Fido SONY BMG NORTE	48
49	RE-ENTRY	3	3	POBRE CORAZON (D. SANCHEZ, D. VELAZQUEZ)	Divino UNIVISION	45
50	45	43	8	ZUN DADA (C. J. MEMO, G. A. C. PADILLA, R. DIAZ, F. G. OBTI, TORRES)	Zion BABY/CMG/SRC / UNIVERSAL MOTOWN	38

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	5	#1 GREATEST GAINER MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
2	HOT SHOT DEBUT	1	1	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer	2	2
3	2	3	17	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	2	2
4	3	-	2	MARTINEZ CRUZ PRESENTA LOS SUPER REYES WARNER LATINA 262652 (15.98)	El Regreso De Los Reyes	3	3
5	5	6	36	AVENTURA PREMIUM LATIN 20560 / SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live	2	2
6	4	2	6	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese!	1	1
7	6	4	12	DADDY YANKEE EL CARTEL / INTERSCOPE 008937 / IGA (13.98)	El Cartel: The Big Boss	1	1
8	7	7	21	VICENTE FERNANDEZ DISCOS 605 07405 / SONY BMG NORTE (16.98)	Historia De Un Idoló	1	1
9	8	9	15	MARCO ANTONIO SOLIS FONOVISA 353133 / UG (10.98)	La Mejor... Coleccion	3	3
10	11	11	8	GREATEST GAINER VARIOUS ARTISTS LA CALLE 330050 / UG (12.98)	Bachata # 1s	10	10
11	9	5	8	HECTOR LAVOE FANIA / EMUSICA 130269 / UNIVERSAL LATINO (14.98)	El Cantante: The Originals	5	5
12	10	8	5	VARIOUS ARTISTS WY 009208 / MACHETE (16.98 CD/DVD) ⊕	Los Vaqueros: Wild Wild Mixes	4	4
13	13	12	14	ALACRANES MUSICAL UNIVISION 311094 / UG (12.98)	Ahora Y Siempre	1	1
14	14	16	9	BANDA ARKANGEL R-15 DISCOS 605 10591 / SONY BMG NORTE (16.98)	La Historia De La Mera Mera	13	13
15	16	14	9	CHRISTIAN CASTRO UNIVERSAL LATINO 009193 (10.98) ⊕	El Indomable	1	1
16	12	10	3	VARIOUS ARTISTS VI 009207 / MACHETE (14.98)	Echo Presenta: Invasion	10	10
17	17	18	53	MANA WARNER LATINA 63861 (18.98) ⊕	Amar Es Combatir	2	1
18	15	13	9	ALEJANDRO FERNANDEZ SONY BMG NORTE 10111 (16.98)	Viento A Favor	2	2
19	19	17	9	EL CHAPO DE SINALOA DISA 724118 (12.98)	Te Va A Gustar	3	3
20	21	23	-	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593 BCI (6.98)	Los Humildes Vs. La Migra	20	20
21	30	50	7	BRAZEROS MUSICAL DE DURANGO DISA 729316 (5.98)	Linea De Oro: La Abaja Miopa Y Muchos Exitos Mas...	21	21
22	27	25	4	EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	13	13
23	NEW	1	1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1199 (7.98)	Cruzando Fronteras	23	23
24	25	22	4	ALEJANDRA GUZMAN DISCOS 605 11622 / SONY BMG NORTE (14.98) ⊕	Reina De Corazones: La Historia...	22	22
25	23	21	8	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353268 / UG (10.98)	B.B.T.3	17	17

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	20	20	14	ZION BABY/CMG/SRC / UNIVERSAL MOTOWN 309829 / UMR 3 (13.98)	The Perfect Melody	2	2
27	24	33	9	DUÉLO UNIVISION 311056 / UG (12.98)	En Las Manos De Un Angel	4	4
28	26	27	14	TIERRA CALI VENUSIC 653210 / UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	26	26
29	22	24	9	LOS BUKIS FONOVISA 353263 / UG (10.98)	30 Recuerdos Inolvidables	12	12
30	18	15	6	HECTOR LAVOE FANIA 130 44 / EMUSICA (19.98)	A Man And His Music	15	15
31	33	31	16	LOS TUCANES DE TUJUANA UNIVISION 3111 0 / UG (10.98)	La Mejor... Coleccion De Coridos	9	9
32	42	44	3	LOS TERRIBLES DEL NORTE FREDDIE 11919 (9.98)	30 Corridos: Historias Nortenas	26	26
33	36	30	67	DON OMAR VI 006662 / MACHETE (15.98)	King Of Kings	1	1
34	32	35	13	VARIOUS ARTISTS MOCK & ROLL 63201 / SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	32	32
35	31	53	9	MAZIO MUSICAL UNIVISION 3111 0 / UG (5.98)	Linea De Oro: Locos Por Ti Y Muchos Exitos Mas	31	31
36	28	19	37	RBD EMI TELEVISION 75852 / VIRGIN (13.98)	Celestial	1	1
37	43	37	49	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98) ⊕	Vencedor	1	1
38	44	38	21	A.B. QUINTANILLA II PRESENTS KUMBIA KINGS EMI TELEVISION 99331 (13.98)	Greatest Hits Album Versions	7	7
39	40	34	46	LUNY TUNES & TAINY MAS FLOW 230013 / MACHETE (15.98) ⊕	Mas Flow: Los Benjamins	1	1
40	34	28	5	SERGIO VEGA SONY BMG NORTE 10261 (18.98 CD/DVD) ⊕	Dueno De Ti... Lo Mejor De El Shaka	20	20
41	NEW	1	1	LOS TIGRES DEL NORTE FONOVISA 353262 / UG (12.98)	20 Corridos Prohibidos	41	41
42	45	36	34	WISIN & YANDEL MACHETE 56142 (15.98) ⊕	Pa'l Mundo	1	1
43	39	45	5	JOSE LUIS PERALES DISCOS 605 10587 / SONY BMG NORTE (14.98) ⊕	Y Como Es El? ... Los Exitos	14	14
44	35	26	21	JENNI RIVERA FONOVISA 3530C 1 / UG (12.98)	Mi Vida Loca	1	1
45	37	-	2	LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Paros Huecas Y Muchos Exitos Mas...	37	37
46	46	41	23	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 353133 / UG (10.98)	B.B.T. 2	10	10
47	29	42	7	MENUDO DISCOS 605 09531 / SONY BMG NORTE (14.98) ⊕	La Historia	10	10
48	65	32	4	PACE SETTER KARIS PINA 270195 / UNIVERSAL LATINO (13.98)	Los 4 Fantasticos	32	32
49	51	48	23	MIGUEL BOSE WARNER LATINA 699903 (18.98)	Pasito	6	6
50	61	60	10	CASA DE LEONES WARNER LATINA 232444 (15.98)	Los Leones	8	8

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	60	55	44	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352722 / UG (10.98)	B.B.T.	7	7
52	38	29	22	IVY QUEEN UNIVISION 311140 / UG (13.98)	Sentimiento	4	4
53	47	40	8	BRAZEROS MUSICAL DE DURANGO DISA 721081 (11.98)	Volvio El Dolor	10	10
54	41	-	2	BETO Y SUS CANARIOS DISA 729326 (5.98)	Linea De Oro: No Puedo Olvidarte Y Muchos Exitos Mas	41	41
55	67	59	41	LOS CADETES DE LINARES BCI LATINO 41260 BCI (6.98)	Las Mas Canonas	33	33
56	58	47	22	JENNIFER LOPEZ EPIC 78149 / SONY BMG NORTE (18.98)	Como Ama Una Mujer	1	1
57	48	-	2	KANY GARCIA SONY BMG NORTE 89255 (14.98)	Cualquier Dia	48	48
58	56	52	9	AKWID UNIVISION 311183 / UG (9.98)	Greatest Exitos	26	26
59	55	51	48	MONCHY & ALEXANDRA J & N 50191 / SONY BMG NORTE (13.98)	Exitos	11	11
60	54	58	16	R.K.M. & KEN-Y PINA 00848 / UNIVERSAL LATINO (15.98 CD/DVD) ⊕	Masterpiece: Commemorative Edition	4	4
61	52	39	10	MARIANO BARBA THREE SOUND 621 (13.98)	En Vivo	1	1
62	50	49	23	JUAN LUIS GUERRA Y 440 EMI TELEVISION 88392 (14.98)	La Llave De Mi Corazon	1	1
63	49	46	1	CONJUNTO PRIMAVERA FONOVISA 353258 / UG (12.98)	Dejando Huella... El Final	20	20
64	68	68	22	GRUPO BRYNDIS DISA 721017 (10.98) ⊕	Solo Pienso En Ti	3	3
65</							

LATIN

Billboard DANCE

SEP
8
2007

LATIN AIRPLAY

POP		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	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
4	5	HOY YA ME VOY	KANY GARCIA (SONY BMG NORTE)
5	3	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
6	10	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
7	8	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
8	6	TU	JEREMIAS (UNIVERSAL LATINO)
9	9	LO MEJOR DE TU VIDA	ALEXANDRE PIRES (EMI TELEVISIA)
10	12	ME DUELE AMARTE	REIK (SONY BMG NORTE)
11	13	ME MUERO	LA SA ESTACION (SONY BMG NORTE)
12	15	NO LOORES	GLORIA ESTEFAN (BURGUNDY/SONY BMG NORTE)
13	7	Y SI TE DIGO	FANNY LU (UNIVERSAL LATINO)
14	11	BENDITA TU LUZ	MANA (WARNER LATINA)
15	16	CON TU NOMBRE	RICKY MARTIN (SONY BMG NORTE)

LATIN ALBUMS

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)
2	1	CAMILA	TODD CAMBIO (SONY BMG NORTE)
3	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
4	4	MANA	AMAR ES COMBATIR (WARNER LATINA)
5	3	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
6	5	ALEJANDRA GUZMAN	REINA DE CORAZONES: LA HISTORIA... (DISCOS 605/SONY BMG NORTE)
7	6	RBD	CELESTIAL (EMI TELEVISIA/VIRGIN)
8	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
9	8	JOSE LUIS PERALES	Y COMO ES EL?...LOS EXITOS (DISCOS 605/SONY BMG NORTE)
10	7	MENUDO	LA HISTORIA (DISCOS 605/SONY BMG NORTE)
11	1	MIGUEL BOSE	PAPITO (WARNER LATINA)
12	2	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
13	0	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)
14	3	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
15	4	ROBERTO CARLOS	GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)

RHYTHM

RHYTHM		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
2	3	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
3	2	NO TE VEO	CASA DE LEONES (WARNER LATINA)
4	5	AYER LA VI	DON OMAR (VI/MACHETE)
5	6	NUESTRO AMOR ES ASI	MAGNATE (VI/MACHETE)
6	4	LLORARAS	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
7	7	YO TE QUIERO	WISIN & YANDEL (WY/MACHETE)
8	11	5 LETRAS	ALEXIS & FIDO (SONY BMG NORTE)
9	9	ZUN DADA	ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
10	8	THE WAY SHE MOVES	ZION FEATURING AKON (BABY/CMG/SRC/UNIVERSAL MOTOWN)
11	10	SIENTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISIA)
12	12	IMPACTO	DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
13	13	APARENTEMENTE	YAGA Y MACKIE FEAT. ARCANGEL Y DE LA GHETTO (LA CALLE/UNIVISION)
14	18	EN QUE FALLAMOS	IVY QUEEN (UNIVISION)
15	17	MALDITO AMOR	ANDY ANDY (EMI TELEVISIA)

RHYTHM

RHYTHM		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
2	2	VARIOUS ARTISTS	LOS VAQUEROS: WILD WILD MIXES (WY/MACHETE)
3	3	VARIOUS ARTISTS	ECHO PRESENTA: INVASION (VI/MACHETE)
4	4	ZION	THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMRG)
5	5	DON OMAR	KING OF KINGS (VI/MACHETE)
6	6	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
7	8	WISIN & YANDEL	PA'L MUNDO (MACHETE)
8	11	CASA DE LEONES	LOS LEONES (WARNER LATINA)
9	9	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
10	13	AKWID	GREATEST EXITOS (UNIVISION/UG)
11	5	R.K.M. & KEN-Y	MASTERPIECE: COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
12	12	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
13	13	CALLE 13	RESIDENTE O VISITANTE (SONY BMG NORTE)
14	14	R.K.M. & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
15	15	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE/IGA)

REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	2	BASTA YA	CONJUNTO PRIMAVERA (FONOVISA)
3	3	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
4	4	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
5	5	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
6	6	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
7	7	OLVIDAME TU	DUETO (UNIVISION)
8	8	ESO Y MAS	JOAN SEBASTIAN (MUSART/BALBOA)
9	9	MIRAME	JENNI RIVERA (FONOVISA)
10	10	UN JUEGO	LOS RIELEROS DEL NORTE (FONOVISA)
11	11	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
12	12	CUANDO REGRESAS	PATRUILLA 61 (DISA)
13	13	BASTO	INTOCABLE (EMI TELEVISIA)
14	14	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
15	15	LAGRIMAS DE SANGRE	LOS TIGRES DEL NORTE (FONOVISA)

REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MARTINEZ CRUZ PRESENTA LOS SUPER REYES	EL REGRESO DE LOS REYES (WARNER LATINA)
2	2	GRUPO MONTEZ DE DURANGO	AGARRARESE (DISA)
3	3	VICENTEA FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	4	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
5	5	BANDA ARKANGEL R-15	LA HISTORIA DE LA MERA MERA (DISCOS 605/SONY BMG NORTE)
6	6	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
7	7	EL CHAPO DE SINALOA	TE VA A GUSTAR (DISA)
8	8	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA (BCI LATINO/BCI)
9	9	BRAZeros MUSICAL DE DURANGO	LINEA DE ORO: LA ABEJA MIOPE Y MUCHOS EXITOS MAS... (DISA)
10	10	EL TRONO DE MEXICO	FUEGO NUEVO (UNIVERSAL LATINO)
11	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	CRUZANDO FRONTERAS (FREDDIE)
12	12	LOS BUKIS / BRONCO / LOS TEMERARIOS	E.B.T.3 (FONOVISA/UG)
13	13	DUETO	LAS MANOS DE UN ANGEL (UNIVISION/UG)
14	14	TIERRA CALI	ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSIC/UNIVERSAL LATINO)
15	15	LOS BUKIS	30 RECUERDOS INOLVIDABLES (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	#1 DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
2	3	7	DEEP INTO YOUR SOUL	FRISIA & LAMBOY NERVOUS
3	6	6	MAKE IT LAST	DAVE AUDE FEATURING JESSICA SUTTA AUDACIOUS
4	4	9	MY MAN	AMUKA JVM
5	7	9	STEP INTO THE LIGHT	DARREN HAYES POWDERED SUGAR
6	1	9	LIKE THIS	KELLY ROWLAND FEAT. EVE MUSIC WORLD/COLUMBIA
7	13	5	LOVE VIBRATIONS	BARBARA TUCKER B STAR/MUSIC PLANT
8	5	11	SOUND OF FREEDOM	BOB SINCLAIR YELLOW/SILVER LABEL/TOMMY BOY
9	17	6	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS
10	15	8	OUTTA MY MIND	OHSHA KAI ACT 2/MUSIC PLANT
11	10	11	STRANGER	HILARY DUFF HOLLYWOOD
12	16	7	SHE'S MADONNA	ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN
13	8	11	SO FAR	MIGUEL MIGS SALTED/OM
14	21	5	STAY	SIMPLY RED SIMPLY RED.COM
15	27	2	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
16	19	6	THNKS FR TH MMRS	FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG
17	11	12	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS
18	12	13	LOST AND FOUND	DELIUM NETWORK
19	9	12	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC
20	23	7	GIVE ME DANGER	DANGEROUS MUSE SIRE/WARNER BROS.
21	22	9	FIND A NEW WAY	YOUNG LOVE ISLAND/IDJMG
22	18	10	LIVE, LUV, DANCE	RON PERKOV ARPEE
23	35	2	POWER WALK AWAY	TONY MORAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS INC.
24	25	7	POWER OF ATTRACTION	NATALIA UNLEASHED
25	30	3	I'M NOT FEATURING YOU	TAYLOR DAYNE SILVER LABEL/TOMMY BOY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	6	EVERYBODY DANCE (CLAP YOUR HANDS)	DEBORAH COX DECO
27	35	5	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
28	14	12	STAND BACK	STEVE NICKS REPRISE
29	34	6	ARIZONA BUMP	ROD CARRILLO ROD CARRILLO
30	36	5	BUT BEAUTIFUL	BILLIE HOLIDAY LEGACY/COLUMBIA
31	37	5	EVOLUTION	KDRN VIRGIN
32	28	1	OOH LA LISHIOUS	JAY MEN MARIAN
33	24	10	MAKES ME WONDER	MAROON 5 A&M/OCTONE/INTERSCOPE
34	29	5	BE FREE	JASON ANTOINE CHICKIE/MUSIC PLANT
35	33	4	LET'S DO IT	NOA TYLO CLIMAX MUSIC ENTERTAINMENT
36	38	3	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND)	MARILYN MANSON INTERSCOPE
37	40	2	GIRL, I TOLD YA	VALERIA INTERSCOPE
38	20	14	DEFYING GRAVITY	IDINA MENZEL REPRISE/WARNER BROS.
39	39	2	SALALA	ANGELIQUE KIDJO FEAT. PETER GABRIEL STARBUCKS/RAZOR & TIE
40	NDS SNGT DEBUT		LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
41	31	14	BECAUSE OF YOU	NE-YO DEF JAM/IDJMG
42	41	15	ROLLERCOASTER	ERIKA JAYNE RM RECORDS
43	42	14	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
44	45	7	BOOM BOOM... REMIXED	PAUL LEKAKIS RNL
45	47	11	NEVER AGAIN	KELLY CLARKSON RCA/RMG
46	50	17	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
47	48	16	RAPTURE 2007	IID MADE
48	43	16	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
49	44	8	JACK'S SUITE	HANS ZIMMER WALT DISNEY
50	46	14	I JUST DIED IN YOUR ARMS TONIGHT	LEANA SWEDISH DIVA

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	1	M.I.A.	KALA XL/INTERSCOPE 009569/IGA	
2	1	2	BLAQK AUDIO	CXCCELLS TINY EVIL/INTERSCOPE 009512/IGA	
3	2	2	PAUL VAN DYK	IN BETWEEN MUTE 9364*	
4	NEW		KMFDM	TOHUVABOHU KMFDM 500/METROPOLIS	
5	NEW		ARCHITECTURE IN HELSINKI	PLACES LIKE THIS POLYVINYL 139*	
6	3	3	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94158/ASTRALWORKS	
7	4	5	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
8	6	2	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS S2379/MADACY	
9	8	7	JUSTICE	CROSS ED BANGER/VICE 24692/ATLANTIC	
10	7	20	TIESTO	ELEMENTS OF LIFE BAGIC MUZIK 1515/ULTRA	
11	9	9	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
12	10	4	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SIRE/MUTE/REPRISE 41256/WARNER BROS.	
13	11	3	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
14	5	2	JUNIOR SENIOR	HEY HEY MY MY YO YO CRUNCHY FRDG 10927/RYKO/DISC	
15	2	5	BJORK	VOLTA ELEKTRA/ATLANTIC 135868/AG	
16	14	2	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114/CAPITOL	
17	13	3	KASKADE	BRING THE NIGHT ULTRA 1567	
18	15	14	JOHNNY BUDZ & CATO K	ULTRA WEEKEND 3 ULTRA 1532	
19	16	2	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147	
20	NEW		DAVID WAXMAN	DAVID WAXMAN PRESENTS: ULTRA ELECTRO 2 ULTRA 1565	
21	13	7	BILLIE HOLIDAY	REIMAGED & REMASTERED LEGACY/COLUMBIA 85088/SONY MUSIC	
22	18	15	JOHNNY VICIOUS	THRIVE/UX PRESENTS: DANCE ANTHEMS THRIVE/DANCE 90760/THRIVE	
23	19	3	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460*	
24	25	3	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT HISS/FLAMELESS/GEFFEN 005587/INTERSCOPE	
25	20	12	ARMIN VAN BUUREN	A STATE OF TRANCE 2007 ULTRA 1545	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	4	#1 LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
2	1	10	STRANGER	HILARY DUFF HOLLYWOOD
3	5	11	FEELS LIKE HOME	MECK FEATURING DINO YOSHITOSHU/DEEP DISH
4	4	6	STOP ME	MARK HONSON FEAT. DANIEL MERRIWEATHER ALLIODO/RCA/RMG
5	7	7	LOVE IS GONE	DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
6	2	15	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
7	8	7	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
8	6	5	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
9	20		PUT 'EM UP	EDUN ROBBINS
10	10	9	MAKES ME WONDER	MAROON 5 A&M/OCTONE/INTERSCOPE
11	13	3	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
12	15	3	THNKS FR TH MMRS	FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG
13	12	3	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC
14	14	3	AGAIN	KIM LEONI ROBBINS
15	17	4	SOUND OF FREEDOM	BOB SINCLAIR YELLOW/SILVER LABEL/TOMMY BOY
16	22	12	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
17	11	16	FEEL TOGETHER	BEN MACKLIN FEATURING TIGER LILY NERVOUS
18	16	15	GLAMOROUS	FERGIE FEATURING LUDACRIS WILLIAMS A&M/INTERSCOPE
19	21	5	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
20	19	5	YOUNG FOLKS	PETER DINKOV AND JOHN FEAT. VICTORIA BERGSMAN ALMOST GOLD/RED/COLUMBIA
21	18	2	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS
22	NEW		ELECTROPOP	JUPTIER RISING CHIME
23	25	2	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
24	NEW		GET TERRY	TODD TERRY STRICTLY RHYTHM
25	NEW		WAIT FOR YOU	ELLIOTT YAMIN HICKORY

SEP 8 2007 HITS OF THE WORLD

JAPAN		SINGLES		(SDUNDSKAN JAPAN) AUGUST 28, 2007	
THIS WEEK	LAST WEEK				
1	NEW	1	KAZE NO UTA O KIKASETE	KEISUKE KUWATA VICTOR	
2	NEW	2	HOSHI NO NAI SEKAI/YOKOGAO	AIKO PONY CANYON	
3	NEW	3	LIFE	MIKA NAKASHIMA SONY MUSIC ASSOCIATED	
4	1	4	LIFETIME RESPECT ONNA HEN	RSP SONY	
5	NEW	5	KIRA CHUN	TOKYO JIHEN EMI	
6	NEW	6	AIDONWANADAI	GINNAN BOYZ HATSUKOI MODE GAKUJEN	
7	2	7	KOKORO	KAZUMASA ODA BMG JAPAN INC.	
8	4	8	SEN NO KAZE NI NATTE	MASASHI AKIKAWA TEICHIKU	
9	NEW	9	SHUREDDA	KAZUYA YOSHIE EMI	
10	NEW	10	MASSIVE WONDERS	NANA MIZUKI KING	

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE) AUGUST 28, 2007	
THIS WEEK	LAST WEEK				
1	2	1	GARCON	KDXIE AZ	
2	1	2	4 MOTS SUR UN PIANO	PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA	
3	NEW	3	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE	
4	3	4	DOUBLE JE	CHRISTOPHE WILLEM VOGUE	
5	4	5	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
6	5	6	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN	
7	6	7	DANCING	VERKA SERDUCHKA PODIS	
8	7	8	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
9	8	9	KI DIT MIE	MAGIC SYSTEM EMI	
10	9	10	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY	

ITALY		SINGLES		(FIMI/NIelsen) AUGUST 6, 2007	
THIS WEEK	LAST WEEK				
1	1	1	VASCO EXTENDED PLAY	VASCO ROSSI CAPITOL	
2	3	2	THE SINGLES COLLECTION TOUR EDITION	VASCO ROSSI CAPITOL	
3	2	3	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
4	4	4	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
5	5	5	E RAFFAELLA E' MIA	TIZIANO FERRO CAPITOL	
6	6	6	SUAVE	CINEMA 2 HALLOD	
7	9	7	LA COMPAGNIA DI VASCO	VASCO ROSSI EPIC	
8	5	8	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA	
9	10	9	HEART-SHAPED GLASSES	MARILYN MANSON INTERSCOPE	
10	18	10	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA	

NORWAY		SINGLES		(VEROENS GANG NORWAY) AUGUST 29, 2007	
THIS WEEK	LAST WEEK				
1	6	1	THE WAY I ARE	TIMBERLAND UNIVERSAL	
2	1	2	F**K DEG	SICHELLE ECCENTRIC	
3	4	3	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE	
4	2	4	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
5	8	5	STRONGER	KANYE WEST ROC-A-FELLA	

ALBUMS					
THIS WEEK	LAST WEEK				
1	2	1	PAUL POTTS	ONE CHANCE SYCO	
2	1	2	JOHNNY LOGAN & FRIENDS	IRISH CONNECTION MY WAY	
3	NEW	3	MINOR MAJORITY	CANDY STORE (2CD SPECIAL EDITION) SONET	
4	3	4	POSTGIROBYGGET	TIDLOS CAPITOL	
5	NEW	5	RICHARD HAWLEY	LADY'S BRIDGE MUTE	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) AUGUST 26, 2007	
THIS WEEK	LAST WEEK				
1	1	1	STRONGER	KANYE WEST ROC-A-FELLA	
2	NEW	2	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC	
3	2	3	WITH EVERY HEARTBEAT	KLEERUP WITH ROBYN VIRGIN	
4	3	4	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE	
5	8	5	CLOTHES OFF!!	GYM CLASS HEROES DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA	
6	5	6	HEY THERE DELILAH	PLAIN WHITE T'S ANGEL	
7	12	7	SUBURBAN KNIGHTS	HARD-FI ATLANTIC/NECESSARY	
8	4	8	FOUNDATIONS	KATE NASH FICTION/POLYDOR	
9	7	9	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE	
10	23	10	AYO TECHNOLOGY (SHE WANTS IT)	50 CENT FT. JUSTIN TIMBERLAKE POLYDOR	

AUSTRALIA		SINGLES		(ARIA) AUGUST 26, 2007	
THIS WEEK	LAST WEEK				
1	1	1	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE	
2	3	2	DANCE FLOOR ANTHEM	GOOD CHARLOTTE EPIC/DAYLIGHT	
3	4	3	LOVE TODAY	MIKA CASABLANCA/ISLAND	
4	7	4	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA	
5	2	5	CAN'T TOUCH IT	RICKI-LEE PUBLICOPINION	
6	6	6	DESTINATION CALABRIA	ALEX GAUDINO FT. CRYSTAL WATERS MINISTRY OF SOUND	
7	5	7	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA	
8	NEW	8	STRONGER	KANYE WEST ROC-A-FELLA	
9	8	9	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
10	9	10	THNKS FR TH MMRS	FALL OUT BOY MERCURY	

SPAIN		SINGLES		(PROMUSICAE/MEDIA) AUGUST 29, 2007	
THIS WEEK	LAST WEEK				
1	3	1	EL CEMENTRIO DE MIS SUEÑOS	FANGORIA D.R.O.	
2	2	2	LOS RAPEROS NUNCA NUEREN	SHOTTA BOA MUSIC	
3	NEW	3	LEOPARDO NO VIAJA	LEOPARDO NO VIAJA D.R.O.	
4	4	4	MISS SANCHEZ REMIXES	MARTA SANCHEZ UNIVERSAL	
5	5	5	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL	
6	7	6	SHINE ON ME	QUIS & FERRAN FT. TIKARO J MATINEE/HOUSE WORKS	
7	11	7	DO IT AGAIN	THE CHEMICAL BROTHERS VIRGIN	
8	17	8	GUARDAME UN SECRETO	COOPER ELEPHANT	
9	16	9	ELECTRO ANUAL VINYL 3	VARIOUS ARTISTS BLANCO Y NEGRO	
10	13	10	ELECTRO ANUAL VINYL 4	VARIOUS ARTISTS BLANCO Y NEGRO	

DENMARK		SINGLES		(IFPI/NIelsen MARKETING RESEARCH) AUGUST 28, 2007	
THIS WEEK	LAST WEEK				
1	1	1	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE	
2	2	2	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
3	NEW	3	BEAUTIFUL GIRLS	SEAN KINGSTON SONY BMG	
4	3	4	ILDEBRAND I BYEN	NATASJA PLAYGROUND	
5	4	5	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE	

ALBUMS					
THIS WEEK	LAST WEEK				
1	1	1	PAUL POTTS	ONE CHANCE SYCO/SONY BMG	
2	2	2	BETH HART	37 DAYS UNIVERSAL	
3	4	3	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO	
4	3	4	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
5	6	5	AMY WINEHOUSE	BACK TO BLACK ISLAND	

GERMANY		SINGLES		(MEDIA CONTROL) AUGUST 28, 2007	
THIS WEEK	LAST WEEK				
1	1	1	HAMMA!	CULCHA CANDELA URBAN	
2	2	2	PRISON BREAK ANTHEM	AZAD URBAN	
3	3	3	VOM SELBEN STERN	ICH + IGH POLYDOR	
4	NEW	4	ALLES VERLOREN	BUSHIDD ERSGUTERJU	
5	5	5	THE WAY I ARE	GYM CLASS HEROES DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA	
6	4	6	YOU CAN GET IT	MARK MEDLOCK/DIETER BOHLEN COLUMBIA	
7	7	7	VAYAMOS COMPANEROS	MARQUESS WARNER	
8	6	8	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE	
9	9	9	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
10	8	10	HOT SUMMER	MONROSE WARNER	

CANADA		BILLBOARD CANADIAN HOT 100		(NIelsen BDS/SOUNSCAN) SEPTEMBER 8, 2007	
THIS WEEK	LAST WEEK				
1	3	1	THE WAY I ARE	TIMBERLAND FT. KERI HILSON MOSLEY/BLACKSTONE/INTERSCOPE/UNIVERSAL	
2	2	2	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE/UNIVERSAL	
3	1	3	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD/UNIVERSAL	
4	5	4	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL	
5	4	5	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY BMG	
6	6	6	WALLS FALL DOWN	BEDOUIN SOUNDCLASH DINE ALONE/UNIVERSAL	
7	7	7	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/UNIVERSAL	
8	16	8	LOVESTONED	JUSTIN TIMBERLAKE JIVE/SONY BMG	
9	8	9	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA/SONY BMG	
10	10	10	REHAB	AMY WINEHOUSE ISLAND/UNIVERSAL	

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV) AUGUST 24, 2007	
THIS WEEK	LAST WEEK				
1	1	1	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
2	3	2	BLIJF BIJ MIJ	ANDRE HAZES/GERARD JOLING NRGY	
3	2	3	JIJ BENT ZO	JEROEN VAN DER BOOM RED BULLET	
4	5	4	THE WAY I ARE	TIMBERLAND INTERSCOPE	
5	NEW	5	PROOSTEN	GUUS MEEUWIS EMI	

ALBUMS					
THIS WEEK	LAST WEEK				
1	11	1	ELVIS PRESLEY	THE COMPLETE DUTCH COLLECTION RCA	
2	1	2	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
3	NEW	3	UB40	THE BEST OF - VOL 1 & 2 VIRGIN	
4	2	4	BZN	ADIEU BZN - THE LAST SHOW UNIVERSAL	
5	5	5	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	

PORTUGAL		ALBUMS		(RIM) AUGUST 28, 2007	
THIS WEEK	LAST WEEK				
1	2	1	MAFALDA VEIGA/JOAO PEDRO PAIS	LADO A LADO SOM LIVRE	
2	1	2	AVO CANTIGAS	FANTASMINHA BRINCALHO COLUMBIA	
3	3	3	VIKY	A FESTA DOS GOLFINHOS SONY BMG	
4	4	4	TONY CARREIRA	A VIDA QUE EU ESCOLHI ESPACIAL	
5	8	5	IRMAOS VERDADES	VERDADES 10 ANOS FAROL	
6	6	6	JORGE PALMA	VOD NOCTURNO EMI	
7	5	7	FLORIBELLA	FLORIBELLA 2 SOM LIVRE	
8	7	8	SANTAMARIA	ELEMENTS ESPACIAL	
9	12	9	VANESSA DA MATTA	SIM SONY BMG	
10	10	10	MARIZA	CONCERTO EM LISBOA CAPITOL	

EURO		DIGITAL TRACKS		(NIelsen SDUNDSKAN INTERNATIONAL) SEPTEMBER 8, 2007	
THIS WEEK	LAST WEEK				
1	NEW	1	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC/KOCH	
2	1	2	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM	
3	2	3	THE WAY I ARE	TIMBERLAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
4	3	4	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE	
5	15	5	AYO TECHNOLOGY	50 CENT FT. JUSTIN TIMBERLAKE & TIMBERLAND SHADY/AFTERMATH/INTERSCOPE	
6	4	6	KONICHIWA BITCHES (CLEAN VERSION)	ROBYN KONICHIWA	
7	7	7	CLOTHES OFF!! (EXPLICIT ALBUM VERSION)	GYM CLASS HEROES DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA	
8	NEW	8	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
9	10	9	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM	
10	5	10	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
11	6	11	FOUNDATIONS	KATE NASH FICTION/POLYDOR	
12	9	12	SUBURBAN KNIGHTS (ALBUM VERSION)	HARD-FI NECESSARY	
13	13	13	HAMMA!	CULCHA CANDELA HOMEGROUND/STYLEHEADS	
14	11	14	DREAM CATCH ME	NEWTON FAULKNER UGLY TRUTH	
15	12	15	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE	
16	NEW	16	1973 (ALBUM VERSION)	JAMES BURETT CUSTARD ATLANTIC	
17	20	17	UMBRELLA (ALBUM VERSION)	RIHANNA FT. JAY-Z SRP/DEF JAM	
18	17	18	AMOR GITANO	BEYONCE MUSIC WORLD/COLUMBIA	
19	16	19	THE WAY I ARE (RADIO EDIT)	TIMBERLAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
20	14	20	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA	

AUSTRIA		SINGLES		(AUSTRIAN IFPI/AUSTRIA TOP 40) AUGUST 27, 2007	
THIS WEEK	LAST WEEK				
1	1	1	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE	
2	2	2	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
3	3	3	HOT SUMMER	MONROSE WARNER	
4	4	4	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
5	7	5	THE WAY I ARE	TIMBERLAND UNIVERSAL	

ALBUMS					
THIS WEEK	LAST WEEK				
1	1	1	ELVIS PRESLEY	THE KING SONY BMG	
2	2	2	BEFOUR	ALL 4 ONE UNIVERSAL	
3	3	3	SEER	1 TAG SONY BMG	
4	4	4	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	
5	6	5	LA FEE	JETZT ERST RECHT CAPITOL	

GREECE		SINGLES		(IFPI GREECE/DELOITTE & TOUCHE) AUGUST 27, 2007	
THIS WEEK	LAST WEEK				
1	1	1	PIO POLI	MIKHAILIS KHATZIANNIS UNIVERSAL	
2	2	2	FOS	HELENA PAPANIZOU SONY BMG	
3	3	3	MATIA MOU	NIKOS IKONOMOPOULOS SONY BMG	
4	4	4	FILI GIA PANTA	FILI GIA PANTA COLUMBIA	
5	5	5	GIRNA SE MENA	PANOS KIAMOS UNIVERSAL	

ALBUMS					
THIS WEEK	LAST WEEK				

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 29, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	39	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
2	2	87	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
3	4	4	STRONGER	KANYE WEST ROC-A-FELLA
4	3	5	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
5	6	5	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
6	6	27	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
7	11	8	GARCON	KOXXE AZ
8	NEW	8	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC/KOCH
9	9	47	HAMMA!	CULCHA CANDELA URBAN
10	7	48	4 MOTS SUR UN PIANO	PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA
11	10	48	WITH EVERY HEARTBEAT	KLEERUP WITH ROBYN VIRGIN
12	12	48	PRISON BREAK ANTHEM	AZAD URBAN
13	8	47	DOUBLE JE	CHRISTOPHE WILLEM VOGUE
14	14	56	VOM SELBEN STERN	ICH + ICH POLYDOR
15	13	70	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE

ALBUMS

AUGUST 29, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	39	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
2	3	87	ELVIS PRESLEY	THE KING RCA
3	2	4	AMY WINEHOUSE	BACK TO BLACK ISLAND
4	5	4	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
5	7	48	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
6	4	47	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
7	6	48	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
8	8	48	BEFOUR	ALL 4 ONE UNIVERSAL
9	13	8	NEWTON FAULKNER	HAND BUILT BY ROBOTS UGLY TRUTH
10	12	48	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE
11	9	48	MARQUESS	FRENCHIA WARNER
12	16	16	MIGUEL BOSE	PAPITO CAROSELLO
13	15	16	AVRIL LAVIGNE	THE BEST DAMN THING RCA
14	10	16	KATE NASH	MADE OF BRICKS FICTION/POLYDOR
15	11	16	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 29, 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	39	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR
2	2	87	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
3	5	4	LOVESTONED/I THINK SHE KNOWS INTERLUDE	JUSTIN TIMBERLAKE
4	3	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
5	4	5	1973	JAMES BLUNT CUSTARD/ATLANTIC
6	6	27	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
7	7	27	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
8	8	27	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
9	9	27	HOW TO SAVE A LIFE	THE FRAY EPIC
10	10	27	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND
11	15	8	BEAUTIFUL GIRLS	SEAN KINGSTON SONY BMG
12	18	8	HEY THERE DELILAH	PLAIN WHITE T'S ANGEL
13	13	56	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
14	12	70	4 IN THE MORNING	GWEN STEFANI INTERSCOPE
15	16	70	D.A.N.C.E	JUSTICE BECAUSE

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	39	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY
2	2	87	GREATEST GAINER FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA
3	3	3	THIRD DAY	CHRONOLOGY, VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY
4	4	4	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG
5	6	5	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB
6	8	27	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG
7	10	104	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
8	7	21	THE ALMOST	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG
9	78	78	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
10	12	47	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG
11	13	48	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG
12	11	71	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG
13	25	25	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTEE/CAPITOL 0592/EMI CMG
14	16	47	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY
15	17	56	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY
16	21	70	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
17	19	14	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY
18	22	31	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY
19	18	6	TODD AGNEW	BETTER QUESTIONS ARDENT/INO/COLUMBIA 2547/PROVIDENT-INTEGRITY
20	19	6	AS CITIES BURN	COME NOW SLEEP TOOTH & NAIL 2908/EMI CMG
21	20	12	JON MCLAUGHLIN	INDIANA ISLAND 008882/EMI CMG
22	25	22	THIRD DAY	CHRONOLOGY, VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY
23	23	43	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG
24	34	16	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG
25	36	27	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
26	2E	25	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB
27	2E	21	J MOSS	V2... PAJAM/GOSPO CENTRIC 37214/PROVIDENT-INTEGRITY
28	2E	43	NEWSBOYS	GO INPOP 1383/EMI CMG
29	2E	6	MXPX	SECRET WEAPON TOOTH & NAIL 0117/EMI CMG
30	3E	52	VARIOUS ARTISTS	THREE WOODEN CROSSES WOFD-CURB 886582
31	3E	6	CHRIS RICE	WHAT A HEART IS BEATING FOF EB + FLO/INO 4215/PROVIDENT-INTEGRITY
32	3E	3E	SWITCHFOOT	OH! GRAVITY SPARROW/COLUMBIA 0113/EMI CMG
33	3E	9E	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
34	3E	4E	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570
35	3E	21	FAMILY FORCE 5	BUSINESS UP FRONT PARTY IN THE BACK MAVERICK/MONO VS STEREO/GOTEE 9139/EMI CMG
36	4E	5E	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMI CMG
37	4E	2E	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY 19434/TIME LIFE
38	4E	12	AARON SHUST	WHISPERED AND SHOUTED BRASH 0033/WORD-CURB
39	4E	9E	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
40	4E	2E	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY
41	4E	1E	AUGUST BURNS RED	THE MESSENGERS SOLID STATE 9352/EMI CMG
42	4E	6	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029/PROVIDENT-INTEGRITY
43	RE-ENTRY	43	BRANDON HEATH	DON'T GET COMFORTABLE MOND/MODE/REUNION 10105/PROVIDENT-INTEGRITY
44	4E	67	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY
45	1E	2	OVER ASHES	BEGIN AGAIN TAG 00100
46	4E	24	VARIOUS ARTISTS	WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY
47	4E	1E	BIG DADDY WEAVE	EVERY TIME I BREATHE FERVENT 886530/WORD-CURB
48	RE-ENTRY	48	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY
49	RE-ENTRY	49	JOSLING GROVE CHORAL SOCIETY	THOMAS KINKADE: AMAZING GRACE MADACY 52765
50	RE-ENTRY	50	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	8	MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA
2	5	30	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMEA
3	2	16	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB/03764/ZOMBA
4	3	20	THE CLARK SISTERS	LIVE...ONE LAST TIME EMI GOSPEL 81094
5	6	85	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301
6	7	21	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA
7	NOT SHOT YET	7	GEORGIA MASS CHOIR	TELL IT SAVOY 7130/MALACO
8	10	10	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMEA
9	NEW	9	PASTOR RUDOLPH MCKISSICK JR. AND THE WORD & WORSHIP MASS CHOIR	INTIMATE WORSHIP EMI GOSPEL 31518
10	10	66	TYE TRIBBETT & G.A.	VICTORY LIVE INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC
11	12	7	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029
12	19	18	GREATEST GAINER MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI: 86830/EPITAPH
13	9	12	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA
14	14	29	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506
15	16	16	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG
16	15	12	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! WORSHIP INTEGRITY/INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 02695/SONY MUSIC
17	16	68	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86566/WARNER BROS.
18	18	42	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT
19	4	1	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 387144/WARNER BROS.
20	21	42	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88-01/ZOMBA
21	20	40	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO
22	13	55	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT
23	17	12	JONATHAN BUTLER	BRAND NEW DAY MARANATHAI 971902
24	29	47	FRED HAMMOND	FIRE TO WORSHIP VERITY 85990/ZOMBA
25	26	97	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
26	2E	21	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547
27	2E	5	JOANN ROSARIO	JOYOUS SALVATION F HAMMOND/VERITY 08065/ZOMBA
28	2E	91	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA
29	3E	9E	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA
30	2E	2E	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA
31	2E	2E	DAVID G. EVANS	HEALED WITHOUT SCARS ABUNDANT HARVEST 0849
32	2E	2E	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS MOM/JEE 5987/KOCH
33	3E	9	TRIN-I-TEE 5:7	HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY/GOSPO CENTRIC 11291/SONY BMG
34	2E	4E	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHAI
35	3E	47	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347
36	3E	44	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA
37	3E	9	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSCO 984159/TASEIS
38	3E	2	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA
39	4E	24	THE MCCLURKIN PROJECT	WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA
40	3E	17	WILLIAM MURPHY III	THE SOUND: LIVE IN ATLANTA M3M 8020
41	4E	23	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTERITY SOUNDS 103420/RHINO
42	3E	2	CHICAGO MASS CHOIR	JUST HAVING CHURCH: LIVE NEW HEAVEN 8073
43	4E	63	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA
44	4E	12	THE CROSS MOVEMENT	HISTORY: OUR PLACE IN HIS STORY CROSS MOVEMENT 30024
45	4E	70	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505
46	4E	68	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835
47	4E	81	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA
48	3E	17	SHIRLEY MURDOCK	SOULFOOD TYSCO 4155
49	5E	100	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG
50	RE-ENTRY	50	DAVID MANN	MR. BROWN'S GOOD OL' TIME CHURCH TILLYMANN 100

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
nielsen
SoundScan

SEP 8 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (D) DualDisc available. (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

(D) CD single available. (D) Digital Download available. (D) DVD single available. (D) Vinyl Maxi-Single available. (D) Vinyl single available. (D) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). (D) RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). (D) Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)
1	1	7	#1 SOUNDTRACK HAIRSPRAY NEW LINE 39089 (16.98)
2	NEW	HOT SHOT DEBUT	AS I LAY DYING AN OCEAN BETWEEN US METAL BLADE 14632 (13.98)
3	NEW		TRAVIS TRITT THE STORM CATEGORY 5 500103 (18.98)
4	NEW		THE NEW PORNOGRAPHERS CHALLENGERS MATADOR 770* (15.98)
5	NEW		AIDEN CONVICTION VICTORY 349 (15.98)
6	NEW		THE DEVIL WEARS PRADA PLAGUES RISE 51* (13.98)
7	NEW		SIXX: AM THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)
8	NEW		MINUS THE BEAR PLANET OF ICE SUICIDE SQUEEZE 065* (15.98)
9	8	23	ELLIOTT YAMIN ELLIOTT YAMIN HICKORY 90019 (18.98)
10	4	14	SOUNDTRACK ONCE (BAND) SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)
11	5	13	JASON ALDEAN RELENTLESS BROKEN BOW 7047 (17.98)
12	5	7	SPOON GA GA GA GA MERGE 295* (15.98)
13	42	37	GREATEST GAINER RODRIGO Y GABRIELA RODRIGO Y GABRIELA ATO 21557 (13.98) (D)
14	NEW		BLAZE CLOCKWORK GRAY PSYCHOPATHIC 4300 (11.98)
15	2	2	2PAC NU MIXX KLAZZICS VOL. 2 (EVOLUTION: DUETS AND REMIXES) DEATH ROW 5930 (17.98)
16	11		FLIGHT OF THE CONCHORDS THE DISTANT FUTURE (EP) SUB POP 746 (4.98)
17	12	30	TRACY LAWRENCE FOR THE LOVE ROCKY LDMFDRT 90012 (12.98)
18	7	12	VARIOUS ARTISTS VANS WARPED TOUR: 2007 TOUR COMPILATION SIDEONE/DUMMYS 1331 (9.98)
19	1	3	DROWNING POOL FULL CIRCLE ELEVEN SEVEN 140 (15.98)
20	10	3	SLIGHTLY STOOPID CHRONICITIS STOODIP 01* (15.98)
21	14	99	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)
22	16	11	DJ KHALED WE THE BEST TERROR SQUAD 4229/KDCH (17.98)
23	3	2	MATT NATHANSON SOME MAD HOPE ACORBAT/VANGUARD 79827/WELK (16.98)
24	NEW		JOE BONAMASSA SLOE GIN J & R ADVENTURES 60283 (17.98)
25	15	3	OKKERVIL RIVER THE STAGE NAMES JAGJAGUAR 110* (15.98)
26	NEW		CARIBOU ANDORRA MERGE 308* (15.98)
27	13	2	DROP DEAD GORGEOUS WORSE THAN A FAIRY TALE SURETONE 009607 (12.98)
28	18	8	SILVERSTEIN ARRIVALS & DEPARTURES VICTORY 350 (16.98)
29	NEW		KMFDM TOHUVAOHU KMFDM 500/METROPOLIS (15.98)
30	24	31	VARIOUS ARTISTS FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)
31	NEW		ARCHITECTURE IN HELSINKI PLACES LIKE THIS POLYVINYL 139* (13.98)
32	NEW		GALACTIC FROM THE CORNER TO THE BLOCK ANTI- 86889/EPITAPH (16.98)
33	NEW		THROUGH THE EYES OF THE DEAD MALICE PROSPECTIVE 10046 (13.98)
34	20	5	SILVERCHAIR YOUNG MODERN ELEVEN: 255548/EAST WEST (13.98) (D)
35	17	3	THROWDOWN VENOM & TEARS TRUSTKILL 94 (13.98)
36	21	5	YEAH YEAH YEAHS IS IS (EP) DRESS UP 009381/INTERSCOPE (7.98)
37	NEW		OVER THE RHINE THE TRUMPET CHILD GREAT SPECKLED DOG 101* (15.98)
38	28	22	VARIOUS ARTISTS #1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)
39	23	73	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98) (D)
40	26	29	EMERSON DRIVE COUNTERFIED MONTAGE #088/MOAS (13.98)
41	29	9	ISRAEL "IZ" KAMAKAWIWO'OLE WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE (16.98)
42	22	7	BAD RELIGION NEW MAPS OF HELL EPITAPH 86863* (13.98)
43	33	16	THE COUNTDOWN SINGERS FOREVER 808 MADACY SPECIAL PRODUCTS 52381/MADACY (13.98)
44	NEW		DARREN HAYES THIS DELICATE THING WE'VE MADE POWDERED SUGAR 001 (17.98)
45	NEW		PROJECT PAT WHAT CHA STARIN' AT? HYPNOTIZE MINDS 3618 (16.98)
46	39	17	BOB MARLEY FOREVER 808 MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY (13.98)
47	36	25	PETER BJORN AND JOHN WRITER'S BLOCK ALMOSTGOLD 002* (12.98)
48	38	31	THE SHINS WINNING THE NIGHT AWAY SUB POP 705* (15.98)
49	30	4	KEITH MURRAY RAP-MURR-PHOBIA (THE FEAR OF REAL HIP-HOP) DEF SQUAD 5858/KOCH (17.98)
50	32	6	TECH N9NE CALLABOS MISERY LOVES KOMPANY STRANGE 04 (18.98)

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical album's ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	NEW	#1	M.I.A. KALA XL/INTERSCOPE 009659*/JGA
2	NEW		TALIB KWELI EARDRUM BLACKSMITH 277244*/WARNER BROS.
3	NEW		RILO KILEY UNDER THE BLACKLIGHT WARNER BROS. 189372
4	NEW		THE NEW PORNOGRAPHERS CHALLENGERS MATADOR 770*
5	NEW		AS I LAY DYING AN OCEAN BETWEEN US METAL BLADE 14632
6	1	3	UGK UNDERGROUND KINGZ UGK/JIVE 02633/ZOMBA (D)
7	2	4	COMMON FINDING FOREVER G O O D./Geffen 009382*/JGA
8	NEW		MINUS THE BEAR PLANET OF ICE SUICIDE SQUEEZE 065*
9	NEW		JOSH RITTER THE HISTORICAL CONQUESTS OF JOSH RITTER VICTOR 12256/SONY BMG
10	6	7	SPOON GA GA GA GA MERGE 295*
11	4	3	PLIES THE REAL TESTAMENT BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG
12	8	24	AMY WINEHOUSE BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG
13	3	10	THE WHITE STRIPES ICKY THUMP THIRD MAN 162940*/WARNER BROS.
14	NEW		THE FLAMING LIPS U.F.O.S AT THE ZOO: THE LEGENDARY CONCERT IN OKLAHOMA CITY WARNER BROS. 44437
15	12	8	T.I. T.I. VS T.L.P. GRAND HUSTLE/ATLANTIC 202172*/AG

TOP WORLD			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	3	47	#1 RODRIGO Y GABRIELA RODRIGO Y GABRIELA ATO 21557 (D)
2	1	30	CELTIC WOMAN A NEW JOURNEY MANHATTAN 75110/BLG
3	NEW		LOREENA MCKENITT NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG (D)
4	2	9	ISRAEL "IZ" KAMAKAWIWO'OLE WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE
5	4	43	VARIOUS ARTISTS CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY
6	5	17	ANGELIQUE KIDJO DJIN DJIN STARBUCKS 82967/RAZOR & TIE
7	6	40	LOREENA MCKENITT AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG
8	7	3	ZAP MAMA SUPERMOON HEADS UP 3132
9	12	26	THE STARLITE SINGERS IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY
10	9	21	CEU CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES
11	RE-ENTRY		CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL 20024
12	13	9	VARIOUS ARTISTS PUTUMAYO PRESENTS: LATIN JAZZ PUTUMAYO 265
13	8	3	NUSRAT FATEH ALI KHAN & GAUDI DUB QAWWALI SIX DEGREES 1137
14	11	18	BEBEL GILBERTO MOMENTO ZIRIGUIBOM/GRAMMAY DISCS 1133/SIX DEGREES
15	10	2	DANIEL O'DONNELL CAN YOU FEEL THE LOVE DPTV MEDIA 40

TOP ROCK ALBUMS FROM: biz			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 AN OCEAN BETWEEN US AS I LAY DYING (METAL BLADE)
2	3	87	ALL THE RIGHT REASONS NICKELBACK (ROADRUNNER)
3	2	15	MINUTES TO MIDNIGHT LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4	1	2	LIVE AT RADIO CITY DAVE MATTHEWS AND TIM REYNOLDS (ATO/RCA/RMG)
5	1	1	CARTEL CARTEL (THE MILITIA GROUP/EPIC/SONY MUSIC)
6	1	1	UNDER THE BLACKLIGHT RILO KILEY (WARNER BROS.)
7	4	11	RIOT! PARAMORE (FUELED BY RAMEN/AG)
8	7	10	LOST HIGHWAY BON JOVI (MERCURY/ISLAND/UMGN/IDJMG)
9	9	40	DAUGHTRY DAUGHTRY (RCA/RMG)
10	1	1	CHALLENGERS THE NEW PORNOGRAPHERS (MATADOR)
11	6	4	UNTITLED KORN (VIRGIN)
12	8	15	EVERY SECOND COUNTS PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
13	11		COCO COLBIE CAILLAT (UNIVERSAL REPUBLIC/UMRG)
14	10	10	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
15	1	1	CONVICTION AIDEN (VICTORY)

MUSIC VIDEO

LAUNCH PAD

SEP 8 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	NEW	1	#1 TRAPPED IN THE CLOSET: CHAPTERS 13-22 KISS/JIVE/ZOMBA VIDEO/SONY MUSIC ENTERTAINMENT 711342 (19.98 DVD)	R. Kelly	
2	2	2	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 2 1978-1991 VH-1 CLASSICS 00108 (34.98 DVD)	Kiss	
3	3	2	LIVE AT RADIO CITY ATO/RCA/SONY BMG VIDEO 13101 (21.98 DVD)	Dave Matthews And Tim Reynolds	
4	4	51	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
5	5	50	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
6	NEW	1	U.F.O.S AT THE ZOO: THE LEGENDARY CONCERT IN OKLAHOMA CITY WARNER BROS./WARNER MUSIC VISION 44437 (19.98)	The Flaming Lips	
7	6	144	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
8	7	25	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
9	RE-ENTRY	1	LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRS/MEDIA/WARNER MUSIC VISION 968700 (19.98 CD/DVD)	Various Artists	
10	7	115	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
11	8	190	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
12	RE-ENTRY	1	TRAPPED IN THE CLOSET: CHAPTERS 1-2 KISS/JIVE/ZOMBA VIDEO 73481 (19.98 DVD)	R. Kelly	2
13	10	35	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
14	11	20	CHRIS BOTTI: LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 80458 (19.98 CD/DVD)	Chris Botti	
15	NEW	1	CHASING SOUND! KOCH VISION VIDEO 6432 (24.98 DVD)	Les Paul	
16	9	183	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
17	13	30	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
18	14	5	ALL EXCESS WARNER MUSIC VIDEO/WARNER MUSIC VISION 121404 (17.98 DVD)	Avenged Sevenfold	
19	15	26	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 1 1974-1977 VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 124 (29.98 DVD)	Kiss	3
20	16	8	LINEA DE ORO UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 311185 (7.91 DVD)	Alacranes Musical	
21	17	35	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	3
22	21	22	ROCKET MAN: NUMBER ONES CHRONICLES/ROCKET/ISLAND/MERCURY/UMI/UNIVERSAL MUSIC & VIDEO DIST. C08660 (13.98 CD/DVD)	Elton John	
23	40	9	SWEAT HOTEL LIVE SHOUT! FACTORY/SONY BMG VIDEO 631041 (14.98 DVD)	Keith Sweat	
24	18	12	LIVE IN DUBLIN COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 10139 (19.98 CD/DVD)	Bruce Springsteen With The Sessions Band	
25	20	26	FAMILY JEWELS EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	3	#1 YOU KNOW WHAT IT IS TI. FEAT. WYCLEF JEAN GRAND HUSTLE/ATLANTIC	
2	4	4	LET IT GO KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM IMANI/GEFFEN	
3	12	2	I GET MONEY 50 CENT SHADY/AT&T/INTERSCOPE	
4	NEW	1	CRANK THAT (SOULJA BOY) SOULJA BOY COLLIPARK/INTERSCOPE	
5	16	2	COFFEE SHOP YUNG JOC FEAT. GORILLA ZOE BLOCK/BAD BOY SOUTH/ATLANTIC	
6	6	2	CAN'T TELL ME NOTHING KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG	
7	11	2	BED J. HOLIDAY MUSIC LINE/CAPITOL	
8	3	7	A BAY BAY HURRICANE CHRIS POLO GROUNDS/J/RMG	
9	14	2	THE PEOPLE COMMON G.O.O.D./GEFFEN	
10	13	2	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG	
11	2	2	STOP ME MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCA/RMG	
12	7	7	BARTENDER T-PAIN FEATURING AKON KONVICT/NAPPY BOY/JIVE/ZOMBA	
13	1	12	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE	
14	18	3	GOING THROUGH CHANGES ARMY OF ME DOGHOUSE/IG	
15	9	2	SHAWTY PLIES FEATURING T-PAIN SLIP-N-SLIDE/ATLANTIC	
16	RE-ENTRY	1	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEATURING OUTKAST UGK/JIVE/ZOMBA	
17	3	3	CAN'T LEAVE 'EM ALONE CIARA FEATURING 50 CENT LAFACE/ZOMBA	
18	17	3	IF YOU COULD SEE INTO MY SOUL SILVERSTEIN VICTORY	
19	20	3	THE WAY I ARE TIMBALAND FEAT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
20	NEW	1	PROMISE RING TIFFANY EVANS FEATURING CIARA COLUMBIA	
21	21	3	CLOTHES OFF! GYM CLASS HEROES DECA/DANCE FUELED BY RAMEN/WANT/LANTIC/LAVA	
22	22	4	HIP HOP POLICE CHAMILLIONAIRE FEAT. SLICK RICK CHAMILLIARY/UNIVERSAL MOTOWN	
23	15	2	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM/IDJMG	
24	24	2	WHEN YOU'RE GONE AVRIL LAVIGNE RCA/RMG	
25	19	2	WALL TO WALL CHRIS BROWN JIVE/ZOMBA	

THIS WEEK	ARTIST	TITLE
1	ARMY OF ME	GOING THROUGH CHANGES
2	GYM CLASS HEROES	CLOTHES OFF!
3	SILVERSTEIN	IF YOU COULD SEE INTO MY SOUL
4	MARK RONSON FEAT. DANIEL MERRIWEATHER	STOP ME
5	NELLY FURTADO	DO IT
6	RIHANNA	SHUT UP AND DRIVE
7	TIMBALAND FEAT. KERI HILSON	THE WAY I ARE
8	CHRIS BROWN	WALL TO WALL
9	KANYE WEST	STRONGER
10	FALL OUT BOY	THE TAKE OVER, THE BREAKS OVER

THIS WEEK	ARTIST	TITLE
1	BRAD PAISLEY	ONLINE
2	KEITH URBAN	I TOLD YOU SO
3	SUGARLAND	EVERYDAY AMERICA
4	RODNEY ATKINS	THESE ARE MY PEOPLE
5	LUKE BRYAN	ALL MY FRIENDS SAY
6	TOBY KEITH	LOVE ME IF YOU CAN
7	CRAIG MORGAN	TOUGH
8	KENNY CHESNEY	DON'T BLINK
9	TIM MCGRAW W/FAITH HILL	I NEED YOU
10	MIRANDA LAMBERT	FAMOUS IN A SMALL TOWN

THIS WEEK	ARTIST	TITLE
1	LINKIN PARK	BLEED IT OUT
2	MY CHEMICAL ROMANCE	TEENAGERS
3	FLYLEAF	ALL AROUND ME
4	PARAMORE	MISERY BUSINESS
5	SEAN KINGSTON	BEAUTIFUL GIRLS
6	THREE DAYS GRACE	NEVER TOLD LATE
7	GYM CLASS HEROES	CLOTHES OFF!
8	AVRIL LAVIGNE	WHEN YOU'RE GONE
9	USED	PRETTY HANDSOME AWKWARD
10	BOYS LIKE GIRLS	THE GREAT ESCAPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	3	#1 FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
2	4	2	CHINGO BLING BIG CHILE 123452/ASYLUM (18.98)	They Can't Deport Us All	
3	2	2	PAUL VAN DYK MUTE 9364* (15.98)	In Between	
4	HOT SHOT DEBUT	1	JOE BONAMASSA J & R ADVENTURES 60283 (17.98)	Sloe Gin	
5	NEW	1	CARIBOU MERGE 308* (15.98)	Andorra	
6	5	2	DROP DEAD, GORGEOUS SURETONE 009607 (12.98)	Worse Than A Fairy Tale	
7	NEW	1	ARCHITECTURE IN HELSINKI POLYVINYL 139* (13.98)	Places Like This	
8	NEW	1	GALACTIC ANTI- 86889/EPITAPH (16.98)	From The Corner To The Block	
9	NEW	1	THROUGH THE EYES OF THE DEAD PROSTHETIC 10046 (13.98)	Malice	
10	NEW	1	OVER THE RHINE GREAT SPECKLED DOG 101* (15.98)	The Trumpet Chills	
11	1	1	LORI MCKENNA STYLESOIC/WARNER BROS. (NASHVILLE) 44299/WRN (13.98)	Unglamorous	
12	6	72	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) +	The Poison	
13	10	34	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
14	NEW	1	OPERATOR ATLANTIC 229180/AG (13.98)	Soulcrusher	
15	7	5	WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of Everything	
16	12	29	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	
17	21	21	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
18	9	7	GOGOL BORDELLO SIDEONEDUMMY 1334* (13.98)	Super Tarantula	
19	23	7	MARK RONSON ALLI/O 10031*/RCA (13.98)	Version	
20	15	23	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
21	8	3	GRACE POTTER AND THE NOCTURNALS RAGGED COMPANY 000385/HOLLYWOOD (11.98)	This Is Somewhere	
22	16	22	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
23	13	25	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
24	NEW	1	INGRAM HILL HOLLYWOOD 162598 (11.98)	Cold In California	
25	4	4	EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	
26	31	5	GREATEST GAINER MADINA LAKE ROADRUNNER 618085 (11.98)	From Them, Through Us, To You	
27	NEW	1	JUST SURRENDER BROKEN ENGLISH 10014/EAST WEST (15.98)	We're In Like Sin	
28	19	2	ALEJANDRA GUZMAN DISCOS 605 11622/SONY BMG NORTE (14.98) +	Reina De Corazones: La Historia...	
29	22	33	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
30	17	2	THE RECEIVING END OF SIRENS TRIPLE CROWN 03072/EAST WEST (15.98)	The Earth Sings Mi Fa Mi	
31	20	31	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) +	Enamorado De Ti: Edicion Especial	
32	18	4	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
33	2	2	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
34	25	6	MAZISO MUSICAL UNIVISION 31180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
35	13	7	JUSTICE ED BANGER/VICE 24892/ATLANTIC (13.98)	Cross	
36	NEW	1	MADBALL FERRET 063 (13.98)	Infiltrate The System	
37	RE-ENTRY	1	THE PUPPINI SISTERS VERVE 008409/VG (13.98)	Betcha Bottom Dollar	
38	42	5	IN THIS MOMENT CENTURY MEDIA 8297 (15.98)	Beautiful Tragedy	
39	NEW	1	MODERN LIFE IS WAR EQUAL VISION 142 (12.98)	Midnight In America	
40	26	3	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD) +	Dueno De Ti... Lo Mejor De El Shaka	
41	24	3	STILL REMAINS ROADRUNNER 618014 (13.98)	The Serpent	
42	34	22	THE KOOKS VIRGIN 50723/ASTRALWORKS (14.98)	Inside In / Inside Out	
43	28	2	JOSE LUIS PERALES DISCOS 605 10587/SONY BMG NORTE (14.98) +	Y Como Es El? ...Los Exitos	
44	38	14	DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (16.98 CD/DVD) +	The Definition Of An Ese	
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RECORD COMPANIES: Koch Records in New York appoints **Laurel Dann** senior director of A&R administration. She was senior director of production at Virgin Records.

PUBLISHING: Universal Music Publishing Group Germany, the new company formed after Universal acquired BMG Publishing, taps **Markus Wenzel** as managing director. He previously served in the same role at Universal Music Publishing Germany in Berlin.



TOURING: Live Nation promotes **Alan Ridgeway** to CEO of its international music division. His previously role as CFO will be filled by **Kathy Willard**, who was executive VP/chief accounting officer.

Roctus in Los Angeles names **Aaron Simon** VP of strategic marketing and business development. He was marketing director at Virgin Records.

Ticketmaster appoints **Geoff Carns** senior GM for the Southern California region. He served in the same role for the company's Northwest region.

Venue management firm **SMG** names **Tina Suca** GM of the 18,600-seat Forum in Inglewood, Calif. She was GM at the Wiltern theater in Los Angeles.

Palace Sports & Entertainment names **John O'Reilly** executive VP/CFO and **Peter M. Skorich** executive VP of broadcasting and multimedia. O'Reilly was senior VP/CFO, and Skorich was senior VP of broadcasting and multimedia.

RELATED FIELDS: Online music community **Music Nation** appoints **Matt Sternberg** VP of business development. He was director of distribution sales at online video network **ROO**.

The **Academy of Country Music** names **Michelle Goble** director of membership events. She was director of media relations at **ASCAP Nashville**.

Integrated Copyright Group, a division of EverGreen Copyrights, appoints **Rusty Reid** director of copyright administration and **Glenda Johnson** audit manager. Reid was senior copyright analyst at Sony/ATV Music Publishing, and Johnson was mechanical royalty manager at Sanctuary Records.

The **Latin Recording Academy** names **Betty del Rio** membership manager. She was founder of public relations firm **Top One Entertainment**.

—Edited by Mitchell Peters

GOODWORKS

MACY'S RAISES FUNDS FOR CANCER AND ART
Macy's annual fashion and entertainment charity event, Glamorama, raised \$400,000 each for the Children's Cancer Research Fund and the Art Institute of Chicago. Held Aug. 17 at the Orpheum Theatre in Minneapolis and Aug. 24 at the Chicago Theatre in the Windy City, Glamorama featured live performances by Muzik Mafia acts Big & Rich, Gretchen Wilson and Cowboy Troy.

SPEAKING UP FOR THOSE WHO CANNOT

Autism Speaks/Cure Autism Now received a \$17,000 check from VH1 Classic and Razor & Tie Entertainment. The check represents the proceeds from sales of Twisted Sister's holiday disc, "A Twisted Christmas." A half-hour special about the album, "Hangin' With Twisted Sister," aired last December on VH1 Classic. On Sept. 25, R&T will issue the DVD "A Twisted Christmas Live."

BACKBEAT



The Recording Academy's Los Angeles Chapter and the Producers & Engineers Wing recently presented "Unsigned and Making It," an interactive panel discussion that focused on film and TV placements as alternative streams of music business revenue. From left are Natural Energy Lab founder **Danny Benair**, the 88 members **Adam Merrin** and **Keith Slettedahl**, producer/engineer **Mike Clink**, **Crack Shop Music** owner **Alexandra Patsavas** and **Tommy Tallarico Studios** and Video Games Live founder **Tommy Tallarico**. PHOTO: COURTESY OF THE RECORDING ACADEMY and MARK SULLIVAN/WIREIMAGE.COM



Stevie Wonder, pictured at his keyboard, following his sold-out show Aug. 26 at Sleep Train Pavilion in Concord, Calif. Standing, from left, are Live Nation's production manager **Steve Paine**, production coordinator **Cindi Wilson**, production director **Ron Bergman** and general manager **Trevor Ralph**. PHOTO: COURTESY OF EDWARD RUIZ/LIVE NATION



BILLBOARD LIVE
The Billboard Live music club in Tokyo launched Aug. 18 with a live set from the legendary Steely Dan. Led by founding members **Donald Fagen** and **Walter Becker**, they treated the 330-seat club to a set of '70s classics. The day before, the official launch party was attended by Billboard executive editor/associate publisher **Tamara Corniff** and **Nielsen Business Med** a VP **Howard Appelbaum**, who presented **Tsuneaki Miyazaki**, president of venue operator **Hanshin Contents Link**, with an award to celebrate the opening of the club. Steely Dan also played the first night of the Billboard Live club in Osaka on Aug. 26 and will open the Fukuoka venue on Sept. 3. Other acts booked to appear at Billboard Live include **Rickie Lee Jones**, **Babyface** and **Sean Lennon**.
LEFT: **Donald Fagen** entertaining the Billboard Live audience.
RIGHT: **Walter Becker** on guitar indulging the crowd.



Jordin Sparks, the youngest "American Idol" winner in the popular TV franchise's history, signed with 19 Recordings/19 Records, with her debut album scheduled to hit stores in November. From left are Zomba Label Group senior VP of A&R **Jeff Fenster**, 19 Entertainment's **Iain Pirie**, ZG president/CEO **Barry Weiss**, Sparks, 19 Entertainment's **Stirling McIwaine** and ZLG senior VP **Perer Thea**.

INSIDE TRACK

NIKON, VOLVO AND SPRING TAKE IT FOUR-TO-THE-FLOOR

Track has learned that **Nikon** is partnering with **Spring LLC** as the title sponsor of the latter's **Four-to-the-Floor** tour. The four-city trek kicks off Sept. 19 in Chicago and features up-and-coming DJs spinning alongside live musicians. **Volvo** is also a sponsor.

"We're breaking the stereotype for dance music," tour consultant **Hosh Gureli** says. "Who usually sponsors dance music tours? Energy drinks or liquor. This isn't typical."

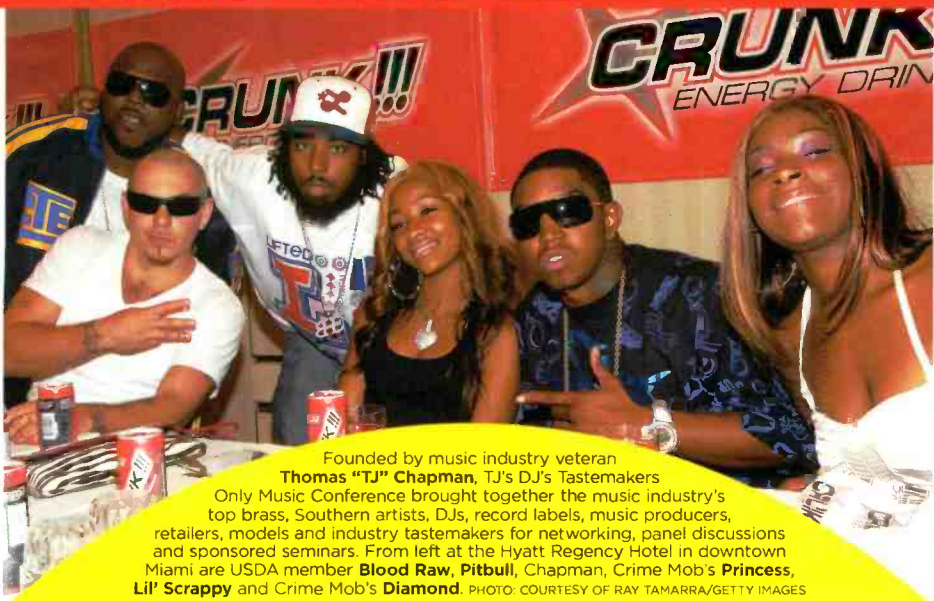
Gureli, a music industry vet who recently left a lengthy tenure in Sony BMG's dance department to pursue independent projects, was brought on

by Spring managing director **Michael Aiken**. Formerly in finance, Aiken founded Spring as an alternative to the traditional record label model. "The company will "maintain the whole pie," Aiken says. "We'll control the complete property not only CDs but sponsorship, merchandising, everything related to the artist. Because the way music sales are going, that's the only way we can extract enough value and generate enough income to be successful."

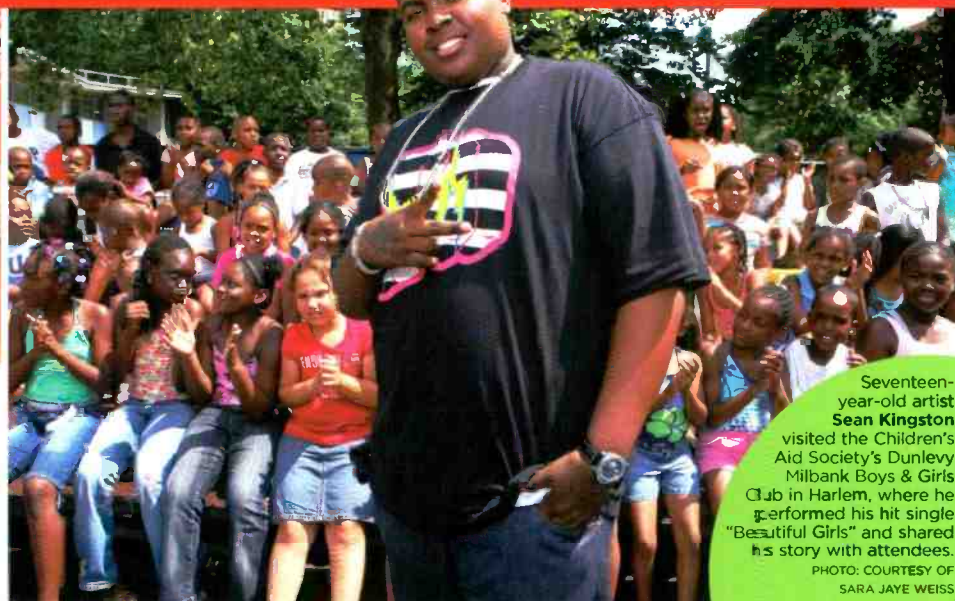
The tour will feature four of Spring's DJ/artists, hand-picked by Gureli, and culminate with the release of a digital EP in late September, and a full cam-



patition in early 2008.
"Nikon is just trying to penetrate the consumer; the youthful audience that wants to capture their experience," Aiken says.



Founded by music industry veteran **Thomas "TJ" Chapman**, TJ's DJ's Tastemakers Only Music Conference brought together the music industry's top brass, Southern artists, DJs, record labels, music producers, retailers, models and industry tastemakers for networking, panel discussions and sponsored seminars. From left at the Hyatt Regency Hotel in downtown Miami are USDA member **Blood Raw**, **Pitbull**, Chapman, Crime Mob's **Princess**, **Lil' Scrappy** and Crime Mob's **Diamond**. PHOTO: COURTESY OF RAY TAMARRA/GETTY IMAGES



Seventeen-year-old artist **Sean Kingston** visited the Children's Aid Society's Dunlevy Milbank Boys & Girls Club in Harlem, where he performed his hit single "Beautiful Girls" and shared his story with attendees. PHOTO: COURTESY OF SARA JAYE WEISS



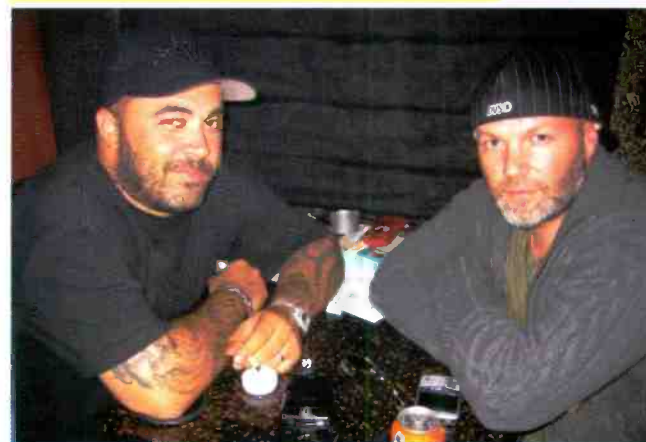
Hip-hop superstar **Kanye West** and the Strong American Schools' Education in '08 campaign announced that the artist will be featured in a series of TV public service announcements urging the 2008 presidential candidates to address America's education crisis and dropout epidemic. From left are Education in '08 executive director **Marc Lampkin**, West and West's mother, **Dr. Donda West**.



Leela James performed Aug. 11 during the three-day Long Beach Jazz Festival, one of the premier jazz and music tests in Southern California, showcasing the best in jazz, F&B and smooth jazz.



Chaka Khan, left, and **Lyfe Jennings**, right, with Billboard advertising account executive **Michael Merachem** at the artists' in-store CD signing at J&R Music World following their performance at City Park Hall in New York. PHOTO: COURTESY OF RYAN EARKAN/FRESH BREWED



Fred Durst, right, has kept a low profile as of late, but the Limp Bizkit frontman visited **Aaron Lewis** when the Staind singer hit Los Angeles for his solo acoustic tour "Have Guitar, Will Travel," which sold out the Wilton Theater.

INSIDE TRACK

MOUSE PLAYS WITH KEYS

The rumors are true: **Danger Mouse** is producing the new **Black Keys** album, which should be out early next spring via **Nonesuch**. In late April, **Keys** drummer **Patrick Carney** told *Billboard* the group had already recorded nine songs, and that R&B legend **Ike Turner** would be involved in some fashion, but all parties declined further comment about the current state of the project.

While finishing up the new **Gnarls Barkley** album, **Danger Mouse** has also found time to helm **Martina Topley-Bird**'s latest, "The Blue God," due early next year.



LILLYWHITE HELMS 2009 MATCHBOX ALBUM

Rob Thomas told *billboard.com* in June that a new **Matchbox Twenty** album should arrive in 2009. But now he tells *Track* to expect the one and only **Steve Lillywhite** to be at the helm. Lillywhite produced the six new **Matchbox Twenty** tracks that will come bundled with the band's first greatest-hits package, "Exile on Mainstream," due Oct. 2 via **Atlantic**. "We had a lot more than six songs, but the label wouldn't let us include more than that on the retrospective," Thomas says. "Honestly, we could have put out a whole new album now. We've got enough songs we're happy with that it wouldn't make sense not to do the next album with Steve."



Nickelback celebrates its six-times-platinum album "All the Right Reasons," as well as the band's overall worldwide sales mark of 25 million copies. From left are WEA president/CEO **John Esposito**, Roadrunner Records president **Jonas Nacshin**, Atlantic Records chairman/CEO **Craig Kallman**, Nickelback's **Chad Kroeger**, Atlantic Records president **Julie Greenwald**, Nickelback's **Mike Kroeger**, Warner Music Group U.S. Recorded Music chairman/CEO **Lyor Cohen**, Nickelback's **Daniel Adair**, Nickelback manager **Bryan Coleman** and Nickelback's **Ryan Peak**. PHOTO: COURTESY OF SARA JAYE WEISS

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